



Hans Dieter Schaal  
**Learning from Hollywood – Architektur und Film / Architecture and Film**

With a foreword by Wolfgang Jacobsen. 128 pp. with 130 illus. in b & w, 233 x 284,5 mm, hard-cover, German/English  
 ISBN 978-3-936681-34-5  
 Euro 39.90, sfr 59.00, £ 36.00, US\$ 49.90, \$A 86.00

Hollywood is not only the secret world capital of dreams and the fictions of the subconscious, but also the capital of architecture.

Hollywood is the Rome and the Versailles of the 20th and 21st centuries. A new awareness of space spanning the entire world was created here. These backgrounds, stage sets and filmic spaces are indelibly fixed in every spectator's mind. It may be in the cinema that the first time you saw the desert, the Rocky Mountain cliffs, Greenland's glacier mountains and California's sandy beaches. You saw here the Western saloons and Al Capone's dark rooms, the poor Mexicans' huts and the Kennedys' penthouse apartments; you saw here also the jazz clubs of New Orleans and the dream houses in Los Angeles. There was and is scarcely a corner of the earth that the Hollywood film has not dreamed its way into. Every cinema-goer in the world sees the same plot, the same images, the same faces, the same rooms, buildings, towns and streets. Film's power to bring people together can scarcely be overestimated. Film architecture is world architecture. All other architecture – your own town, your own street, your own house, your own flat – remains small and parochial in the face of this, restricted to affecting a very tiny sphere.

The architecture of the future will develop in the field of tension between these two aspects – small and parochial, large and spanning the entire world. The real architecture of houses and cities could be enriched in its language by including film architecture, and real architecture could be jolted out of its banality by including the studio world.

Films and their images can teach us that the architecture of houses, streets and towns is not just a problem of order, function and economic viability, but that psychology, atmosphere and images are being built here as well.

Hans Dieter Schaal is a trained architect living in Attenweiler near Ulm. He works as a designer of buildings, gardens, stage sets and exhibitions. His stage sets and exhibition designs are among the best of their kind at present.

**2nd edition**

Judith Turner  
**Seeing Ambiguity. Photographs of Architecture**

With a foreword by Robert Elwall and an introduction by Joseph Rosa. 108 pp. with 90 illus. in b & w, 280 x 300 mm, hard-cover, English  
 ISBN 978-3-936681-50-5  
 Euro 48.00, sfr 72.00, £ 42.90, US\$ 68.00, \$A 79.00

In 1980 the book *Judith Turner Photographs Five Architects* was internationally recognized by architects who admired and valued Turner's unique way of seeing and photographing architecture. This new book contains photographs taken between 1974 and 2009 of buildings designed by 17 well-known architects including: Peter Eisenman, Louis Kahn, Fumihiko Maki, Norman Foster, Frank Lloyd Wright, Le Corbusier, Frank Gehry, Zaha Hadid, Alvar Aalto, Shigeru Ban and Renzo Piano. From the beginning of her career, Turner has used architecture as subject matter.

Ambiguity has always been a hallmark of her work where solids become voids, causing positive and negative to reverse. The photos are small fragments of architecture taken out of context. Through her eyes, the subject is decomposed and recreated, assuming a new meaning. The photographs are quiet, yet dynamic, beautifully framed compositions. Architects have commented that she exposes elements of their work they never imagined existed. Thus, while using architecture as subject matter to invent her own worlds, Turner is also revealing some of its inherent complexities.

Judith Turner resides in New York City where she began taking photographs in 1972. She has had solo exhibitions in various cities in the United States, Europe, South America, Israel, and Japan. Turner has been awarded several grants and fellowships. She received an Honor Award from The American Institute of Architects in 1994 and a Stars of Design Award in Photography from The Design Center of New York in 2007. Her prints are in public and corporate collections including: International Center of Photography, New York; Brooklyn Museum, New York; George Eastman House Collection, Rochester; New York State Archives, Albany; San Francisco Museum of Modern Art, San Francisco; Library of Congress, Washington D. C.; The Art Institute of Chicago, Chicago; Canadian Centre for Architecture, Montreal; Bibliothèque nationale de France, Paris; Architectural Association, London; Royal Institute of British Architects, London; Museum Ludwig, Cologne; University of Leiden, Leiden; Alvar Aalto Foundation, Helsinki; Tel Aviv Museum, Tel Aviv; Tokyo Metropolitan Museum of Photography, Tokyo.

Robert Elwall is photographs curator at the British Architectural Library in the Royal Institute of British Architects in London. Joseph Rosa was the chief curator of architecture and design at the Art Institute of Chicago from 2006 until 2011 and will become director of the University of Michigan Museum of Art in Ann Arbor in July 2011.

**New in this catalogue**

Jacqueline Widmar Stewart  
**Parks in Greater Paris**

Ca. 240 pp. with ca. 220 illus., 242 x 297,5 mm, hard-cover, English  
 ISBN 978-3-936681-51-2  
 Euro 69.00, sfr 109.00, £ 59.90, US\$ 89.00, \$A 129.00

For over 350 years Parisians have designed and preserved phenomenal public outdoor spaces. In this book Jacqueline Widmar Stewart follows the fine-spun threads of the parklands tapestry in greater Paris. Identification of various hallmarks of premiere park-building eras imbues individual parks with multi-dimensional qualities and allows readers to experience these grand green places in the way Parisians do.

Multiple layers of elements and themes are woven into the fabric of French parks. Reaching back as far as its Roman heritage, vestiges of the history of Paris are apparent in virtually all its parks, regardless of size. Even the balanced distribution of green spaces throughout the city reflects a major 19th-century city-planning epoch and is still carried forward in current park development.

A number of formal French parks and gardens from the 17th century initially belonged to royal estates but now welcome public visits – it might be mentioned here that the Tuileries already opened its doors to the public in 1667. Thoughtfully designed and meticulously tailored to needs of the time, others have covered unsightly urban blight with splendor, and have converted industrial sites to recreational usage while maintaining cultural ties with the past. Many marvels beckon all who enter Paris' magical spheres: a several-kilometer-long landscaped promenade above busy streets; a modern garden suspended above a major train station; the Parc de la Villette with its grand red architectural curiosities of form and motion; a mid-island *allée* in the Seine, stepping from the Eiffel Tower; newly created marshlands now homing to mallard ducklings; clouds of fragrance from rose-descendants of Josephine Bonaparte's original collection; not one, but two gardens of the quintessential sculptor, Auguste Rodin.

Since high-school days in Indiana, French language and literature have held a fascination for Jacqueline Widmar Stewart, who studied at the University of Colorado as an undergraduate and gained her Master of Arts degree in French at the University of Michigan – and finally studied law at Stanford University in Palo Alto, California. Her first book, *The Glaciers' Treasure Trove: A Field Guide to the Lake Michigan Riviera*, delves into the geologic and philanthropic histories of five parks at the southern tip of Lake Michigan near Chicago, especially the little-known Indiana Dunes National Lakeshore. Her second book, *Finding Slovenia: A Guide to Old Europe's New Country*, published in Ljubljana, showcases the natural wonders of her grand-parents' native land.

**New in this catalogue**