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THE ARCHITANGLE PROGRAM

UPCOMING

→ 6

**CHARLES CORREA
ARCHITECT**
COMPLETE WORKS

→ 13

HEAT
POST-OIL MODERNISM
VERNACULAR IN THE
ARAB GULF

→ 19

PATENTS IN ARCHITECTURE
FROM HISTORICAL
CONSTRUCTION TO
DIGITAL DESIGN

→ 24

IN MAKING
SAMEEP PADORA AND
ASSOCIATES

→ 29

ARCHITECTURE IS EQUITY

RECENT PROGRAM

→ 31

BUTABU REMIX
JAMES MORRIS

→ 38

CULTURES OF MAKING
CRAFTS, SCARCITY, AND
THE ENVIRONMENT IN THE
ARAB REGION

→ 45

SEEDS OF DIASPORA

→ 50

HABITAT BY DESIGN
BIRDS, PEOPLE, AND PLACE

→ 56

LA INFIRMITA
THE EMERGENCE OF
HEALING ARCHITECTURE

→ 63

URBAN REPAIR
ARCHITECTURE OF
REHABILITATION

→ 69

**MANUAL FOR DESIGNING
URBAN IMAGINARIES**
COLOMBIA

→ 75

SPACES OF SOCIABILITY
THE ISMAILI CENTER
HOUSTON

→ 80

CONVIVIAM
FOOD SYSTEMS
AT THE LIMIT

→ 85

**CENTRO DE ARTE
MODERNA GULBENKIAN**

→ 90

**GLOBAL AWARD
FOR SUSTAINABLE
ARCHITECTURE**

→ 96

**CITY IN THE CLOUD –
DATA ON THE GROUND**
THE ARCHITECTURE
OF DATA

→ 98

**OPTIMISM AND
ARCHITECTURE**
AGA KHAN AWARD
FOR ARCHITECTURE

→ 100

SAUDI MODERN
JEDDAH IN TRANSITION,
1938–1964

→ 102

**LEARNING ECOLOGIES
IN ARCHITECTURE**

→ 104

BUILDING TO HEAL
NEW ARCHITECTURE
FOR HOSPITALS

→ 106

MARINA TABASSUM
ARCHITECTURE:
MY JOURNEY

BACKLIST

- 108 **CITIES UNDER PRESSURE**
A DESIGN STRATEGY FOR URBAN
RECONSTRUCTION

READING VISUAL INVESTIGATIONS
BETWEEN ADVOCACY, JOURNALISM, AND LAW
- 109 **BEYOND RUINS**
REIMAGINING MODERNISM

ARCHITECTURE OF COMMONALITY
GROUNDS FOR HOPE
- 110 **MATTERS OF ENGINEERING DESIGN**
AKT II

WHO'S NEXT?
HOMELESSNESS, ARCHITECTURE, AND CITIES
- 111 **AIRES MATEUS**
ARCHITECTURAL TERRAINS:
FIVE INVESTIGATIONS

AIRES MATEUS
BOOK OF MODELS
- 112 **TOSHIKO MORI ARCHITECT**
OBSERVATIONS

ARVO PÄRT CENTRE
NIETO SOBEJANO ARQUITECTOS
- 113 **THE KINETIC CITY & OTHER ESSAYS**
RAHUL MEHROTRA

RAHUL MEHROTRA WORKING IN MUMBAI
RMA ARCHITECS
- 114 **HUTONG METABOLISM**
ZAO/STANDARDARCHITECTURE

ARCHITECTURE OF COEXISTENCE
BUILDING PLURALISM
- 115 **INCLUSIVE ARCHITECTURE** AGA KHAN AWARD
FOR ARCHITECTURE 2022

ARCHITECTURE IN DIALOGUE
AGA KHAN AWARD FOR ARCHITECTURE 2019
- 116 **BALKRISHNA DOSHI**
WRITINGS ON ARCHITECTURE AND IDENTITY

URBAINABLE / STADTHALTIG
POSITIONS ON THE EUROPEAN CITY
FOR THE 21ST CENTURY

Charles Correa
Architect
Complete Works
Volume 1

Charles Correa
Architect

Complete Works
Volume 1

ARCHITANGLE

Charles Correa
Architect

Complete Works
Volume 2

CHARLES CORREA ARCHITECT

Complete Works

Widely celebrated as the visionary of modern architecture, Charles Correa (1930–2015) ranks among the most influential architects of the twentieth century, shaping India's postcolonial built environment and inspiring generations worldwide with his fusion of modernity and tradition. Across six decades of practice, Correa's work bridged craft and technology, spirituality and civic purpose—always responding to climate, culture, and the people. Internationally acclaimed for creating “an architecture for India,” his projects remain inclusive, sustainable, and deeply human—qualities that make them as relevant today as ever. Beyond his built work, Correa wrote extensively to articulate and bring visibility to the concerns of Asia, producing seminal writings that laid the foundation for thinking about architecture and urbanism across the Global South.

Remarkably, until now no comprehensive reference has existed to do justice to Correa's monumental legacy. This groundbreaking two-volume set is the first to present his complete works, offering an unprecedented resource for scholars, practitioners, and enthusiasts around the globe.

Organized chronologically and richly illustrated with drawings, plans, and photographs—many previously unpublished—the set covers more than 200 built and unbuilt projects. From the serene Gandhi Smarak Sangrahalaya in Ahmedabad to the visionary urban plan for Navi Mumbai, and from the ritual geometries of the Jawahar Kala Kendra in Jaipur to the luminous Champalimaud Centre in Lisbon, readers experience the full breadth of Correa's architectural imagination.

Charles Correa Architect: Complete Works is a landmark in architectural publishing—an essential reference for anyone seeking inspiration in culturally rooted, climate-responsive, and socially engaged design.



Editors	Charles Correa Foundation, Nondita Correa Mehrotra
ISBN	978-3-96680-052-5 (Two volumes)
Language	English
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Graphic design	Julia Wagner, grafikanstalt
Price	approx. 395.00 USD, 265.00 GBP, 298.00 EUR (D)
Pub. date	October 2027

We are pleased to offer a special pre-publication price of **248 EUR** for this landmark two-volume publication, available until March 31, 2027 (thereafter 298 EUR).

About Charles Correa

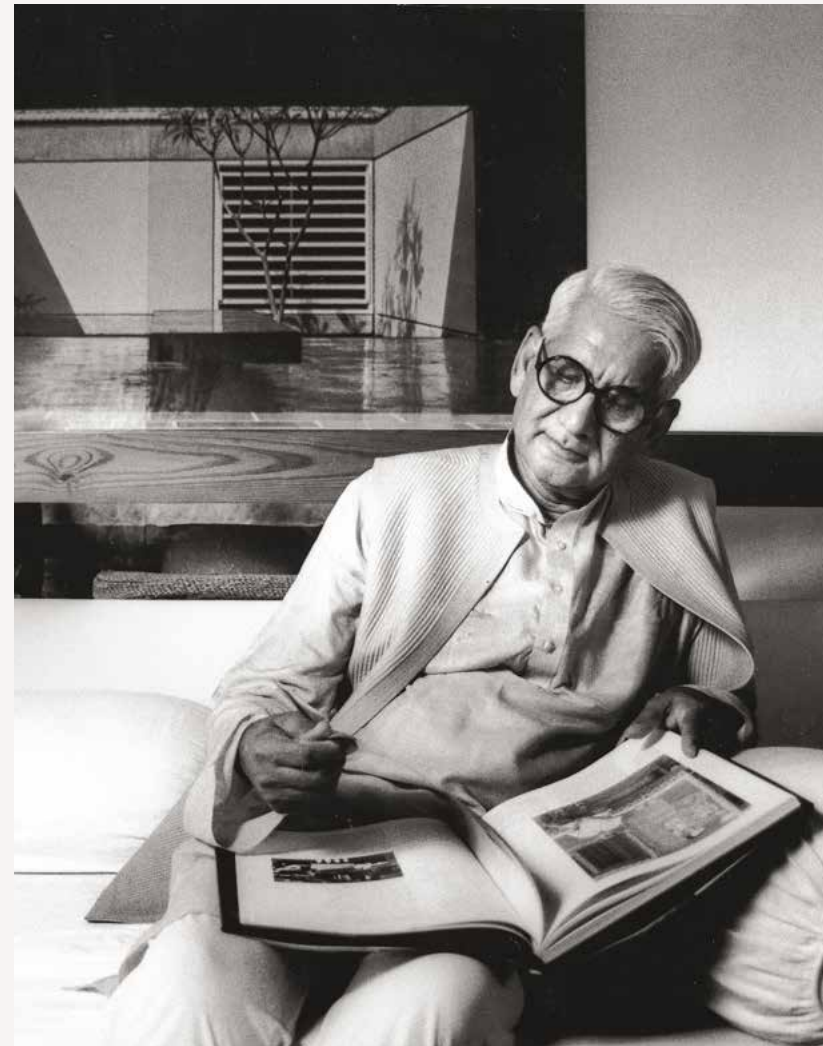
Born in India in 1930, Charles Correa was one of the world's leading architects. In 1958 he founded his practice, Charles Correa Associates, through which he continuously articulated his vision for a newly independent India while addressing the social, cultural, and environmental challenges of urbanization in the Global South more broadly. Over the course of nearly six decades, his work as an architect, urban planner, activist, and theoretician was widely published in architectural journals and books, leaving a lasting imprint on contemporary architecture and urban thought.

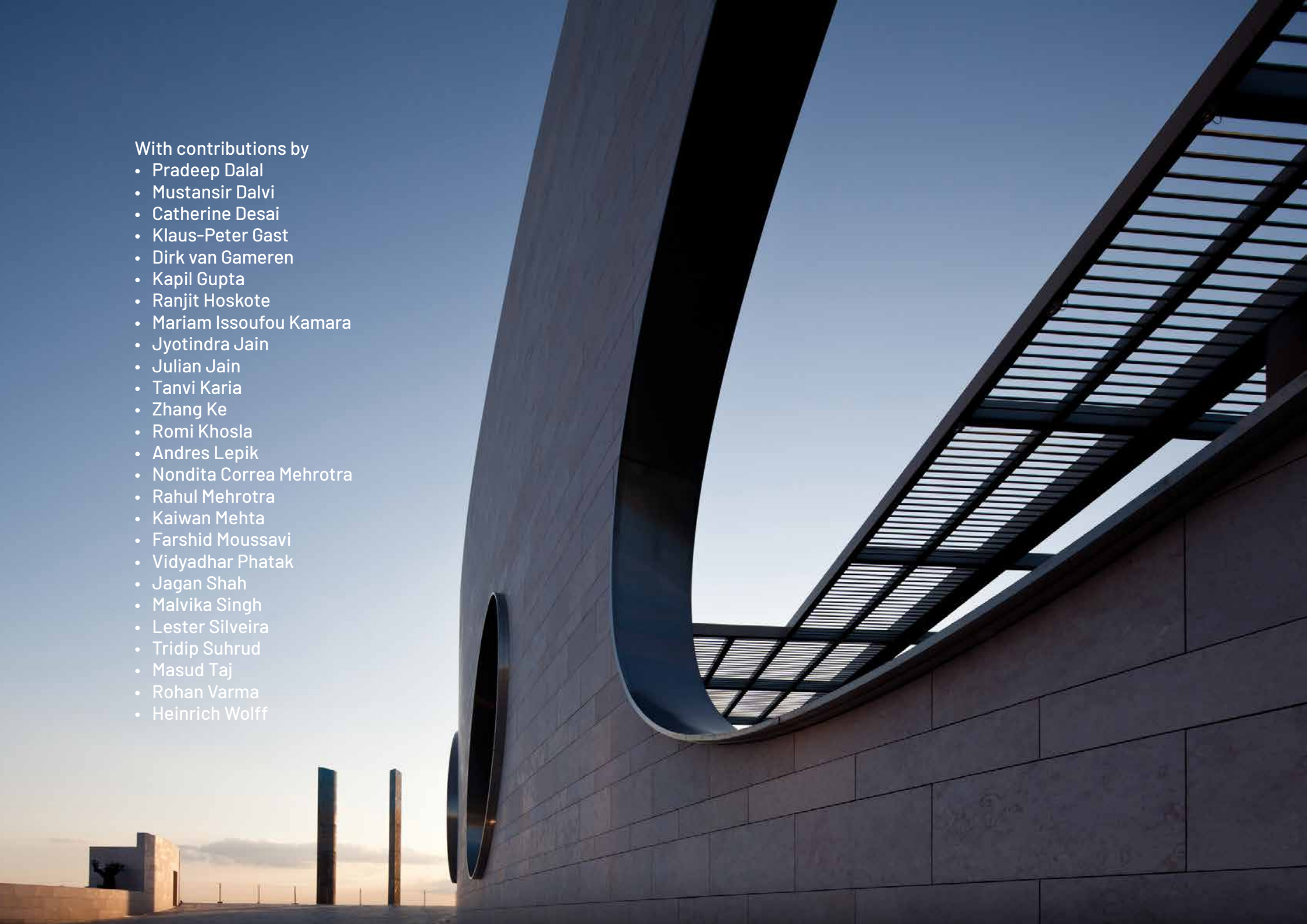
Correa taught at universities both in India and abroad, including Harvard University, Tulane University, and Washington University, and was Sir Banister Fletcher Professor at the University of London, Nehru Professor at Cambridge, England, and Farwell Bemis Professor at MIT.

Correa received the highest honors of his profession, including the Aga Khan Award for Architecture, the Praemium Imperiale of Japan, and the gold medals of the UIA and the RIBA.

Correa was an honorary fellow of the American Institute of Architects, the United Architects of the Philippines, the American Academy of Arts and Sciences, the Finnish Institute of Architects, the Royal Institute of British Architects, and the Royal Architectural Institute of Canada. He held an honorary doctorate from the University of Michigan.

Read more about Correa's work on the [Charles Correa Foundation's website](#)





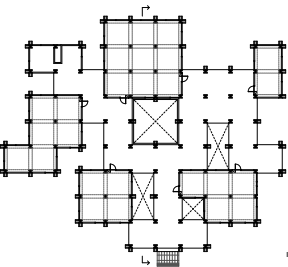
With contributions by

- Pradeep Dalal
- Mustansir Dalvi
- Catherine Desai
- Klaus-Peter Gast
- Dirk van Gameren
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- Jagan Shah
- Malvika Singh
- Lester Silveira
- Tridip Suhrud
- Masud Taj
- Rohan Varma
- Heinrich Wolff

Gandhi Smarak Sangrahalaya
Sabarmati Ashram, Ahmedabad

1958-63

This memorial is erected in the Sabarmati Ashram where Mahatma Gandhi resided from 1917 to 1930, and from which he started on this historic Salt March to Dandi. Built in homage to the Mahatma, and to propagate his ideas, it houses letters, photographs and other documents which trace the freedom movement launched by Gandhi. The materials used in the construction are similar to the other buildings in the ashram: tiled roofs, brick walls, stone floors and wooden doors. The only additions are the RCC channels which act as beams and as rainfall conduits – and which permit additional construction to be added in the future. No glass windows are used anywhere on the building; light and ventilation being provided by operable wooden louvres. These elements combine to form a pattern of tiled roofs, in a typology analogous to the villages so central to Gandhi's thinking. They are grouped in a casual meandering pattern, creating a pathway along which the visitor progresses towards the centrality of the water court.



Lessi utem
dolupta turiam
recuam rem
labo. Mi, officio
in enim do-
cae. Et expanum
faciam nupia
pliquam rendunt
iam imperae.
Namust labore-
henda is reum
fecer

Lessi utem
dolupta turiam
recuam rem
labo. Mi, officio
in enim do-
cae. Et expanum
faciam nupia
pliquam rendunt
iam imperae.
Namust labore-
henda is reum
fecer



Kanchanjunga Apartments
Bombay
1970-83

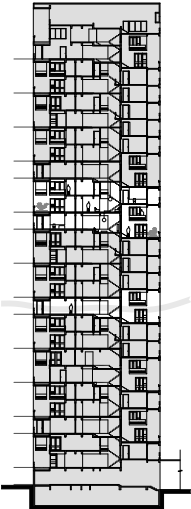
In Bombay a building has to be oriented east-west to catch the prevailing sea breezes, and to open up the best views in the city: the Arabian Sea on one side and the harbour on the other. But these unfortunately are also the directions of the hot sun and the heavy monsoon rains. The old bungalows solved these problems by wrapping a protective layer of verandahs around the main living areas, thus providing the occupants with two levels of defence against the elements.

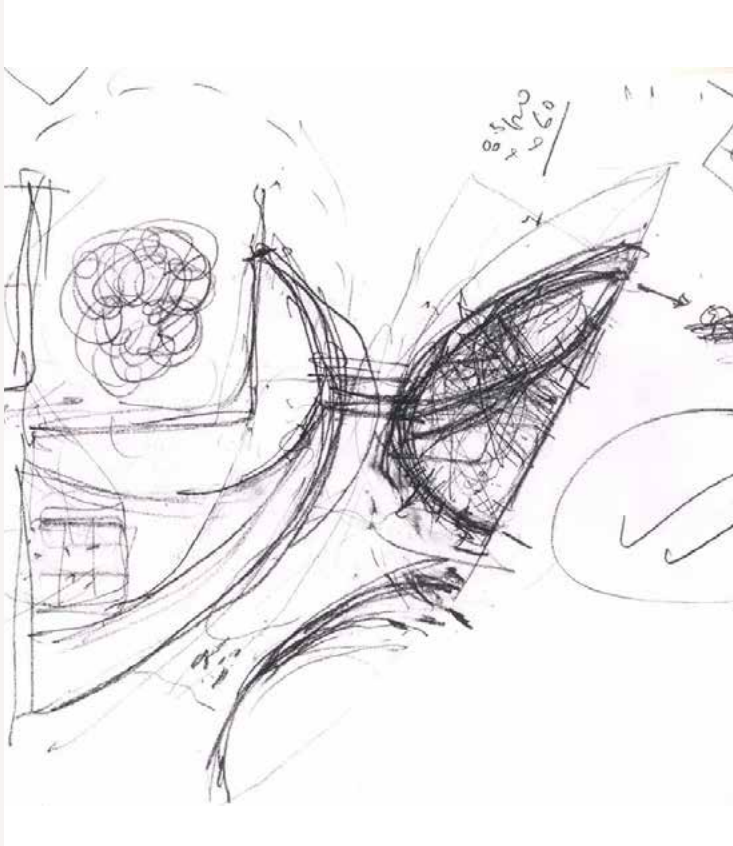
Kanchanjunga, an attempt to apply these principles to a high-rise building, is a condominium of 32 luxury apartments of four different types, varying from 3 to 6 bedrooms each. The interlock of these variations are expressed externally by the sheer end walls that hold up the cantilevered balconies. The tower has a proportion of 1:4 (being 21 metres square and 84 metres high). Its minimalist unbroken surfaces are cut away to open up the double-height terrace gardens at the corners, thus revealing (through the interlocking form and colour) some hint of the complex spatial organisation of living spaces that lie within the tower.



Enam dolocae.
Et expum
facis nam nupa
piquam rendunt
lam imporae.
Namust labore-
henda is reum
reier

Utem dolupta tu
nam reuam
rem labo. Mi,
offuad is enam
dolocae. Et ex-
perum faciam
nupa piquam
rendunt lam
imporae. Namust
laborehenda is
reum reier

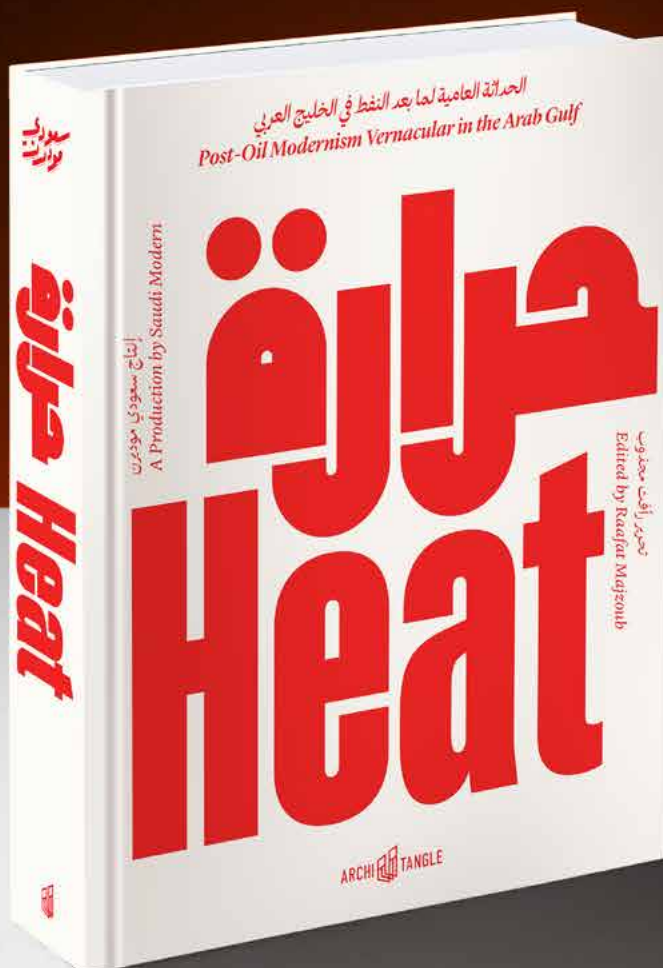




Detail of a hand-drawn sketch for Champalimaud

The Champalimaud Foundation's lightweight steel and glass bridge spans 21 meters and connects the two buildings.





HEAT

Post-Oil Modernism Vernacular in the Arab Gulf

HEAT: Post-Oil Modernism Vernacular in the Arab Gulf looks at the five materials that built the modern Gulf: concrete, steel, asphalt, aluminum, and glass. For most of architectural history, vernacular meant building with what was locally available, shaped by climate and inherited knowledge. In just a few decades, the Arab Gulf built a modernity out of industrial materials instead. None is local: all are produced in kilns, furnaces, refineries, and smelters, then shipped in, and all require continuous cooling to make the spaces they enclose habitable. This creates the double energy dependency at the heart of Gulf architectural modernity: energy to make, energy to manage.

The book proposes a sixth material, arguably the only local one: heat. It is the single element that was never imported, ordered or even chosen. It is what all five materials are made in, what they then fail against, and what every building in the region is organized around. **HEAT** reads it as Gulf modernism's real vernacular material, present in every surface.

What made building this way possible was cheap and abundant energy, and that abundance is no longer a given. Gulf economies are actively planning beyond oil, while the climate these materials helped intensify is making these cities harder to inhabit. The book asks: what happens to a vernacular condition when the energy regime that produced it begins to change?

This volume reads each material as a carrier of politics, labor and climate. Its contributors ask where the vernacular now sits: in where a material comes from or in what it is made to do, and what becomes of a way of building when the conditions that produced it begin to change. Together, they refuse to treat the Gulf's pre-oil traditions as a lost paradise, or their recovery as the answer. They are concerned with what comes next. The five materials are not going anywhere, and neither is the heat. What is no longer assured is the heat that paid the difference.



Editor Raafat Majzoub

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BILINGUAL EDITION

HEAT is published to expand Bricklab's Post-Oil exhibition at the 2026 Doha Design Biennale.



With contributions by

- Wael Al Awar
- Prince Nawaf bin Ayyaf
- Fahad Al-Obaidaly
- Yousef and Elias Anastas
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- Raafat Majzoub
- Abeer Seikaly
- Third Space
- Faysal Tabbarah
- Camille Zakharia

HEAT

Post-Oil Modernism Vernacular in the Arab Gulf



تمهيد رافت مجذوب	02
FOREWORD Fahad Al-Obaidaly	
مقدمة رافت مجذوب	12
INTRODUCTION Raafat Majzoub	
الإطار البحثي والتقييم الفني بريكلاب	35
RESEARCH & CURATORIAL FRAMING Bricklab	
تاريخ "طبيعي" للحرارة مارك جازومبك	45
HEAT: A "NATURAL" HISTORY Mark Jarzombek	
أنطولوجيات الكائنات العربية والبنى التحتية الطفيلية: المنهج والخيال في التحايل على صمت الأرشيف ستوديو ثيرد سبيس	55
ALIEN ONTOLOGIES AND PARASITIC INFRASTRUCTURES: METHOD AND FICTION IN CIRCUMVENTING Archival Silences Third Space	
النفايات الصناعية والعمارة العامة المستقبلية وإثل الأحرار	65
INDUSTRIAL WASTE AND THE FUTURE VERNACULAR Wael Al Awar	
تخييلات سياسية لعالم ما بعد النفط رانيا غصن	78
POLITICAL FICTIONS FOR AN AFTER-OIL WORLD Rania Ghosn	
غناء الزجاج: مثنوية مبنورة فيصل طبارح	89
GLASS SINGS: AN INTERRUPTED ELEGY Faysal Tabbarah	
الاستمرارية عبر التحول: حوار مع الأمير نواف بن عياف الأمير نواف بن عياف	96
CONTINUITY THROUGH TRANSFORMATION: CONVERSATION WITH PRINCE NAWAF BIN AYYAF Prince Nawaf bin Ayyaf	
قياس يوسف وإليس أنستاس	112
MEASURE Yousef and Elias Anastas	
لقطات من معمل الألمنيوم بحريفي دينش	130
STILLS FROM AN ALUMINUM WORKSHOP Bahraini Danish	
تبدأ الصيانة مع الصنع عبر صيقل	145
MAINTENANCE BEGINS IN THE MAKING Abeer Seikaly	
رُفَّت طريقك إلى السلطة مجموعة للعمارة في لبنان	172
ASPHALT YOUR WAY TO POWER Collective for Architecture Lebanon (CAL)	
مقال مصور: الخليج العربي في أربعة مقاطع كميل زكخريا	190
PHOTO ESSAY: THE ARAB GULF IN FOUR ACTS Camille Zakharia	
نصف الضيافة علي كريمي	220
HALF OF HOSPITALITY Ali Karimi	
مشاهد حرارية لوربان غينيتو	245
HEATSCAPES Laurian Ghinitoiu	

A Conversation with Raafat Majzoub Nawaf bin Ayyaf

When you look at the Gulf's built environment, what quality do you find most consistently misread—not just by foreign critics, but in the broader discourse? What does that misreading reveal about the frameworks being applied? **NA** I'd start by

reveal about the frameworks being applied? NA I'd start by flagging the risk of collapsing a set of highly diverse cities—*produced across different historical moments and material conditions*—into a single analytical object, as though they share one coherent essence. That in itself echoes the very flattening that many of us are collectively trying to resist.

With that caveat in place, one could argue that what remains consistently underexamined in the region is perhaps a temporal sensibility, or a distinct relationship to time that exceeds the interpretive frameworks often brought by foreign critics and observers.

RM I think that angle is very important, but I'm curious what draws you to foreground that risk. Is that a common misreading you feel the need to foreground? I feel there's merit to thinking regionally that assumes the inevitability of shared positionalities and challenges in a generative manner—one where the collective and the particular are mutually constitutive. NA There's definitely

particular are mutually constitutive. ^{NA} There is definitely value in thinking regionally, particularly because many Gulf cities do share certain conditions like rapid urbanization, resource economics, climate extremes, and dependence on industrial systems of construction, among others. My concern is not with regional thinking itself, but with the tendency for regional frameworks to harden into coherent narratives that flattens internal inherent differences.

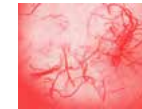
What draws me to foreground that risk is precisely how often the Gulf has been approached through externally imposed categories that prioritize legibility over complexity. In many readings, vastly different urban conditions become compressed into a singular image of a perceived "Gulf City" that is often defined through spectacle, excess, or accelerated development.

That said, I don't think the collective and the particular are oppositional. In fact I would agree that they are mutually constitutive. While the region undoubtedly shares certain positionalities, it would be a mistake to understand its differences solely as local manifestations of a common condition. Many of these differences are paradigmatic in nature, rooted in distinct histories, ecologies, geographies, economics, and modes of urbanization. So the



Barzakh at Saadiyat Island, 2026.
Photo by Mohamed Somji.
Courtesy: waimai.

The Gulf implemented modernism in architecture roughly two decades after its rapid expansion in Europe. Reconstruction after the Second World War represented an opportunity to create city prototypes that were replicable under the principles of high speed, low cost, and durability. European societies were already conditioned by decades of reacting to the new demands that the industrial era implied, which took place with unprecedented speed. But in the Gulf, the context was very different: cities had very low populations, there was no need for reconstruction, and fundamentally there was no industrial expansion driving the demand for quick urban growth. When oil was found in the region, the massive influx of capital created the conditions for building expansion. In the beginning, this phenomenon was entirely driven by oil companies, who had to develop infrastructure and accommodation



صورة مجهرية لمادة الألياف. يأتى من:
Micrograph of fibre material.
Courtesy: wainai

الغذاء، أدركت كائناتها الحيوانية السليسية - التي لا توجد مجموعة واحدة من حوالي مليار سنة - أنها بحاجة إلى القدرة على الحصول على المزيد من العناصر الغذائية. فمثل ذلك، حين اكتفتي بالبحر المحرق من مروج داعفة لكها ترونن لاحقاً لثوبت في السواحل، هي في الواقع مجرد جزء من مجموعة داعفة ودماغ فعّال يربطها ببساطة حيزية. كان الغرض من هذه العزلة بسيطاً: الذهاب للحصول على الغذاء - وتجنيداً الكسرات، أو بنقطة أكثر سكر - ذي-ريوز" (De-Ribbons)، وهو سكر خاصي الكربون الطبيعي العنصر الأساسي لبناء آدموسين ليل إمدادات (ATP)، أي تلك الطاقة اللازمة في عملية العمل الجيد. وعندما كانت إمدادات الغذاء تتناقص، تبدأ هذه الكائنات تحت

[illegible]

كل هذه العمليات تتطلب حرارة وتنتجها وتساهلها، نحن مثلنا جميع الثدييات رابعة الأطراف التي ظهرت نحو 250 مليون سنة)، نولد أحياناً داخلية ونبتدأهم مع السحيط. المحيط. نحن نحسن أجسامنا أثناء طريق تكبير العناصر الغالبية داخل الخلايا، ولا سيما في الكبد والدماغ والأعضاء، ولكن تماماً مثل أسلافنا القديسة القديمة، نأخذ حرارة نحن حائضاً للحرارة، ونقوم بالتخلص منها من مزيج من الإشعاع، والتوصيل الحراري، والحمل الحراري، والتبخر. بما أن عملية التنفس - التي نشأت في نحو 380 مليون سنة وتدخل علينا بعد لتستمر بعد أن نولد - تطلق مائلاً في ألبان هذه المنظمة بأكملها، كما علينا بعد لتستمر بعد أن نولد - تطلق مائلاً في ألبان هذه المنظمة بأكملها، كما علينا بعد لتستمر بعد أن نولد - تطلق مائلاً في ألبان هذه المنظمة بأكملها،

RM

Heat: A Natural History

10

الحديقة تاروخ - طبيعي.

Mark Jarzombek

11

مارک جازوویچ

Heat: A Natural History

26

الحدادة تاريخ - طبيعي.

Mark Jarzombek

27

مازک جائزہ دیتے ہیں

HEAT

Post-Oil Modernism Vernacular in the Arab Gulf



Photo Essay by Camille Zakharia

Patents in Architecture

ARCHITANGLE

Patents in Architecture

From Historical Construction to Digital Design

Silke LÄNGENBERG, Robin REHM, Sarah M. SCHLACHETZKI (eds.)

DATE OF PUBLICATION
Spring 2027

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165 x 240 mm, 400 pages

Abstract

Patents in Architecture brings together two domains rarely examined in tandem, yet deeply entangled since the rise of industrial modernity. Far from being mere legal instruments, patents have shaped how architectural knowledge circulated—across materials, construction systems, infrastructures, and digital practices. This volume examines patents in architecture as technical, theoretical, and cultural agents operating at the intersection of law and technological innovation. Rather than treating patents simply as proof of invention, the contributions critically reassess their epistemic roles in architectural and construction history.

They trace the industrial and corporate conditions of building production, explore how patented technologies have transformed space and environment, and question narratives of originality and authorship—from 19th-century tile production and reinforced concrete to aluminum façades and digital fabrication. Emerging from an international conference at ETH Zurich held in 2025, the publication brings together perspectives from legal studies, architectural history and heritage, construction history and heritage, engineering and practice. Through case studies and theoretical reflections, *Patents in Architecture* positions patents as formative operators within architecture's material cultures, inviting renewed attention to the legal-technical frameworks that continue to shape innovation in the built environment.

PATENTS IN ARCHITECTURE

From Historical Construction to Digital Design

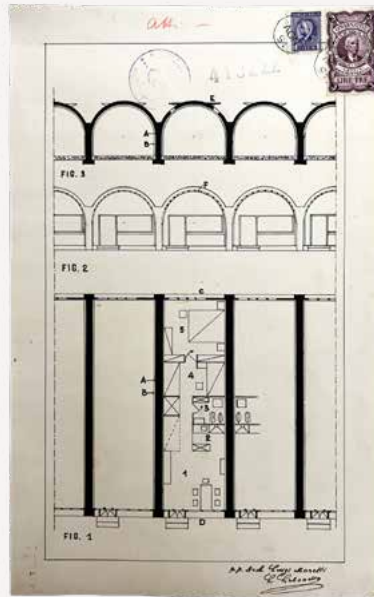
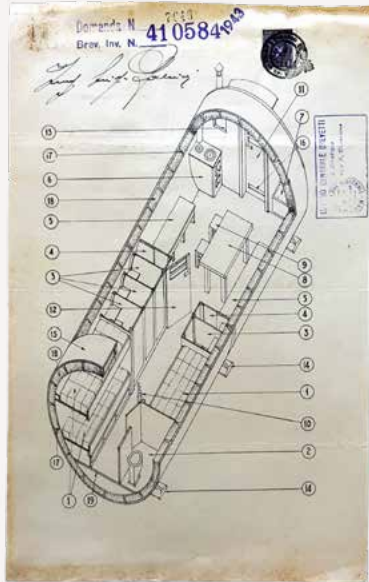
Edited by Silke Langenberg, Robin Rehm, and Sarah M. Schlachetzki, **Patents in Architecture** brings together two domains rarely examined in tandem, yet deeply entangled since the rise of industrial modernity. Far from being mere legal instruments, patents have shaped how architectural knowledge circulated—across materials, construction systems, infrastructures, and digital practices. This volume examines patents in architecture as technical, theoretical and cultural agents operating at the intersection of law and technological innovation. Rather than treating patents simply as proof of invention, the contributions critically reassess their epistemic roles in architectural and construction history. They trace the industrial and corporate conditions of building production, explore how patented technologies have transformed space and environment, and question narratives of originality and authorship—from 19th-century tile production and reinforced concrete to aluminum façades and digital fabrication.

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With contributions by Jonatan Anders, Kirsten Angermann, Alberto Bologna, Peter H. Christensen, Carsten Diez, Benjamin Dillenburger, Bernhard J. Dotzler, Ilaria Giannetti, Rouven S. Grom, Marta Iljadica, Nina Irmert, Nigel Isaacs, Alexander von Kienlin, Andrei Koshelev, Silke Langenberg, Matthias Leschok, Tiago Matthes, Laura Mucciolo, Solveig Ottmann, Andreas W. Putz, Robin Rehm, Dominik Reisach, Tizian Rein, Sarah M. Schlachetzki, Laurent Stalder, Zacharias Stelzer, Marcel Studer, Asha Sumra, Simona Valeriani, Beat Weibel, Kilian Wolf, and Volker Ziegler.

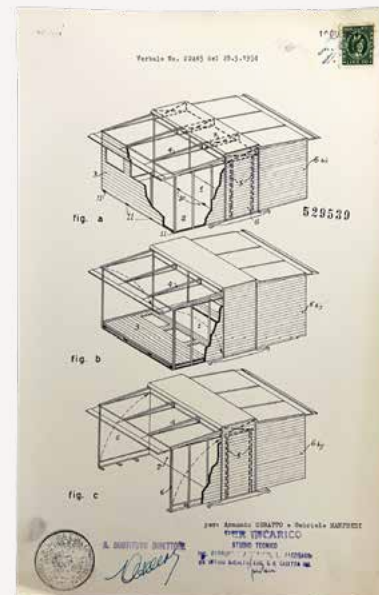
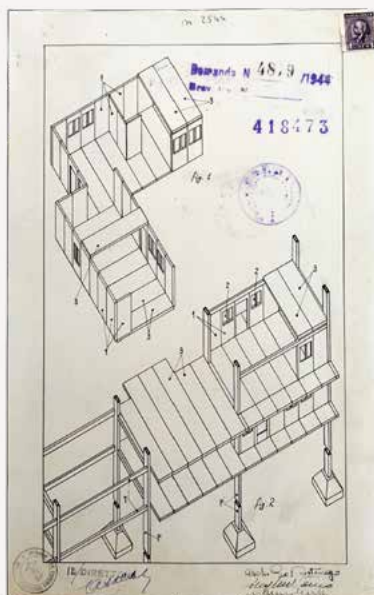
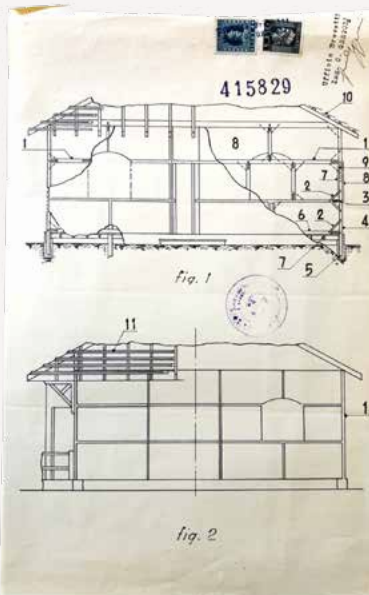
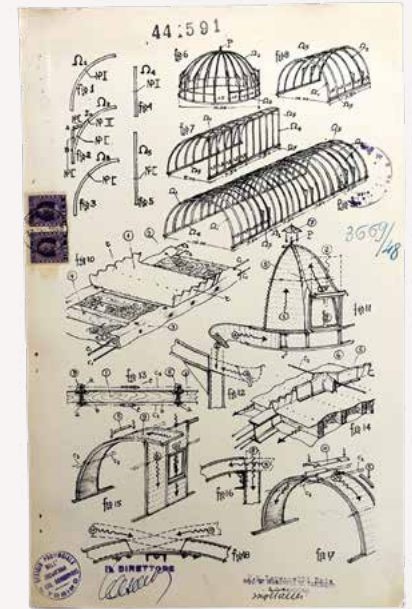
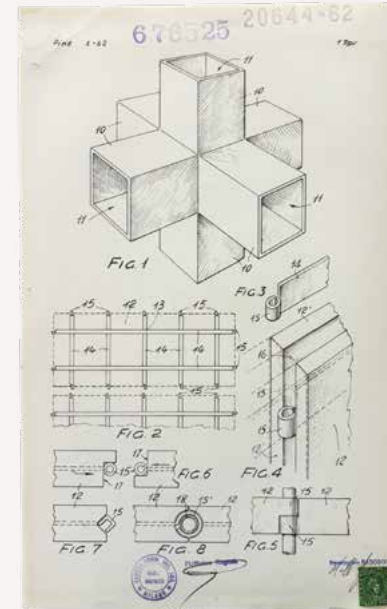


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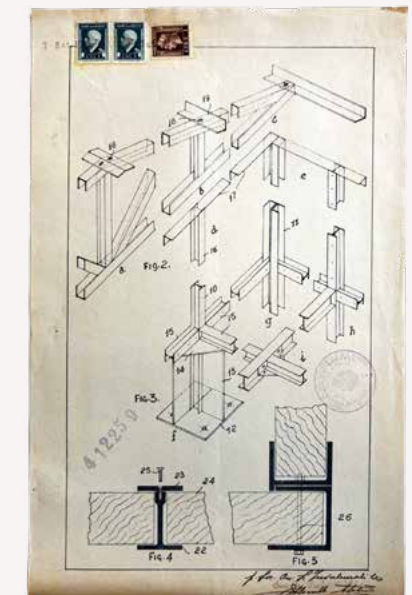


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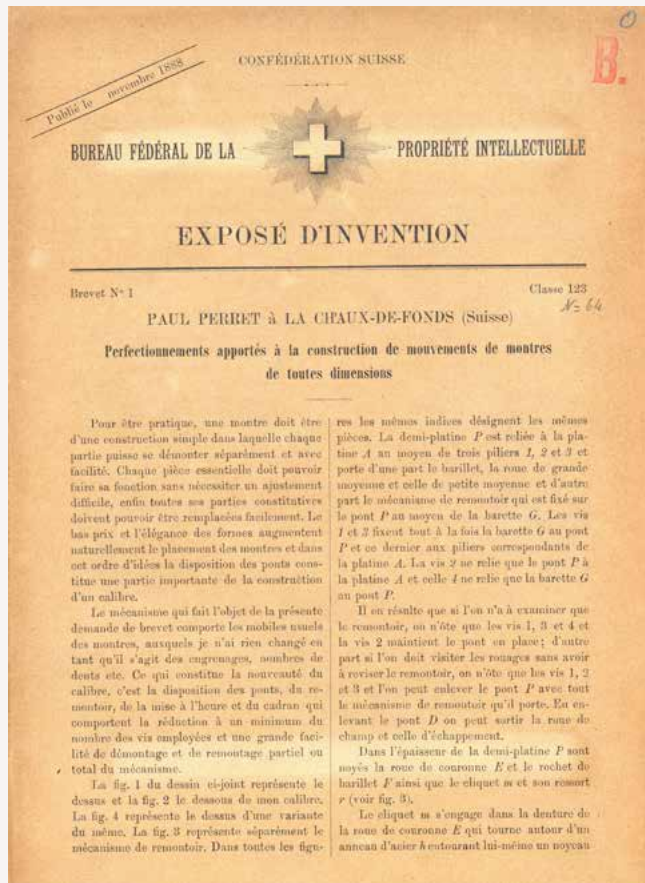
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- Asha Sumra
- Simona Valeriani
- Beat Weibel
- Kilian Wolf
- Volker Ziegler



PATENTS IN ARCHITECTURE

From Historical Construction to Digital Design

Paul Perret, "Perfectionnements apportés à la construction de mouvements de montres de toutes dimensions," Swiss Patent No. 1, November 14, 1888.



"Bureau for the Protection of Inventions, Patterns & Trademarks"—E. Blum & Co. Patent Attorneys, Office on Bahnhofstrasse / Uraniastrasse. Late 19th century.

PATENTS IN ARCHITECTURE

From Historical Construction to Digital Design

Patent magazine and pneumatic dispatch system. ETH Zurich, main building, ca. 1952.



Prefabricated façade elements, Metallbau Koller AG.



IN MAKING

Sameep Padora and Associates

In Making is a critical reflection on the work of Sameep Padora and Associates (sP+a), bringing together projects, research, drawings, and writings alongside original essays by leading architects, scholars, and critics. Through these multiple perspectives, the book examines the questions that have informed the practice's engagement with the built environment across scales and typologies, from the role of history and craft to the relationship between pedagogy and practice, context and change. The selected projects chart an evolving exploration of material knowledge, craft traditions, ecology, and collective forms of making, revealing architecture as a process of inquiry as much as a finished artifact. Moving beyond the format of a conventional monograph, **In Making** situates sP+a's work within broader discussions on building, teaching, and contemporary architectural production. The result is both a portrait of a practice in evolution and a reflection on architecture's role in a rapidly changing world.

With contributions by Sean Anderson, Dick van Gameren, Annapurna Garimella, Hanif Kara, Shreyank Khemalapure, Sameep Padora, Raj Rewal, Peter Rich, Abhay Sardesai, Cristina Steingraber, and Marina Tabassum.

Sameep Padora is an architect, researcher, and educator, and the founder and principal of Sameep Padora and Associates (sP+a), established in Mumbai in 2007. In addition to leading sP+a, he directs sPare, a nonprofit research initiative focused on housing and urbanization in India, and is a co-founder of the Bandra Collective. Padora serves on the academic boards of several institutions and is currently Dean of the Faculty of Architecture at CEPT University, Ahmedabad.



Editors	Sameep Padora and Associates sP+a
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A photograph of two women in white and orange sarees walking hand-in-hand on a large, curved, brick-paved surface that resembles a dome. To the left, a building with a curved roof and large windows is visible. The scene is set outdoors with trees in the background. Long shadows of the women are cast on the brick surface.

With contributions by

- Sean Anderson
- Dick van Gameren
- Annapurna Garimella
- Hanif Kara
- Shreyank Khemalapure
- Sameep Padora
- Raj Rewal
- Peter Rich
- Abhay Sardesai
- Cristina Steingraber
- Marina Tabassum

Jetavan Spiritual Center, Sakharwadi, Maharashtra



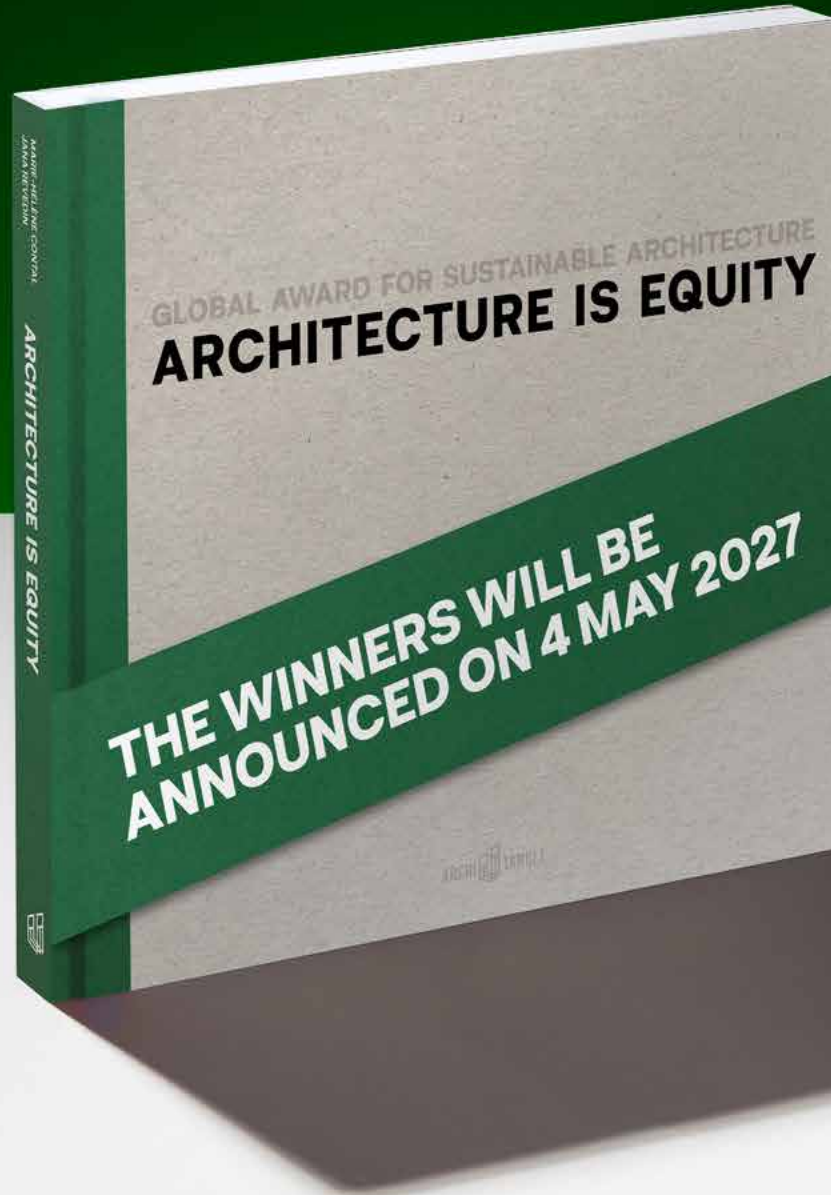
Temple of Steps, Nandyal, Andhra Pradesh

IN MAKING

Sameep Padora and Associates



Sienna Apartments, Hyderabad, Telangana



GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE
ARCHITECTURE IS EQUITY

**THE WINNERS WILL BE
ANNOUNCED ON 4 MAY 2027**

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Architecture Is Equity celebrates the winners of the 2027 Global Award for Sustainable Architecture and their commitment to advancing equity through the built environment. Across six continents, their work encompasses heritage preservation and ecological restoration, experimental construction and material research, as well as projects in healthcare, housing, education, and public space. The book explores a wide spectrum of themes, ranging from heritage preservation and nature conservation to cutting-edge technologies and experimental design strategies, highlighting their potential to empower users—always with a commitment to social equality.

Drawing on interviews with the award winners and in-depth project analyses, the book offers compelling insights into how architecture can address social and economic inequalities, strengthen civic agency, and expand access to resources, opportunities, and dignified spaces. It is a rich source of inspiration for anyone interested in the transformative potential of design.

The winners of the **Architecture Is Equity** Global Award for Sustainable Architecture will be announced on May 4, 2027.

With contributions by Marie-Hélène Contal, Jana Revedin, the 2027 laureates, and Wang Shu, 2012 Pritzker Prize and 2007 Global Award for Sustainable Architecture laureate and co-curator of the 2027 Venice Architecture Biennale.



2027 GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE BUNDLE



Authors	Jana Revedin, Marie-Hélène Contal
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Butabu Remix [...] challenges the boundaries of the canon and expands the field of architectural discourse.

—Lesley Lokko



Look inside

BUTABU REMIX

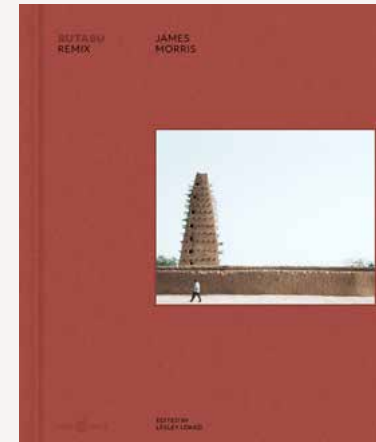
James Morris

Butabu Remix reimagines the architectural landscapes of West Africa through a contemporary lens that is both poetic and analytical. In this major new volume, British photographer James Morris presents over 200 reedited and remastered photographs—many previously unpublished—that reveal the expressive power and dignity of earthen architecture across Mali, Niger, Burkina Faso, Ghana, Benin, and Togo. These buildings, sculpted from mud and sunlight, are not static relics but living testaments to ecological intelligence, community, and artistry.

Edited by Lesley Lokko, founder of the African Futures Institute in Accra, the book pairs Morris's luminous photography with newly commissioned texts, including several new voices in architectural writing from a young generation of African and diasporic thinkers. Their writings respond to Morris's images with fresh critical insight, tracing how traditional knowledge and material practice speak urgently to today's concerns—sustainability, identity, and belonging—while opening pathways toward new architectural and cultural futures.

More than a photographic record, **Butabu Remix** is an inquiry into how built form becomes a vessel for memory and imagination. It celebrates the creativity of those who shape their environments from the most elemental materials, transforming earth into enduring works of art. Merging aesthetic excellence with the forward-looking reflections of both emerging and renowned voices, this volume offers an unparalleled view of Africa's architectural heritage and its resonance within the global discourse on design and place.

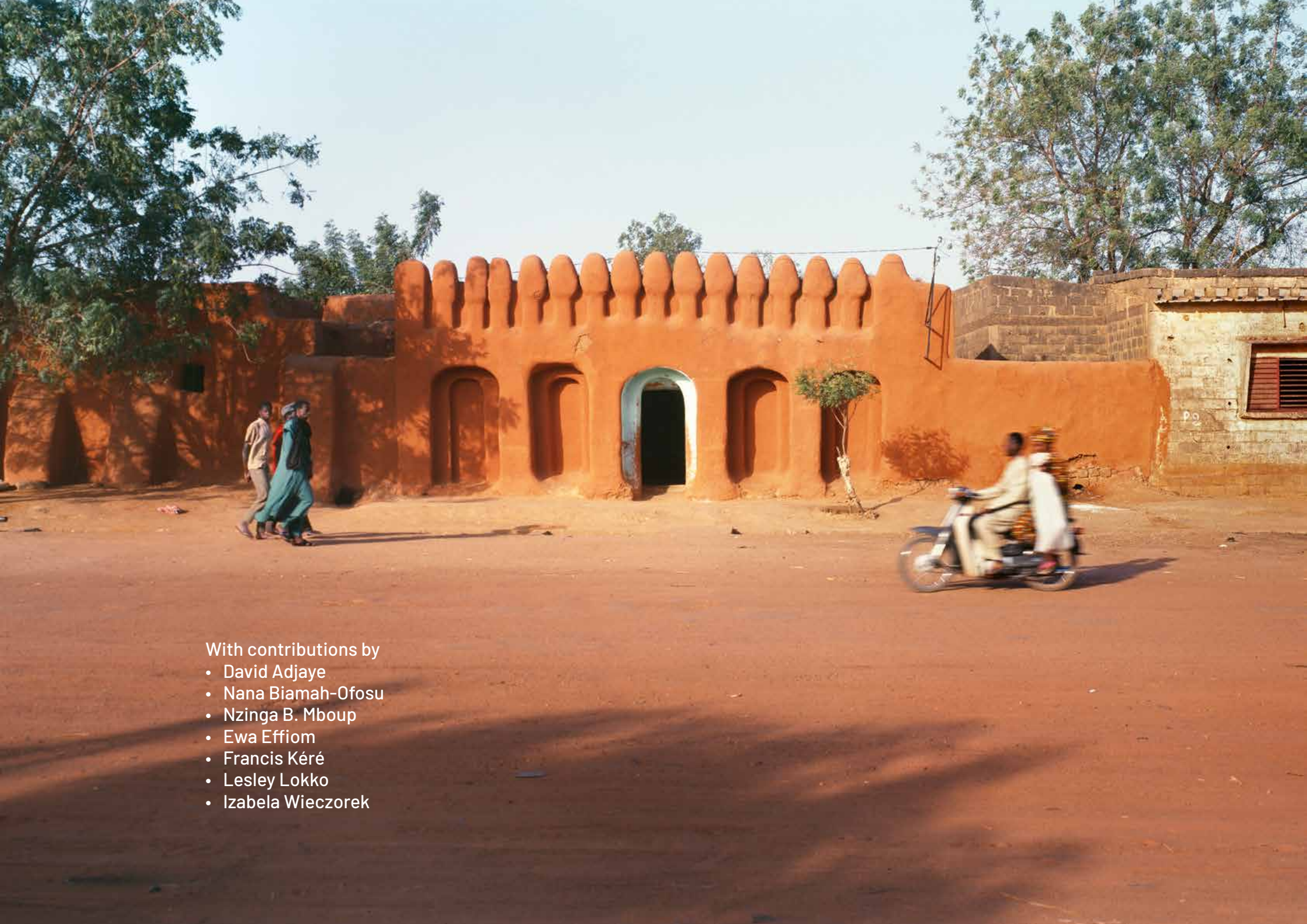
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- David Adjaye
- Nana Biamah-Ofosu
- Nzinga B. Mboup
- Ewa Effiom
- Francis Kéré
- Lesley Lokko
- Izabela Wieczorek

Je trouve ces bâtiments tellement inspirants et je crois profondément en leurs qualités, pas seulement en leurs formes, mais aussi leur essence même, la manière dont la communauté participe à la construction, à la planification, à l'utilisation et à la fabrication.

—Francis Kéré

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JAMES
MORRIS

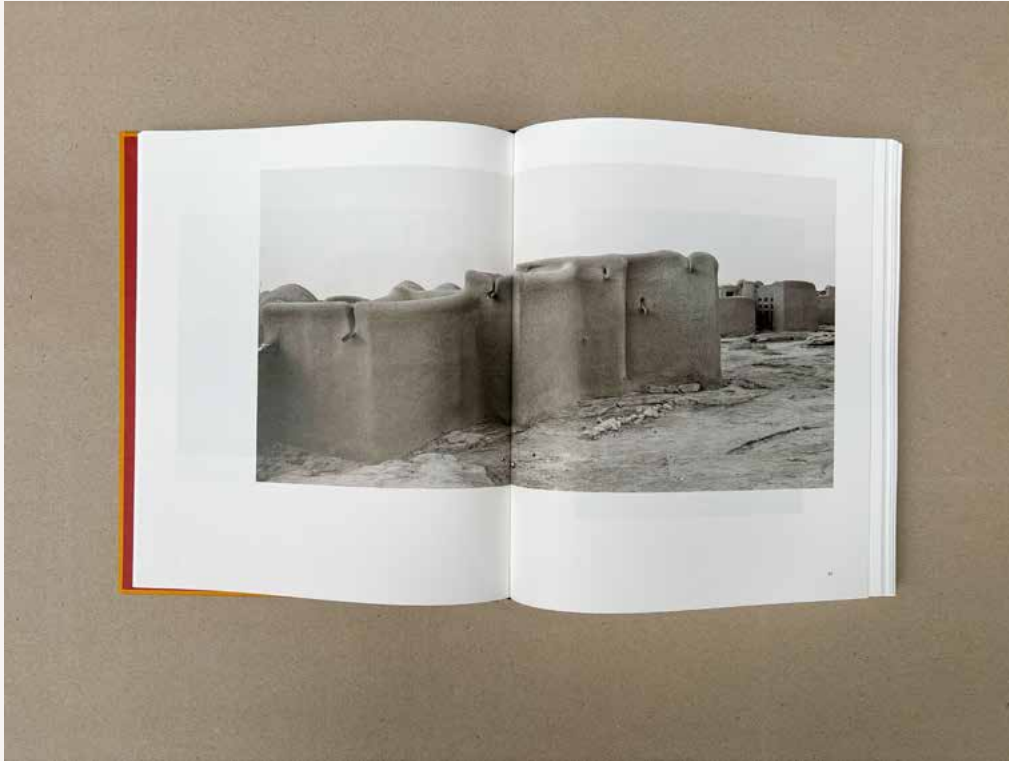


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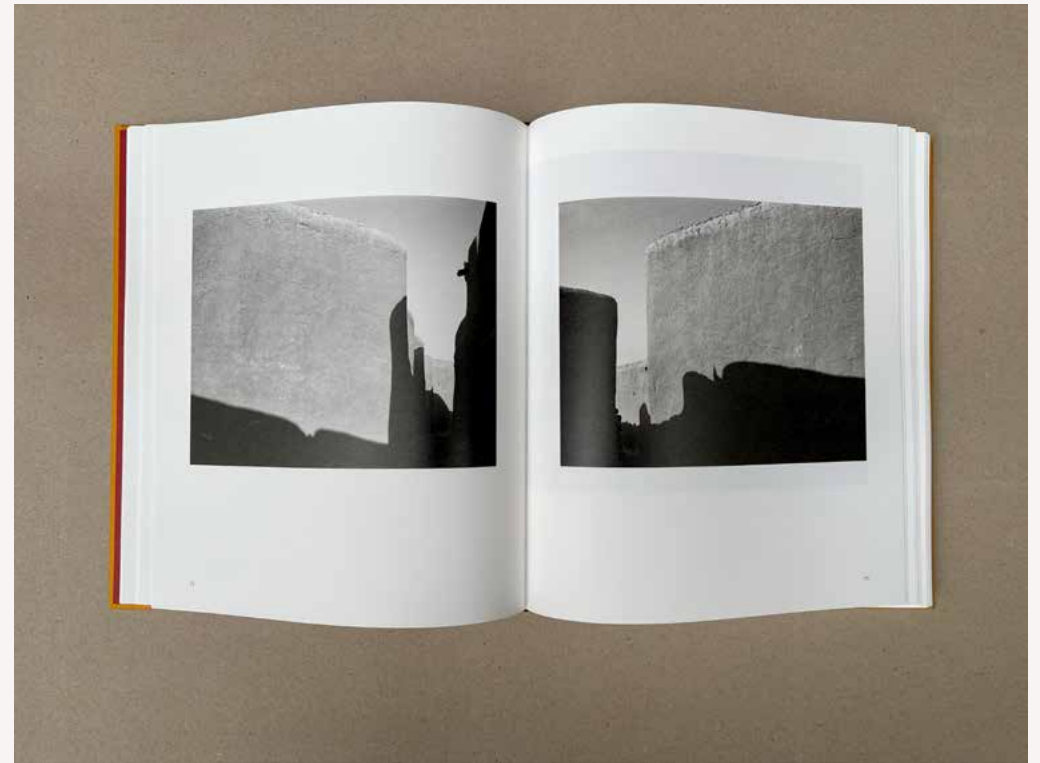
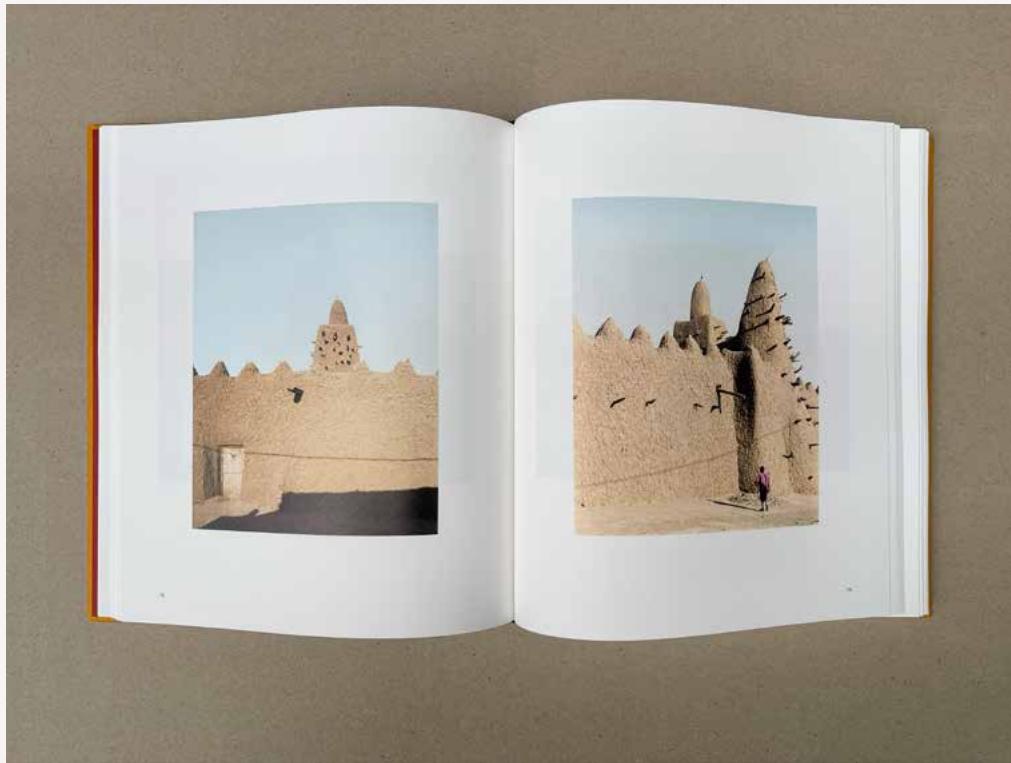
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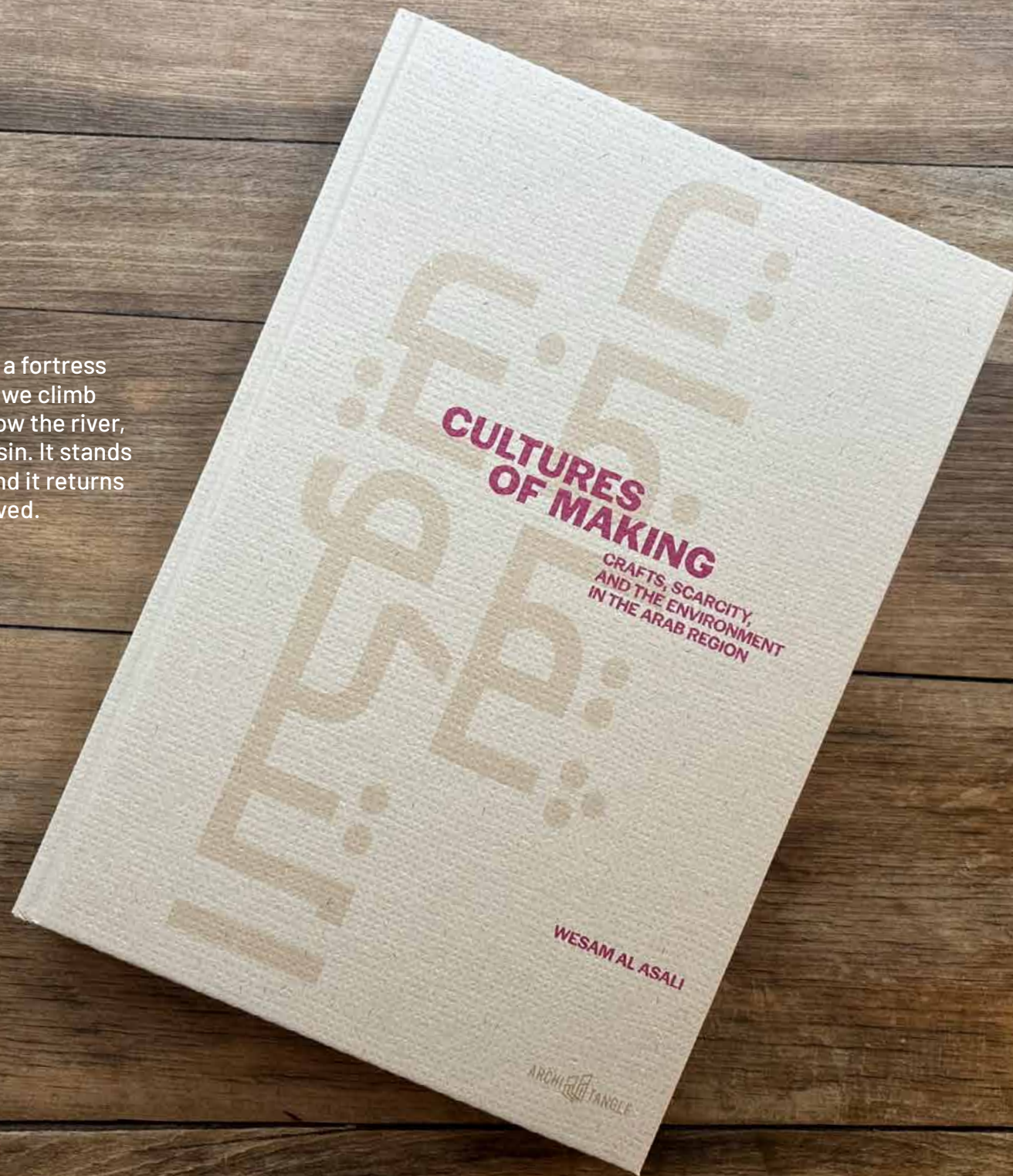


BUTABU REMIX
James Morris



A home can be a tent if we want, a fortress if we must. It can be stone when we climb the mountain, reed when we follow the river, or mud when we sink into the basin. It stands when it is inhabited with care. And it returns to the soil when it is no longer loved.

—Wesam Al Asali



CULTURES OF MAKING

Crafts, Scarcity, and the Environment in the Arab Region

Cultures of Making, by Wesam Al Asali, explores the architectural, environmental, and social dimensions of building and making in the Arab region, where making is not only a cultural act but a strategy of survival. Drawing on archival research and onsite fieldwork, the book documents twenty-one practices of manufacturing, building, and care as ecological regulators and resource-conscious solutions. Spanning Egypt, Morocco, and especially Syria, these crafts reveal how craftsmanship in these regions is shaped by scarcity, conflict, displacement, and environmental destruction.

From mud-dome construction, weaving, and food preservation to laurel soap production, carpentry, and wooden boatbuilding, **Cultures of Making** documents ways of making that have developed and been passed down over generations. The book brings together the objects of craft, the production processes, the knowledge they embody, the people who make them, and the spaces in which making takes place. In doing so, it records practices and knowledge increasingly at risk of disappearing. In turn, new relationships between tradition and innovation, and between craft and technology are introduced. Based on archival research, workshops, interviews, and on-site documentation, the volume at hand assembles a rich visual archive of drawings, diagrams, maps, and photographs. The book is also a contribution to archival methodology, addressing the challenges of documentation in times of upheaval and uncertainty. It offers creative approaches to documentation in addition to institutional archives, particularly in regions where records are limited or shaped by colonial legacies.

Cultures of Making bridges the gap between scholarly discourse and the lived realities of craft practitioners, aiming to inform future policy on tangible and intangible heritage and contribute to wider conversations around sustainable design and local knowledge. Rooted in the Arab region while offering a broader reference for the Global South and beyond, it offers practical guidance for those who wish to carry forward the living tradition of crafts.



Author	Wesam Al Asali
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CULTURES OF MAKING

Crafts, Scarcity, and the Environment in the Arab Region

160 SUSTENANCE

MUD OVENS: THE MAKING OF COOKING SPACES

AL-SAFIRA, SYRIA

In al-Safira, in the countryside of Aleppo, unfinished cylinders lie scattered along the road. Umm Muhammad coils them with her hands, wrapping clay onto itself layer over layer, until it rises to the height of a torso. These incomplete domes will consume tons of firewood, and from them thousands of warm loaves will emerge. They will be called *tannur*, buried in mounds of earth near kitchens, in rooms dedicated to them—known as *tannur* rooms. They are used from dawn until noon, once or twice a week.

The earthen *tannur* is most often made by women, across regions from Aleppo and Hama to the Euphrates. They begin by preparing the clay from soil rich in silt, mixing it thoroughly with crushed brick when available, to give it resistance to high heat. Hair is added as well, to increase cohesion. "We take hair from barbers, or from goats," Umm Muhammad says, noting that these strands are straighter than sheep's wool. After mixing, the clay is left covered in a shaded place "to ferment," as she calls it.

To make the *tannur* rooms, a flat patch of ground is chosen, sand is scattered over it, and then the act of *wrapping* begins. The wrapping here is not metaphorical—it is precise: a circular movement of the hand, each handful of clay added to the previous one, following a logic not unlike that of contemporary 3D printing. In this way, layers of clay rise gradually, each layer 20 to 30 centimeters high. After two or three layers, the structure is left to stiffen slightly before more is added. To ensure continuity between layers, the upper edge is repeatedly pinched, forming small grips that hold the next layers in place.

→
Umm Muhammad
coiling a clay oven
(*tannur*) from wet clay
and hair, al-Safira



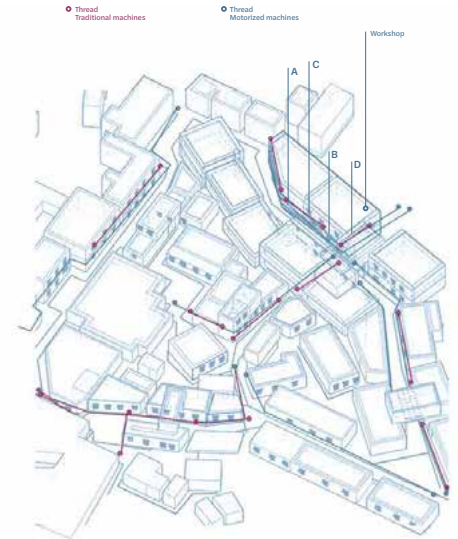
212 REMANENCE
BAREM THREADING



↑ The colored threads
in the streets of Fes
wrapping its walls,
shop fronts, and
windows



→
Nails, strings, and
bundles: traces of
threading activities in
the walls of Fes



Fes, Morocco, Rue Talaa al-Saghira: barem thread within the built environment. The process: magenta | Using manual and traditional machines. Blue | Using manual and motorized machines.

Detailing: A | Wrapping threads on the screw/wall. B | Wrapping threads on the window. C | Extending threads on the wall. D | Extending threads on the door.

CULTURES OF MAKING

Crafts, Scarcity, and the Environment in the Arab Region

122
SUSTENANCE

MŪNEH AS DWELLING: TRADITIONAL FOOD SPACES

DAMASCUS, SYRIA

Homes in Damascus—and Syria more broadly—can be understood through three spatial arrangements of living and activity: urban courtyard houses, where the central ground (*ard al-diyār*) sits at the heart of the home; rural houses, where this ground shifts to the edges; and, finally, apartment buildings that began to appear in the early twentieth century, relocating inhabitants into stacked forms of dwelling as cities moved toward modern urbanization. Today, most urban residents live in these multistory models, whether formally planned or self-built.¹ This housing narrative is familiar to those working in the built environment. Yet, alongside it, there are other narratives—equally significant—that have shifted with the transformation of the house. Among them, the relationship between food, the home, and the family stands out.

Umm Ammar is sitting in the middle of the courtyard in her house in al-Affif. She points quickly to the central fountain (*bahra*) and says, smiling: “Sometimes we strain eggplant for *makdous* right in the fountain.” This passing remark reveals a deep overlap between domestic space and food practices in Syrian life. For the courtyard—the environmental and social heart of the house—making room for *makdous* preparation reflects the central place this food holds in everyday life. Through this relationship, it becomes clear how the traditional house, in its various forms across the region, enables its inhabitants through architecture to work alongside time and climate, following seasonal cycles of preparing, preserving, and consuming food. This entire process is known as *tamwin*, producing *mūneh* (locally pronounced, from the Arabic *mūnah*)—food preserved from its season to be consumed later.

Umm Ammar knows the seasons well. “In spring, we begin making cheeses,” she says, referring to the abundance of milk in March. Homes fill with the scent of boiling milk, which is later preserved in brine.

¹ M. Wesam Al Asali and Iyad Shalhin, “Rural Habitation in Syria: The Culture of Traditional Architecture and Its Role in The Reconstruction Process,” *MEETU Journal of the Faculty of Architecture* 33, no. 2 (2016), pp. 101–115, <https://doi.org/10.4303/meetu.jfa.2016.2.4>.

Boiling wheat for preserves over an open fire in the courtyard, Qara, Qalamoun

128
SUSTENANCE
MŪNEH AS DWELLING

Spaces of *mūneh* practices in the Damascene house, al-Qassar house, al-Affif, Damascus:

A | Roof
B | Courtyard
C | Liwān
D | Room
E | Kitchen
F | Mūneh room

A1 | Roof: processing most *mūneh* that require sunlight

C1 | Liwān: north-facing space, used for preparing and processing *mūneh*

B1 | Courtyard: for preparation, processing, and storing of *mūneh*. The fountain and courtyard crops are used for *mūneh*.

D1 | Living room: preparing and storing *mūneh* in the winter

D2 | Storage room: contains large refrigerator used for *mūneh* storage

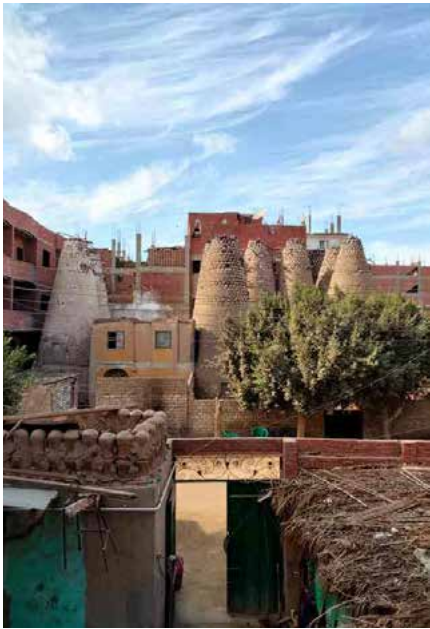
E1 | The kitchen is utilized for the preparation, processing, and storage of *mūneh*. The stairs lead to the *mūneh* room.

A | Roof: processing *mūneh* by drying. B | Courtyard: primarily for preparing *mūneh*, and secondarily for processing and storage. C | Liwān: primarily for preparing *mūneh*, and secondarily for processing and storage. D | Room: preparing, processing, and storing *mūneh*. E | Kitchen: preparing, processing, and storing *mūneh*. F | Mūneh room: known for its constant coolness, used for processing and storing *mūneh*.

CULTURES OF MAKING

Crafts, Scarcity, and the Environment in the Arab Region

62 MAINTENANCE
CLAY DOVECOTES



↑ Singular dovecote towers among village houses in Kafr Ali in the Nile Delta

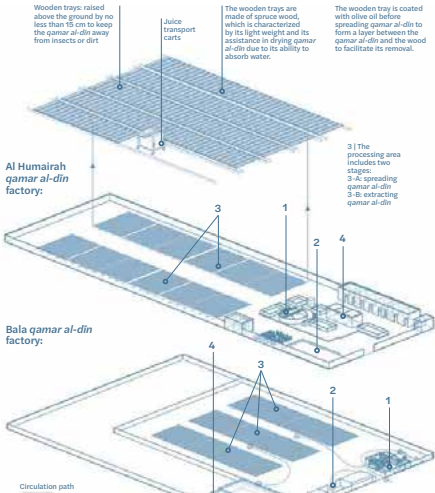


↑ Dovecotes are part of the house, transforming the roofs of houses into inhabitable spaces in the Nile Delta.

148 SUSTENANCE
THE APRICOT OF QAMAR AL-DIN



← ↑ ↓
Making qamar al-din:
carrying the walnut
drying trays, spreading
the paste, and lifting
the dried sheets



The spatial distribution of the making of qamar al-din includes four basic spatial zones:
1 | Preparation area (contains 5 stages) 3 | Processing area (contains 2 stages)
2 | Seed drying area 4 | Storage area

MAINTENANCE: MAKING AS DWELLING

LOOM SPACES, AL-KAFR, SWEIDA, SYRIA
STRAW CYCLES, RAMI, SWEIDA, SYRIA
CLAY DOVECOTES, FROM THE NILE DELTA TO FAYOUM, EGYPT
MUD DOME VILLAGES, ALEPPO, SYRIA
COURTYARD NURSERIES, DAMASCUS, SYRIA
WEAVING HATAB AL HINNA, MIT KINANA, EGYPT
THE HĀNŪT, FES, MOROCCO



الرعاية: تداخل الصنع في العيش

لم تُطرح علاقة فراغات السكن بالعمل كما طرحت خلال جاذبة كوفيد 19، حين وضع هذا البرج (الحاجز) بين العيش والإنتاج على المحك. في تلك الفترة، كنتُ أنني آخر تجربة إنشائية لي في ضمن أطروحة الدكتوراه، فانتقل يومياً بين ثلاثة أبنية في زوايا كاميريدج في المملكة المتحدة، المختبر، والمكتب، والمزرع. أكتب ما تبقى من البحث. أتذكر جيداً كيف تحولت مساحات المنزل في تلك اللحظة، عندما جُلَّت الأشياء تتحرك من حولي، وتخللني عن وظائفها الأصلية، لتصبح لي فضاء مصالحة للكتابة، ولفتح نافذة فطيلة على شريحة ضيقة من صفحة السماء، وذلك بعد أن صرّفت وجهي عن شاشة التلفاز حينها. بدأ العمل "في" المنزل. لا "منه"، وصار البيت ميداناً لامتصاص يومية جاورت الكتابة، كالرياضة، والطبخ، والرسم.

في عزلة الجائحة أيضاً، قرأت أفكار "فاطمة المريني" وهي تكتب عن الحدود غير المرئية. ففي زمن الذعر تصبح الحدود زمنية، نصف ساعة للجري، وخمس دقائق لرمي القمامة، وساعة لشراء ما يلزم. في طفولة المريني، كانت الحدود جندرية، فراغات البيت العامة للرجال، وعتبة البيت أو الرقاق للحارس، وغرف المنزل الداخلية للنساء. علمتني عزلة الجائحة أن أصفي إلى تداخل مساحات العيش والعمل في بُنى المنطقة العربية، فوجدتها مترسعة ثقافياً، وقادرة على تفكيك كثير من المفاهيم الحديثة عن الإنتاج، والحرفة، والسكن.

في الهياكل التقليدية للقرى والمدن، تقبيل الحدود الصلبة بين البيت والمشغل، وبين المسكن والحرفة، ولا يحمل الفصل المنزلي وظيفة واحدة، حيث يصبح تولد أو مستودعاً للفضاء، أو مكاناً للتصنيع المشترك. يقدم هذا الفصل قصصاً عن هذه التثقيبات، عن طريق تقديم ثلاثة مفاهيم عن تداخل

¹ Fatima Mernissi, *Dreams of Trespass: Tale of a Harem Girlhood* (New York: Basic Books, 1995).

٤. تسج خطاب الجثة في بيت كنانة، مصر

Access additional digital content, including the Arabic translation of each chapter, using the QR codes throughout the book.

About Wesam Al Asali

Wesam Al Asali is a Syrian architect, researcher, educator, and designer specializing in building crafts, construction history, and environmental design. He is an assistant professor at the IE School of Architecture and Design in Madrid. Wesam holds a PhD in architecture from the University of Cambridge and was a 2021–22 Global Fung Fellow at Princeton University. He is the author of *Cultures of Making* (ArchiTangle, 2026) and coeditor of *Arab Modern: Architecture and the Project of Independence* (gta Verlag, 2025). His work has received the RIBA President's Award for Research, the Society of Architectural Historians' Founders' Award, and the 2024 DigitalFUTURES International Award. In practice, he cofounded IWLab, a recipient of the 2024 Global Award for Sustainable Architecture, and CERCAA, collaborating with artisans and cultural institutions to integrate vernacular building knowledge within architectural practice.

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This beautiful collection invites readers into community with plants and people, asking how we construct a sense of home with vegetal life. As these academic, poetic, and deeply personal (hi)stories trace constellations of 'seeds' and 'diaspora' across space and time, they unfold their immense conceptual and material potential.

—Joela Jacobs, author of *Animal, Vegetal, Marginal* and editor of *Plant Perspective*

SEEDS OF



DIASPORA

ARCHITANGLE

Look inside

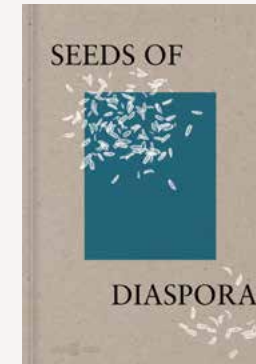
Seeds of Diaspora, edited by Wendy S. Walters and Lynnette Widder, traces the intertwined histories of humans and plants as they unfold amid radical cultural and climatic change. Through an exceptional collection of literary, visual, and research-based essays, the book explores how seeds—and the lives they contain—bear witness to migration, resilience, and transformation.

From postwar landscapes reclaimed by spontaneous plant life to the mythic travels of fruit trees across continents, from seeds embedded in glacial ice to those carried along routes of labor and exile, **Seeds of Diaspora** reimagines the map of human settlement as a living “route of roots.” The contributors—writers, artists, and researchers from architecture, ecology, anthropology, and the humanities—invite readers to see the built and natural worlds as coevolving fields of meaning. New illustrations by artist Sam van Aken, created expressly for this volume, add a distinctive visual dimension to the contributors’ voices.

At once poetic and scholarly, the book asks how plants and people sense, shape, and sustain one another in an age of environmental upheaval. It offers not only stories and images of deep connection, but also a vision for future practices—where architecture, art, and ecology meet to cultivate new forms of understanding.

Seeds of Diaspora is as much at home in an urban garden as on an architect’s desk—a vital, beautifully conceived anthology for readers who seek to rethink our shared planetary ground.

With contributions by Anelise Chen, Lucas Mertehikian, Naeem Mohaiemen, Dorothy Peteet with Thad Russell, Darby Minow Smith, Owen Taylor, Fern Thompson, Sam Van Aken, Wendy S. Walters, and Lynnette Widder.



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With contributions by

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- Naeem Mohaiemen
- Dorothy Peteet with Thad Russel
- Darby Minow Smith
- Owen Taylor
- Fern Thompsonett
- Wendy S. Walters
- Lynnette Widder

Table of Contents

12

Treasure Reserves for Ecological
and Climate History:
The Importance of Seed Collections
Dorothy Petecet with Thad Russell

04

An Introduction:
Archives and Portals
Wendy S. Walters,
Lynnette Widder,
and Fern Thompson

26

Home Is a Foreign Tree,
or a Brief History of
Eucalyptus in Argentina
Lucas Mertchikian

38

Plants and Their Societies:
Affinities, Migrations,
War and Peace in Germany
Lynnette Widder

54

Plant Life: Jagadish
Chandra Bose's
"Silent Diary"
Naeem Mohaemen

68

Ghost Traces: On an Imaginative
Ethnography with Nonhuman Migrants
Anelise Chen

80

Seeds Carry Us Home:
Growing Transcendental
Portals in the Garden and
the Kitchen
Owen Taylor

94

Harvesting Summer for
the Long Winter Ahead
A Montana Rancher's
Reflections on Making Hay
While the Sun Shines
Darby Minow Smith

108

"This Is Like a Culture Seed":
On the Ethical Complexities
of Becoming Animist
Fern Thompson

120

Before The Sheep Meadow:
A Lost Neighborhood and the
Roots of Belonging
Wendy S. Walters

132

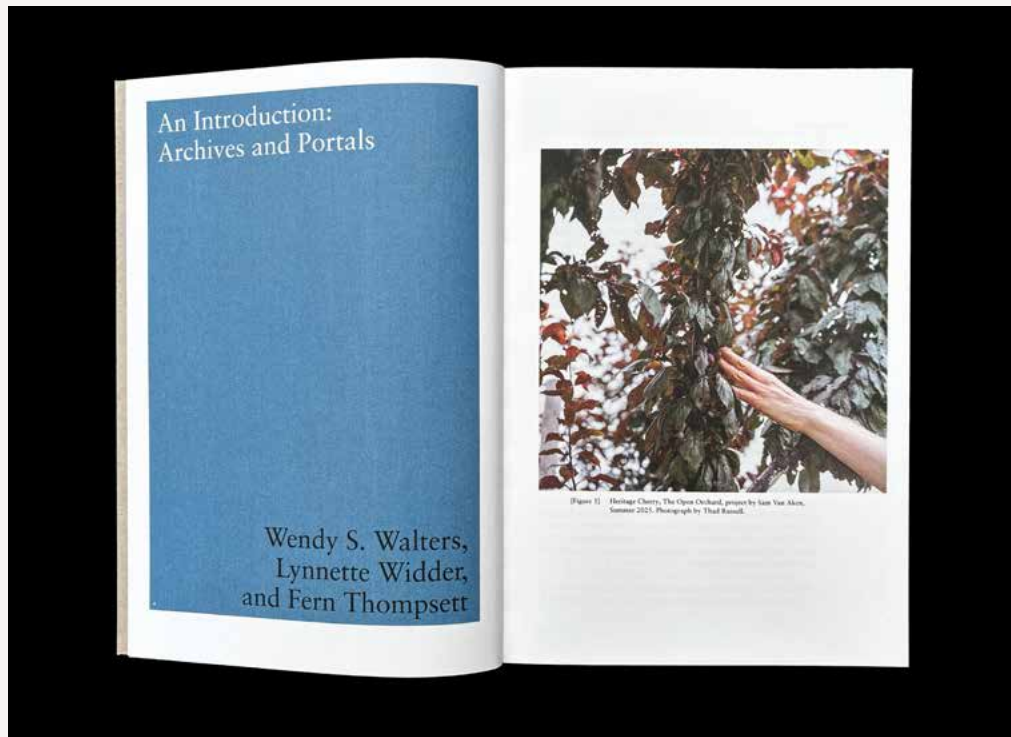
The Open Orchard: Seeds of Diaspora
A History of New York City in Fruit
Sam Van Aken

150

Contributor Biographies
Acknowledgments
Image Credits
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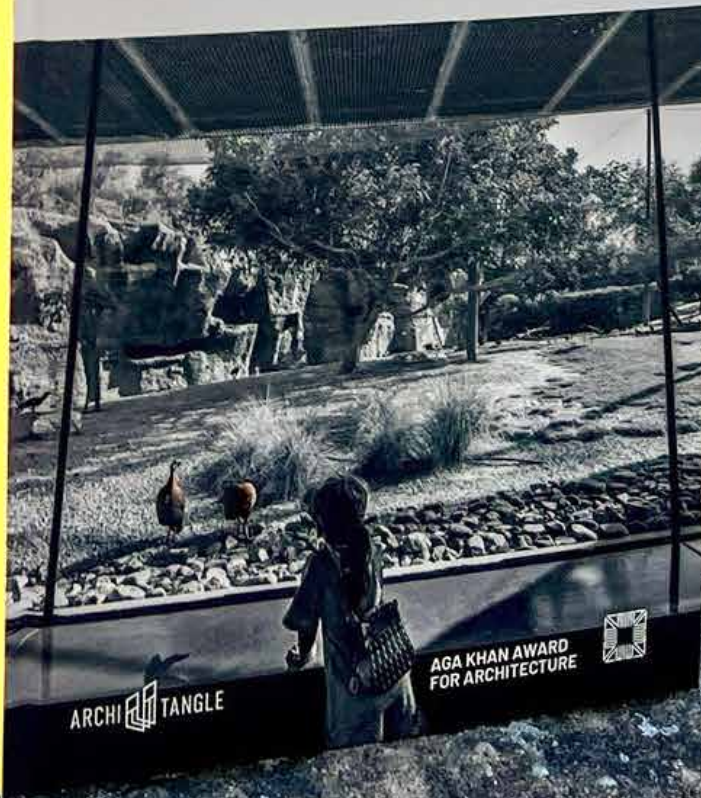


Meticulously catalogued collections serve as reference points for seeds that, due to climate change, emerge from deep (ice) layers to the surface.



Habitat by Design Birds, People, and Place

Edited by Vicky Richardson



Wasit is an urban territory, but also a natural one – a wetland home to 330,000 birds surrounded by the city. As such, it is a fascinating example to explore, and the essays that follow expand on these complex relationships.

—Vicky Richardson

Look inside

HABITAT BY DESIGN

Birds, People, and Place

Habitat by Design: Birds, People, and Place, edited by Vicky Richardson, brings together leading voices from architecture, ecology, art, history, and science to explore the ever-changing relationship between people, birds, and the landscapes they share. Through essays, interviews, and visual narratives, the book expands on the themes of architecture and ecology, environmental thinking, and the coexistence of human and non-human species, while asking how design can restore and sustain habitats amidst rapid urbanisation.

The starting point for these reflections is the Wasit Wetland Centre in Sharjah by X Architects, the first project in the United Arab Emirates to receive the Aga Khan Award for Architecture. Built on the site of a former landfill, Wasit has transformed a degraded landscape into a thriving wetland for resident and migratory birds, while creating a place where people can reconnect with nature. Building on this transformation, the volume explores how nature and the human-made, often regarded as opposing realms, can be closely intertwined.

Habitat by Design offers a multidisciplinary perspective on the role of design in shaping more resilient environments and a more thoughtful relationship between birds, people, and place.

With contributions by Vicky Richardson, Azza Aboualam, Lucas Morin, Fatin Samara, Farah Al Qasimi, Farrokh Derakhshani, Sophie Hosking, Gareth Doherty, James L. Wescoat Jr., Kevin Mitchell, Lulu Almana, Andrew Farnsworth, Ahmed bin Shabib, Rashid bin Shabib, Catherine du Toit, and X Architects.



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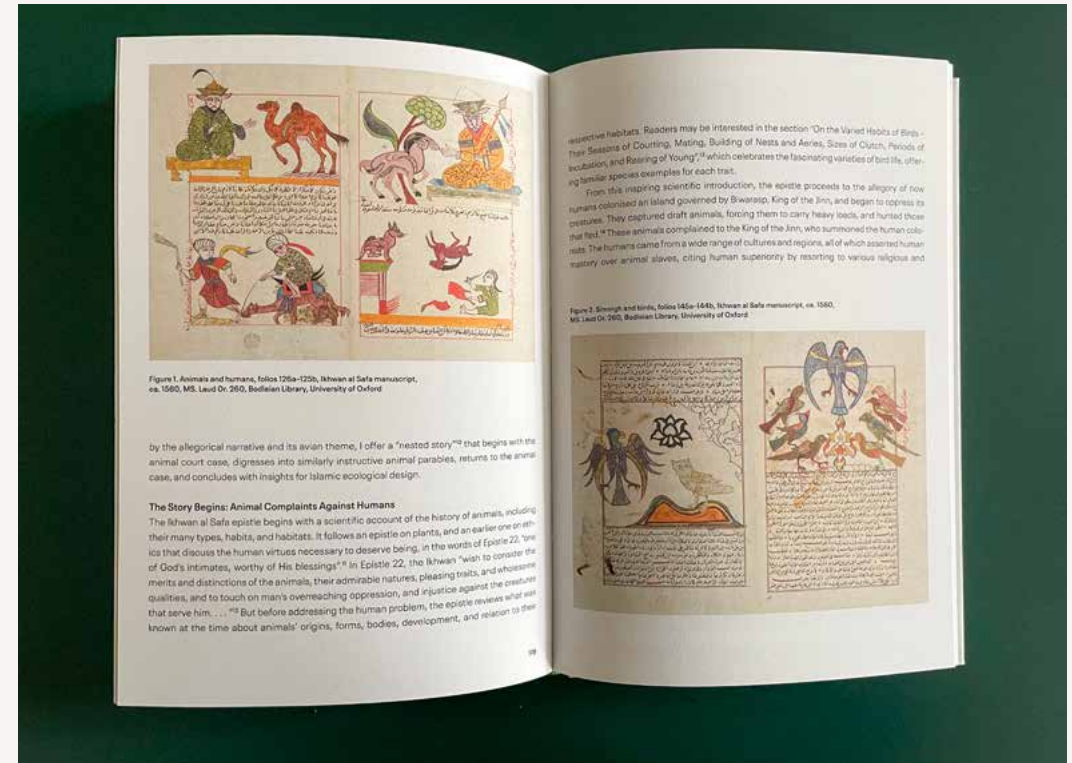


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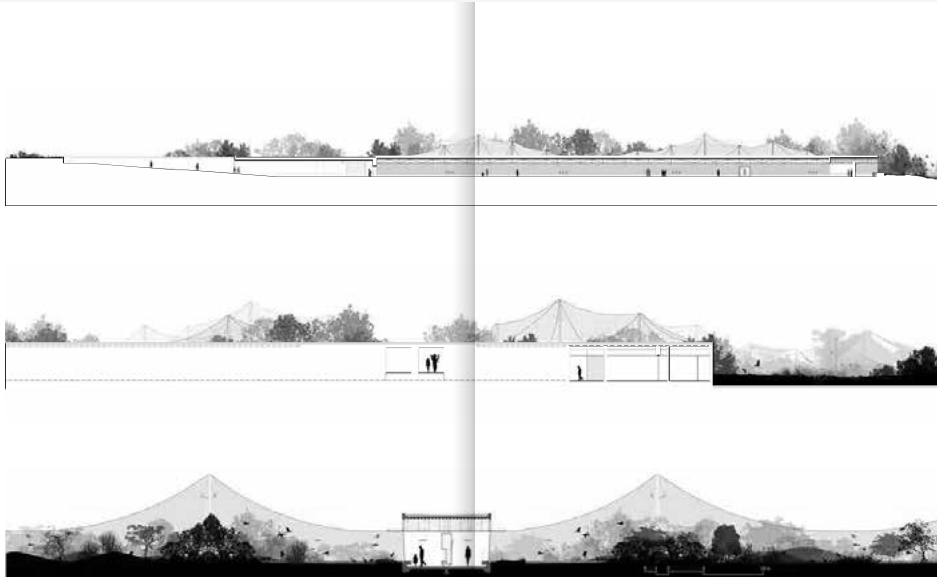
HABITAT BY DESIGN

Birds, People, and Place



HABITAT BY DESIGN

Birds, People, and Place



Top: A long section through the gallery spine of the visitor centre shows how the building sits within a natural incline in the site. Middle and bottom: Cross sections show the internal accommodation in close proximity to the aviaries which connect to the edge of the cantilevered roof.



A photograph taken from above soon after completion shows the graphic precision of the architecture, derived from the building as a series of walkways.

HABITAT BY DESIGN

Birds, People, and Place

Table of Contents

18

Foreword: Nature Matters
Farrokh Derakhshani

24

Introduction
Vicky Richardson

I. SETTING THE SCENE

34

Cycles of Wetland, Waste, and Renewal
Azza Aboualalam

44

Wetlands as Living Infrastructure: Water, Biodiversity, and Environmental Change in Sharjah
Fatin Samara

II. CONVERSATIONS ABOUT CONTEXT

58

Vicky Richardson In Conversation with Ahmed Al Ali and Farid Esmaili, X Architects

80

Indigenous Ideas: X Architects in Context
Kevin Mitchell

92

Architecture as Migration
Ahmed and Rashid bin Shabib

III. BIRDWATCHERS PLAY THEIR PART

98

Why the Connection of People, Data, and Place Is at the Heart of Bird Conservation
Andrew Farnsworth

108

Reflections of Birdwatchers

IV. AVIAN ARCHITECTURE

120

A Forest Bird Never Wants a Cage: Architecture for Other Species
Catherine du Toit

134

Architectural Camouflage at the Wasit Wetland Centre
Vicky Richardson

V. ANIMALS IN A HUMAN WORLD

158

Power and Vulnerability
Farah Al Qasimi

164

"But cats kill birds!": The Politics of Coexistence in Cities
Lucas Morin

178

Islamic Ecological Design: An Important Response to the Tenth-Century Allegory of Animals versus Humans by the Ikhwān al Sāfā
James L. Wescoat Jr.

VI. RETHINKING LANDSCAPE ON THE ARABIAN PENINSULA

192

Between Oasis and Wetland: Landscapes of Rupture and Care in the Gulf
Lulu Almana

202

Al-Landskib: Limits and Possibilities
Gareth Doherty

218

Contributor Biographies

222

Acknowledgements

223

Image Credits

224

Imprint



Beyond the aviaries where birds are cared for in captivity, an open lake is visible from the café.



Thousands of native trees were planted to buffer the wetland from the city beyond.

Healing architecture begins with the aspiration to understand illness, vulnerability, and the effects of space before they can be addressed through planning with confidence and intellectual rigor.

—Gemma Koppen and Tanja C. Vollmer



LA INFIRMITA

The Emergence of Healing Architecture

Healing Architecture begins with the patient long before a building takes shape. It emerges from a development process that places the needs of those receiving and providing care at the very center of planning. **La Infirmita: The Emergence of Healing Architecture** is the first publication to focus on this process. Experts in architecture, architectural psychology, health economics, hospital planning, and the history of medicine explore how healing architecture can be systematically developed and sustainably embedded in practice. Using a five-step framework, they outline the key stages on the path toward healing architecture: Researching, Reforming, Planning, Detailing, and Reflecting.

International case studies from ARGE Metron – Kopvol, Deubzer König Architekten, ARGE Herzog & de Meuron – Gruner, NORD Architects, Matteo Thun & Partners, and White Arkitekter complement the book. These projects demonstrate the professional, planning, and organizational conditions required for innovative healthcare environments to emerge.

Grounded in research yet firmly practice-oriented, this book is aimed at architects, planners, researchers, clients, and decision-makers in healthcare. It shows how research, design, and health policy must work together to drive the sustainable evolution of hospital design and make patients' perceptions and experiences the benchmark for effective healthcare architecture.

Join the editors at the [Third Conference of the Society for Applied Psychology in Architecture and Oncology](#), in cooperation with the Berlin Cancer Society, on October 16, 2026. Find their program and registration link [here](#), or simply come by to get your copy of the book!



Editors Gemma Koppen, Tanja C. Vollmer, and Franziska Ritz

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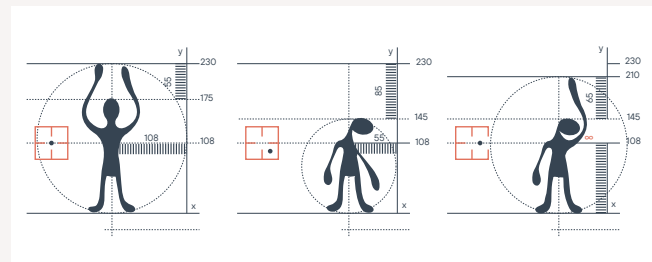
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- David-Ruben Thies
- Mia Baarup Tofte
- Tanja C. Vollmer
- Frank Wiesemeyer

Die Versorgungsstrukturen des deutschen Gesundheitssystems weisen deutliche Reformbedarfe auf. [...] Erste Beispiele zeigen, dass Lösungen möglich sind, die heilende Umgebungen in Krankenhäusern realisieren.

—Andreas Schmid, Ramona Stein und Jochen Baierlein



LA INFIRMITA

The Emergence of Healing Architecture

6 Stefan Gast Foreword	162 David Freis Learning from the Past
8 Melanie John Foreword	182 Charité University Hospital Berlin, Virchow Campus (Charité – Universitätsmedizin Berlin, Campus Virchow-Klinikum) Deutzer König Architekten GmbH
12 Gemma Koppen and Tanja C. Vollmer Five Steps Toward Healing Architecture Introduction	DETAILING 132 Frank Wiesmeyer Trusting Proven Materials 154 University Children's Hospital Zürich (Universitätskinderhospital Zürich) AKUE (joint venture) KSPH – HidM Basel Ltd. / Gruener AG, Basel
RESEARCHING 22 Tanja C. Vollmer and Gemma Koppen From Research on the Vulnerable Bodies of the Twenty-First Century to a Paradigm Shift in Hospital Architecture and Planning 60 Arlövsholm Clinic (Klinik Aftershem) AKUE (joint venture) Metron Architektur AG, Koppul architecture & psychology	REFORMING 68 Andreas Schmid, Ramona Stein, and Jochen Balerlein Redesigning and Collaboratively Planning Healthcare Infrastructures 86 Forest Clinic Eisenberg (Waldklinik Eisenberg) Matteo Thuri & Partners
PLANNING 94 Linus Hofrichter and Julia Kirch Taking Demands and Needs Seriously 124 Alzheimer's Village Dax (Village Landais Alzheimer) NORD Architects	188 Acknowledgments Image Credits 192 Colophon



Fig. 1 A twenty-one-story hospital tower was added to the historic Charité complex in 1962.

thousands of sick and disabled people. At the same time, preparations for war shaped the hospitals themselves, with, for instance, the construction of air-raid shelters beginning as early as 1933. While civilian building activity came almost to a standstill, approximately sixty military hospitals (*Standortlazarette*) were erected between 1934 and 1942.

Planning, however, also extended into the postwar period. As the epitome of Nazi architectural utopias, the "General Building Plan for the Reich Capital Berlin" (*Gesamtbauplan für die Reichshauptstadt*), or "World Capital Germania" (*Welthauptstadt Germania*), envisioned the demolition of the historic buildings of the Berlin Charité University

Hospital (Charité – Universitätsmedizin Berlin) in favor of a gigantic large-scale hospital. The 1941 design by architect Hermann Distel comprised 3,200 beds distributed across 31 stories, extending over a width of more than 500 meters and reaching a height of approximately 140 meters. Behind the massive classicizing columns and towers of Nazi colossal architecture, however, lay an entirely modern concept which, through its vertical organization and its arrangement of functional areas, clinics, and hospital blocks, anticipated essential characteristics of the large-scale hospitals of the postwar decades.¹⁴

The rapid technologization of medicine in the decades following the Second World War was accompanied not only by new therapeutic and diagnostic possibilities, but also by the introduction of large-scale technical equipment, notably in radiology and nuclear medicine, at a time when existing hospitals were no longer structurally equipped to meet these new demands. As a result, the 1950s saw the beginning of a phase of intensive hospital construction activity that initially extended to smaller urban and municipal hospitals; by the end of the decade, construction increasingly turned toward considerably larger, more complex, and consequently more expensive university hospitals.¹⁵

The technological advances and economic prosperity of the postwar decades made the future an almost omnipresent theme within public discourse. In the 1960s, against the backdrop of the Cold War, this future-oriented thinking even acquired an institutionalized scientific form in the emerging field of futurology.¹⁶ Many of the future expectations associated with these developments materialized in the Steglitz hospital (Klinikum Steglitz) in West Berlin, completed in 1968, which promised a modernization of medicine modeled on the United States; by virtue of its sheer scale alone, it was regarded as an exemplary hospital of the future. With it, the large-scale hospital emerged as a new building type which, with its ambition to unite all areas of modern medicine "under one roof," remained formative

LA INFIRMITA

The Emergence of Healing Architecture

From Research on the Vulnerable Bodies of the Twenty-First Century to a Paradigm Shift in Hospital Architecture and Planning

Tanja C. Vollmer and Gemma Koppen

This chapter traces a research-driven paradigm shift in hospital architecture that has evolved over more than two decades toward an architectural theory and practice that recognizes human vulnerability as a central design parameter.

Building on the interdisciplinary collaboration between architecture and psychology, the text outlines how severe illness fundamentally alters not only the body but also one's perception of space. It further explains how this altered spatial perception induces stress, and how architecture can assume a co-therapeutic role. In this context, the chapter introduces the conceptual framework for an innovative, evidence-based, and patient-centered healthcare architecture, and presents the theoretical foundations, empirical evidence, and implications for architectural research and practice of its four reference dimensions. Previously unpublished data are also presented. Finally, Phase 0 (*Leistungsphase 0*) is introduced as an effective mechanism for transferring research into architectural practice, enabling the implementation of these new reference dimensions of healing architecture within the complex and demanding context of hospital design.

Prof. Dr. Tanja C. Vollmer / Architectural Psychologist and Psychologist / Scientific Director and Founder / Koppel architecture & psychology, Berlin-Rotterdam
Prof. Gemma Koppen / Architect / Professor of Design and Health / Transfer Professorship for Healing Architecture / Gubius University of Applied Sciences and Arts

Vulnerability as a Fundamental Architectural Precondition of Hospital Planning

Does it matter if, tomorrow, the space we consider the safest, our own body, no longer provides protection? Are there shells into which we can retreat? Are there hospitals that not only shelter our bodies, but also our souls?

Today, in Germany too, we are well on the way to answering all three questions in the affirmative. This has not always been the case and, to this day, remains a sensitive process of profound change in the planning and design of hospitals.

When we—an architect and a psychologist—first formulated these questions in 2006 at the beginning of our collaboration, we could not have foreseen the impact that answering them would have over the following twenty years. There were specific reasons why we chose to pose these questions in the first place and make them the central focus of our interdisciplinary research. Between 2001 and 2005, Gemma was the lead architect commissioned by the Dutch Government Building Agency to design the temporary International Criminal Court (ICC) in The Hague.¹ Confronting the reality that people who were victims of unimaginable crimes would one day occupy this building and need to feel safe within it brought her to the limits of what she had learned through conventional architectural training. The spaces that had been secured, with their five-centimeter-thick bulletproof glass to protect against potential external threats, appeared to contribute little to the victims' subjective sense of safety. By contrast, the materiality of the floors and walls, which created a warm and familiar atmosphere, seemed to have a calming effect. Later, they reported that the distinctive atmosphere of the courtroom—which did not appear institutional—had helped them to deliver their testimonies.² Prior to entering the courtroom, they had not believed themselves capable of doing so. From her own observations and conversations with the victims, Gemma concluded at the time that their psychological distress and

of sensory stimuli. As early as 1959, J. A. Easterbrook's cue-utilization theory described how high levels of stress and arousal systematically narrow the breadth of attention.²⁶ Under conditions of strain, fewer environmental stimuli are processed simultaneously, while individual stimuli perceived as threatening or relevant become disproportionately salient. This stress-related reduction in perceptual complexity continues to be regarded as a fundamental mechanism of altered environmental perception. The Theory of Spatial Anthropodysmorphia extends this mechanism by proposing that stress-induced perceptual change does not only affect individual environmental stimuli but the entire subjective relationship between the ill body, psychological condition, and architectural environment, thereby facilitating dysmorphic spatial perceptions.

In 2008, Mark Horswill and Annaliese Plooy demonstrated that visual uncertainty—for example, resulting from reduced contrast—leads to altered distance perception, a finding that can be interpreted as evidence of a stress-sensitive modulation of perceptual judgment processes.²⁹ Additionally, in 2009, Chantal Villemure and M. Catherine Bushnell showed that affective states influence central pain processing and thereby also modulate the evaluation of spatial environmental stimuli.²⁷ Research by Christian Grillon from 2008 pointed in a similar direction, indicating that anxiety may be associated with heightened sensory vigilance and increased attentional bias toward potentially threatening environmental stimuli.²⁸ Maarten Boksem and Mattie Tops reported in 2008 that mental exhaustion can impair attentional and adaptive control, and information processing.³⁴ With regard to the perception of complex spatial environments, this suggests an increased vulnerability to sensory overload, which may also affect spatiotemporal orientation. Neurobiologically, this relationship was described in particular by Amy Arnsten.³⁶ In 2009, Arnsten demonstrated that acute and chronic stress can impair the functioning of prefrontal control systems. Particularly affected are attention, working memory, behavioral

regulation, and the integration of complex environmental information. Under conditions of high stress, information processing shifts increasingly toward evolutionarily older and more reactive systems, which can result in spatial environments being experienced as more fragmented, less coherent, and more stimulus-intensive. Taken together, these studies demonstrate that stress states are not only experienced emotionally, but also directly affect the perceptual organization of space.

Moreover, a close coupling exists between spatial and temporal perception, which becomes particularly apparent under conditions of existential distress. Studies we conducted jointly with the neuropsychologist Mare Wittmann

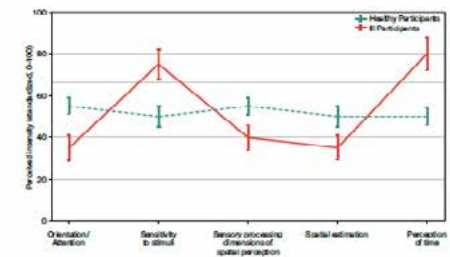


Fig. 4 Normalized representation of central neuropsychological alterations associated with severe illness. Patients exhibit reduced attentional and orientational capacities, as well as impairments in sensory processing and spatial estimation, heightened sensitivity to stimuli, and altered time perception. Error bars indicate standard deviation.

LA INFIRMITA

The Emergence of Healing Architecture

Alzheimer's Village Dax

(Village Landais Alzheimer)

Architecture
NORD Architects
In collaboration with
Champagnat & Gregoire, Groupe Cauros
Planning and construction period
2016-20
Client
Département des Landes
Capacity
120 residents across 16 shared households
Gross floor area
approx. 10,700 square meters
Building costs
approx. 16.1 million euros
Location
Dax, France

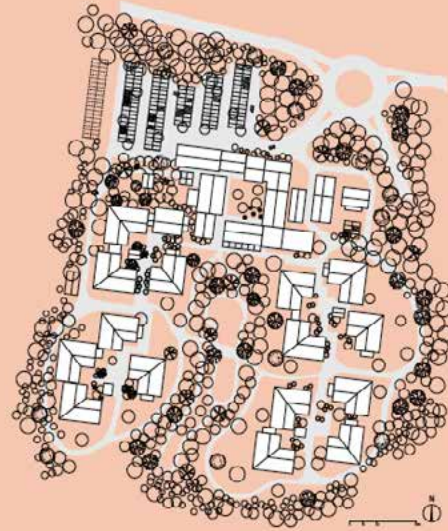


Fig. 1 Site plan. The four neighborhoods are organized around a central village street, while a hierarchically structured network of pathways provides access to a variety of destinations and enables safe movement through spaces that maintain a close relationship with the surrounding landscape.



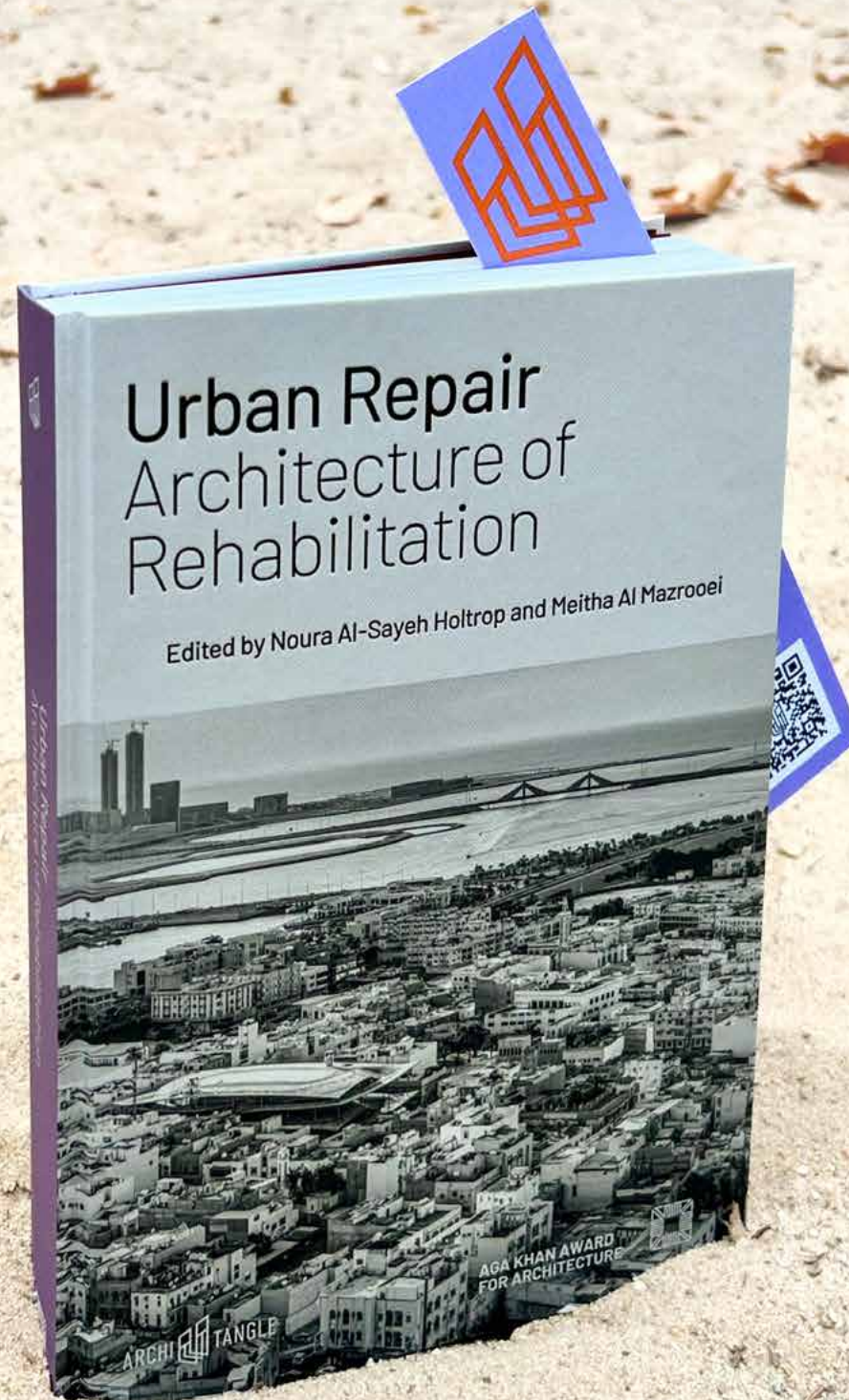
Fig. 2 View of the village center. Materiality, human scale, and open communal areas draw on the characteristics of a traditional French village and encourage residents to participate actively in community life.

The Alzheimer's Village in Dax, France, is an innovative reconceptualization of the traditional nursing home. Designed specifically for people with Alzheimer's and dementia, this extraordinary design aims to meet the carefully researched and scientifically documented needs of this population. Through a focus on residents' sense of loss, the project seeks to address not only the fading of memories but also the move away from familiar social and geographical environments, which can be disorienting and frightening for those affected. In traditionally designed nursing homes, these circumstances exacerbate symptoms of the disease, such as aggression, agitation, or depression. The Danish architectural firm NORD Architects has therefore developed a design that gently guides residents through the profound changes in their lives and helps them dynamically adapt, while also restoring a sense of familiarity and independence.

Instead of a compact building, the design extends into a care village, where four houses form a neighborhood. Each house has its own identity and private courtyard. There are four neighborhoods in total, connected by a main street that leads to the village center. Beneath this hierarchy lies a network of smaller paths that loop through the landscape, enabling a differentiated experience across multiple sensory dimensions. These paths provide access to a heterogeneous green space that offers a range of opportunities for rest, orientation, and sensory engagement, while enabling residents to remain closely connected to nature and to one another. The village center features a grocery store, a hairdresser, a restaurant, a cultural center, and medical facilities. Its program, scale, architectural language, and materiality draw on characteristics of the

One of the strongest aspects of the Pearling Path project is the confidence with which it has developed a very contemporary language, one that achieves an exceptionally high spatial quality, without sanitising or sterilising the experience of the city in any way.

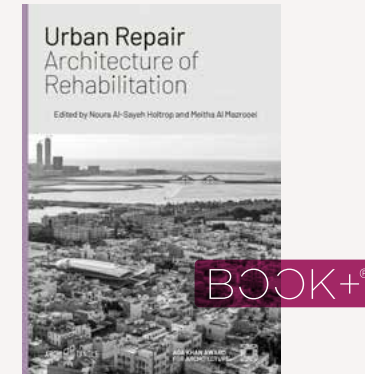
—Adrian Lahoud



Urban Repair: Architecture of Rehabilitation examines how the renewal of historic cities can sustain social and cultural life, as well as create space for contemporary architecture and new forms of public life. This book explores the revitalisation of Muharraq, Bahrain, through the Shaikh Ebrahim Center's rehabilitation projects and the Pearling Path, recipients of the Aga Khan Award for Architecture. The path connects houses, public spaces, contemporary buildings, and Muharraq's last remaining original coastline. The project draws on the city's pearling history, preserving its architectural heritage and making room for new projects. It has become a testing ground for how architecture can respond to inherited histories, and how preservation is able to hold together buildings and people, memory and use, continuity and transformation.

Through richly illustrated sequences, the book presents the architectural projects of local and international practices that have shaped Muharraq. In dialogue with essays and contributions by architects, artists, historians, policymakers, landscape designers, and musicians, these projects form part of a broader understanding of preservation far beyond individual buildings. **Urban Repair** considers the streets, courtyards, rituals, memories, institutions, and public life that shape the city and its heritage.

With contributions by H.E. Shaikha Mai bint Mohammed Al Khalifa, Rahel Aima, Nada Al Hassan, Shaikha Mariam bint Hisham Al Khalifa, Meitha Al Mazrooei, Noura Al-Sayeh Holtrop, Dalal Musa'ed Alsayer, Meisa Batayneh, Mounir Bouchenaki, Farrokh Derakhshani, Seif El Rashidi, Hasan Hujairi, Adrian Lahoud, Jala Makhzoumi, Hayfa Matar, Sarah A. Rifky, Nadia Siméon, and Shadia Tougan.



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- Sarah A. Rifky
- Nadia Siméon
- Shadia Touqan

URBAN REPAIR

Architecture of Rehabilitation



Today, Muharraq remains a vibrant city, with the PEARLING PATH, a UNESCO World Heritage Site that preserves and revitalises the story of Bahrain's pearling economy, clearly visible from above.



Figures 1 and 2. Civil Architecture, Objects for a Poireless Plot (2018)

and Saudi Modern in the Kingdom of Saudi Arabia, and Mabani in the United Arab Emirates are attempting to change this.

Put another way, this framing delineates these periods as ancestry and heritage, respectively. Projects like the PEARLING PATH build upon this scaffolding to attract Bahraini families back to the area, through iconic contemporary buildings like the Christian Kerez-designed car parks, as well as through sensitive restoration and cultural institutions that connect citizens to their pasts.

With a history stretching back millennia, Bahrain was once part of the ancient Dilmunite civilisation, and would later come under Persian, Greek, and Portuguese rule, as well as that of the Qarmatians and several Islamic dynasties, before becoming a British protectorate. Through all these changes, Muharraq's identity was inextricable from the sea: from trade, and especially from pearling, as famously detailed by the explorer Ibn Battuta in 1332, with archaeological evidence pointing to a 4,000-year-old history. For several centuries, it was the centre of pearling in the Gulf, and it served as Bahrain's administrative capital until 1923; to consider pearling is to understand the full texture of life as it once was.

Unsurprisingly, then, pearling and maritime activities are central to the work of many of Muharraq's artists. Especially important is the painter and political cartoonist Abdullah Al Muharraqi, considered the father of modern art in the Gulf. He was born in 1939 in Al Fadhill, Manama, to an artist mother and a father who captained a mail ship doing the Qatar-Saudi Arabia run. His parents had moved there from Muharraq, and his schoolmates dubbed him Al Muharraqi, the moniker stuck. The artist grew up on the beach and occasionally accompanied his father on voyages. During one, he fell overboard and nearly drowned, a harrowing experience that would underpin his later work. The sea that brought so much prosperity to the country – first through pearls, then oil – was a dangerous mistress.

The arduous, hazardous work of pearl diving became a favourite subject. Among his best-known works is *Eternal Torment* (1988), which depicts a diver tied to his splintered dhow, tangled in his fishing net and straining against his bonds. Behind him, the mast of his ship morphs into the scaffolding of an oil platform, in reference to transformations that the discovery of oil would usher in across the region. Seagulls caw and hover, somewhat threateningly, overhead, and in the distance a more modern ship suggests further changes. And while pearling has now been folded into the nationalist narratives of Gulf states, the figure's manacles remind us that in later years, the divers themselves were often not only Khaleeji but other migrants. It should be noted here that Bahrain became the first Gulf country to formally abolish slavery in 1937, with others following in 1949 (Kuwait), 1952 (Qatar), 1962 (Saudi Arabia), 1963 (UAE), and, finally, 1970 (Oman).

URBAN REPAIR

Architecture of Rehabilitation



The Siyadi Mosque, with a simple conical minaret, and the Siyadi Majlis tower, which together form the pearl merchant complex.

Green Corner Building

The Green Corner Building by Studio Anne Holtrop is designed for art collection storage and archiving, with the structure's solid mass, composed of concrete blocks, serving as both the image and the core of the project. Each concrete piece was cast from moulds taken directly from the ground around the project area, in order to capture the specific conditions and imprint of a particular moment from the site. Every variation and imperfection in each piece records the making process. This approach establishes a new vernacular that reinterprets Bahrain's traditional building materials, such as coral stone and limestone, through a contemporary building process. A similar casting method was applied to aluminium doors and windows, where the reinforced concrete moulds serve structural and functional considerations. Aluminium is a material central to Bahrain's industrial heritage, and it was the subject of the studio's research with the photographer Armin Linke for the Venice Architecture Biennale in 2016.



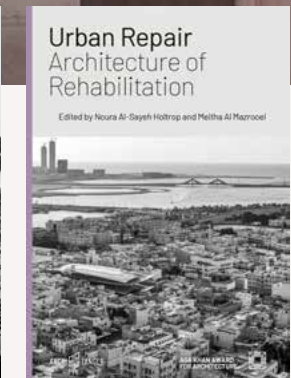
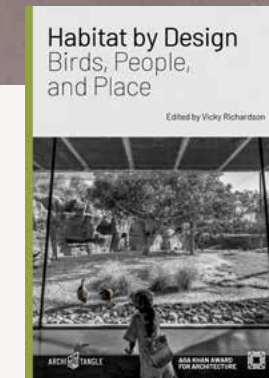
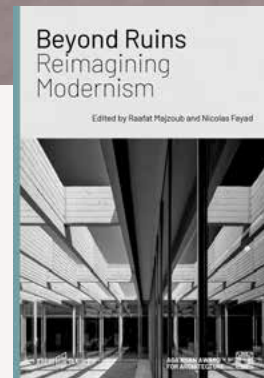
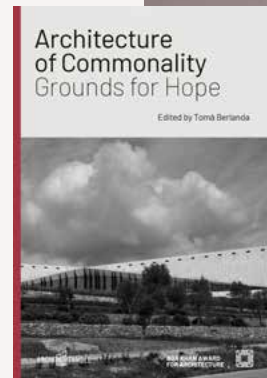
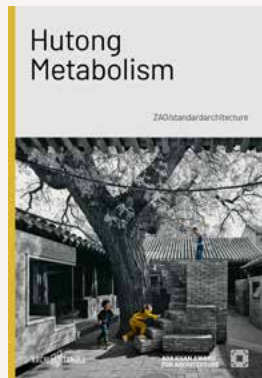
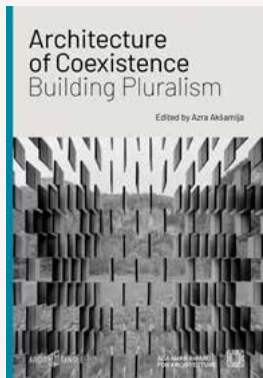
The facade of the Green Corner Building, where each concrete block is singular in form, gives the building the texture of craft.

As the publishing partner of the prestigious Aga Khan Award for Architecture, ArchiTangle presents a book series that expands the Award's mission through themed volumes on sustainability, innovation, diversity, and social responsibility. Each volume connects award-winning projects with global architectural discourse, combining essays, research, and photography to explore how architecture shapes societies and environments.

Integrated with BOOK+, ArchiTangle's digital archival technology, it ensures that the knowledge and ideas shared today remain accessible for generations to come—inspiring a more inclusive, sustainable, and human-centered future of architecture and the living environment.

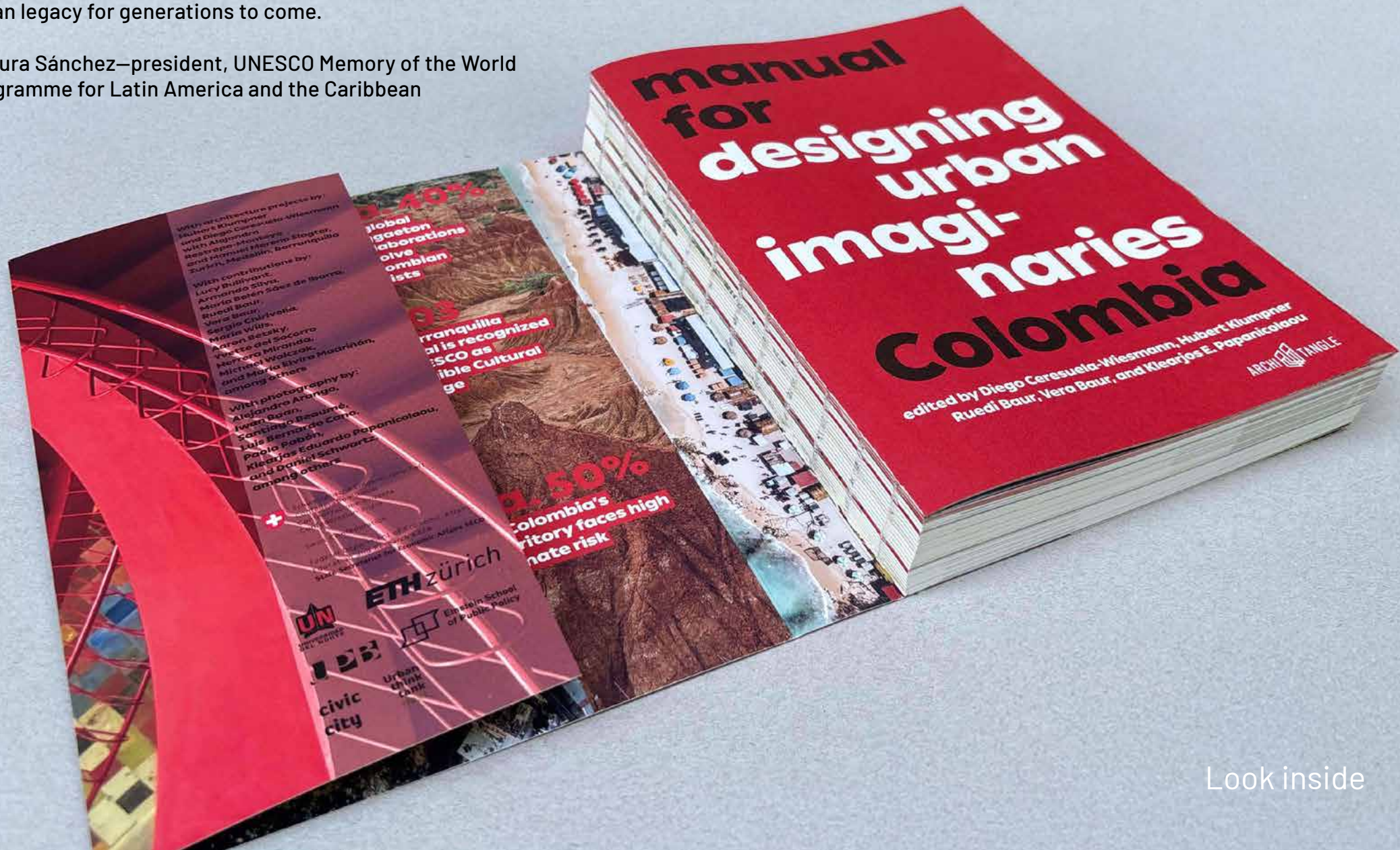


Pearling Path Visitor Centre by Valerio Olgiati



"Urban Imaginaries" archives and documents are set to be recognized by UNESCO within the Memory of the World Programme in Latin America, stepping into the transformative realm of design. This manual captures that powerful spirit, inspiring visionaries to protect and build upon Colombia's urban legacy for generations to come.

—Laura Sánchez—president, UNESCO Memory of the World Programme for Latin America and the Caribbean



Look inside

What does it mean to reimagine the cities of tomorrow? How do we create urban environments that empower the many, rather than enrich the few? The **Manual for Designing Urban Imaginaries Colombia** is grounded in experimentation and aims to confront one of humanity's most pressing challenges: the complexities of transformation in an urban age.

Situated at the nexus of urban research, design, and activism, the present volume focuses on Colombia's rapidly urbanizing areas, where decades of armed conflict and forced displacement from neighboring Venezuela have given way to new waves of social and environmental issues. In such a challenging sociopolitical context, this manual—emerging from research by building at the ETH Zurich under the frame of the Colombia Urban Transformation Program—explores the spaces where architectural practice and design thinking meet the hopes, needs, and perceptions of communities. The concept of the “urban imaginary”—denoting the desires of the collective—is evoked as a means of developing strategies for marginalized voices, so as to shape the future of their built and natural environments.

The manual demonstrates that true transformation is possible when alliances are forged, when diverse actors meet at a common table to negotiate, deliberate, and build solutions together. It also underscores that design and multiple forms of knowledge—scientific, cultural, and lived—must converge if we are to address the paradox of hyper-diversity and inequality that defines so many urban contexts.

For anyone navigating the complexity of an urbanizing Earth, the **Manual for Designing Urban Imaginaries Colombia** is a call to action. It reminds us that each and every street corner and urban periphery holds the potential to inspire transformation, and that reimagining urban life is not just an architectural endeavor—it is a deeply human one. Though grounded in Colombia, the manual's lessons extend to global areas grappling with displacement, inequality, and rapid urbanization. Ultimately, this book is about embracing the most expansive and generative territory of urbanization: the human imagination.

With contributions by Ruedi and Vera Baur, Lucy Bullivant, Diego Ceresuela-Wiesmann, Hubert Klumpner, Klearjos Eduardo Papanicolaou, and Armando Silva.



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With contributions by

- Ruedi and Vera Baur
- Lucy Bullivant
- Diego Ceresuela-Wiesmann
- Hubert Klumpner
- Klearjos Eduardo Papanicolaou
- Armando Silva

table of contents

14 urban transformation for sustainable economic prosperity
Helene Budiger Artalea

16 back of the book
18 projects
20 authors
22 actors
24 glossary
28 index
30 credits
32 image credits
34 acknowledgments

Introduction

36 the mission that Humboldt missed Diego Ceresuela Wiesmann,
Hubert Kumpner, and Kleanthes Eduardo Papanicolaou
60 imaginaries and urban design: a theory Armando Silva

manual

A. thinking urban imaginaries

82 1. how to define goals?
86 interview: Yvette del Socorro Herrera Miranda
88 2. how to map challenges and opportunities?
102 interview: Helen Nunes Cabarcas
104 3. how to draw your vision?
108 interview: Karol Rendón
110 4. how to turn ideas into actions?
114 interview: María Belén Sáez de Ibarra
116 5. how to unite for impact?
120 interview: Santiago Ojaldo
122 6. how to build trust?

B. building urban imaginaries

130 7. how to turn scenarios into strategy?
148 interview: Fermín
150 8. how to scale time?
154 interview: Enrique Petalosa
156 9. how to moderate governance and root your presence?
160 interview: Rosalva Fernández
162 10. how to build ownership?
164 interview: Jaxa Ignacia Cavallani Muñoz
168 11. how to get ready for action?

C. living urban imaginaries

172 12. how to turn imaginaries into architectural prototypes?
180 interview: Javier Andrés de la Cruz
182 13. how to design for value?
184 interview: Simón
188 14. how to build with high & low tech?
204 interview: María Wille
206 15. how to supervise with purpose?
214 interview: Aaron Betsky
216 16. how to hand the project over?
222 interview: María Elvira Madrinani
234 17. how to scale up?
238 interview: Alejandro Restrepo-Montoya
240 18. how to reimagine urban architecture?

afterword

244 co-creating urban futures Lucy Builivant

case studies

completed projects

252 Fábrica de Cultura, Barranquilla
258 Urban Strategy Barrio Abajo, Barranquilla
302 Centro Cultural Villas de San Pablo, Barranquilla
326 Megacolegio Centro Educativo Villas de Aranjuez, Cartagena
364 projects in progress
366 Medellín Prototypes: urban culture and green corridors as
more-than-human imaginaries
368 Vertical Gym (Trinidad), Medellín
374 Centro Cultural (La Pastora), Medellín
378 Roggaeton Academy (Castilla), Medellín







This timely book offers a dynamic vision for urban transformation amidst, and beyond, multiple crises that the world faces today. It shows how peace and sustainability are built not only through treaties and agreements, plans and policies, but through schools, culture, sports, communities, and sustainable homes brought to life through digital innovation and participatory governance. Creatively structured across the two different geographies of Colombia and Switzerland, it provides an innovative guiding framework that leverages sustainable, inclusive urban transformation as an approach to achieve shared economic prosperity.

Anacláudia Rossbach—executive director, UN-Habitat

This is not simply a book about architecture, but about people. At a time when such a transformative perspective is urgently needed, this manual reminds us that cities are real, living, inspiring, and magical places that still have to be carefully designed. Hubert Klumpner and Diego Ceresuela-Wiesmann are two of the architects whose work and ideas engage radically with local culture, resulting in projects deeply rooted in local culture from the reggaeton in Medellín to the carnival in Barranquilla. Their work gives tangible form to prototyping an architecture rooted in and sustaining a distinctly Colombian way of life. A book for architects and for anyone imagining the cities we hope to inhabit.

John Lin—codirector, Rural Urban Framework (RUF), Hong Kong

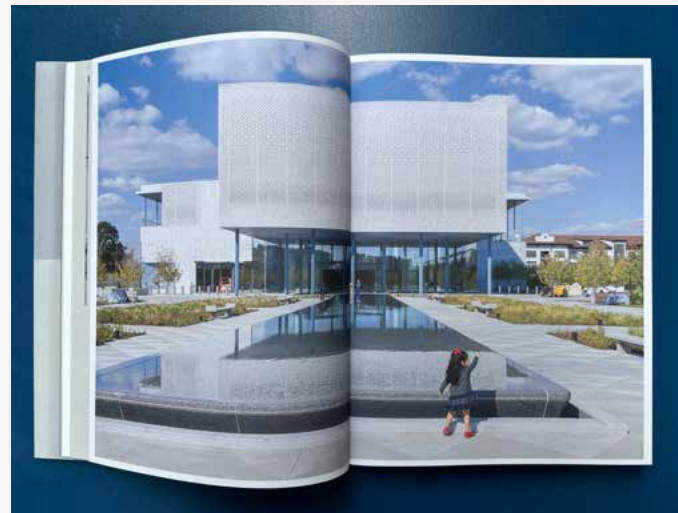
SPACES OF SOCIABILITY

The Ismaili Center Houston

The Ismaili Center Houston is a new landmark of architecture and culture. Edited by Mohsen Mostafavi and richly illustrated with photographs by Iwan Baan and Salina Kassam, this volume provides a rare look into the making of a unique project.

Essays by the primary designers of the building and its gardens, Farshid Moussavi, Hanif Kara, and Thomas L. Woltz, describe and elucidate the processes and ideas that shaped their proposals. Other essays by Azim Nanji and James L. Wescoat Jr. contextualize the contributions of the Ismaili community and the origins of the Islamic garden. Finally, an interview with Prince Ayn al-Amin Aga Khan sheds light on the transformative role played by architecture as an agent of social interaction and dialogue across diverse communities.

At a time when cultural understanding feels increasingly important, the Ismaili Center Houston stands as a powerful reminder of what design can achieve: a space where tradition and innovation meet, and where a community opens its doors to the wider world.



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The Ismaili Center Houston

Spaces of Sociability

Spaces of Sociability

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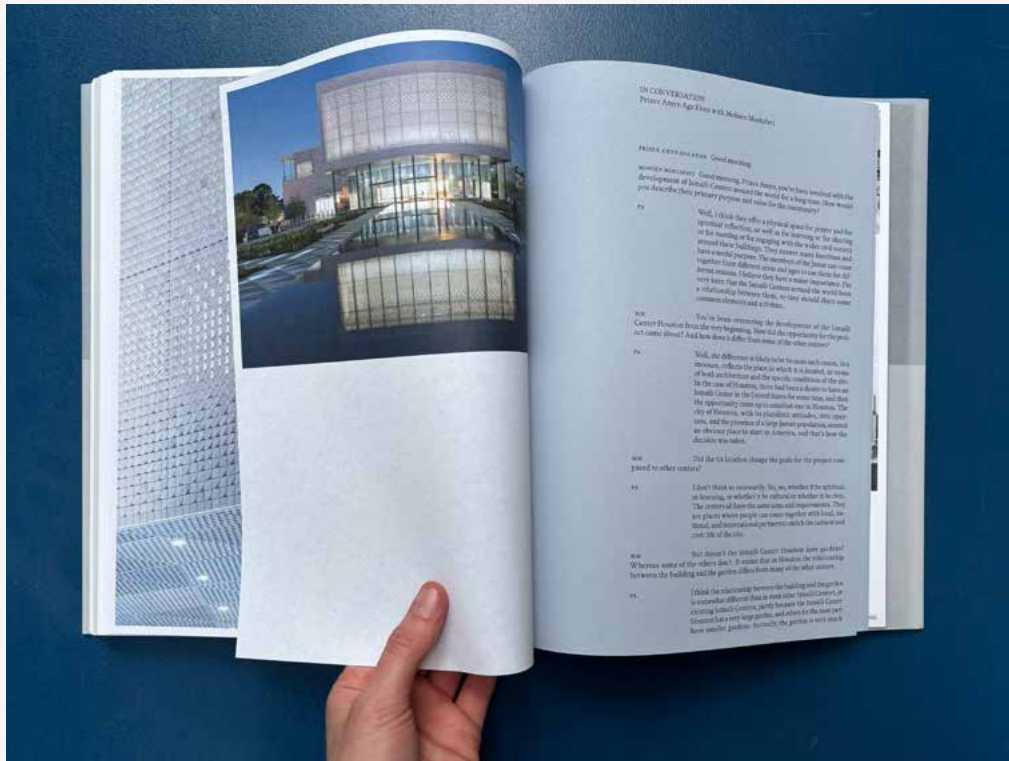
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- Salina Kassam

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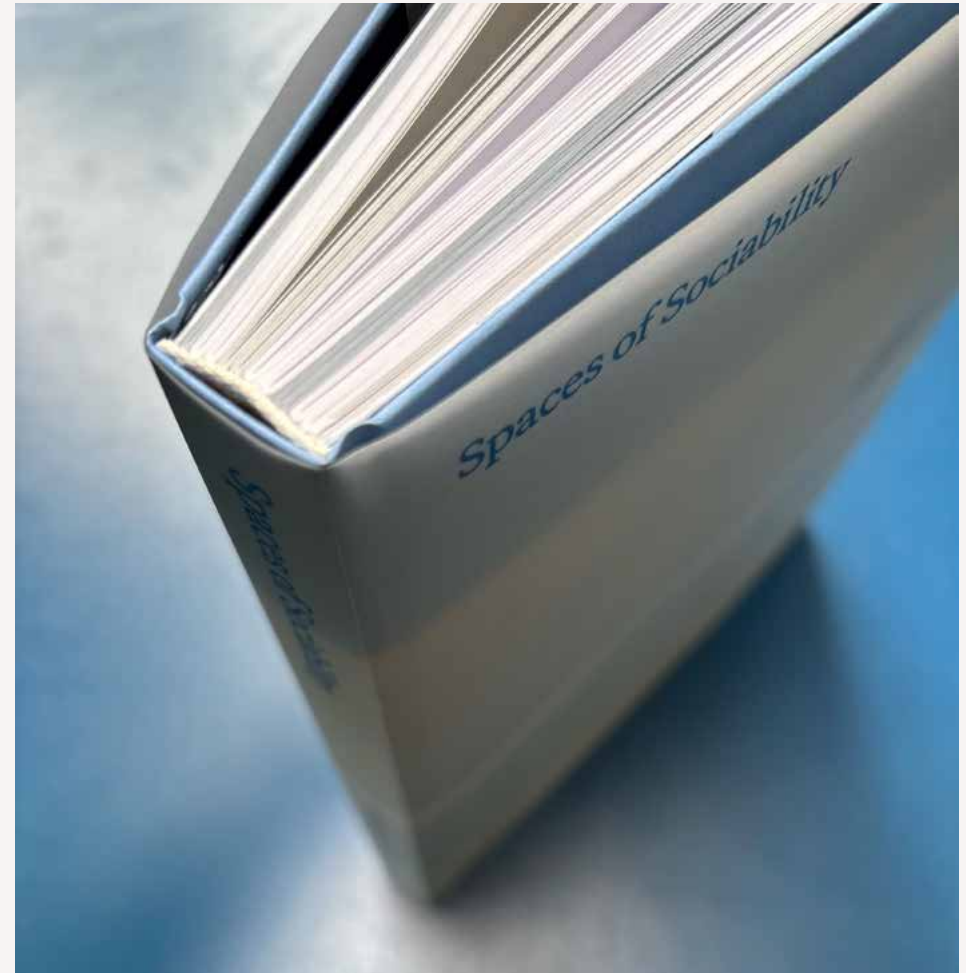
- Prince Ayn Aga Khan
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- Hanif Kara
- Farshid Moussavi
- Azim Nanji
- James L. Wescoat Jr.
- Thomas L. Woltz

SPACES OF SOCIABILITY

The Ismaili Center Houston



SPACES OF SOCIABILITY
The Ismaili Center Houston



We must take back control of the food we eat and how it is made, reshaping the world free from imperial, profit-centered influence.

—Neal Haddaway, José Luis Vicente Vicente, and
María D. López Rodríguez

Look inside

CONVIVIUM

Food Systems at the Limit

CONVIVIUM: Food Systems at the Limit invites readers on a journey through the intricate networks that feed the world. Exploring how food production shapes landscapes, cities, and everyday life, the book uncovers the architecture of our global food systems. From greenhouses and fishing ports to farms and feed-crop fields, it shows how architecture and territory respond to the pressures of global food production and consumption.

Through a rich interplay of essays, photography, and research, **Convivium** highlights the environmental, political, and social challenges that define what and how we eat. It asks pressing questions that link ecology and culture, science and design: How do tomatoes connect to salmon? How do barns shape animal lives? And how does soy from Brazil end up feeding livestock in Europe?

Twelve thematic fields structure the book. Contributions on tomatoes, strawberries, salmon, tropical fruit, cows, bulls, octopuses, carp, shrimp, soy, grain, and worms reveal a complex web of trade routes, technologies, and labor relations. Different perspectives demonstrate how food production is linked to climate change, migration, and the transformation of rural and urban spaces. By following these stories, **Convivium** exposes the hidden infrastructures, economic systems, and spatial consequences of industrial agriculture and global supply chains.

This volume brings together architecture, science, politics, and economics to offer fresh perspectives on how we produce, move, and consume food. Richly illustrated, it combines analytical insight with visual storytelling. It invites readers to rethink the systems behind everyday meals—to see how food shapes the world we inhabit and to imagine more sustainable and equitable ways of living together.

Last chance: The exhibition CONVIVIUM: FOOD SYSTEMS AT THE LIMIT will only be on view until 18 October 2026 at the [Architekturmuseum der TUM](#) in Munich!

Read about the exhibition and book in [Frankfurter Allgemeine Zeitung](#).



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- Öykü Tok
- José Luis Vicente Vicente

CONVIVIUM

Food Systems at the Limit

Prologue

007 ARE WE SATIATED—OR FED UP?
Andreas Lepik

017 TOWARD CONVIVAL FOOD PRODUCTION
Anđjelka Badrić

031 THE FOOD PARADOX
Carolyn Steel

Climate as a Service

045 AUTOMATION TECHNOLOGIES IN DUTCH
GREENHOUSES AND THE REMAKING OF
FOOD PRODUCTION
Victor Muñoz Sanz and Grace Abou Jaoude

057 INDEXES, GREENHOUSES, AND AUCTION
CLOCKS: AN ARCHAEOLOGY OF FOOD
CLASSIFICATION IN THE NETHERLANDS
Gert Shahu

The Strawberry and the Greenhouse

075 A PARABLE OF ANTHROPOCENE LANDSCAPE
Jan Müller

The Salmon and the Tomato

087 AN EDIBLE EMPIRE OF FOOD IMPERIALISM
Neal Haddaway, José Luis Vicente Vicente,
and María D. López Rodríguez

Tropicalia

105 SICILY'S AGRICULTURAL TRANSFORMATION
ON EUROPE'S CLIMATE FRONT LINE
Jean-Marie Cairni and Valentina Piccini

The Animal Is Present

123 THE MATERIAL TECHNOLOGIES OF
CATTLE FARMING
Sofia Nerenzi and Victor Muñoz Sanz

Technomiotaur

141 MILKING THE CASH COW: BOVINE BODIES IN
STRUCTURES OF CAPITALISM
Daniel Szalai

Octopus Choreographies

153 HARVESTING THE SEA, BUILDING THE LAND:
A CASE FOR SMALL-SCALE FISHERIES IN ANGERS
Rafael Sousa Santos, Diego Iniguez de Souza,
and André Taveira

Monks and Machines

169 ON AQUACULTURE, CARP, AND SHRIMP
Stefan Pleimeier

Livestock Hinterlands

175 THE SPATIAL LOGIC OF PLANETARY
MEATIFICATION
Nikos Kafkalis

Soyscapes

185 TRACING THE FOOTPRINT OF EUROPE'S
SOY IMPORTS ON BRAZILIAN FORESTS
Mark Tillet

192 SOY PORTS
Betina Albrecht

197 AMAZON, OPEN-AIR FACTORY
Giulia Bruno

The Ukrainian Grain Chain

215 THE IMPACT OF RUSSIA'S FULL-SCALE
INVASION ON UKRAINE'S AGRICULTURAL
SECTOR
Olga Pindyuk

220 GRAIN DRAIN
Natalie Judkowsky

Living Soils

227 FOUNDATION FOR A THRIVING FUTURE
Shin von Stietencron, Rika Rozsnyó,
and Katrin Schneider

233 IN THE SERVICE OF THE EARTHWORM
Sepp Braun in Conversation with
Shin von Stietencron

Epilogue

239 CROPS FOR FASCIST WORLDING AND
ANTI-FASCIST RESISTANCE
Tiago Saralea

251 ON FOOD SOVEREIGNTY, SOCIAL
MOVEMENTS, AND ARCHITECTURE
Raj Patel in Conversation with Anđjelka Badrić

261 CONVIVIUM MATERIALITIES: APPROACHES
TO CONTEXTUAL CIRCULAR EXHIBITING
Amalie Stoffer, Maximilian Alts, and
Jan Müller in Conversation with Niklas Feneke
and Öykü Tok

266 CONTRIBUTOR BIOGRAPHIES

271 ACKNOWLEDGMENTS

272 COLOPHON

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028 VIRTUAL EXHIBITION VISIT

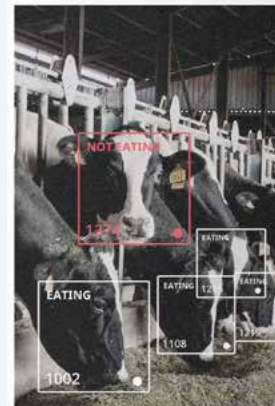
071 CLIMATE AS A SERVICE: FILM PORTRAITS
Nicola Hummels, Victor Muñoz Sanz,
and Niklas Huber

138 THE TRUE TYPE
Nicola Hummels, Victor Muñoz Sanz,
and Niklas Huber

224 GRAIN DRAIN: ZOOM IN

265 FURTHER EXHIBITION INFO

The IIDA AI start-up: Convivia developed facial recognition technology for cows.



MILKING THE CASH COW BOVINE BODIES IN STRUCTURES OF CAPITALISM Daniel Szalai

In his seminal essay on the changing relationship between humans and animals in modernity, John Berger famously asked: "Why look at animal?" Paraphrasing Berger, I pose a similar but more specific question: Why look at cows?

Cattle were among the first animals domesticated by humans, around 10,500 years ago. Over the course of our shared history, our lives have become deeply intertwined. The development of cattle farming has mirrored and accompanied the evolution of human civilization and societal change. For example, their domestication played a key role in one of the most crucial turning points in human history: the Neolithic Revolution, also known as the Agricultural Revolution. It is hard to imagine the adoption of a sedentary lifestyle and the emergence of human civilization without draft animals capable of transporting goods and tilling soil, both of which are essential to arable farming. Thus, the domestication of cattle can be considered a prerequisite for the Anthropocene, as many thinkers identify agriculture and sedentism as the root of the issues addressed by this term. According to Timothy Morton, for instance, the Neolithic Revolution separated humankind from nature, resulting in the conception of an environment separate from humans.¹

The role of cattle in human society is reflected in the origin of the word "cattle," which comes from the Latin *caput*, meaning "property" or "capital." This etymology reminds us that, since ancient times, cattle have been used as currency and as a store of value. In fact, cattle were among the earliest forms of money.² Over the centuries, the sector and image of cattle became merged not only with wealth and prosperity, but also with exploitation. This deep-rooted cultural link has come to dominate our thinking and is exemplified by cognitive metaphors embedded in everyday language. Examples include the phrase "cask cow," which refers to a highly profitable product or service, and the figurative use of the word "milking," which stands for exploitation. These metaphors reflect the social construction of cows, which ultimately determines how they are used and treated.³ However, the construction and treatment of animals mutually reinforce each other and often radically transform the animals themselves.⁴ A vivid illustration of this is the historical process by which bovines first became draft animals and raw

material, and then micromanaged factory workers conditioned for self-exploitation.

Initially, cattle were multipurpose animals, valued primarily for their labor and only secondarily as sources of milk, meat, and other raw materials. However, the widespread adoption of the collar harness and iron harnesses, as well as the significant strengthening of certain horse breeds, allowed horses to replace cattle as draft animals. This, in turn, allowed for the targeted breeding of cattle in Europe.⁵ Perhaps the most important turning point in this regard occurred during the Industrial Revolution and the British Agricultural Revolution. These events marked the beginning of scientific selective breeding and the acceleration of human interference in the life and evolution of cattle.

Breeding and management techniques have come a long way since then, with significant advancements in refinement and development. In the late nineteenth century, for example, evaluation systems and merit indexes appeared that quantify the phenotypic traits and other production-related characteristics of cows, thus enabling their comparison and targeted improvement. Other developments include the widespread adoption of artificial insemination in the 1950s and more recent biotechnological innovations such as genomics, vitrozyto-transfer, and cloning. These technologies have resulted in significant changes to the body conformation and behavior of some breeds. For example, consider "robot-ready" dairy cows, whose teats and temperaments are suited for automated milking. More extreme cases include cows that are genetically modified to be born hornless and the emergence of breeds such as the double-muscling, hyper-sculpted beef cattle called British and Belgian Blue (Fig. 1), their cows routinely experiencing obstetrical labor due to the increased birth weight and size of their calves, and thus commonly giving birth by Caesarean section, allowing them to survive only five or six deliveries. Given this and the fact that there are approximately 1.4 billion cattle worldwide at any given time, with virtually no male and female animals having met directly in the last seventy

CONVIVIUM

Food Systems at the Limit

The map shows the dense network of historically developed carp ponds around Oberriedach and their integration into the settlement, topography, and watercourses. Up to 20 percent of the Aargau consists of carp ponds, with over 1,000 ponds in the region.



172 ON AQUACULTURE, CARP, AND SHRIMP

Livestock Hinterglobes



Ein Gewächshaus in der Torre-Baumwiese in Mexiko, Stellen, wo junge Mangafarmen für die Weinbereitung vorbereitet werden.



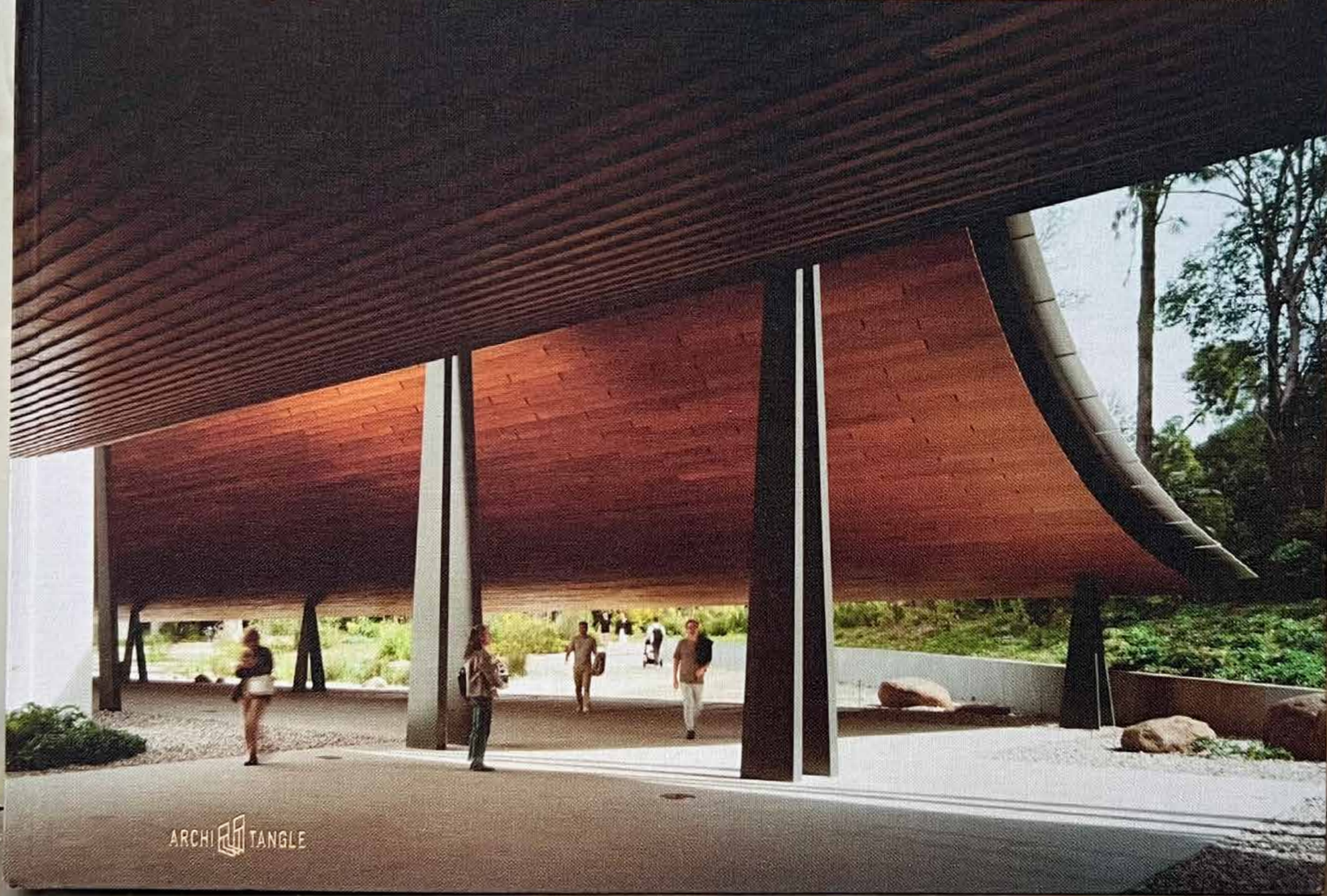
Ein Kreuzfahrtschiff im Hafen von Messina, der Massentourismus erhöht den Druck auf die ohnehin knappen Wassermengen der Stadt.



119 JEAN-MARC CAIMI UND VALENTINA PICCINI

Architecture _____
Landscape Design _____
Photography _____

Centro de Arte Moderna Gulbenkian
Kengo Kuma
Vladimir Djurovic
Erieta Attali



Look inside

This volume celebrates the latest architectural endeavor of the Gulbenkian Foundation in Lisbon: the new building of the Centro de Arte Moderna (CAM), designed by architect Kengo Kuma in collaboration with the landscape architect Vladimir Djurovic. More than a building, this project is a living dialogue between architecture, nature, and the city—transforming museum and garden into a unified public space, rooted in the Foundation's cultural mission.

Through the lens of Erieta Attali, acclaimed architecture and landscape photographer, the building and its surrounding landscape are captured in striking, atmospheric images that reveal the subtle interplay of form, light, and material. Her photographs—both precise and poetic—highlight how the building and garden create spaces for rest, interaction, and shared experience.

Accompanying Attali's photographs are insightful texts that take the reader deeper into the story of the renewal. Attali introduces the project from her unique visual perspective, while conversations with Kuma and Djurovic reveal the close creative partnership between museum, architect, and landscape designer. An essay by architectural historian Ana Tostões anchors the project within the Gulbenkian Foundation's legacy and evolving role as a public cultural force.

Even more than a bold architectural gesture, the museum's sculptural roof—Kuma's poetic extension of the landscape—extends the building into the garden, dissolving boundaries and reclaiming the green space as an urban refuge. The luminous photographs by Attali bring this dialogue of form and space to life: the roof appears to breathe with the surrounding garden, capturing the serenity and generosity at the core of the design. This biodiverse oasis, created by Djurovic, is freely accessible to the public and embodies the Foundation's commitment to sustainability, community, and cultural continuity.

The Centro de Arte Moderna stands as a testament to the Gulbenkian Foundation's enduring legacy and forward-looking spirit—affirming a future in which architecture becomes a true catalyst for connection.

With contributions by Erieta Attali, Vladimir Djurovic, Seng Kuan, Kengo Kuma, Andres Lepik, and Ana Tostões.



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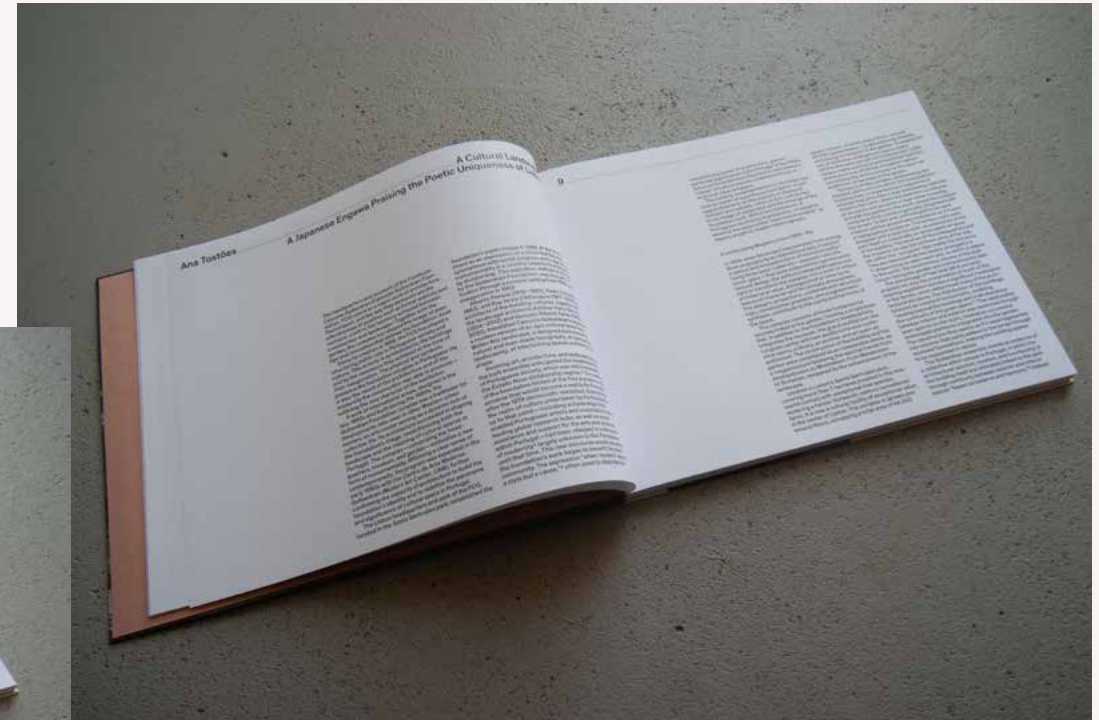


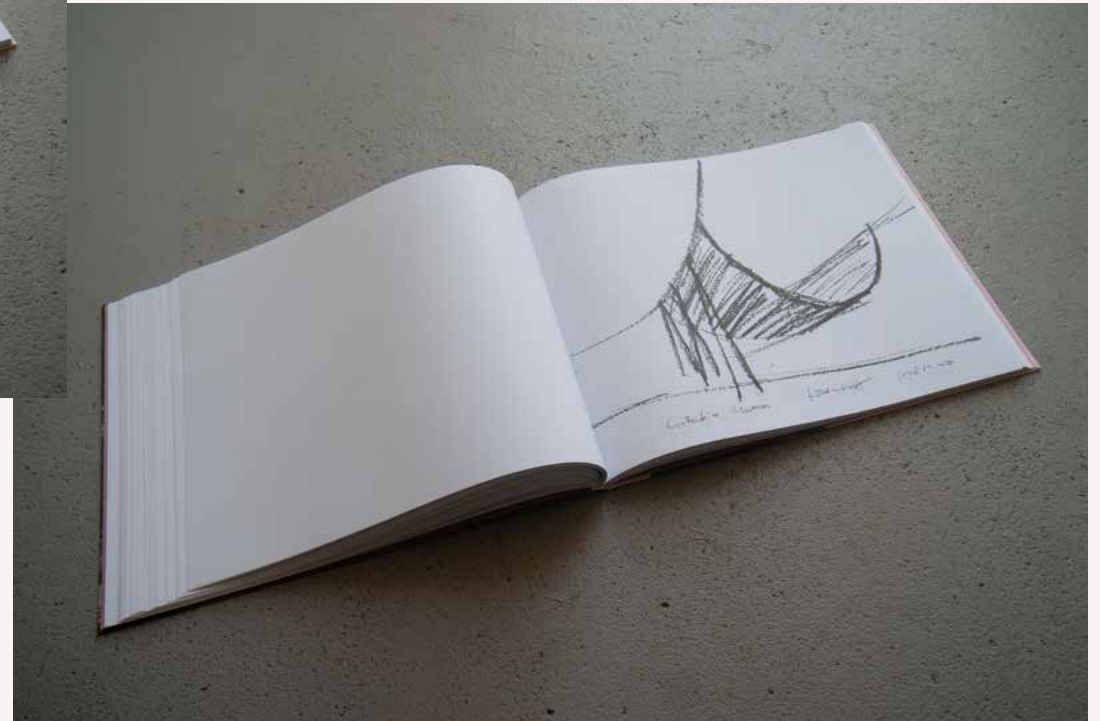
With its canopy descending to the ground, biting into the plane of the garden and the lake, the Engawa creates the iconic force that defines the future image of the Gulbenkian Foundation.

— Ana Tostões

With contributions by

- Erieta Attali
- Vladimir Djurovic
- Seng Kuan
- Kengo Kuma
- Andres Lepik
- Ana Tostões





GLOBAL ARCHITECTURE

MARIE-HÉLÈNE CONTAL
JANA REVEDIN

ARCHITECTURE IS TRANSFORMATION

MARIE-HÉLÈNE CONTAL
JANA REVEDIN

ARCHITECTURE IS CONSTRUCTION

MARIE-HÉLÈNE CONTAL
JANA REVEDIN

ARCHITECTURE IS EDUCATION

MARIE-HÉLÈNE CONTAL
JANA REVEDIN

ARCHITECTURE IS EXPERIMENTATION



ARCHITECTURE IS TRANSFORMATION

Global Award for Sustainable Architecture

Architecture Is Transformation celebrates the 2026 Global Award for Sustainable Architecture laureates: José Pablo Ambrosi & Loreta Castro Reguera (Taller Capital), Doan Thanh Ha (H&P Architects), Andreas Kipar (LAND), Amelia Tavella, and Ye Man (ZSYZ). Together, their work demonstrates architecture's capacity to transform our built environment.

Working across a wide range of social, cultural, and geographic contexts, the laureates bring distinct approaches to their practice while sharing a commitment to transformative impact. Their projects operate at multiple scales, from architectural and design experimentation to urban and landscape interventions. They reimagine urban and rural infrastructures, material practices, and the role of immaterial dimensions in the design process, making environments more responsive to rapidly evolving social and ecological challenges.

The present volume explores a wide spectrum of themes, from heritage preservation and nature conservation to cutting-edge technologies and experimental design strategies, always grounded in a dedication to social equality and environmental responsibility. Drawing on interviews with the award winners and in-depth project analyses, *Architecture Is Transformation* offers compelling insights into architecture as an evolving practice. It is a rich source of inspiration for anyone interested in the transformative potential of design.

With contributions by Marie-Hélène Contal, James Steele, Jana Revedin, and the 2026 laureates: José Pablo Ambrosi & Loreta Castro Reguera (Taller Capital), Doan Thanh Ha (H&P Architects), Andreas Kipar (LAND), Amelia Tavella, and Ye Man (ZSYZ).



Authors	Jana Revedin, Marie-Hélène Contal
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Pub. date	April 2026
More info	www.architangle.com

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ARCHITECTURE IS TRANSFORMATION

Global Award for Sustainable Architecture

8	FROM "LESS IS MORE" TO "BETTER WITH LESS"
	JANA REVEDIN
14	ACTION AND RE-ACTION IN SUSTAINABILITY TODAY
	JAMES STEELE
20	YE MAN
22	INTERVIEW WITH YE MAN
28	QIAN TONG HOUSE
32	TONGDE HALL
38	NAYA VILLAGE
44	DOAN THANH HA
46	INTERVIEW WITH DOAN THANH HA
52	BRICK CAVE
56	S SPACE
62	NGÔI SPACE
68	TALLER CAPITAL
70	INTERVIEW WITH LORETA CASTRO REGUERA AND JOSÉ PABLO AMBROSI

76	BICENTENNIAL PARK
82	SAN LUCAS XOLOX
86	IGUALA CITY HALL
92	AMELIA TAVELLA
94	INTERVIEW WITH AMELIA TAVELLA
100	CONVENT OF ST. FRANCIS
106	CHÂTEAU DE NALYS
110	AUGUSTE BENOÎT SCHOOL
116	ANDREAS KIPAR
118	INTERVIEW WITH ANDREAS KIPAR
124	KRUPP PARK FIVE HILLS
128	RUBATTINO PARK
134	BIODIVERSITY CORRIDOR
138	CONTRIBUTOR BIOGRAPHIES
142	PHOTO CREDITS
142	ABOUT THE AWARD
144	COLOPHON



ARCHITECTURE IS CONSTRUCTION

Global Award for Sustainable Architecture

Architecture Is Construction, authored by Marie-Hélène Contal and Jana Revedin, presents the work of the 2025 Global Award for Sustainable Architecture laureates: La Cabina de la Curiosidad (Marie Combette and Daniel Moreno Flores), Hoang Thuc Hao, Andrea Gebhard, onSITE (Marie and Keith Zawistowski), and Salima Naji. Through selected projects, this book explores architecture as an evolving practice—one that respects cultural heritage, engages communities, and embraces environmental responsibility.

The present volume is centered around fundamental questions: How can construction innovate in materials and methods to enhance ecological and social impact? In what ways can experimental design shape the future of sustainable construction? Can rehabilitation preserve cultural identity while meeting complex contemporary needs? And how can transdisciplinary collaboration between architects, craftspeople, and scientists of all generations create inclusive, forward-thinking solutions?

By highlighting context-sensitive construction, zero-carbon strategies, and the reimagining of vernacular techniques—while touching on the contemporary understanding of their application and the attitudes toward them—this publication underscores the integrative power of architecture. Featuring in-depth interviews and project analysis, *Architecture Is Construction* provides a compelling narrative on how architecture can foster a harmonious balance between built and natural environments. A must-read for those passionate about sustainable design, innovative construction, and the future of our living environment.

With contributions by Marie-Hélène Contal, Marie Combette and Daniel Moreno Flores, Andrea Gebhard, Hoang Thuc Hao, Marta Maccaglia, Salima Naji, Jana Revedin, and Marie and Keith Zawistowski.



Authors	Jana Revedin, Marie-Hélène Contal
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Pub. date	May 2025
More info	www.architangle.com

ARCHITECTURE IS EDUCATION

Global Award for Sustainable Architecture

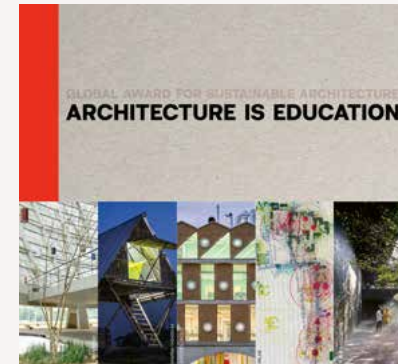
Architecture Is Education highlights the impact of education in the field of architecture, illustrated by the groundbreaking work of the Global Award for Sustainable Architecture 2024 winners: Andrés Jaque, Klaus K. Loenhardt, Ciro Pirondi, Iyas Shahin and Wesam Al Asali (IWLAB), and Marina Tabassum. Focusing on four key areas—experimentation, dissemination, consultancy, and training—this publication demonstrates how architectural education is a vital force in addressing global sustainability challenges.

Featuring interviews with the laureates and introducing exemplary projects, this volume offers a detailed exploration of compelling and innovative methods for integrating educational concepts into architectural work. It emphasizes the powerful ability of architecture to transform when a strong desire to share knowledge is followed.

The book, authored by Jana Revedin and Marie-Hélène Contal, reveals how these architects engage with education. They blend traditional skills with innovation and modern technology, encourage community-engaged designs through active involvement, broadly disseminate knowledge, and offer customized consultancy to adapt to various global needs.

By emphasizing interdisciplinary teamwork and environmental awareness, **Architecture Is Education** demonstrates how education extends beyond conventional classroom settings to become a significant driver of architectural innovation—presenting a wealth of ideas and solutions for a sustainable future.

With contributions by Marie-Hélène Contal, Andrés Jaque, Klaus K. Loenhardt, José Luis Uribe Ortiz, Ciro Pirondi, Jana Revedin, Iyas Shahin and Wesam Al Asali, Marlene Schneider, and Marina Tabassum. Edited by Marlene Schneider.



Authors	Jana Revedin, Marie-Hélène Contal
ISBN	978-3-96680-028-0
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Specifications	24 × 26 cm / 9.4 × 10.2 in. 160 pages 186 illustrations Hardcover, thread sewn, full color, embossed, partial dust jacket
Price	68.00 USD, 49.00 GBP, 48.00 EUR (D)
Pub. date	April 2024
More info	www.architangle.com

ARCHITECTURE IS EXPERIMENTATION

Global Award for Sustainable Architecture

Architecture Is Experimentation, authored by Jana Revedin and Marie-Hélène Contal, shines a spotlight on the intersection of architectural innovation and sustainable solutions through the lens of the Global Award for Sustainable Architecture 2023 laureates: Ronald and Erik Rietveld, Benedetta Tagliabue, Simon Teyssou, Mette Ramsgaard Thomsen, and Xu Tiantian. This publication brings to the fore their pioneering efforts in merging community engagement, technological innovation, and deep respect for cultural and urban heritage in order to advance sustainable architectural practices.

Featuring interviews with each winner, the book provides insights into their creative processes and philosophies by introducing projects that exemplify their approach to experimentation. It serves as a guide, detailing the tools, methods, and approaches that define the cutting edge of architectural experimentation.

By documenting the impactful work of these architects from diverse backgrounds and regions around the world, **Architecture Is Experimentation** offers insights into how architectural practice can lead to significant social, economic, and environmental progress.

Compiled to inspire and inform, this publication is an essential resource for those interested in exploring how experimentation in architecture can contribute to more sustainable, responsive, and contextually aware architectural solutions.

With contributions by Marie-Hélène Contal, Anupama Kundoo, Jana Revedin, Ronald and Erik Rietveld, Benedetta Tagliabue, Simon Teyssou, Mette Ramsgaard Thomsen, and Xu Tiantian.



Authors	Jana Revedin, Marie-Hélène Contal
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More info	www.architangle.com

City in the Cloud

Data on the Ground

The Architecture of Data

Elena Hahn-Pfeiffer, Damian Kozłowski, Andreea Lepik (eds.)

ARCHITANGLE



CITY IN THE CLOUD—DATA ON THE GROUND

The Architecture of Data

City in the Cloud—Data on the Ground investigates the hidden physical infrastructures behind the digital world. Data may appear immaterial, but it relies on extensive global networks: the extraction of raw materials, the deployment of thousands of undersea cables, and an exponentially growing number of energy-intensive data centers. While these data infrastructures shape global economies and politics, they truly do far more by profoundly impacting local communities, ecosystems, and labor conditions—realms so often rooted in (neo)colonial structures of exploitation.

The contributions in this volume call for greater transparency, critical awareness, and care toward the material foundations of the data economy—as essential conditions for more equitable and accountable digital futures.

Bringing together voices from architecture, media studies, technology, art, and political theory, *City in the Cloud—Data on the Ground* explores the elemental, spatial, and temporal dimensions of the architecture of data. The volume maps the costs of the data economy—ecological, social, and political—and opens up perspectives for rethinking digital infrastructures in the context of planetary resources, justice, and long-term responsibility.



Editors Cara Hähl-Pfeiffer, Damjan Kokalevski,
Andres Lepik

ISBN 978-3-96680-038-9
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embossed

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More info www.architangle.com

ALSO AVAILABLE IN GERMAN

ISBN 978-3-96680-039-6
More info www.architangle.com

With contributions by

- Azra Akšamija
- Lucia Allais
- David Basulto
- Farrokh Derakhshani
- Yvonne Farrell
- Hanif Kara
- Yacouba Konaté
- Lesley Lokko
- Raafat Majzoub
- Deen Sharp
- Cristina Steingräber



Look inside

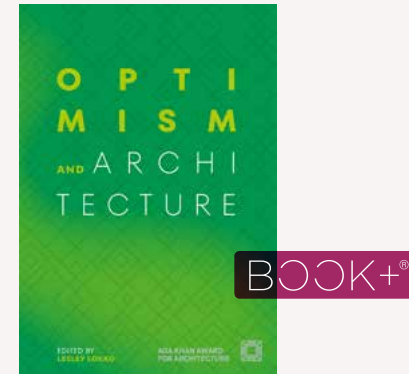
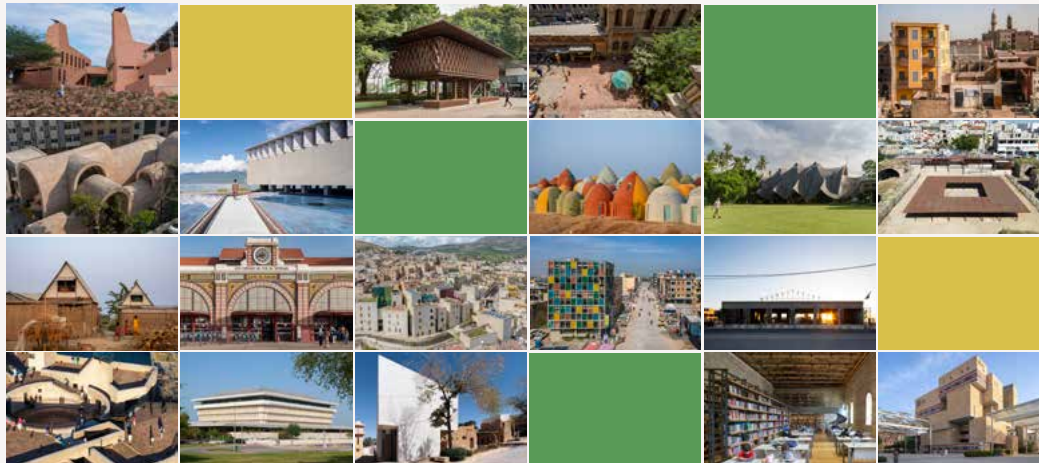
OPTIMISM AND ARCHITECTURE

Aga Khan Award for Architecture 2025

Optimism in Architecture presents the awarded and shortlisted projects for the Aga Khan Award for Architecture 2025. Richly illustrated, the book showcases architecture's ability to act as a catalyst for pluralism, social transformation, cultural dialogue, and climate-responsive design. It includes unpublished material that offers deeper insights into the design processes, contexts, and impacts of the projects.

Through a collection of essays, conversations, and statements, this volume explores how architecture can balance tradition and innovation, connect local practices with global conversations, and create inclusive spaces where diverse cultures and histories converge. The volume explores architecture not only as a physical structure but also as a cultural practice that shapes public life, fosters social engagement, and reimagines heritage and identity in a rapidly changing world. This publication offers an optimistic and vivid portrait of contemporary architecture's role in shaping more inclusive and interconnected futures.

With contributions by Azra Akšamija, Lucia Allais, David Basulto, Farrokh Derakhshani, Yvonne Farrell, Hanif Kara, Yacouba Konaté, Lesley Lokko, Raafat Majzoub, Deen Sharp, and Cristina Steingraber.

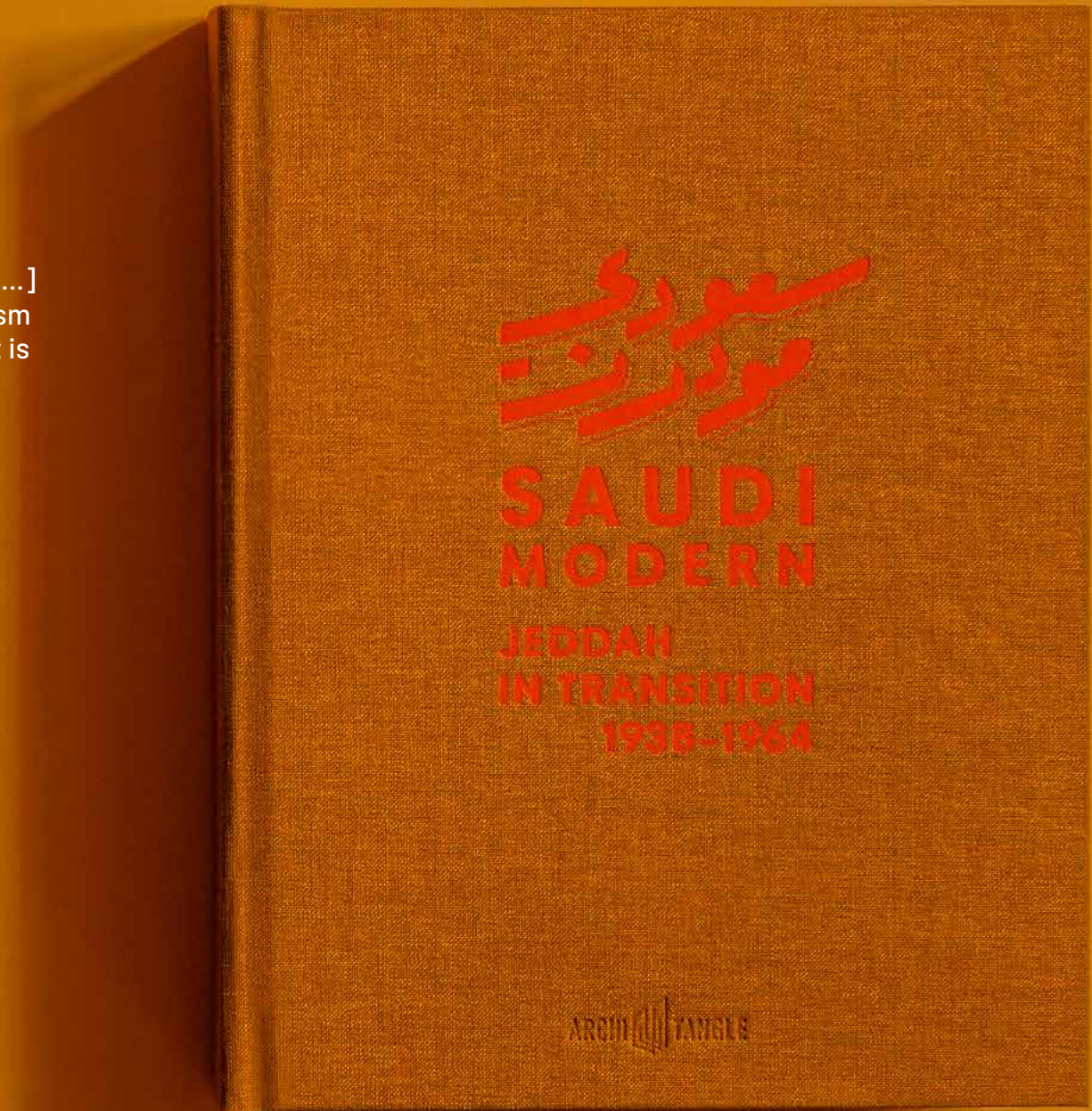


Editor	Lesley Lokko
ISBN	978-3-96680-040-2
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Graphic design	Julia Wagner, grafikanstalt
Price	55.00 USD, 38.50 GBP, 38.00 EUR (D)
Pub. date	September 2025
More info	www.architangle.com

Saudi Modern: Jeddah in Transition, 1938-1964 [...] is a very important book, on a topic – modernism in Arabian Peninsula cities – which, although it is crucial to the making of urban environments in the region, remains understudied.

—Pascal Menoret, Khalid bin Abdullah Al Saud Professor in the Study of the Contemporary Arab World, University of Oxford.

Look inside



SAUDI MODERN

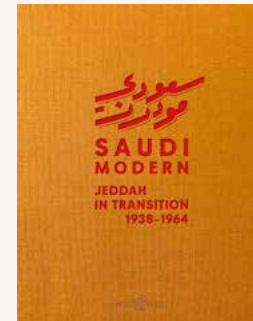
Jeddah in Transition, 1938–1964

Saudi Modern: Jeddah in Transition, 1938–1964 explores the urban and architectural transformation of the city of Jeddah, Saudi Arabia, since the discovery of oil—highlighting the city's rapid modernization and societal change. This collection of essays and fifteen case studies bears witness to the dramatic evolution in Jeddah from traditional to contemporary structures, and to the profound impact this shift has had on communities and shared values. It thus establishes a common ground for learning from, evaluating, and critiquing notions of progress and modernization.

Over the last ninety years, Jeddah has transitioned from a modest walled city and pilgrimage hub into a sprawling modern metropolis. The complex urban morphology that characterizes it today can be entirely credited to the port city's role in the Saudi Arabian oil industry that arose after the discovery of natural oil reservoirs in 1938. The industry brought foreign companies and institutions, as well as workers and their families, from around the world. The city grew beyond its old walls. Moreover, interactions with modern technologies and development models launched a radical infrastructural and architectural reconfiguration of the urban fabric.

As a reaction to this dramatic shift, the language of the vernacular has become fetishized. Modernist developments post-1938 are today commonly considered inauthentic, and many of the buildings, streets, and neighborhoods that bear witness to the evolution of the city right after the discovery of oil have been demolished without formal archival documentation. In their place, new megaprojects have sprung up, promising a nuanced balance between tradition and modernity. Driven by global capital, Jeddah, along with other cities across the Persian Gulf, has entered yet a new phase of sweeping urban transformation.

With contributions by Asaad Badawi, Lina Barnawi, Bricklab, Abdulrahman Gazzaz, Turki Gazzaz, Laurian Ghinițoiu, Safouh Izzat Naamani, Todd Reisz, Saudi Ethnographic Diary, Sumayya Vally, and excerpts from historical research by Abdulla Yahia Bokhari and Sameer Al Layali.



Editors	Abdulrahman Gazzaz, Turki Gazzaz
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More info	www.architangle.com

Look inside

Edited by Deen Sharp

Learning Ecologies in Architecture

Edited by Deen Sharp

Écologies d'apprentissage en architecture

sous la direction de Deen Sharp

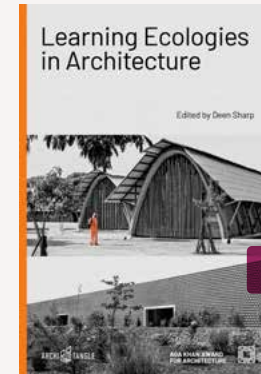


LEARNING ECOLOGIES IN ARCHITECTURE

Striving to imagine more inclusive and sustainable futures, **Learning Ecologies in Architecture** examines the interplay between education, architecture, and ecology. In an age of global crises, social inequality, and educational transformation, it asks how architectural design can enable new ways of learning, living, and connecting.

Essays by architects, scholars, and educators explore the concept of learning ecologies—networks of social, material, and environmental relationships that extend beyond classroom walls to support broader community engagement. Drawing on diverse global perspectives and two Senegalese recipients of the Aga Khan Award for Architecture—the Alioune Diop University Teaching and Research Unit, designed by IDOM, and the Kamanar Secondary School, by Dawoffice—the book demonstrates how architecture can nurture relationships between people, place, and ecology.

Spanning various topics from the historic role of educational architecture in African nation-building to contemporary debates on participation, representation, and materiality, **Learning Ecologies in Architecture** is a call to reimagine educational buildings as civic and ecological infrastructures—as places that shape not only learners but also the very fabric of society itself.



BOOK+®

Editor	Deen Sharp
ISBN	978-3-96680-036-5
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Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 256 pages, approx. 115 illustrations Hardcover, full color, thread sewn, embossed
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Pub. date	August 2025
More info	www.architangle.com

ALSO AVAILABLE IN FRENCH

ISBN	978-3-96680-037-2
More info	www.architangle.com

"The current challenges that medical facilities face present a unique opportunity to (re)empower architecture to participate in innovative healthcare construction."

—Andres Lepik, Director of the Architecture Museum in Munich



DAS
KRANKE(N)HAUS

WIE ARCHITEKTUR
HEILEN HILFT

Look inside

BUILDING TO HEAL

New Architecture for Hospitals

Building to Heal: New Architecture for Hospitals examines the hardships and major challenges faced by the hospital system today and presents innovative models and solutions in healthcare architecture. Through critical, scientifically based discourse, a variety of authors examine healthcare systems and hospital architecture, what hospitals are missing, and how architecture can contribute to the healing process of patients.

The publication answers these questions in three comprehensive chapters based on the medical process: "Symptoms," "Diagnosis," and "Therapy." The introductory section describes the symptoms of the "sick house" and spotlights the urgent need to take these problems seriously in the contexts of both society as a whole and architecture. In the second section, experts from psychology, medicine, and the related sciences, as well as from architectural theory and philosophy, take a diagnostic look at the complex causes that lead to the "diseased house." The third section presents seven "active ingredients" or scientifically investigated environmental variables for successful therapy, incorporating tools from evidence-based design. Finally, thirteen international case studies show how the conscious use of environmental variables leads to a hospital architecture that promotes healing.

Building to Heal: New Architecture for Hospitals bridges the gap between the ever-growing expertise on healthcare architecture and the urgent need for planners, politicians, and the public to pay attention to one of the most important issues in architecture today: health.

With contributions by Ercan Altinsoy, David Freis, Michal Gath-Morad, Linus Hofrichter, Julia Kirch, JoyKnoblauch, GemmaKoppen, LukasKunz, Torsten Lange, Andres Lepik, Paul Lillrank, Helene M. Loos, Lisa Luksch, Reinhold Messner, Jonas Niemann, Beate Rössler, Lars Steffensen, Roger S. Ulrich, Tanja C. Vollmer, and Marc Wittmann.



Editors	Tanja C. Vollmer, Andres Lepik, Lisa Luksch
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More info	www.architangle.com

ALSO AVAILABLE IN GERMAN

ISBN	978-3-96680-025-9
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"One of the foremost architects of Bangladesh, the famously low-profile Marina Tabassum has, time and again, proved how architecture that finds authenticity in a local vocabulary of materials and design can be exemplary at a global level.

The sizeable tome offers an in-depth study of the architect's illustrious 28-year career. Of course, nothing speaks more eloquently about Marina Tabassum's legacy than the simple red brick that she roots for—again and again."

—AD Architectural Digest India

MARINA TABASSUM ARCHITECTURE: MY JOURNEY

Look inside

MARINA TABASSUM

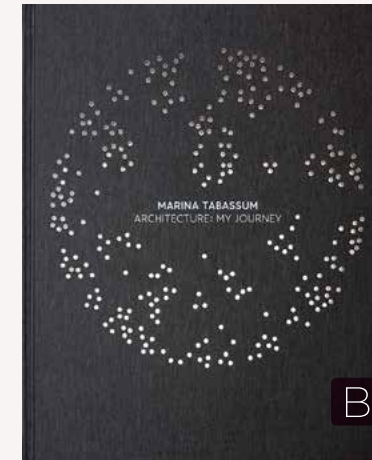
Architecture: My Journey

MARINA TABASSUM Architecture: My Journey is the first book devoted to the Bangladeshi architect Marina Tabassum and her multifaceted architectural oeuvre. Marina Tabassum's exploratory approach makes her architectural practice one of the outstanding contemporary positions internationally. Her diverse oeuvre spans from governmental projects to housing and has brought her numerous honors and accolades in the international field of architecture.

This volume presents various public and private building projects that Marina Tabassum has worked on since 1995, first with the architectural office URBANA and since 2005 through Marina Tabassum Architects (MTA). The selection of her architecture in this book ranges from early projects in the city of Dhaka shortly after completing her studies at Bangladesh University of Engineering and Technology (BUET), such as the Museum of Independence and the celebrated Bait Ur Rouf Mosque, to recent mobile modular structures called Khudi Bari. Tabassum is establishing the latter for the people affected by displacement in various geographically and climatically challenged locations—both in the Ganges Delta and in the Rohingya refugee camp at Cox's Bazar on the border to Myanmar, which is currently the largest refugee camp in the world.

The internationally renowned contributors reflect on various perspectives and interpretations of Tabassum's work. Besides the historical and political background, the contributions deal, among other things, with spotlighting particular architectural elements that pervade Tabassum's work, such as place and memory, light and spirituality, brick and materiality, and people and community.

With contributions by Sean Anderson, Vera Simone Bader, Kareem Ibrahim, Hanif Kara, Andres Lepik, Nondita Correa Mehrotra, Tanzil Shafique, Cristina Steingraber, Marina Tabassum, Sarah M. Whiting, and Danny Wicaksono.



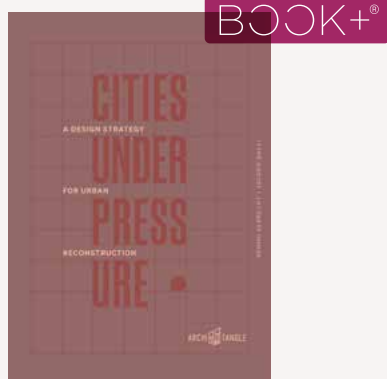
BOOK+

Editor	Cristina Steingraber
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Graphic design	Julia Wagner, grafikanstalt
Price	85.00 USD, 65.00 GBP, 68.00 EUR (D)
Pub. date	February 2023
More info	www.architangle.com

CITIES UNDER PRESSURE

A Design Strategy for Urban Reconstruction

Historical evolutions and processes of cultural and economic globalization have brought out relevant and frightening risks on a global scale: from urbicide and violence to climate change and increase in natural disasters and the enormous widening of economic and social inequalities. Humanity as a whole is today facing epochal challenges that require radical metamorphosis of inhabited spaces. **Cities Under Pressure** illustrates a new design paradigm, an open intervention system that seeks the establishment of a dynamic equilibrium to be triggered and continuously renegotiated. Cities Under Pressure imagines and define new urban environments that abandon rigid design scheme in favor of growing evolutionary mechanisms capable of embodying the ongoing sustainable transition and guarantee a resilient and peaceful future.



LOOK INSIDE

Editors	Benno Albrecht, Jacopo Galli
ISBN	978-3-96680-023-5
Language	English
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Graphic design	Stefano Mandato
Price	55.00 USD, 38.50 GBP, 38.00 EUR (D)
Pub. date	May 2023

READING VISUAL INVESTIGATIONS

Between Advocacy, Journalism, and Law

Reading Visual Investigations delves into a new discipline—visual investigations—in which architecture intersects with advocacy, journalism, and law in the pursuit of justice and accountability. This publication presents insights into the current discourse within the emergent field, illustrated by intriguing case studies from around the world. It highlights the role of architecture as a key area of expertise that defines this evolving practice. This volume is an essential resource for anyone interested in understanding the dynamic and evolving practice of visual investigations. It provides practical insights that integrate traditional reporting with digital forensics and the analysis of visual evidence. The book strives to bridge the gap between architectural expertise and the urgent need for effective advocacy and accountability mechanisms in contemporary society.

With contributions by Bellingcat, Ralf Breker, The Center for Spatial Technologies (CST), Sam Dubberley, Bora Erden, Sam Gregory, Alison Killing, Laura Kurgan, Andres Lepik, Lisa Luksch, Anjli Parrin, SITU Research, Patrick Brian Smith, and Lea Weinmann.



LOOK INSIDE

Editors	Lisa Luksch, Andres Lepik
ISBN	978-3-96680-032-7
Language	English
ISBN	978-3-96680-033-4
Language	German
Specifications	21 × 13 cm / 8.3 × 5.1 in. 160 pages, 49 illustrations Softcover, thread sewn, dust jacket
Graphic design	PARAT.cc
Price	28.00 USD, 21.50 GBP, 22.00 EUR (D)
Pub. date	October 2024

BEYOND RUINS

Reimagining Modernism

Beyond Ruins: Reimagining Modernism explores the potential of modern architecture renovation in the Global South as a catalyst for self-determination and community-building. The starting point for the book's contributions is the Oscar Niemeyer Guest House renovation project in Tripoli, Lebanon, by the Beirut-based East Architecture Studio—a recipient of the Aga Khan Award for Architecture.

The publication addresses contemporary heritage challenges, questions renovation trends, and reveals gaps in historicization and archiving. It reflects on the need for new architectural operations due to a lack of infrastructure and emphasizes the materiality of renovation projects, encouraging discussions on craft, manufacturing, growth, aging, and hybridity. **Beyond Ruins: Reimagining Modernism** presents architecture as a process of mutual translation—listening to, interacting with, and supporting cultural practices. It offers a platform for critique and possibility, while considering preservation as an imaginative futurist practice.

With contributions by Amale Andraos, Elias and Yousef Anastas, George Arbid, Aaron Betsky, Sibel Bozdogan, Costica Bradatan, Aziza Chaouni, Marco Costantini, Civil Architecture, Farrokh Derakhshani, EAST Architecture Studio, Fadi El Abdallah, Farès el-Dahdah, Nicolas Fayad, Sarah Mineko Ichioka, et al.



[LOOK INSIDE](#)

Editors	Rafaat Majzoub, Nicolas Fayad
ISBN	978-3-96680-031-0
Language	English
Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 304 pages, 230 illustrations Hardcover, full color, thread sewn, embossed
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Pub. date	October 2024

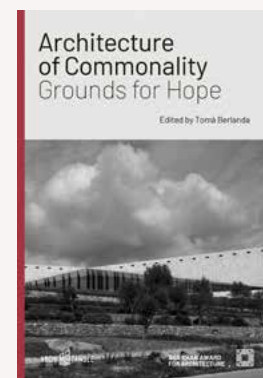
ARCHITECTURE OF COEXISTENCE

Building Pluralism

Architecture of Commonality. Grounds for Hope is an edited collection of essays that expands on the role of museums and cultural institutions in Palestine and the Arab world. The book is guided by reflections on the Palestinian Museum in Birzeit, Palestine, which won the 2019 Aga Khan Award for Architecture.

The long history of the genesis of the Museum as an institution is the framing device for a multiplicity of voices to reflect on the role architecture plays in the orchestration of memorialization, on the significance of curatorial strategies that respond to situations of conflict, and a discussion of the blurred boundaries between architecture, landscape and land art. As a way to reflect on the deep ties the Museum and the gardens hold with the ground and the landscape, the collection of essays by scholars across cultures, and interviews with the architects, and connoisseurs of the Museum, is structured around four main themes, Stones, Seeds, Voices and Walks.

With contributions by Nadi Abusaada, Amin Alsaden, Mirna Bamieh, Meisa Batayneh, Tomà Berlanda, Farrokh Derakhshani, Róisín Heneghan, Walter J. Hood, Alexandre Kazerouni, Adrian Lahoud, Adila Laïdi-Hanieh, Ella Neumaier, Cristina Steingraber, Lara Zureikat, et al.



[LOOK INSIDE](#)

Editor	Tomà Berlanda
ISBN	978-3-96680-026-6
Language	English
Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 288 pages, 110 illustrations Hardcover, full color, thread sewn, embossed
Price	55.00 USD, 38.50 GBP, 38.00 EUR (D)
Pub. date	May 2024

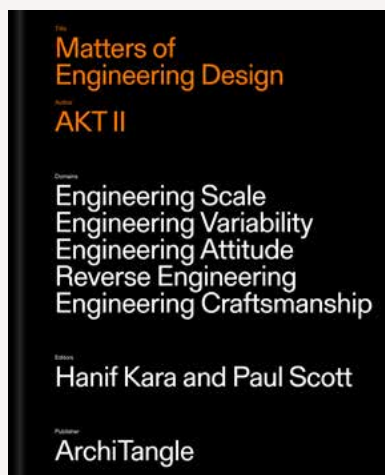
MATTERS OF ENGINEERING DESIGN

AKT II

Since the firm's founding twenty-five years ago, AKT II have forged an international practice that unifies the cultures and disciplines of architecture and structural engineering. This book is an engine for critical reflection on the scope, potential, and limits of what they have come to define as design engineering.

Structured into five discursive domains—scale, variability, attitude, reverse engineering, and the craftsmanship of engineering—the book presents a robust selection of the firm's endeavours, which together demonstrate a vast range of encounters and processes in design. Common among them is a desire to understand and reshape the boundaries of the discipline of structural engineering, along with its links to fields such as philosophy, computer science, and geography. Interlaced with the projects, texts by contributors from varying fields engage the theoretical discussions and social conditions that bind contemporary practice.

With contributions by William Baker, David Basulto, Hanif Kara, Jayne Kelley, Priya Khanchandani, Adrian Lahoud, Lesley Lokko, Ibrahim Mahama, Stephen Parnell, Vicky Richardson, Paul Scott, and Ellis Woodman.



[LOOK INSIDE](#)

Editors	Hanif Kara, Paul Scott
ISBN	978-3-96680-021-1
Language	English
Specifications	31 × 24.5 cm / 12.2 × 9.6 in. 336 pages, 400 illustrations Hardcover, thread sewn
Price	85.00 USD, 65.00 GBP, 68.00 EUR (D)
Pub. date	October 2022

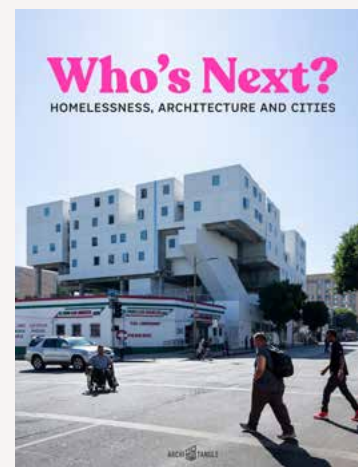
WHO'S NEXT?

Homelessness, Architecture, and Cities

Homelessness is a growing global problem that requires local discussions and solutions. Although architecture alone cannot solve the problem, the question arises: How can architecture collaborate with other disciplines in developing ways to permanently house those who do not have a home?

Through scholarly essays, interviews, analyses of architectural case studies, and research on the situation in Los Angeles, Moscow, Mumbai, New York, São Paulo, San Francisco, Shanghai, and Tokyo, **Who's Next** unfolds different entry points toward understanding homelessness and some of the many related problems.

With contributions by Binyamin Appelbaum, Juliane Bischoff, João Bittar Fiammenghi, Giovanna Borasi, Helena Čapková, James Carse, Lluís Alexandre Casanovas Blanco, Alejandra Celedon, Clara Chahin Werneck, Tatiana Efrussi, Maria Esnaola Cano, Leilani Farha, Fraya Frehse, Jocelyn Froimovich, Erez Golani Solomon, Alexander Hagner, Robert M. Hayes, Samia Henni, Andres Lepik, Veronica Lewis, Aya Maceda, David Madden, Michael Maltzan, Don Mitchell, Stephen Przybylinski, Trude Renwick, Valentina Rozas-Krause, Aditya Sawant, Luisa Schneider, Nicolas Stutzin, Daniel Talesnik, Elena Vogman, and Zairong Xiang.



[LOOK INSIDE](#)

Editors	Daniel Talesnik, Andres Lepik
ISBN	978-3-96680-017-4
Language	English
ISBN	978-3-96680-018-1
Language	German
Specifications	30.5 × 23.5 cm / 12 × 9.2 in. 272 pages + 16 pages booklet, 155 photographs, 57 plans, Hardcover, full color, thread sewn
Price	68.00 USD, 49.50 GBP, 48.00 EUR (D)
Pub. date	November 2021

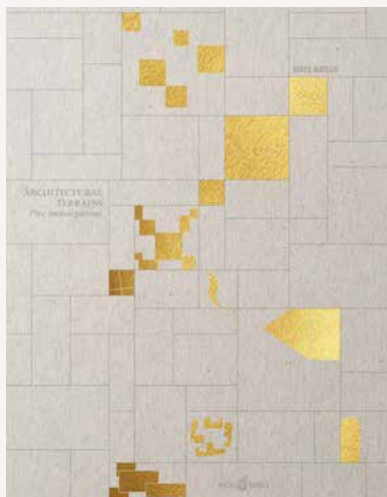
AIRES MATEUS ARCHITECTURAL TERRAINS

Five Investigations

The Venice Architecture Biennale is undoubtedly the most prominent of about twenty biennales and triennials devoted to the field worldwide. The international affair brings together leading practitioners from around the world to share knowledge and developments on questions of contemporary relevance. It is a particular distinction for the architectural practice AIRES MATEUS to have been invited to participate in the biennale five times.

This publication introduces the five architectural installations AIRES MATEUS have contributed to the Venice Biennale in five individual brochures. Each of the brochures, held together by a discretely and beautifully embossed vertical slipcase, is dedicated to one installation. Every installation is introduced with a short essay, written especially for this publication by philosophers, architects, and an art critic. The magnificent projects presented in this volume set an outstanding example of how architectural installations can reflect space in a sensitive, poetic, and even mathematical way.

With contributions by Francisco and Manuel Aires Mateus, Ricardo Carvalho, Nuno Crespo, Sofia Pinto Basto, Paulo Pires do Vale, and Delfim Sardo.



Editors	Francisco Aires Mateus, Manuel Aires Mateus
ISBN	978-3-96680-014-3
Language	English
Specifications	31.4 × 24.2 cm / 12.4 × 9.5 in. 5 brochures á 48 pages = 240 pages, 200 illustrations Full color, thread sewn, embossed banderole
Price	85.00 USD, 65.00 GBP, 68.00 EUR (D)
Pub. date	June 2022

AIRES MATEUS

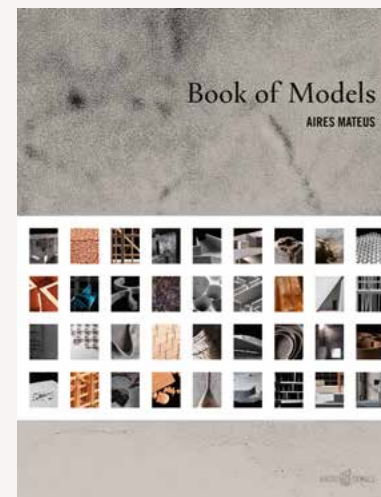
Book of Models

This poetic and minimalist anthology presents 10 years of heritage of AIRES MATEUS design studios at the Accademia di Architettura di Mendrisio in Switzerland.

100 images of large scale models built by students of AIRES MATEUS are brought together to create a family portrait. Each expertly staged model is pictured with the essential schemes necessary to understand the volumes portrayed.

Francisco and Manuel Aires Mateus' many years of experience in pedagogy and the use of models in practice are brought together in a manifesto which precedes the anthology of images. The importance of the model in the formation of architectural ideas and throughout the design process, as well as its potency as a standalone statement are highlighted.

The evocative photographs in this book reveal abstract spaces produced by artistic interpretations of light, volume and materiality.



[LOOK INSIDE](#)

Editor	Camilla De Camilli
ISBN	978-3-96680-011-2
Language	English
Specifications	31.4 × 24.2 cm / 12.4 × 9.5 in. 216 pages, 200 illustrations Softcover, cloth, full color, thread sewn, embossed, belly band (thumbs)
Price	75.00 USD, 49.50 GBP, 48.00 EUR (D)
Pub. date	January 2021

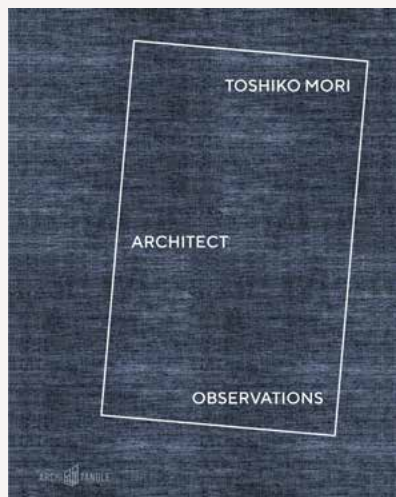
TOSHIKO MORI ARCHITECT

Observations

Toshiko Mori Architect: Observations focuses on various ways of approaching the task of observation in Mori's projects. The book illustrates how the observation of the architect operates as opposed to how the imagination of the architect manifests itself. The book is divided into specific projects that are socially valuable to society and provide a look at the hidden thought processes that can take place behind the ideas, solutions, and physical manifestations of architecture.

Presented projects include the Portable Concert Hall, called Paracoustica, which is an effort to create an affordable and shareable concert hall among many constituents in remote and underserved communities; the Novartis Institutes for BioMedical Research focusing on socialization among scientists as a new model of work promoting discovery and teamwork; and the Brooklyn Public Library Central Branch as an example for the role of libraries for the future of research. Another chapter is dedicated to the vernacular typology development in Senegal with the Albers Foundation, and the research on social spaces for collaborative educational environments.

With contributions by Landon Brown, Charles Burke, Andres Lepik, Toshiko Mori, and Nicolas Fox Weber.



[LOOK INSIDE](#)

Editor	Cristina Steingraber
ISBN	978-3-96680-004-4
Language	English
Specifications	31.4 × 25 cm / 12.4 × 9.8 in. 240 pages, 396 illustrations Hardcover, cloth, full color, thread sewn, embossed
Price	65.00 USD, 49.50 GBP, 48.00 EUR (D)
Pub. date	April 2020

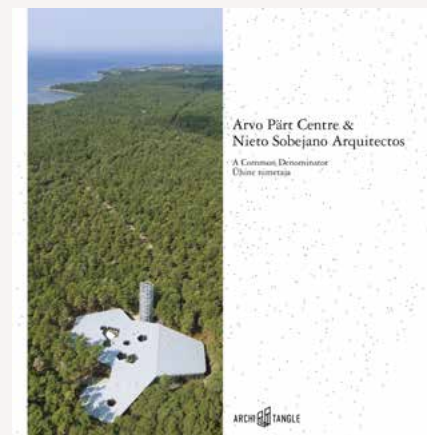
ARVO PÄRT CENTRE

Nieto Sobejano Arquitectos

The book embodies a bridge between the dimensions of music, architecture and landscape: the music of Arvo Pärt with the architecture of Fuensanta Nieto and Enrique Sobejano in the surrounding pine forest landscape in Laulasmaa, Estonia, to form one infused entity.

This book is many books. The first takes the reader on a journey throughout the spaces within the Arvo Pärt Centre. The second is a book of words. It contains quotations from Arvo Pärt's musical diaries. The third book embraces us with score elements. The fourth book is an architecture sketchbook. It contains a graphical description of the whole project from an architectural view. Plans, sections, elevations, structural schemes of the landscape project, the main building, and the tower and the chapel show technical details and proportions of the spaces.

Finally, the fifth book provides a deeper view through the words of five authors: Michael Pärt, Fuensanta Nieto and Enrique Sobejano, Kristina Kõrver, Nikita Andrejev, and Covadonga Blasco Veganzones.



[LOOK INSIDE](#)

Editor	Michael Pärt
ISBN	978-3-96680-003-7
Language	English/Estonian with German/Spanish booklet
Specifications	28.6 × 28.6 cm / 11.3 × 11.3 in. 212 pages, 120 illustrations Hardcover, full color, thread sewn, embossed
Price	75.00 USD, 49.50 GBP, 48.00 EUR (D)
Pub. date	November 2021

THE KINETIC CITY & OTHER ESSAYS

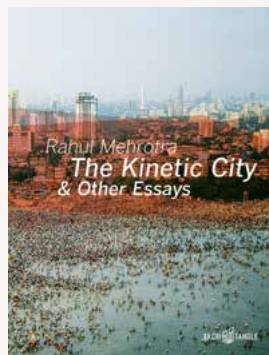
Rahul Mehrotra

The Kinetic City & Other Essays presents Rahul Mehrotra's writings over the last thirty years and illustrates his long-term engagement with and analysis of urbanism in India. Mehrotra calls it the Kinetic City, which is the counterpoint to the Static City, as familiar to most of us from conventional city maps. He argues that the city should instead be perceived, read, and mapped in terms of patterns of occupation and associative values attributed to space.

The emerging urban Indian condition is examined in this publication through a selection of writings, which led to and then built on the framework of the Kinetic City. The theory is reinforced by different perspectives that Mehrotra brings to bear on discourse, thanks to his career as an architect, urban designer, conservationist, educator, and advocate for the city.

The publication is divided into three parts. The anchor essay, "Negotiating the Static and Kinetic Cities," and twenty-one other contributions make up the main section. The second part is dedicated to an expansive complimentary photo essay by the photographer Rajesh Vora, illustrating the key themes *transaction*, *instability*, *spectacle*, and *habitation*. The last section presents an illustrated bibliography of Rahul Mehrotra's wide range of research and writings.

With a foreword by Ranjit Hoskote and an afterword by Kaiwan Mehta.



[LOOK INSIDE](#)

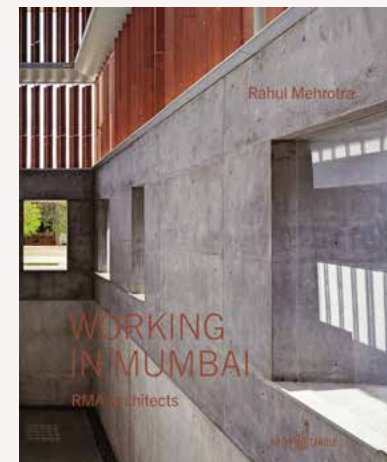
Author	Rahul Mehrotra
ISBN	978-3-96680-013-6
Language	English
Specifications	23.2 × 17.5 cm / 9.1 × 6.9 in. 352 pages, 291 illustrations Hardcover, full color, thread sewn, embossed
Price	58.00 USD, 47.50 GBP, 45.00 EUR (D)
Pub. date	August 2021

WORKING IN MUMBAI

RMA Architects

Working in Mumbai is a critical reflection on thirty years of the practice of RMA Architects. Rahul Mehrotra weaves a narrative to connect his multiple engagements in architectural practice, including teaching, research, documenting, writing and exhibiting since the establishment of the practice in 1990. The book is structured around the subjects of interior architecture, critical conservation, and work and living spaces that straddle the binaries of the global and the local as well as the rural and the urban.

While the book is a portfolio of the selected works of RMA Architects, the projects are curated so as to unravel and clarify the challenges faced by architects in India and in several parts of the "majority" world where issues related to rapid urbanization and the impacts of global capital are among the many that dispute conventional models of practice. **Working in Mumbai** is used emblematically to interrogate the notion of context and understand how the practice evolved through its association with the city of Bombay/Mumbai.



[LOOK INSIDE](#)

Author	Rahul Mehrotra
ISBN	978-3-96680-007-5
Language	English
Specifications	29.5 × 25.2 cm / 11.6 × 9.9 in. 352 pages, 1,200 illustrations Hardcover, full color, thread sewn, embossed
Price	75.00 USD, 57.50 GBP, 58.00 EUR (D)
Pub. date	August 2020

HUTONG METABOLISM

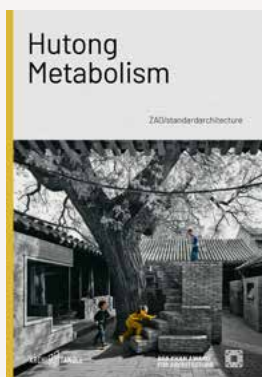
ZA0/standardarchitecture

Small stone hutongs, built within a courtyard-and-alley system, are emblematic of Beijing's traditional inner-city architecture which still contends with modern, cooperative redevelopments to shape the character of the city. In one of the oldest cities in China, the important tasks of preservation and revitalization require particular sensitivity. **Hutong Metabolism** sheds light on how the hutongs call into question the paradoxical nature of development, conservation, and renovation.

The Micro Hutong Renewal series focusses on small structures which residents have added to hutong courtyards in the last 60 years. The anchor project of this book is the Hutong Children's Library & Art Centre, which won the Aga Khan Award for Architecture in 2016. Richly illustrated with photographs and drawings this project is presented alongside the studio's social housing projects. In addition, scholarly essays from across disciplines as well as interviews with users explore alternative perspectives of China's historical cities and the challenges they face.

The holistic message of **Hutong Metabolism** illustrates how ZA0/standardarchitecture's work considers the city and its components as living organisms.

With contributions by Farrokh Derakhshani, Mohsen Mostafavi, Kenneth Frampton, Martino Stierli, Nondita Correa Mehrotra, Zhang Ke, Kristin Feireiss, Hans-Jürgen Commerell, and Amanda Ju.



[LOOK INSIDE](#)

Editor	Cristina Steingraber
ISBN	978-3-96680-015-0
Language	English
Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 288 pages, 210 illustrations Hardcover, full color, thread sewn, embossed
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Pub. date	October 2021

ARCHITECTURE OF COEXISTENCE

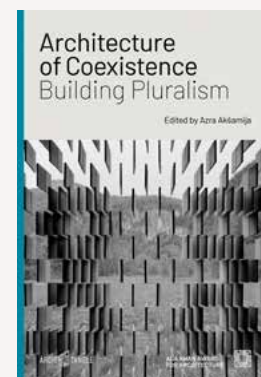
Building Pluralism

Architecture of Coexistence: Building Pluralism investigates how architecture can shape an open-minded and inclusive society, highlighting three internationally renowned projects: the White Mosque in Visoko by the architect Zlatko Ugljen, the Islamic Cemetery Altach in Vorarlberg by Bernado Bader Architects and Superkilen in Copenhagen by BIG-Bjarke Ingels Group, Superflex, and Topotek 1.

Essays by experts across various disciplines, along with interviews with the architects and users of the projects, provide intriguing insights into architecture's ability to bridge cultural differences. Soliciting a wide array of questions about migration, transculturalism, visibility, inclusion, and exclusion, the book sheds light on the long-term social processes generated between architectural form and its users.

Architecture of Coexistence offers a truly interdisciplinary perspective on a very timely subject: "building pluralism" means designing for a respectful inclusion of different cultural needs, practices, and traditions.

With contributions by Azra Akšamija, Mohammad al-Asad, Ali S. Asani, Velibor Božović, Simon Burtcher-Matis, Amila Buturović, Farrokh Derakhshani, Cemal Emden, Robert Fabach, Eva Grabherr, Amra Hadžimuhamedović, Tina Gudrun Jensen, Jesper Lambaek, Jennifer Mack, Nasser Rabbat, Barbara Steiner, Helen Walasek, Nikolaus Walter, and Wolfgang Welsch.



[LOOK INSIDE](#)

Editor	Azra Akšamija
ISBN	978-3-96680-008-2
Language	English
Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 288 pages, 94 illustrations Hardcover, full color, thread sewn, embossed
Price	55.00 USD, 38.50 GBP, 38.00 EUR (D)
Pub. date	August 2020

INCLUSIVE ARCHITECTURE

Aga Khan Award for Architecture 2022

The release of the Aga Khan Award for Architecture is an enormously important moment for the architecture world. The projects recognized by this Award represent the vanguard of thinking and practice in architecture that goes beyond the regular scope of building, planning and preservation through its strong impact on the needs and aspirations of societies. **Inclusive Architecture** presents the twenty shortlists of the 2020–22 award cycle.

The Aga Khan Award for Architecture's mandate is different from that of many other architecture prizes: it not only rewards architects but also identifies municipalities, builders, clients, artisans and engineers who have played essential roles in the realization of a project. This publication thus presents the projects from various viewpoints alongside detailed and up-to-date images and descriptions. The texts, which come from a wide range of geographies, are informative and descriptive, often striking an emotional note. Together with the project presentations, the publication thereby guides the reader through a contemplation of an architectural question of increasing urgency in our current times of crisis: how to build ethically for our shared global future.

With contributions by Kazi Khaleed Ashraf, Sibel Bozdoğan, Souleymane Bachir Diagne, Farrokh Derakhshani, Nasser Rabbat, Nader Teherani, and Sarah M. Whiting.



BOOK+®

Editor	Sarah M. Whiting
ISBN	978-3-96680-022-8
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Price	55.00 USD, 38.50 GBP, 38.00 EUR (D)
Pub. date	October 2023

[LOOK INSIDE](#)

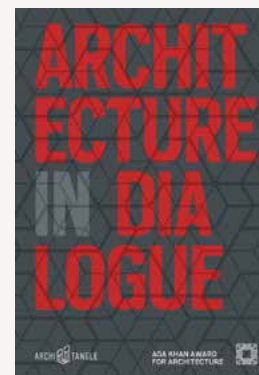
ARCHITECTURE IN DIALOGUE

Aga Khan Award for Architecture 2019

The Aga Khan Award for Architecture is one of the most prestigious and renowned awards for architecture worldwide. Since 1980 the award has been given every three years to projects that combine social and ecological aspects and translate them into innovative and exemplary design. The Award seeks to identify and encourage building concepts that successfully address the needs and aspirations of societies across the world. **Architecture in Dialogue** presents the shortlist of the 2017–19 award cycle.

From a group of almost 400, twenty projects have been shortlisted by the master jury and evaluated by an expert group of technical reviewers. In addition to detailed descriptions of all projects, this book gathers a series of personal statements from the members of the jury on key issues that were crucial in the discussions for the final selection of the award recipients. This book presents the outstanding examples of sustainable and socially relevant architecture in the world today and opens up fundamental perspectives for the planning of the future.

With contributions by David Adjaye, Mohammad al-Asad, Anthony Kwamé Appiah, Emre Arolat, Francesco Bandarin, Meisa Batayneh, David Chipperfield, Nondita Correa Mehrotra, Farrokh Derakhshani, Elizabeth Diller, Edhem Eldem, Mona Fawaz, Kareem Ibrahim, Hanif Kara, Andres Lepik, Ali M. Malkawi, Azim Nanji, Nasser Rabbat, Brigitte Shim, and Marina Tabassum.



Editor	Andres Lepik
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Language	English
Specifications	24.5 × 17 cm / 9.6 × 6.7 in. 352 pages, 210 illustrations Hardcover, full color, thread sewn, embossed, finishing with UV-varnish
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Pub. date	September 2019

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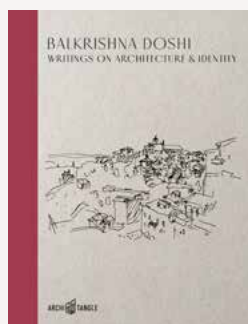
BALKRISHNA DOSHI

Writings on Architecture & Identity

This book presents a curated selection of Balkrishna Doshi's exceptional writings since the 1950s, with some published here for the first time. The collection of fifteen lectures, articles, and essays is richly illustrated with more than fifty of Doshi's personal hand-drawn sketches.

Balkrishna Doshi (born 1927 in Pune, India) played a pivotal role in shaping post-colonial architecture in India. As a visionary pioneer, he gained international recognition for addressing crucial issues of social housing and urban planning in India. Eversince, Doshi's teaching and lecturing activities have significantly influenced the development of modern Indian and Western architecture.

Balkrishna Doshi has been a practitioner of architecture for over seventy years. He has received numerous awards and his life's work was honored in 2018 with the prestigious Pritzker Architecture Prize.



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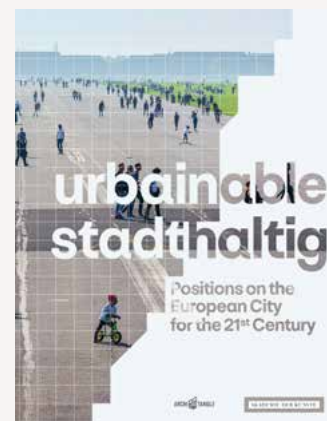
Editor	Vera Simone Bader
ISBN	978-3-96680-001-3
Language	English
Specifications	21 × 16.3 cm / 8.3 × 6.3 in. 224 pages, 56 illustrations Hardcover, two-color printing, thread sewn, embossed
Price	39.00 USD, 30.00 GBP, 29.00 EUR (D)
Pub. date	October 2019

URBAINABLE / STADTHALTIG

Positions on the European City for the 21st Century

Urbainable / Stadthaltig presents thirty-four individual contributions by architects, engineers and landscape architects—all members of the Academy of Arts in Berlin—that deal with the role of the city and its architecture in times of new challenges such as climate change, digitalization, demographic change, pandemics, and the dissolution of fixed social networks. To solve them and make cities more sustainable is the great goal that drives architects, engineers and planners.

With a photo essay by Erik-Jan Ouwerkerk, and contributions by Fritz Auer, Thomas Auer, Klaus Bollinger, Michael Bräuer, Arno Brandhuber, Steffen Braun, Winfried Brenne, Kees Christiaanse, Jenny Erpenbeck, Annette Gigon, Christoph Grafe, Almut Grüntuch-Ernst, Guido Hager, Peter Haimerl, Thomas Herzog, Regine Keller & Christiane Thalgott, Karla Kowalski, Anne Lacaton, Pierre Laconte, Regine Leibinger, Hilde Léon, HG Merz, Günter Nagel, Florian Nagler, Britta Peters, Irina Raud, Edzard Reuter, Tim Rieniets, Ian Ritchie, Matthias Sauerbruch, Jörg Schlaich, Helmut C. Schultz, Thomas Sieverts, Enrique Sobejano, Volker Staab, Kjetil T. Thorsen, Marco Venturi, Jörn Walter, Wilfried Wang, and Harald Welzer.



[LOOK INSIDE](#)

Editors	Tim Rieniets, Matthias Sauerbruch, and Jörn Walter on behalf of the Akademie der Künste, Berlin
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Language	English
ISBN	978-3-96680-009-9
Language	German
Specifications	27.5 × 21.8 cm / 10.8 × 8.6 in. 224 pages, 400 illustrations Hardcover, full color, thread sewn
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