

We are delighted to announce the launch of our new architecture list.

Architecture has long been a core interest of our publishing and central to the work of many of the artists, photographers, and curators we collaborate with. This new list will focus expressly on the discipline and its many intersections with political, sociological, artistic, and cultural issues. It will deal with architecture across spectrums of micro and macro, material and theoretical, local and global.

Drawing on a wide array of voices from diverse areas of practice and expertise, MACK architecture books will cover the built environment, urbanism, housing, infrastructure, history, and theory. Ambitious new publications on established and emerging practices will sit alongside surveys of understudied vernacular forms and challenging new approaches to the architectures of health, capital, and nationhood. New and rediscovered critical texts will re-evaluate the past, scrutinise the present, and look speculatively to the future. The book form itself will continue to be an integral focus as we pursue the possibilities of text, image, and materiality as means to particular understandings of the construction, inhabitation, and imagination of the built environment. Books will vary widely in form and approach, with content and price points accessible to students and non-specialists as well as professionals. The publishing programme will be overseen by an editorial team led by Michael Mack and Louis Rogers, with two architecture editors, Pamela Johnston and Eliot Haworth.

Our first season of books, launching in Autumn 2022, comprises five books which reflect the wide-ranging scope of the list:

- the first of four volumes of the *Collected Works* of acclaimed practice **Caruso St John**;
- a sourcebook for sustainable, post-carbon construction practices from the emerging research and design group **Material Cultures**;
- an exploration of intuitive architectural expression in a radical playground in 1960s Amsterdam by **Ursula Schulz-Dornburg**;
- **Penelope Curtis's** incisive study of the ways sculptural thinking has infiltrated architecture, identifying the wall as a key locus of post-war creation;
- a rediscovered essay on 1960s Japanese urbanism by **Manfredo Tafuri**, introduced and annotated by **Mohsen Mostafavi**.

Among the titles planned for 2023 are a study of the 'border ecologies' of the built environment of the Gaza Strip; an intimate diary of the construction and inhabitation of Alison and Peter Smithson's Upper Lawn Pavilion; a meditation on the life of Koehlin House, a home designed 'inside out' by Herzog & De Meuron; a book on tarpaulin as a multivalent material in provisional, preservative, and hyper-ambitious forms of architecture; and an examination of the effects of disease and health on urban planning through case studies of cities across the world.



CARUSO ST JOHN
COLLECTED WORKS: VOLUME 1 1990–2005

- The first comprehensive monograph on the work of internationally celebrated architecture practice Caruso St John
- Through detailed project presentations, new and archival essays, and wide-ranging references across art and architecture, this first volume traces a thematic history of the years 1990 to 2005
- Includes renowned buildings such as The New Art Gallery Walsall, the Brick House, Studio House at Swan Yard, and Nottingham Contemporary

The first volume of a collected works, this book covers fifteen years of Caruso St John, one of the most highly acclaimed and influential contemporary architectural practices. Following a thematic course shaped around key phases and aspects of their thinking, this extensive volume offers a detailed reflection on the practice's activities between 1990 and 2005. Through a chorus of voices including critics, clients, and artists, it narrates their early emergence and development through to the international recognition which came with projects such as Nottingham Contemporary, The New Art Gallery Walsall, and the Brick House, with the latter two both being shortlisted for the Stirling Prize.

Detailed accounts of early projects and competition entries, with unseen drawings and new commentaries by Adam Caruso and Peter St John, are presented here accompanied and contextualised by inventories of references from across architecture and contemporary art, together with new and archival texts capturing each project's formation and reception. With an open and reflexive structure, the book offers both an accessible introduction and a detailed, cross-referential constellation of ideas, images, influences, and documentation. Diverse projects such as the progressive reiterations of Peter St John's home at Orleston Mews and the signage system for London's Bankside sit in dialogue with more well-known buildings. Bringing together the renowned and the minor, the peripheral and the spectacular, the ugly and the beautiful, this essential book – the first comprehensive monograph on the practice – embodies Caruso St John's belief that the contemporary world is composed not solely of the new but of everything that has come before. It illuminates a vision of the built environment as a network of culture, memory, construction, and emotion, and articulates an architecture that inhabits and evolves with that fluctuating whole.

Caruso St John was established in 1990 by Adam Caruso (b. 1962) and Peter St John (b. 1959). The practice has offices in London and Zurich, undertaking projects that range in scale from major urban developments and cultural projects to intricate interventions in complex historic settings. The practice first rose to prominence after winning the competition for the New Art Gallery Walsall and is known for its museum and gallery projects and frequent collaborations with artists, including the redevelopment of the Tate Britain, Nottingham Contemporary, and the V&A Museum of Childhood. Adam Caruso is Professor of Architecture and Construction at the ETH in Zurich and Peter St John is Professor of Architecture at London Metropolitan University.

Embossed linen hardcover
22 x 26 cm, 416 pages
€75 £60 \$80

Publication date: October 2022
ISBN 978-1-913620-76-9

MATERIAL CULTURES MATERIAL REFORM

- A critical sourcebook for reshaping architecture for a post-carbon future
- This accessible collection of short, incisive essays deals with the relation of materials to subjects including labour, time, landscape, and language

- Draws on Material Cultures' experiences of research, dialogue, and construction, including the Flat House, Cambridge

- A call to build new relationships with materials in order to break free from narrow and outdated architectural legacies

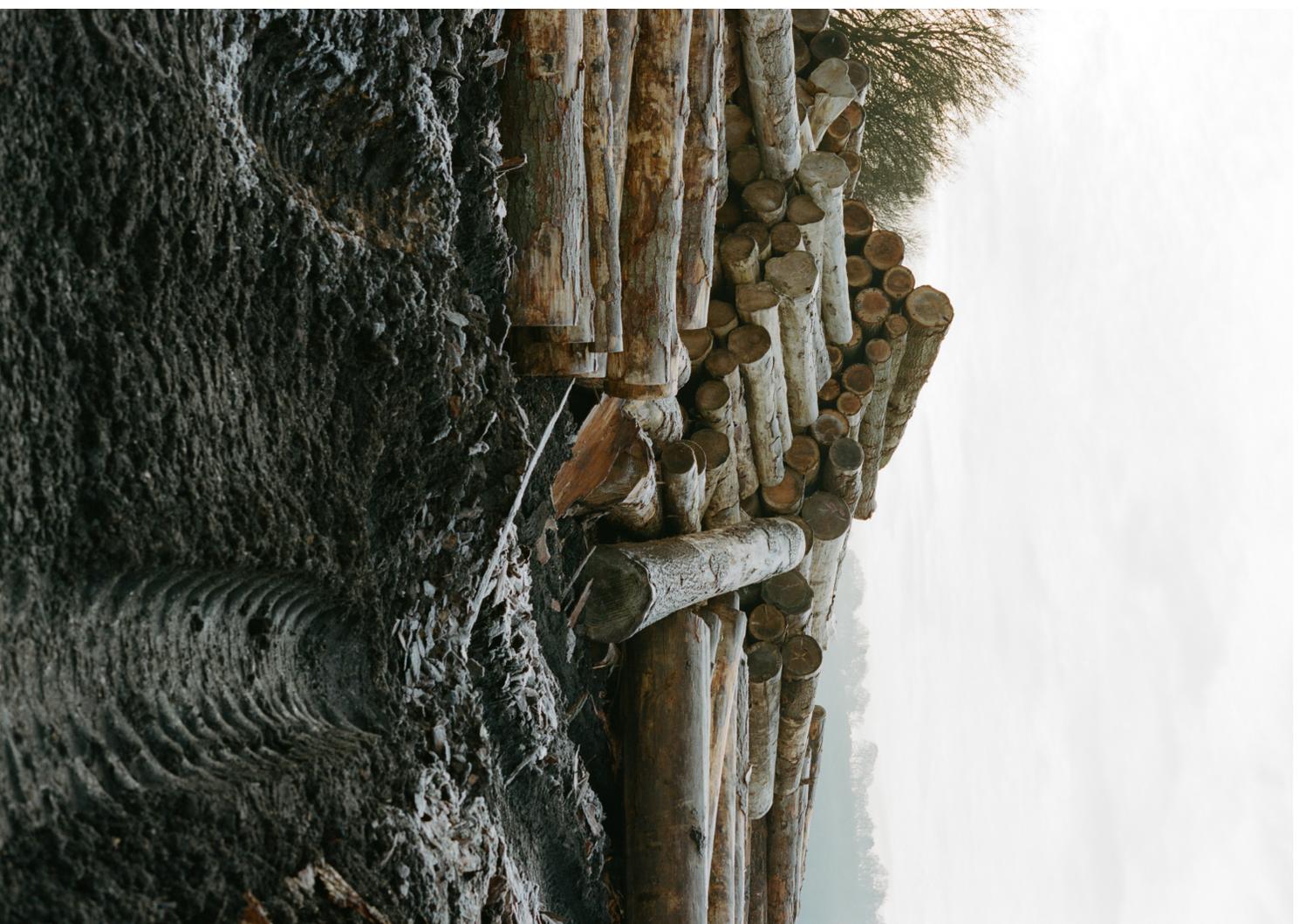
- Includes an introduction by Charlotte Mallerre-Parthes, Assistant Professor of Urban Design at Harvard GSD, and photography by Jess Gough

'Our current modus operandi can't support the kinds of futures we envision for ourselves and those to come. As architects, builders, and citizens, we must urgently rethink our relationship to the land and to each other to produce new forms of material practice, culture, and economy in solidarity with people and our landscapes.'

This book, the first by the design and research practice Material Cultures, assembles a series of short essays and conversations exploring the cultures, systems, and infrastructures that shape the architectural industry and the destructive ecologies it fosters. The building practices dominating contemporary architecture are rooted in the exploitation of people and the degradation of our landscapes. Here, Paloma Gornley, Summer Islam, and George Massoud explore how this has come about and how alternative systems, with holistic approaches to the built environment, might be formulated.

Material Reform presents a set of instructive and challenging perspectives drawing directly on the dialogues and tensions Material Cultures encounter in their ongoing work. Texts centred around key concepts including labour, time, maintenance, language, land, and touch are interwoven with a visual essay reckoning with the processes that have transformed industrialized landscapes at different scales of experience and resolution. Through text and visuals, concepts and practice, this book explores how developing a direct relationship with materials can help us find new languages with the potential to supersede those we have inherited from a narrow lineage of authors. These discursive threads come together to form a vital sourcebook for rethinking our relationships to materials, land, and development, in all their crucial intersections.

Material Cultures is a not-for-profit organisation founded by Paloma Gornley, Summer Islam, and George Massoud, which investigates and advocates for the use of bio-based materials in the built environment, reimagining an alternative ecology of systems for a post-carbon future. They work on the designs of prototypical low carbon buildings and in-depth research into the opportunities and consequences of a decarbonized built environment.



Paperback with flaps
13.5 x 21.5 cm, 96 pages
€19 £15 \$20

Publication date: September 2022
ISBN 978-1-913620-81-3



URSULA SCHULZ-DORNBURG HUTS, TEMPLES, CASTLES

In the wake of the Second World War, aiming to occupy the children rampaging streets and parks, the City of Amsterdam founded Jongensland, a space where boys (and the occasional officially disallowed girl) could play, build, create and destroy, largely without supervision. Located on an island accessible only by rowboat, Jongensland grew into a sprawling settlement built experimentally from scrap materials by its young inhabitants. Here, children would cook food, raise animals, build fires, and trade with each other. Without adult intervention, they relied on shared resourcefulness and collaborative ingenuity.

In 1969, when the architectural photographer Ursula Schulz-Dornburg moved to Düsseldorf with her two young children, she discovered Jongensland, the other side of the border from Germany's strictly regulated playgrounds. Fascinated by the improvised buildings where her children would play, she made extensive photographs capturing them being constructed, used, demolished, and reshaped. Her images capture an intuitive architectural intelligence at work and catalogue a genre of vernacular construction with its own conventions and innovations, one which illuminates the role of imagination in defining a building's identity and purpose.

This book presents Schulz-Dornburg's largely unpublished and unexhibited series alongside an extended conversation between the photographer and architectural historian Tom Wilkinson reflecting on the architectural themes and lessons the project continues to offer.

Ursula Schulz-Dornburg (b.1938, Berlin) has lived and worked in Düsseldorf since 1969. Working primarily in black and white, her work since the late 1960s has been concerned with conceptual approaches to documenting the relationship between architecture, landscape and cycles of human existence. Her previous books with MACK include *Biggs Houses, Caldes* (2021), *Yerxum 1996/1997* (2019), *Zone Grise* (co-published with MEP, Paris, 2019), and *The Land in Between* (2018), which was the winner of the 2018 Paris Photo / Aperture Foundation Awards.

- Unpublished images by Ursula Schulz-Dornburg capturing the improvised structures of a radical playground built by children in 1960s Amsterdam
- A celebration of intuitive architectural expression reflecting on the role of imagination
- This early series is a precursor to Schulz-Dornburg's celebrated work studying overlooked forms of shelter and dwelling across the world
- An extended conversation between the photographer and architectural historian Tom Wilkinson situates Jongensland within contemporary and historic debates around the architecture of play

Embossed hardcover
21 x 27 cm, 96 pages
€45 £35 \$50

Publication date: September 2022
ISBN 978-1-913620-82-0

MOHSEN MOSTAFAVI (ED.)
MODERN ARCHITECTURE IN JAPAN,
MANFREDO TAFURI

- A study of 1960s Japanese architecture by celebrated Italian architectural critic Manfredo Tafuri (1935–1994), identifying the ‘contradictory unity’ of Western modernism and Japanese tradition
- This first-ever English translation is edited and annotated by Mohsen Mostafavi, Professor at Harvard Graduate School of Design, situating the text in relation to Tafuri and modern Japanese architecture more widely
- Includes extensive new and archival imagery as well as reproductions of the original Italian edition

Manfredo Tafuri (1935–1994), the celebrated Italian architectural historian, published *L'architettura Moderna in Giappone* in 1964. At the time, Tafuri was twenty-nine years old and had not visited Japan. His slim volume on the country's postwar architecture was the first in a series of guidebooks on contemporary architecture under the direction of Leonardo Benevolo. Translated into English for the first time, the book represents a rare outsider's view of the metabolist movement and figures such as Kenzo Tange by one of the world's most astute critics of the second part of the twentieth century.

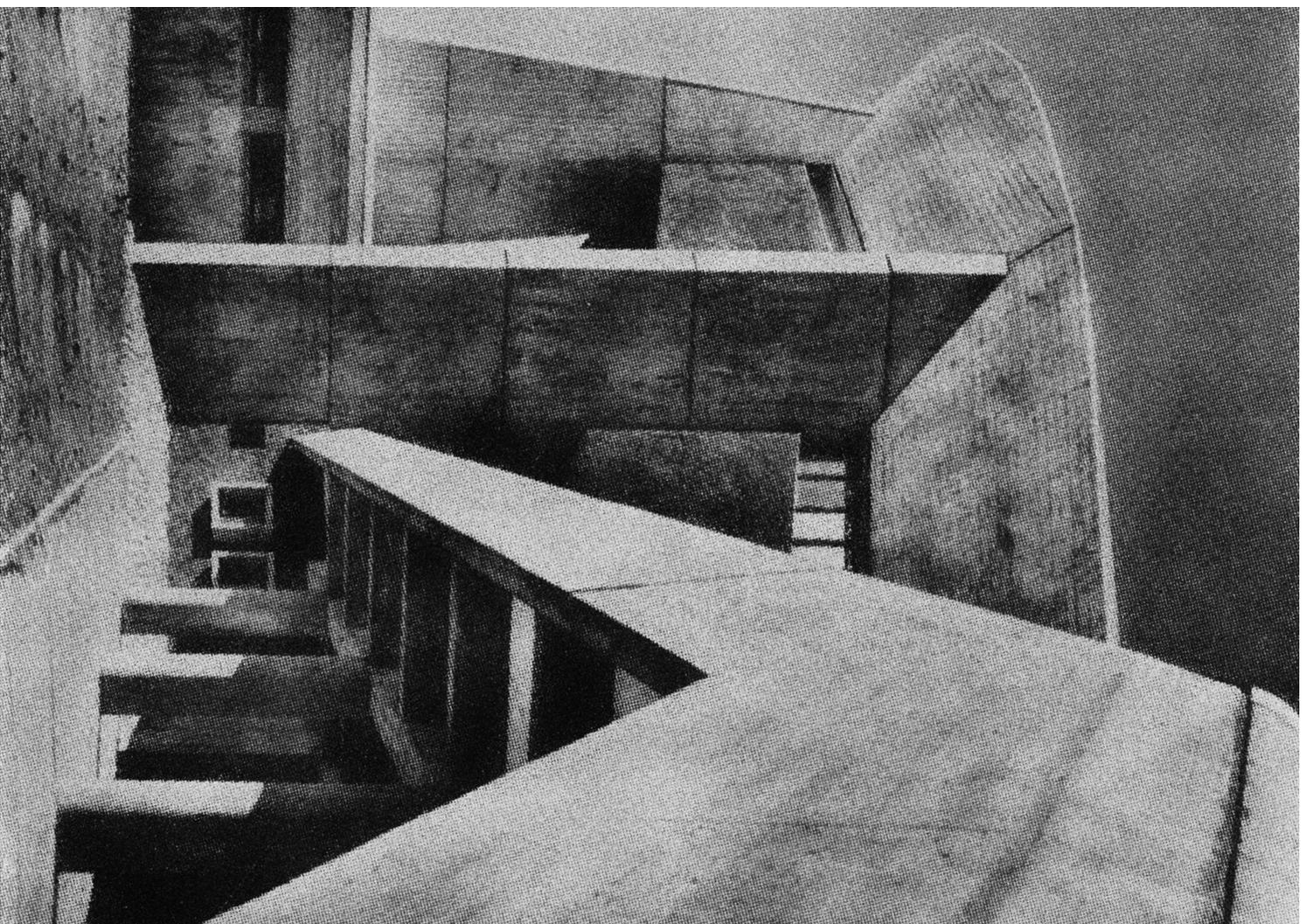
Tafuri's ideas about Japanese architecture were primarily formed through texts, including magazine articles and contemporary photographs. How did Tafuri come to select the achievements of Japanese architects as the focus of his reflections on modern architecture? What happens when a historian of architecture relies purely on photographs for making judgements about a building?

This new translation is accompanied by a series of commentaries on Tafuri and on Japanese architecture by Mohsen Mostafavi, Professor at Harvard Graduate School of Design, as well as a rich collection of images from the time of the publication and a more recent photographs. Together, these texts and images situate the reader in relation to both Tafuri's scholarship and modern architecture in Japan, while preserving aspects of the character of the original Italian edition.

Mohsen Mostafavi, architect and educator, is the Alexander and Victoria Wiley Professor of Design and Harvard University Distinguished Service Professor, and served as Dean of the GSD from 2008–2019. His work focuses on modes and processes of urbanization and on the interface between technology and aesthetics. He was formerly the Gale and Ira Drukier Dean of the College of Architecture, Art and Planning at Cornell University where he was also the Arthur L. and Isabel B. Wiesenberger Professor in Architecture. Previously, he was the Chairman of the Architectural Association School of Architecture in London.

Hardcover
11 x 19.5 cm, 208 pages
€25 £20 \$30

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PENELOPE CURTIS
THE PLIABLE PLANE: THE SPACE BETWEEN
SCULPTURE AND MODERN ARCHITECTURE

- A study of the influence of sculpture on architecture in the post-war period, centring on the wall as a key locus of creative thinking
- This compelling and erudite history covers the years 1945 to 1970, taking in figures including Henry Moore, Anni Albers, Frederick Kiesler, and Jorge Oteiza
- Penelope Curtis is a curator and historian, former director of the Tate Britain and Museu Calouste Gulbenkian

• A chronological and thematic sequel to *Partio E3 Pavilion: The Place of Sculpture in Modern Architecture* (2006)

In *The Pliable Plane*, curator and historian Penelope Curtis traces the ways sculpture infiltrated architectural thought over the post-war period. Her study identifies the wall as a particular locus of creative thinking – a surface which produces both continuity and separation, and which similarly unites and distinguishes the two disciplines. Surveying a series of walls – carved, cast, applied, imagined, and even conceptual – in such places as bomb shelters, caves, war memorials, and public buildings, Curtis introduces a cast of renowned and lesser-known practitioners who defined the three-dimensional conception of the years 1945 to 1970.

With close readings of the work and lives of Henry Moore, Anni Albers, Frederick Kiesler, Jorge Oteiza, and Mary Martin, among others, Curtis's fluid and perspicacious history encompasses the developments of wartime production, the discovery of the Lascaux Caves, and the rise of relief art. Turning away from familiar pairings and dichotomies, it considers spaces and surfaces of coalescence and influence. Curtis compels us to understand the wall as support as much as partition, arguing for the centrality of this very pliability to the entwined development of both sculpture and architecture.

Penelope Curtis is an established scholar and author with particular interest in inter-war art and architecture and in contemporary art, and often writes at the invitation of artists. Her publications include *Sculpture 1900–1945* in the *Oxford History of Art* (Oxford, 1999) and *Partio E3 Pavilion: the Place of Sculpture in Modern Architecture* (Ridgincourt/Gety 2007). In 2010 she took up the Directorship of Tate Britain where she oversaw the Millbank Project and was Chair of the Turner Prize. In 2015 she gave the Mellon Lectures at the National Gallery in London and at Yale University. From 2015 to 2020 she was the director of the Museu Calouste Gulbenkian, Lisbon.

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FIND US ONLINE

Instagram: @mack_books
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Twitter: @mack_books
YouTube: @mackbooks

For press enquiries please contact Liv Constable-Maxwell, press@mackbooks.co.uk.

LONDON

MACK Books Ltd
Units E & B Emperor House
Dragonfly Place
London SE4 2FL
+44(0) 207 442 2190

UDINE

MACK Books Italia S.R.L.S.
via Antonio Zanon 18
33100 Udine
Italy

BERLIN

MACK Books GmbH
Immanuelkirchstrasse 33
10405 Berlin
Germany

Sales and distribution:

David Gooding
david@mackbooks.co.uk
Katie de Clercq
katie@mackbooks.co.uk

Germany, Austria & Switzerland

Gabriele Kern
gabriele.kern@publishersservices.de

Italy & Portugal

Penny Padovani
penny@padovanibooks.com

Greece

Isabella Curtis
isabella@padovanibooks.com

Spain

Jennifer Padovani
jenny@padovanibooks.com

Poland

Pawel Rubkiewicz
pawel@bookoff.pl

Scotland, Northern England & the Midlands

James Benson
jamesbenenson@btinternet.com

Wales & South West England

Ian Tripp
iantripp@ymail.com

Nordic Markets

Katie de Clercq
katie@mackbooks.co.uk

Ireland & Northern Ireland

Conor Hacker
mail@hackerrfynn.com

France

Tiffany Georges
t.georges@hotmail.fr

SAVECA - Art&Paper

contact@saveca-artandpaper.com

Canada

David Gooding
david@mackbooks.co.uk

Hornblower Group Inc.

Quebec
Karen Stacey
kstacey@hornblowerbooks.com

Toronto, Northern & SW Ontario

Roberta Samec
rsamec@hornblowerbooks.com

Atlantic Canada, Ottawa & East Ontario, & Toronto

Laurie Martella
lmartella@hornblowerbooks.com

MB, SK & Northwestern ON

Rorie Bruce
Rorie Bruce Agencies
rorbucee@mymts.net

West Coast North America

Faherty & Associates
Richard@fahertybooks.com

East Coast North America

Parson Weems Publisher Services
office@parsonweems.com

South America

David Williams
david@intermediamericana.com

Japan

Twelvebooks
contact@twelve-books.com

Australia & New Zealand

Perimeter
hello@perimeterdistribution.com

Asia

Chris Ashdown
chris@pim-uk.com

India

Sara Books
ravinindrasaxena@sarabooksindia.com

