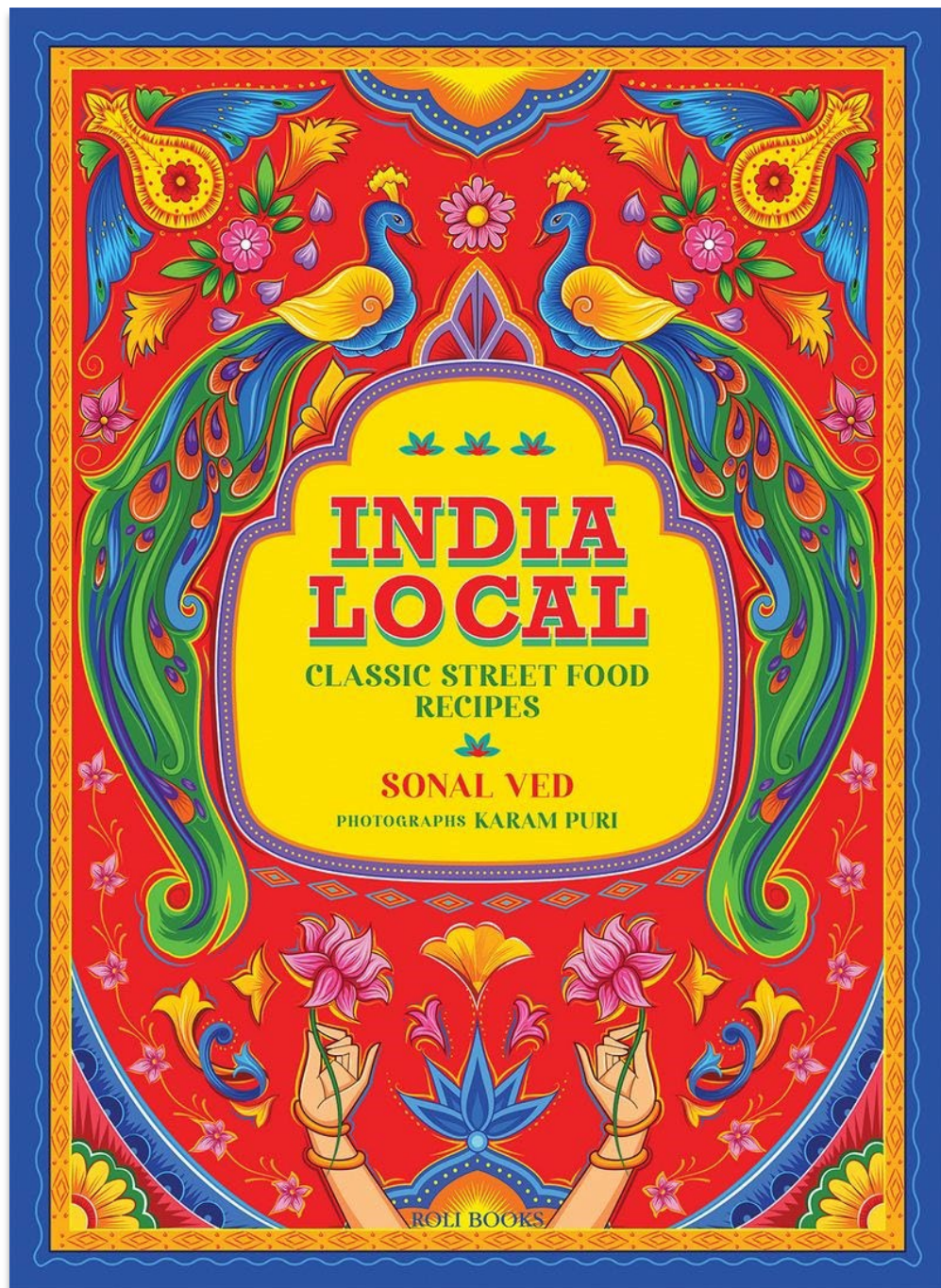




India Local

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Sonal Ved

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UTTAR PRADESH

Karari Aloo Tikki Chaat with Peas Filling

Potato fritters stuffed with pea fillings, topped with chutneys

Time taken: 40 minutes | Serves 4

Ingredients

FOR THE PEA MIXTURE

1 tablespoon sunflower oil
1 teaspoon cumin seeds
1 tablespoon minced ginger-chilli
1 cup boiled green peas
2 teaspoons chaat masala (page 166)
¼ teaspoon dry mango powder
1 teaspoon red chilli powder
3 teaspoons fennel powder
2 teaspoons coriander powder
2 teaspoons roasted cumin powder
Salt, to taste
1 teaspoon sugar
Juice of ½ lemon

FOR THE ALOO TIKKI

2 cups boiled and grated potato
Salt, to taste
1 tablespoon corn flour
Sunflower or any neutral oil for frying

FOR THE CHAAT

¼ cup red garlic chutney (page 170)
¼ cup green chilli-garlic chutney (page 169)
¼ cup date-tamarind chutney (page 168)
1 cup yoghurt (optional)
¼ cup finely chopped onion
¼ cup nylon sev
1 teaspoon chaat masala (page 166)
2 tablespoons finely chopped coriander leaves

Method

1. Heat 1 tablespoon oil in a deep pan over medium heat and add cumin seeds. Once the seeds begin to crackle add the minced ginger-chilli paste. Sauté for a few minutes before adding the boiled green peas.
2. Stir in the chaat masala, dry mango, red chilli, fennel, coriander, and roasted cumin powders and cook for another 4 to 5 minutes. Season to taste with salt and add sugar before coarsely mashing the peas. Add a squeeze of lemon juice and set aside.
3. Toss the grated potato in a bowl with salt to taste and a tablespoon of corn flour. Roll a spoonful into a ball and flatten with your fingertips.
4. Place a small scoop of the prepared mashed peas in the centre of the flattened potato. Gently push closed until it is covered from all sides, before rolling it into a ball with the pea mixture in the centre.
5. Heat the oil in another deep pan/skillet over medium heat. Carefully flatten each ball into a thin tikki and deep fry until golden brown. Drain on a kitchen towel for a few minutes. Use the back of a flat spoon and press down on the tikkis to make them thinner. Deep fry them once more to get them crispier.
6. **To plate the chaat**, drizzle the hot tikkis with generous dollops of red garlic chutney, green chilli-garlic chutney, date-tamarind chutney, and yoghurt (if using), followed by finely chopped onions, and nylon sev. Finish with chaat masala and fresh coriander leaves.





UTTAR PRADESH

Samosa Chaat

Samosas topped with spiced chickpeas and tangy chutneys

Time taken: 1 hour 40 minutes | Serves 4

Ingredients

FOR THE SAMOSA DOUGH

1 cup refined flour
1 tablespoon semolina
½ teaspoon salt
1 teaspoon carom seed, crushed
½ teaspoon fennel seeds, crushed
Cold water to knead
1 tablespoon ghee
Sunflower or any neutral oil for frying

FOR THE SAMOSA FILLING

1 tablespoon oil
2 teaspoons minced garlic
1 teaspoon minced green chilli
2 teaspoons roasted cumin powder
1 tablespoon coriander powder
1 teaspoon red chilli powder
1 teaspoon garam masala
1 cup boiled and coarsely mashed potato
¼ cup boiled green peas
Salt, to taste
1 teaspoon dry mango powder
2 tablespoons finely chopped coriander leaves

FOR THE CHAAT

1 cup ragda (page 71)
1 cup whisked yoghurt
¼ cup tamarind-jaggery chutney (page 169)
¼ cup green chilli–coriander chutney (page 170)
1 tablespoon chaat masala (page 166)
1 tablespoon finely chopped coriander leaves

Method

1. Sift the flour with semolina and salt in a large bowl; add carom and fennel seeds. Slowly add cold water and knead into a soft loose dough. Add a tablespoon of ghee and knead once more. Cover the bowl with a damp muslin cloth and allow the dough to rest for 40 minutes.
2. Heat 1 tablespoon oil in a pan over medium heat and add the minced ginger and green chilli. Sauté for a minute before adding the cumin, coriander, and red chilli powders. Add the garam masala and continue to sauté for another few minutes. Toss the mashed potatoes and peas through the spices and mash gently with a spoon. Season to taste with salt and finish with dry mango powder and fresh coriander leaves. Toss once more and set aside.
3. Break the dough into 4 to 5 small roundels and roll them into oblong rotis. Cut each roti in half so you end up with semi-circles. (You can also buy samosa dough sheets.) Heat the oil in a kadhai over medium heat for frying the samosas.
4. Roll each semi-circle into a cone, sealing the edges with a little water. Gently pinch the ends to secure the cone. Put a spoonful of the filling into the cone and seal it from the top by pinching the ends together. Deep fry the cones in batches until crisp; use a slotted spoon and drain on kitchen towels.
5. When you are ready, place a samosa or two on a serving plate. Gently press them with a spoon and pour a spoonful of ragda on top, drizzle with yoghurt, both chutneys, chaat masala, and fresh coriander leaves. Serve hot.

MAHARASHTRA

Ragda Patties

Potato patties prepared mixture/ragda topped with masala chickpeas and tangy chutneys

Time taken: 40 minutes | Serves 4

Ingredients

FOR THE RAGDA

1 tablespoon sunflower or any neutral oil
1 teaspoon cumin seeds
¼ green chilli, finely chopped
¼ cup sliced onions
1 tablespoon ginger–garlic paste
2 teaspoons red chilli powder
¼ teaspoon turmeric powder
1 cup boiled white chickpeas
2 teaspoons garam masala
¼ cup water
Salt, to taste
1 tablespoon finely chopped coriander leaves

FOR THE PATTIES

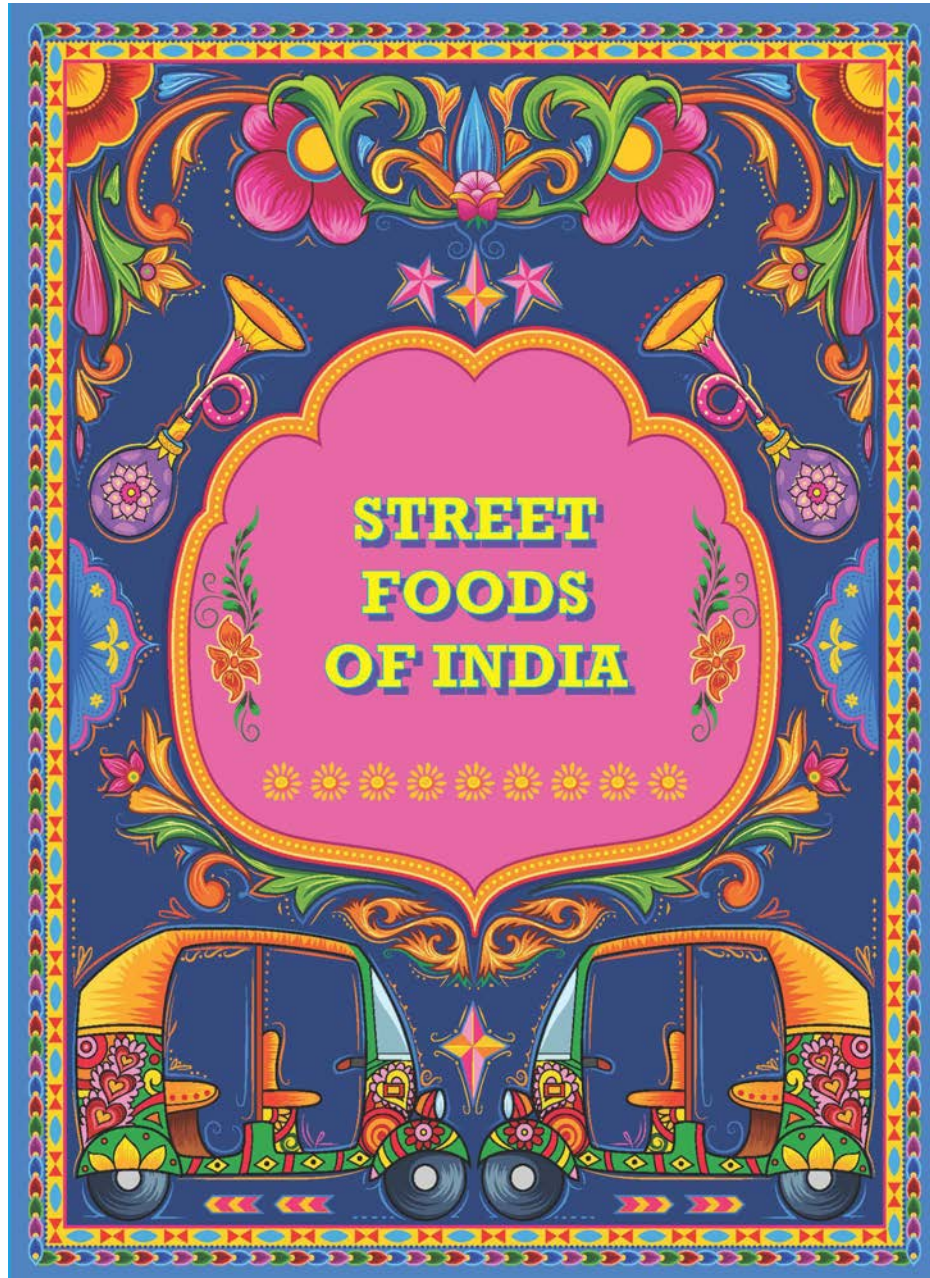
1 cup boiled and mashed potatoes
¼ cup flattened rice, soaked
1 tablespoon ginger–garlic paste
1 teaspoon dried fenugreek leaves
1 teaspoon pav bhaji masala
1 tablespoon finely chopped coriander leaves
1 tablespoon finely chopped mint leaves
¼ green chilli, finely chopped
1 teaspoon roasted cumin powder
1 teaspoon dry mango powder
Salt, to taste
Sunflower or any neutral oil for frying

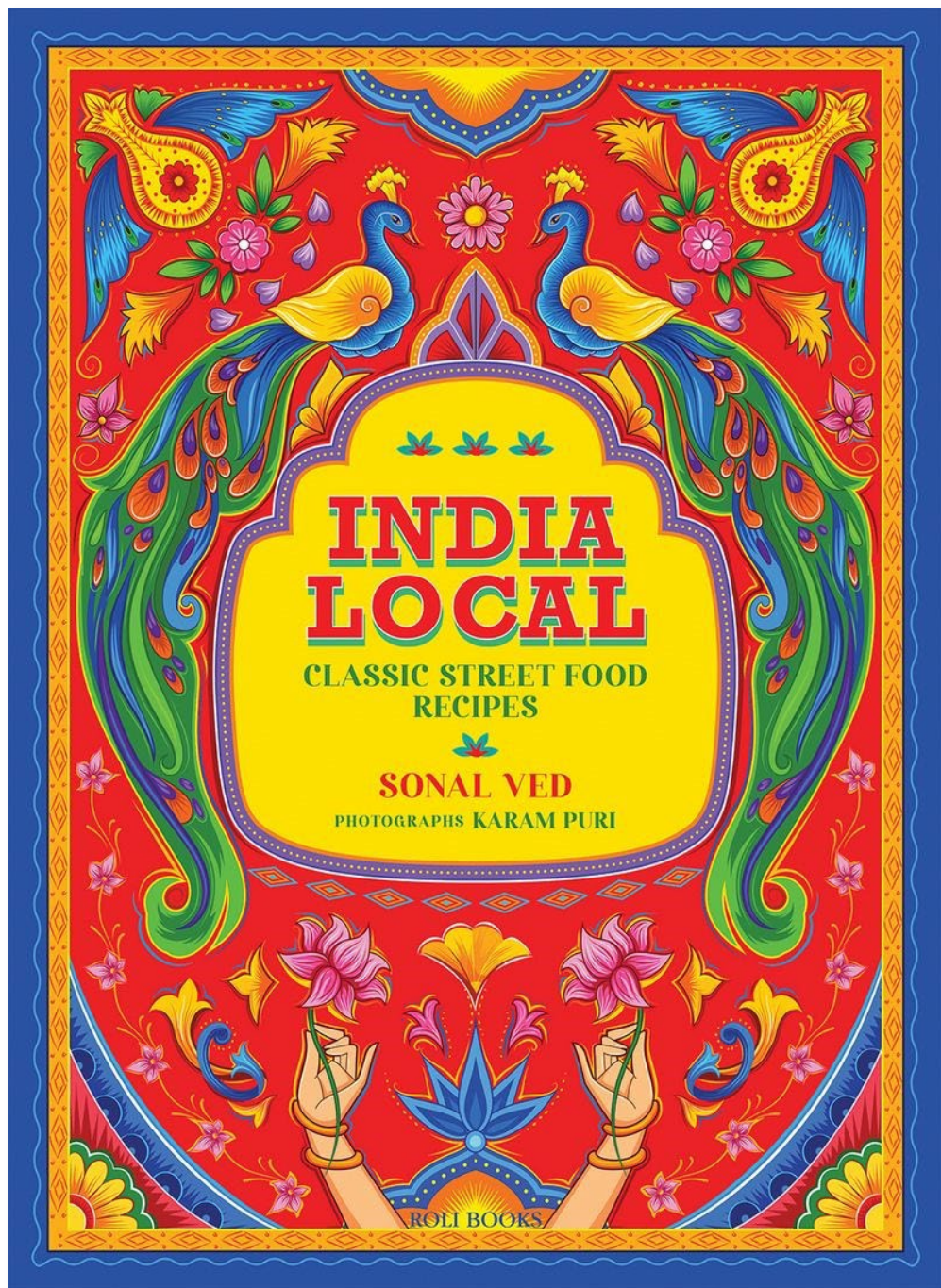
FOR THE TOPPING

¼ cup red garlic chutney (page 170)
¼ cup green chilli–garlic chutney (page 169)
¼ cup date–tamarind chutney (page 168)
¼ cup finely chopped onions
1 teaspoon chaat masala (page 166)
¼ cup nylon sev
2 tablespoons finely chopped coriander leaves
1 lemon, halved

Method

1. **To make the ragda.** Heat the oil in a deep pan over medium heat and add the cumin seeds. Allow them to crackle before adding green chilli, sliced onions, and ginger–garlic paste. Sauté for a minute and add the red chilli and turmeric powders. Continue to cook. Add the boiled chickpeas and garam masala and toss well. Add ¼ cup of water to thin the mixture. Gently mash the ragda with a potato masher or fork to obtain a semi-coarse consistency. Season to taste with salt and garnish with coriander leaves. Keep aside.
2. **For the patties.** In a medium-size bowl, combine the potatoes with flattened rice, ginger–garlic paste, dried fenugreek leaves, pav bhaji masala, coriander leaves, mint leaves, green chilli, cumin and dry mango powders. Season to taste with salt.
3. Heat the oil in a heavy-bottomed pan over medium heat.
4. Scoop the potato mixture into medium-sized roundels and flatten them slightly with your fingers.
5. Shallow fry them in hot oil until crisp and drain on kitchen towels.
6. **To serve,** place the patties on a serving plate and top them with the ragda. Pour a generous spoonful of red garlic chutney over the ragda, followed by green chilli–garlic and date–tamarind chutneys. Add the chopped onions and finish with chaat masala, sev, and coriander leaves. Squeeze lemon juice over the chaat and serve hot.





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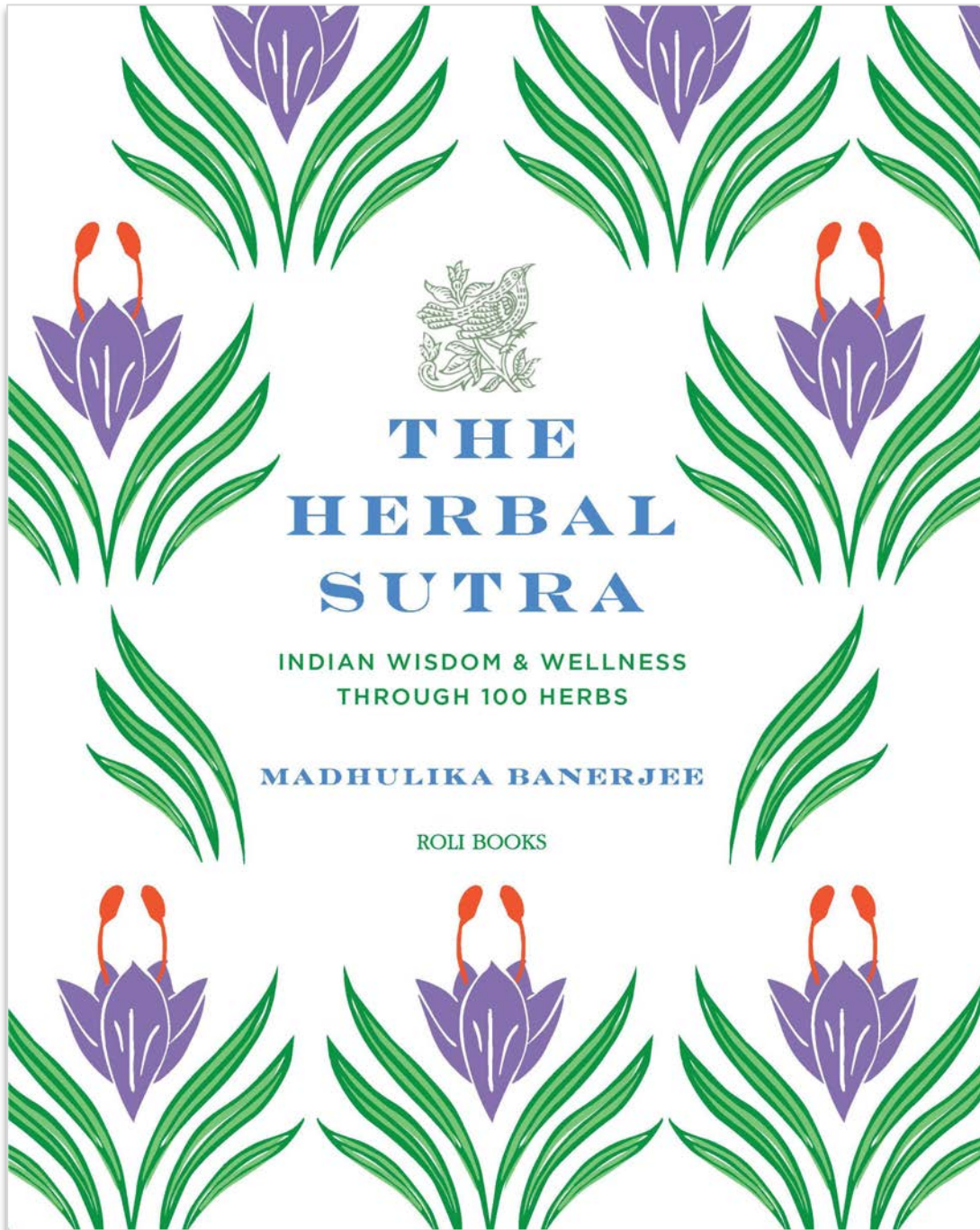


THE HERBAL SUTRA

INDIAN WISDOM & WELLNESS
THROUGH 100 HERBS

MADHULIKA BANERJEE

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The Herbal Sutra

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bechu

SHOE-LIPPED DENDROBIUM

Dendrobium crepidatrium Lindl

BECHU/NANGLI Marathi



MEDICINAL PROPERTIES

Bechu is primarily used in treating skin disorders. A total of 131 compounds from the plant have been reported to possess anti-inflammatory, antimicrobial, antioxidant, anti-aging, anti-psoriasis and tyrosinase-inhibitory activities.

They are also a source of tonic, astringent, analgesic, antipyretic and anti-inflammatory substances, and have been traditionally used as part of medicinal herbs in the treatment of a variety of disorders.

COSMETIC CURES

Given the history of its use in dermatological disorders, the use of this plant for contemporary cosmetic use are being explored. It has been quite successful in China, where it is also commercially grown.

A paste made from its bulbs is used to heal fractured and dislocated bones. The stem is used as a tonic for treating arthritis and rheumatism.



palash

FLAME OF THE FOREST

Butea monosperma

PALASH Bangla . BIPORNOK Assamese . DHAK Hindi, Urdu .
KESUDO Gujarati . MUTTUGA Kannada . CHMATA/KINSUKAM
Malayalam . PANGONG Meitei . BAKRA PUSHPA/BRAHMA BRUKSHA/
RAKTA BARGA Oriya . MURUD Santhali . KAMPIRAM Tamil . RGY
SKYEGB SIN Tibetan . MUTTAKA Tulu



MEDICINAL PROPERTIES

Various parts of the tree like its flowers, bark, leaf and seed gum are used for medicinal purposes. The astringent bark is used to treat piles and menstrual disorders. Gum from the trunk called Butea gum, is also astringent and used in diarrhoea. A powder of the palash seeds is mainly used for deworming due to its anthelmintic activity. It also helps in managing liver disorders due to its antioxidant properties along with managing blood sugar levels by improving the glucose metabolism in the body.

The brilliant colour obtained from an infusion of the flowers may be used into water-paint (during the festival of Holi) or made into a dye. Both the lucid oil obtained from the seeds and the gum from the stems are useful to leather workers. One of the most important uses of the young roots of the tree is that it can make a very strong fibre, which has been used for making rope sandals. Because of their strength, the leaves of the tree are also used for wrapping anything that needs to be carried.

CULINARY BENEFITS

Once considered the best coolant with nutritional and healing properties, the blooming of this flower heralds the spring season. During summer months, a cold infusion of the dried flowers is consumed as sherbet. Tea prepared from the dried flowers can be taken with or without milk.



Sacred utensils are made from Palash wood. It is believed that the tree is a form of Agni, the God of fire and war. In the state of Telangana, these flowers are specially used in the worship of Shiva on the occasion of Shivaratri.





ashwagandha

INDIAN WINTER CHERRY

Withania somnifera

ASHWAGANDHA Sanskrit, Hindi, Bangla,
Assamese . AMUKKURAM Malayalam .
HIREMADDINA GIDA Kannada



MEDICINAL PROPERTIES

Ashwagandha roots are a highly acclaimed tonic for the brain and nervous system in the Ayurveda system of medicine. Its usage is recommended in preventive health care. Detailed investigations – both clinical and experimental – observed that ashwagandha acts as an anti-stress and adaptogenic herb. Its regular use improves stress tolerance, thereby enhancing one's mental capabilities and the quality of the body's immune functions. Ashwagandha has been a prized adaptogenic herb for at least 3000 years in India. As there haven't been any studies that specifically look at the effects of ashwagandha during pregnancy, it is advised to avoid taking this plant in any form during pregnancy.

CULINARY BENEFITS

Ashwagandha is a super food that promises glowing skin and healthy nails. It has high levels of antioxidants that fight signs of aging such as wrinkles, dark spots, fine lines and blemishes. It also contains alkaloids that act on the nervous system to ease anxiety and stress, which in turn has a direct impact on skin and hair health. Ashwagandha tea helps counteract and reduce the negative effects of increased cortisol levels in the body, along with improving one's resistance towards stress. Boil half a teaspoon of ashwagandha root powder in two cups of water, with a pinch of ginger, and then allow it to cool. Add a dash of honey to enhance the taste of the tea if needed.

A stamp was issued by the Indian Postal Department in 2003 to commemorate its flowers.



achaksn

ELEPHANT'S FOOT

Elephantopus scaber Linn

ACHAKSN Garo



MEDICINAL PROPERTIES

Achaksn is used in the treatment of wounds, chapped lips, rheumatism, tetanus, diarrhoea, piles and scabies. Its decoction helps treat fungal skin diseases, while the leaves are applied in the case of ulcers and eczema. An infusion of the whole plant is used to stimulate diuresis, reduce fever and eliminate bladder stones.

COSMETIC CURES

When taken as a juice, achaksn helps slow down hair loss, and the powder can be used for firming the breasts. Its antioxidant and wound-healing properties make it a potential ingredient in herbal skincare creams. Certain studies also indicate that the extract contains a valuable depigmenting skin-whitening agent.

CULINARY BENEFITS

While its young leaves are used as vegetables, a powder made from the plant is added to 'marcha', a fermentation cake used in the preparation of alcoholic drinks in northeast India.

A brew made from the entire plant is used as an antidote for snake bites.



jamun

INDIAN BLACKBERRY

Syzyglum cumini

JAMUN Hindi , NERIL/NEERALU/NEERALA/NERALE Kannada ,
JAM Meitei , PHANIR/JAAMBU/JAMUNA Nepali , NEREDU Telugu ,
HMUIPUI/LHENHMUI Mizo , CHOMSTHATHEI Tangkhul



MEDICINAL PROPERTIES

Over the decades, jamun has become best known for its great value for diabetes mellitus. When its seeds are dried, powdered and administered orally thrice a day for 3-4 months, the glycoside in them helps prevent the conversion of starch into sugar. Furthermore, fresh bark juice mixed with milk is used to treat diarrhoea. It is also used in the case of sore throat, bronchitis, asthma and ulcers, along with keeping one's blood pressure in check.

The peel, pulp and seed of jamun are all good sources of antioxidants, minerals, vitamins and polyphenols.

The rich content of Vitamin C and other antioxidants in jamun that can boost the production of white blood cells. Hence they have been used to treat ailments like cough, diabetes, dysentery, inflammation, and also as a lotion for ringworm of the scalp.

CULINARY BENEFITS

The fruit is consumed by being made into tarts and jam. Good quality juice is made into sherbets, syrups and squash. When the fruit is astringent, they are often pricked and then soaked in salted water, to be enjoyed. In some parts of India, the same is made into wine.

COSMETIC CURES

The astringent properties of jamun help in preventing acne, blemishes and pimples. It also contains anti-aging properties and aids in hair growth and skin conditioning. Application of jamun seed powder on the skin can help fade off scars and blemishes. Applying a mixture of jamun powder and almond oil on the scalp helps reduce dandruff and supports healthy hair growth. Combining the powder of dried seeds with honey and using it as a face mask aids in reducing pimples and dark spots.

A serving of 100 grams jamun contains 79 mg of potassium, which makes it appropriate for a high blood pressure diet. The fruit aids in the conversion of carbohydrates to energy and regulates blood sugar levels. Because of its low glycemic index, diabetic patients can benefit from consuming jamun during the hot summer months.





nagarmotha

NUTGRASS/JAVA GRASS

Cyperus scariosus

NAGARMOTHA Hindi . NAGARMOTHAYA Gujarati . TUNGE
GADDE Kannada . TUNGA MUSTALU Telugu . MUTHAKACH Tamil .
KRODESHTA/HIMA/VARIDA Sanskrit

1-44



Nagarmotha, also known to be in modern literature as 'the world's worst weed', grows rapidly, filling the soil with its tangle of roots and rhizomes.

It is often used as an
insect repellent for
perfumed clothing.

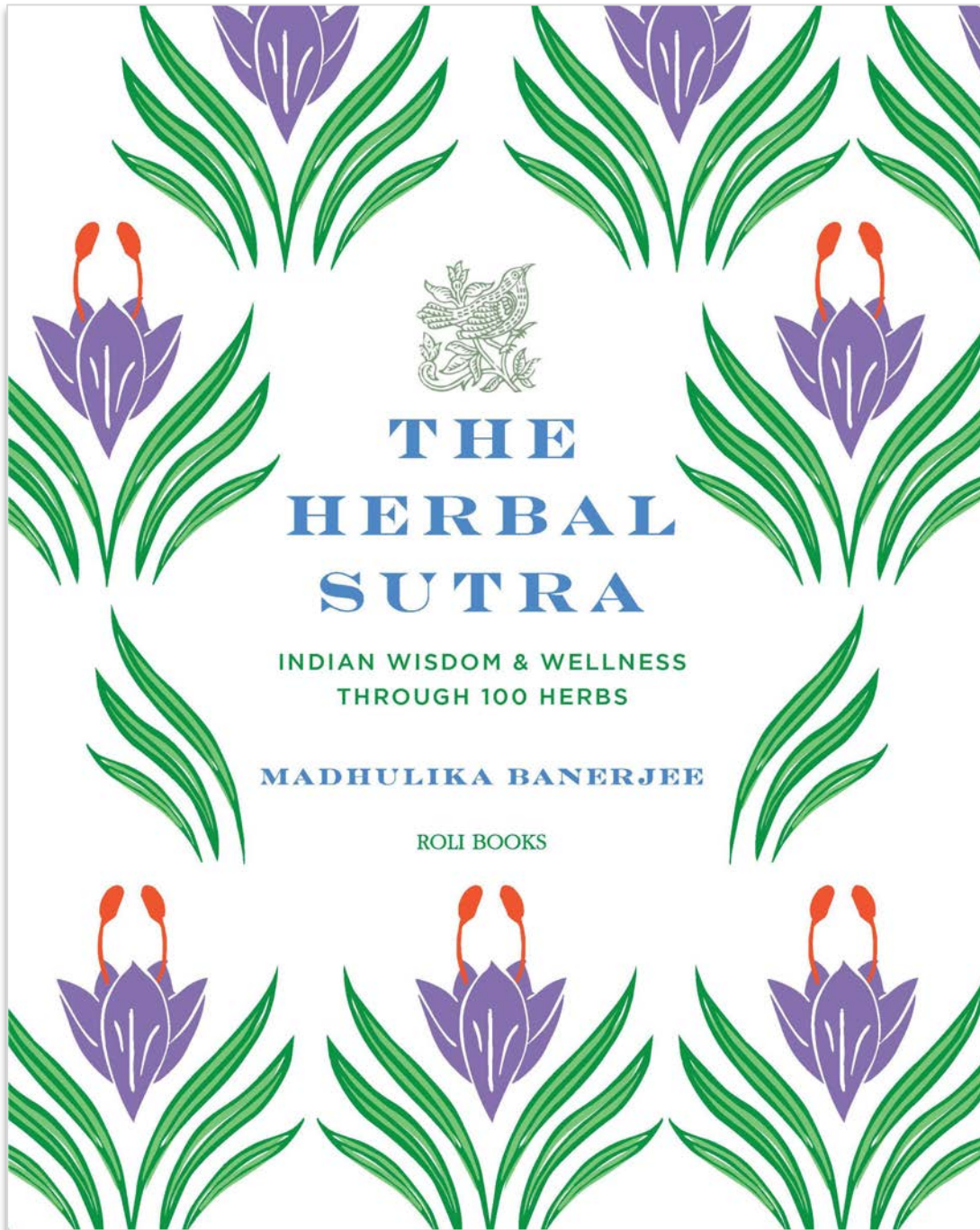
MEDICINAL PROPERTIES

Nagarmotha is an important ingredient for several prescriptions used in indigenous system of medicine to treat various diseases and a number of practices are known to utilize this. The rhizomes are used as an antidote to snake bite. A paste made from nagarmotha is used in treating skin-related ailments like scabies and eczema. The extract from the roots is instilled into eyes in conjunctivitis to reduce the pain, redness and ocular discharges. When taken in powdered form, it improves digestive system and removes worms from the gastrointestinal tract. Where it grows, it is considered to be the best herb for treating any type of fever.

COSMETIC CURES

The roots of this plant yield an essential oil that is used extensively in perfumery. The oil extracts from the rhizomes is used by perfumers as a fixative. It forms a good substitute for patchouli oil in making soap and other perfumes. The rhizomes are used to wash hair and the oil is also used as hair tonic. A paste made with two tablespoon nagarmotha powder and one tablespoon coconut oil can be applied over the face and left for two hours. Wash off with cool water and repeat on alternate days to improve skin quality and complexion.





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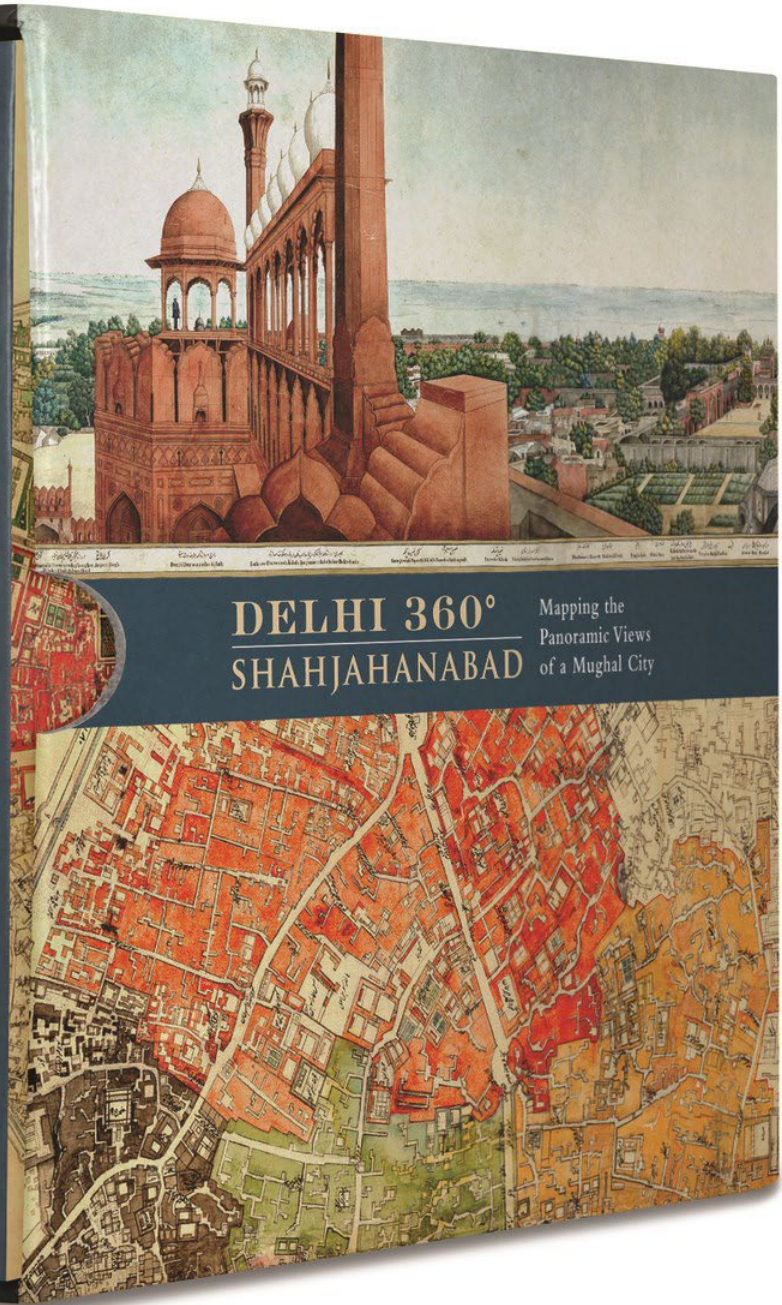
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Rohit Bhatia

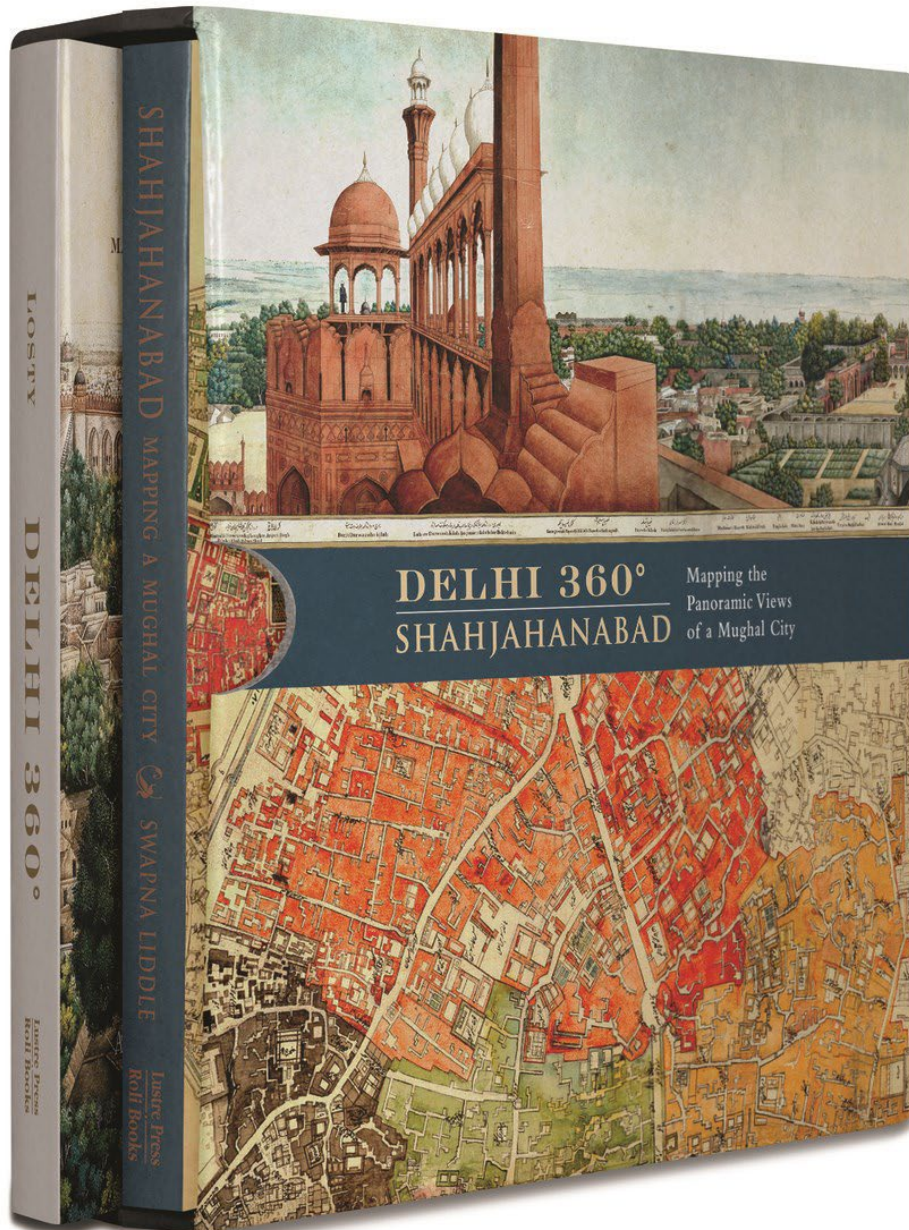
SHAHJAHANABAD MAPPING A MUGHAL CITY



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SHAHJAHANABAD
Mapping a Mughal City

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SWAPNA LIDDLE

Visual Curators
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Panorama © British Library

Text on the flaps of 'The Panorama of Delhi' courtesy Ratish Nanda.

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DELHI 360°

MAZHAR ALI KHAN'S VIEW FROM THE LAHORE GATE

CONCEPT: PRAMOD KAPOOR

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Figure 1. Part of a procession with Thomas Metcalfe seen wearing civilian clothes and a cocked hat in the first elephant howdah. Perhaps from the studio of Ghulam Ali Khan, c.1840–44. British Library, Add.Or.5475, f.59v (detail).

DELHI IN 1846: THE PANORAMA IN CONTEXT

Delhi became the capital of the Mughal Empire when the Emperor Shahjahan (1628–58) moved from Agra to the new city of Shahjahanabad in 1648. Delhi had become the first capital of Muslim India after 1193, when each succeeding dynasty or sometimes even ruler built his own new city, but had lost its primacy after the devastating sack by Timur in 1398. It had been briefly the first Mughal capital under Babur (1526–30) and Humayun (1530–40, 1555–56) but Akbar (1556–1605) and Jahangir (1605–27) preferred Agra, which Shahjahan thought

inconvenient. Shahjahanabad was built by command of Shahjahan further north than any of the previous cities of Delhi. The new city contained the Qila-i Mubarak (the 'Exalted Fortress' now known as the Lal Qila or Red Fort), the great Jama Masjid, imperial and lesser mosques, palaces of princes and noblemen as well as mosques and shrines from the Sultanate period. The remains of Delhi's earlier cities—their fortresses, palaces, mosques, shrines, tombs, madrasas, tanks, and much else—were scattered over the plain to the south, ending in the earliest surviving Islamic

buildings in Delhi, the Qutb Minar and its enclosing Quwwat al-Islam mosque. Shahjahanabad was at the height of its power and wealth for less than a century before the invasion of Nadir Shah in 1739 which led to the sack of the city and palace. Many now fled the city as the power of the Mughal empire slowly declined in the eighteenth century and Delhi and its palace were repeatedly looted. It was not until the East India Company's take-over of Delhi from the Marathas in 1803 that Delhi began to revive as a centre of learning and culture.

THE PANORAMA AND ITS PATRON

By the 1830s there had arisen a lively interest in Delhi's architecture and in the innumerable antiquities between Shahjahanabad and the Qutb Minar 15 miles to the south. The antiquarians were led by two very dissimilar figures: Thomas Theophilus Metcalfe (1795–1853) and Syed Ahmed Khan (1817–98). Metcalfe was from 1835 until his death the Agent, i.e., the intermediary between the Company's government in Calcutta and the 'King of Delhi' as the British called the Mughal Emperor Bahadur Shah Zafar (1837–58). Metcalfe was fully prepared to play his part in the vestiges of imperial pageantry in the city (Figure 1).

He had lived in Delhi since 1813 as an assistant to the various Residents (the post was downgraded to Agent in 1831) and in 1830 started building Metcalfe House by the Yamuna river north of the city, where he eventually housed all his family's possessions brought from England (Figure 2). Metcalfe also had a house constructed (Dilkush) (Figure 3) round the Mughal period tomb of Ibrahim Quli Khan at the Qutb Minar near the new palace, Zafar Mahal, of Bahadur Shah, where he stayed every year after the rains. Metcalfe and his daughters delighted in staying

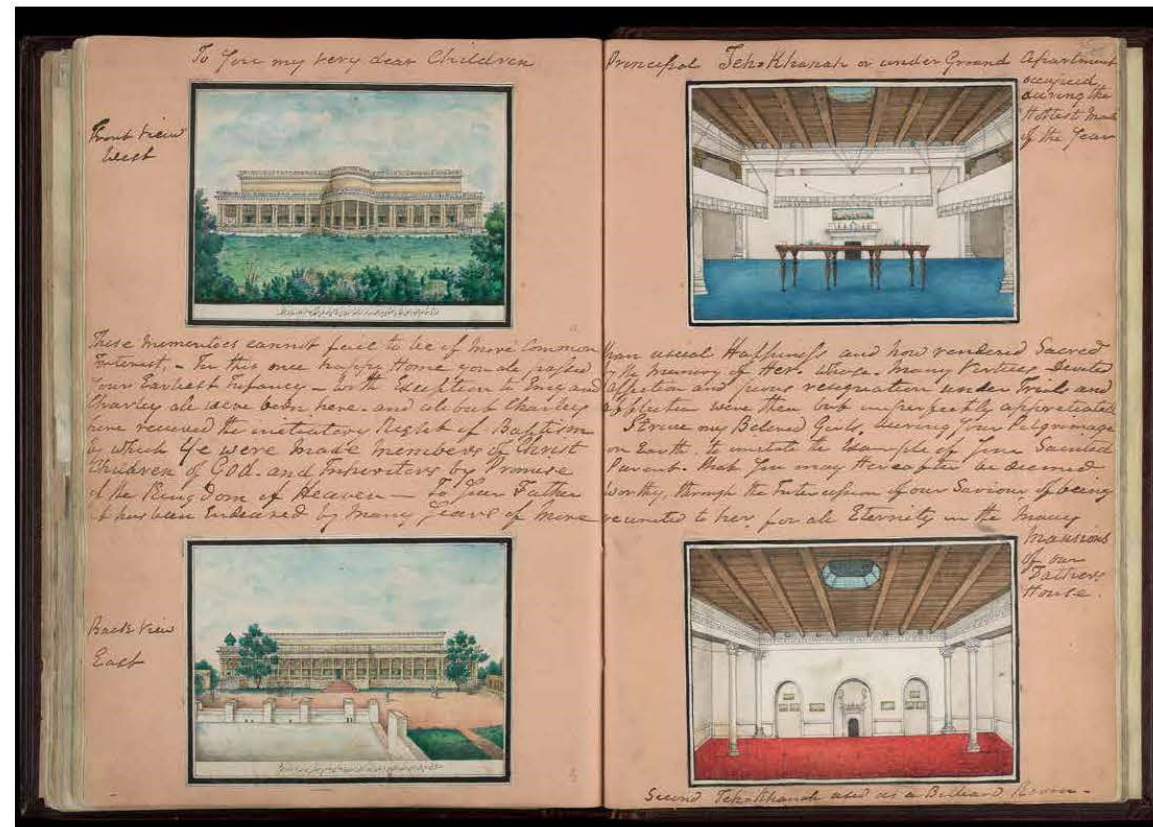


Figure 2. Metcalfe House, exterior views and takkhanas (basements for living in the hot weather).

Studio of Mazhar Ali Khan, c. 1840–44. British Library, Add. Or. 5475, ff. 84v, 85.

in what was then the open countryside and exploring the Qutb Minar and its surrounding monuments. Metcalfe was the President of the Archaeological Society of Delhi, of which the leading Indian investigator was the other antiquarian, the young jurist Syed Ahmed Khan. The Syed's researches resulted in 1847 in the first edition of *Asar as-Sanadid*, an account in Urdu of the history of Delhi and of its monuments, which was dedicated to Metcalfe. It is illustrated with nearly 130 woodcuts by the artists Faiz Ali Khan and Mirza Shah Rukh Beg. Syed Ahmed Khan later gained prominence as a Muslim reformist and educator.

Metcalfe was also writing about the history of Delhi's monuments in an album called 'Reminiscences of Imperial Delhi', or 'Delhi Book', which he had finished by 1844 (now British Library, London, Add. Or. 5475). It is illustrated with over a hundred paintings which he obtained from the topographical artist Mazhar Ali Khan. It includes not just the palace and the major mosques and tombs, but also the lesser-known monuments of Shahjahanabad and the older cities of Delhi that had never been drawn before as well as contemporary buildings such as Metcalfe House (Figure 2); Dilkush, Metcalfe's residence at the Qutb Minar (Figure 3); Begum Samru's house (Figure 4); and the Mubarak Bagh or garden house of Sir David Ochterlony (Figure 5). The famous Begum Samru, ruler of Sardhana, and Ochterlony, the British Resident at the Mughal court (1803–06; 1818–22), figured large in the history of early nineteenth-century Delhi.

While apparently respecting and even liking the aged Emperor, Metcalfe's main task at Delhi was to make sure that Bahadur Shah (Figure 6) was the last Emperor to occupy the Red Fort, which the Company wanted for a magazine and garrison. Bahadur Shah's heir when

interior of the fort, the overall impression one receives is of several large enclosed areas. Another feature that strikes the eye is the large number of gardens, all coloured in green, and in many cases, labelled. The symmetry within the fort is most pronounced in the two major intersecting axes. One of these leads eastwards from the Lahori Darwaza (1), the western gate of the fort, and consists of a series of important passages, courtyards and buildings. The other axis leads north from the Delhi Darwaza (2), the southern gate of the fort, and continues to the northernmost point of the fort, to a gate labelled Darwaza Salimgarh (3). This leads to Salimgarh, a fortress built in the mid-sixteenth century by Islam Shah Sur. The northern part of the Qila's wall had been designed to align with this pre-existing structure. In the map we can easily see that this northern part of the fort wall departs from the symmetry of the other sides.

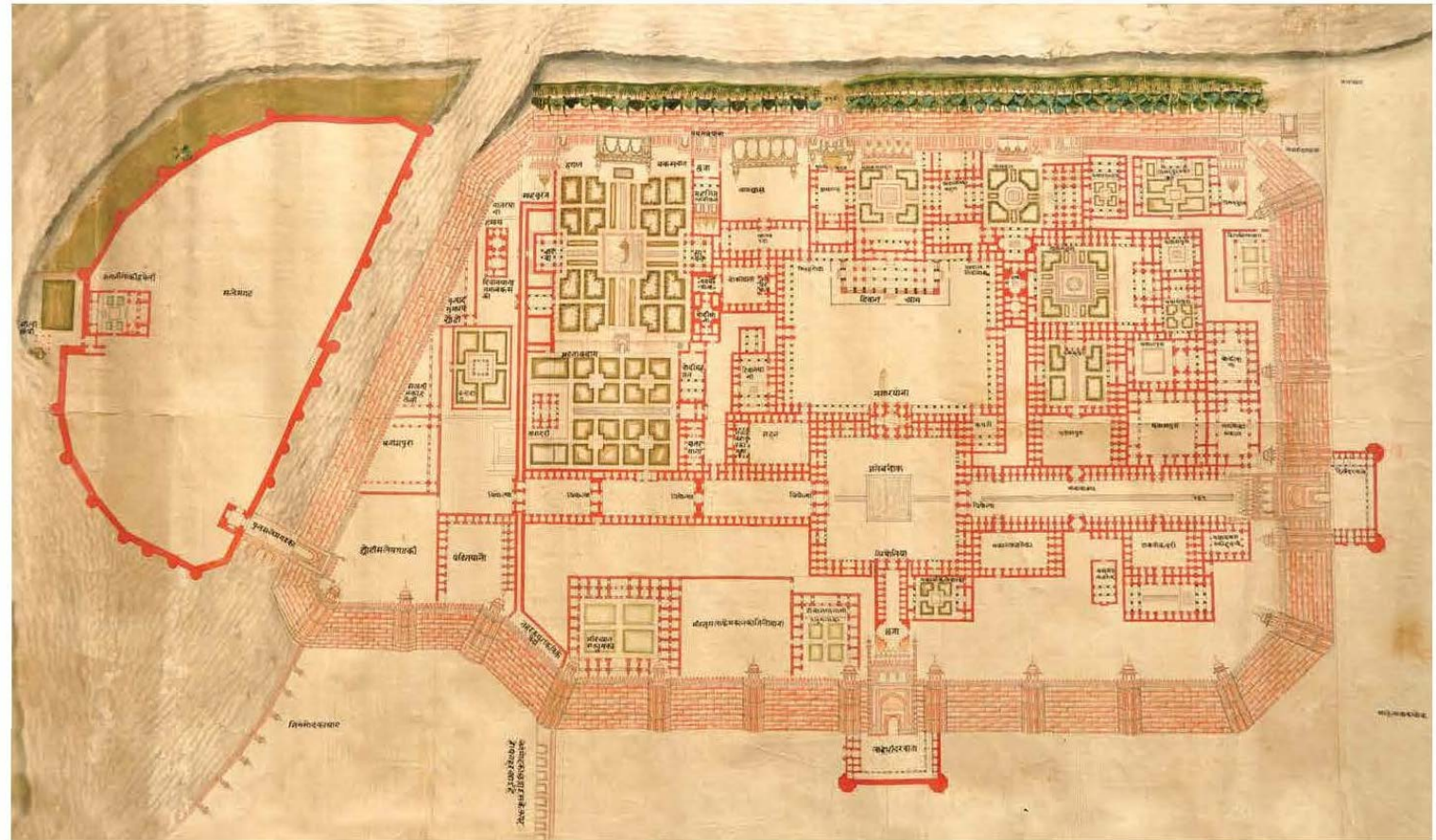
These two axes are aligned to the major streets of the city, and were, moreover, the major thoroughfares of the palace complex. The market just inside the Lahori Darwaza, which we know as Chhatta Bazaar, is not labelled as such, but the shop fronts have been painted, and the open octagonal court located midway, Chhatta Chowk (4), is marked. The street leading from the Delhi Darwaza also contained shops, and this is clear from the name – Bazaar-e-Delhi Darwaza (5). The map shows clearly that this street had a channel of water running down its middle.

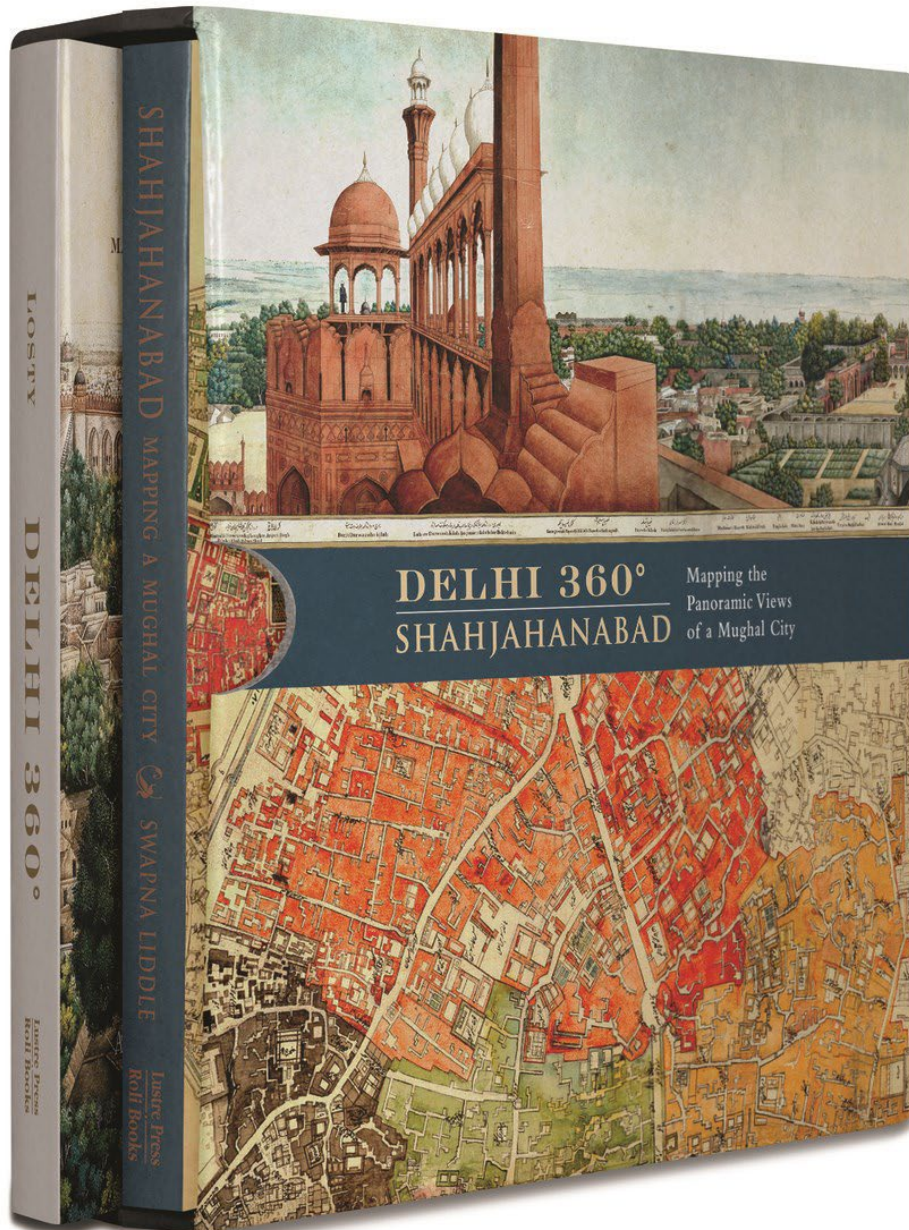
These two main axes effectively divide the interior of the fort into four unequally sized quadrants. A large portion of the south-east quadrant is shown as densely built up. This was the Naumohalla (6), literally, 'the new locality'. This extensive area was occupied by the extended royal family, many of them descendants of previous emperors, their families and dependants. Their numbers had been growing over the years, and by the mid-nineteenth century they numbered a few thousand, so this locality had become quite crowded. One of the places marked in Naumohalla is Meena Bazaar (7), where a private market was held periodically in the fort for the benefit of its inhabitants, particularly for the ladies who did not appear in public places to shop.

The area east of Naumohalla appears to be less densely constructed, with buildings overlooking the Yamuna on one side, and fronted on the other side by formal gardens. One of these more exclusive residences is marked Khurd Rang Mahal (8), the palace of the chief ladies of the royal family, such as the main consorts of the emperors. In the southern corner, near the bastion marked Asad Burj (9) – 'lion bastion', is a *hammam* (10), a bath house. A projecting fortification in this corner of the fort wall contains one of the gates to the river – Khizri Darwaza (11). All the buildings in this quadrant of the fort, except the Khurd Rang Mahal (which is now known as Mumtaz Mahal), were destroyed in the aftermath of the Revolt.

The south-west quadrant is smaller, and appears to be less formally laid out than the south-east quadrant. It contains two gardens and several buildings. One space that is marked is the Nazarat (12), the office of the Nazir, the chief eunuch in charge of the royal household. The eunuchs often held very important positions within the Mughal imperial set up. The Jaipur map, interestingly, identifies three large spaces here with

PLAN OF THE RED FORT
Jaipur, late 18th century.





Delhi 360° | Shahjahanabad

Mapping the Panoramic Views of a Mughal City.

Jerry Losty

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- Its publication here is accompanied by essays that put the panorama in its historical and artistic context with a commentary on the inscriptions that brings it to life.

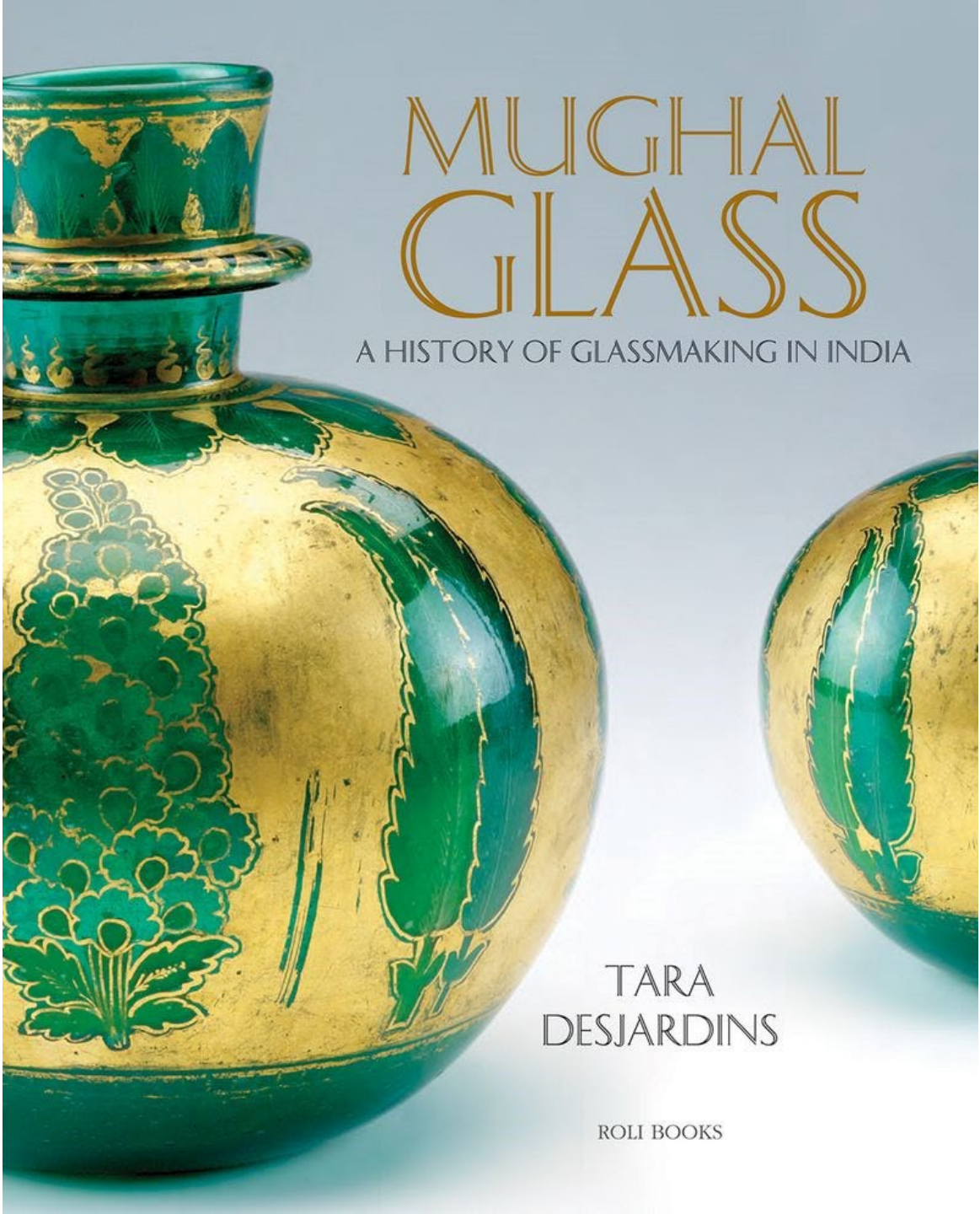
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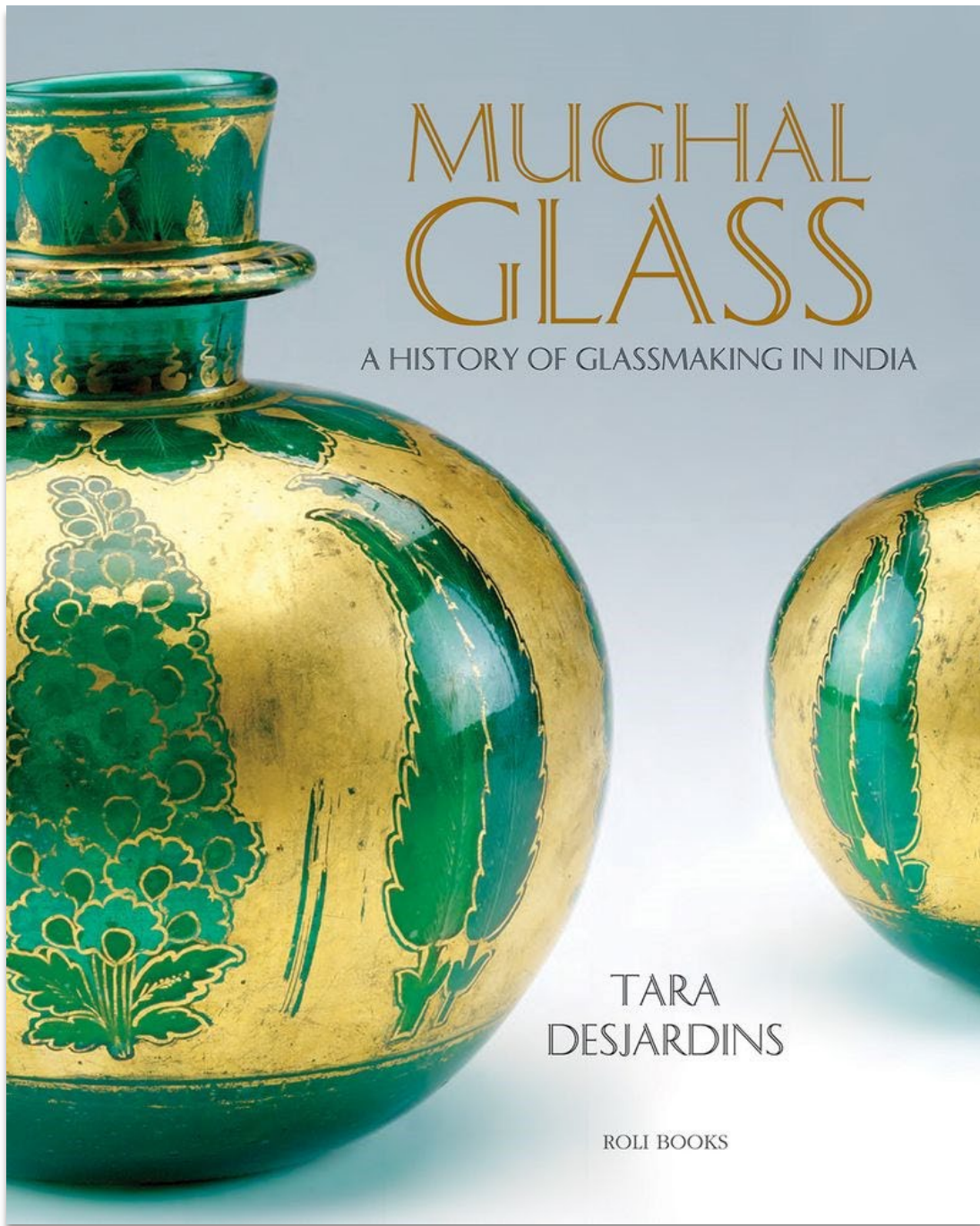


MUGHAL GLASS

A HISTORY OF GLASSMAKING IN INDIA

TARA
DESJARDINS

ROLI BOOKS



Mughal Glass

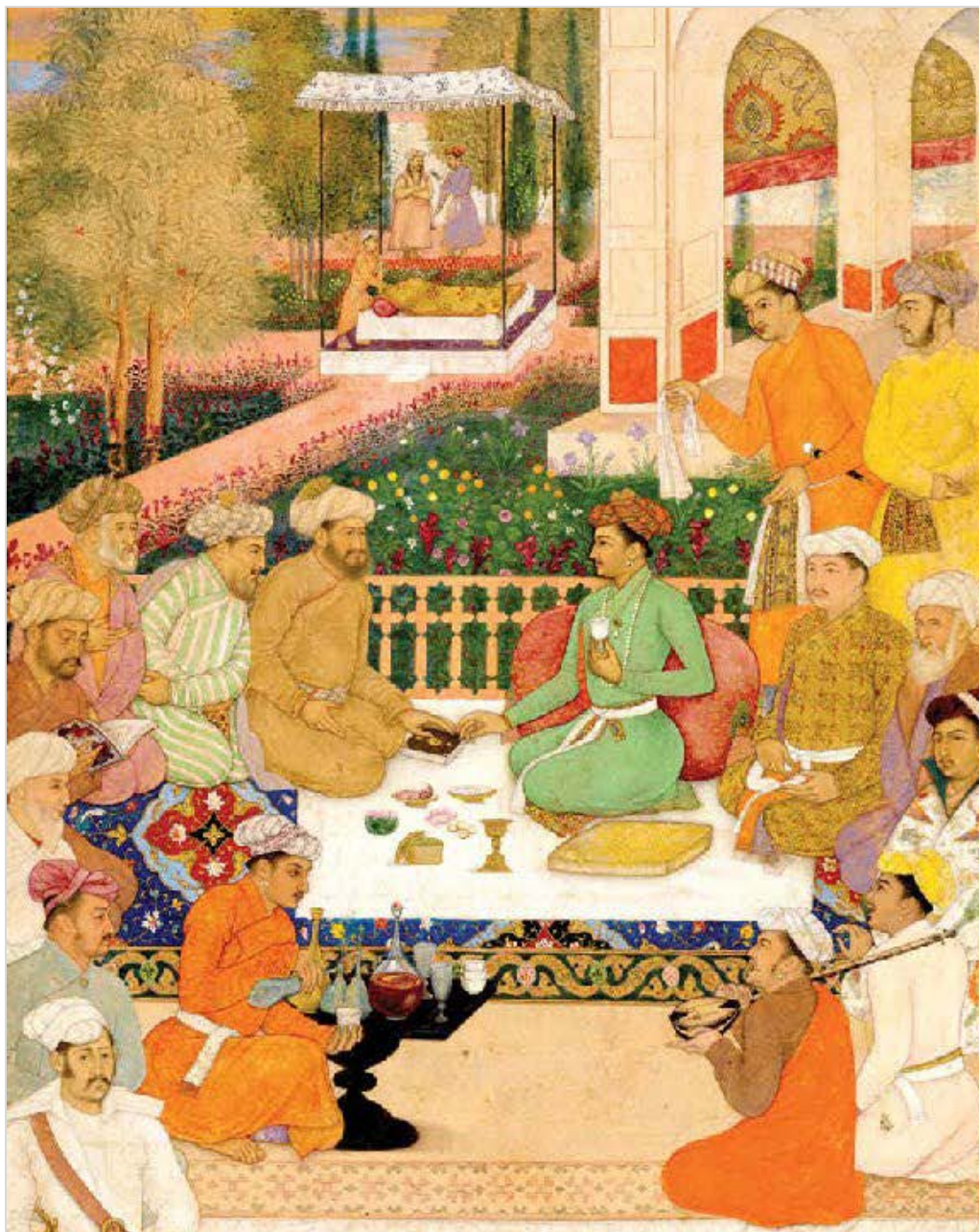
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INTRODUCTION

A Tale of Two Histories

This publication, a culmination of over a decade of research, amalgamates scientific studies, chemical analyses, primary accounts, archival records, and art historical practices. Its dual purpose is to establish a coherent literature where none existed before, and to craft a comprehensive catalog of objects.

The history of Indian glass is, in fact, two histories: that of glass' evolution within the history of glass production, and the other, the history of the Indian subcontinent during the early modern period. The first explores the experimentation of glass recipes and how these impacted production and industry, while the other examines the greater socio-political transformation of Mughal India during the seventeenth, eighteenth, and nineteenth centuries. Both histories develop in parallel until they collide at precisely the point where the development of new glass mixtures, the importation of foreign goods, and the increase in European hegemony in India intersects with the decline in Mughal power, the rise in concentrated wealth circulating around autonomous courts, and the development of a new class of wealthy individuals eager to commission and consume glass.

Prior to embarking on this subject, very little had been written on glass from Mughal India, with even less documented in the primary sources dated to the period. Early Mughal chronicles such as the *Ain-e Akbari* (the Institutes of Akbar) attest to the existence of glass in several North Indian provinces, while contemporaneous accounts from East India Company ledgers confirm English glass

imports into India. Both records substantiate the circulation of glass within Mughal provinces and courts during the late sixteenth and seventeenth centuries. However, these sources remain silent on details such as techniques and traditions of glass working, or the scale and function of any industry. No further mention of glass production has been found in any other Mughal chronicles compiled between the reigns of emperors Akbar and Alamgir (1556–1707). In the eighteenth century, India Office Records – a collection of documents relating to the administration of India from 1600 to 1947 – begin to mention the import of English glass (cullet, lump glass, and ingots) in the private papers of British East India Company officers arriving into the Bay of Bengal and Madras (modern-day Chennai). It is only a century later, in 1807, however, that the earliest known description of glassblowing emerges from a British Industrial Survey.¹ This account describes the use of recycled European glass in the manufacture of blown glass vessels in Patna city, Bihar, a practice which, by the late nineteenth century, had become widespread across much of northern India in the Hoshiarpur districts of the Punjab, the United Provinces (now Uttar Pradesh), Madras, the Bombay Presidency (now Gujarat) and the western two-thirds of Maharashtra, and Bengal.²

Several scholars have helped pave the way for the study of glass in Mughal India – the most notable amongst these being Moreshwar Dikshit, Simon Digby, Robert Shelton, Stephen Markel, and Stefano Carboni. Much of their research has formed the foundation upon which other scholars have since based their assertions and arguments. The vast majority of secondary scholarship written in the second half of the twentieth century, however, postulated that glass from Mughal India merely

FIG. 3. A GARDEN GATHERING by an artist of the Mughal court, c. 1562–1563. Opaque watercolor and gold on paper. Anonymous artist. J. Paul Getty Center, Los Angeles, CA. 100.1.1.



GLASS WORKING: STAGES OF PRODUCTION

All glassmaking is divided into two or three stages of production: the engineering stage; the shaping of the glass into objects; and the decoration. The first stage involves making the matrix from raw materials, known as primary glass. Here, the glassmakers mix the 'primary' ingredients (typically, a variation of soda-lime-silica) together in a hot furnace of at least 1,150 degrees Celsius (about 2,100 Fahrenheit) until they are transformed into a molten mass that can be worked. The viscosity – that is the stiffness or hardness – of the molten mass will dictate how the glass can be worked and which type of object can be formed.

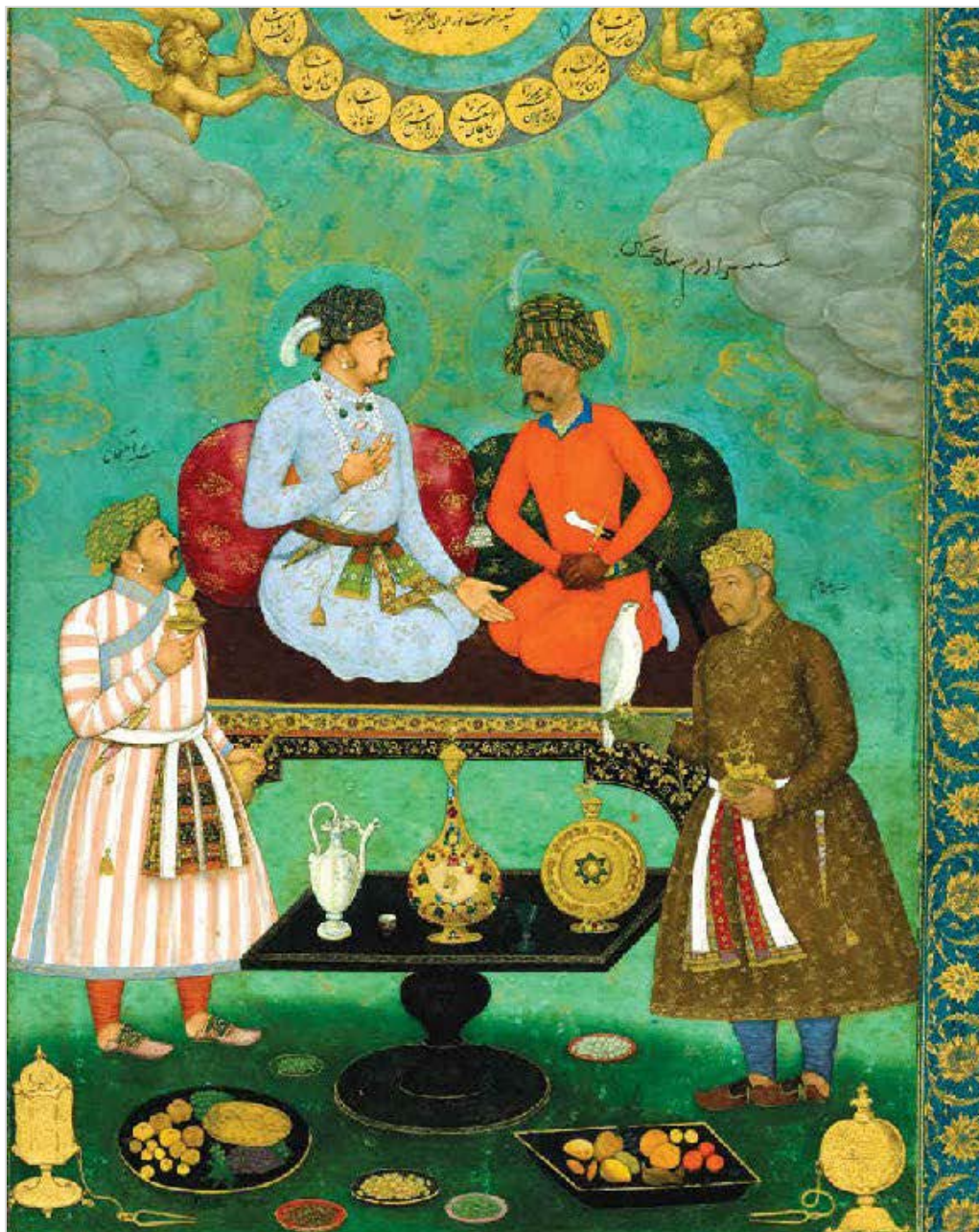
This primary glass working stage requires a substantial quantity of fuel – even for a small furnace – and is often the most expensive part of the glassmaking process. Since antiquity, two fundamental glassmaking traditions have existed, both yielding a distinct chemical type of glass known as the soda-lime-silica variety. This particular glass composition was employed by glassworkers across various ancient civilizations including Egyptian, Mesopotamian, Hellenistic, and Roman as well as later Islamic artisans. But even these mixtures varied based on access and treatment of raw ingredients: one used a natron-based soda, and the other a plant-based one. Natron glasses made along the Levantine coast were typically sourced from the natron beds of the Wadi Natrun in Egypt, whereas factories situated further inland used their own regional plant ash obtained by burning certain varieties of littoral or desert plants.³

The two types of soda (natron and plant) represent alkalis that traditionally function as

network modifiers and fluxers, and are used to lower the melting temperature of the glass mixture. By analyzing the respective levels of potassium oxide, magnesium oxide, and (sometimes) aluminum oxide in the mixture, chemists can distinguish between the two different types of soda. Magnesium oxide is particularly useful in distinguishing between glass made with a mineral source of alkali (natron) versus that made with plant ash, as glass made using natron generally has levels of about 1.5 weight percent or less; whereas glass made using plant ash as the alkali source typically has levels above 2.5 weight percent. Although glass mixtures typically contain three main components (soda, lime, silica), in many cases these primary ingredients actually come from only two batch ingredients. In the case of the natron-based glass, the necessary lime ingredient was probably introduced as an impurity in the beach sand, which served as the primary source of silica. Conversely, in the plant-ash based glass, the lime most likely came from the soda itself, which was introduced from the quartzite pebbles (considered as a relatively pure form of silica).

These 'two-part' compositions appear more commonly in ancient glass. Early glassworkers generally lacked awareness of the primary, secondary, or trace elements studied by today's scientists; nor were they necessarily aware of the purity of their initial ingredients or colorants (if used). Rather, most glassworkers preferentially used materials close to their primary manufacturing site. This practice has consequently resulted in a uniformity of compositions that have been able to connect certain ingredients with particular regions. Analyzing the type and purity of ingredients has proven exceedingly helpful in identifying broad characteristics present within a glass mixture, which in turn, have helped

FIG. 3: WOMAN SMOKING A HUUQA. From the Mughal manuscript dated c. 1700. On display at the National Museum of Islamic Art, Doha, Qatar.



HISTORICAL OVERVIEW

Early Mughal Period Glass

In the late sixteenth century, a new empire encompassing much of North India and Pakistan emerged. This super-state, now known as the Mughal Empire, surpassed much of Europe in both wealth and power. The Mughals were a Muslim dynasty from Central Asia who proudly traced their lineage back to Timur and Genghis Khan. They invaded the land of Hindustan in the early sixteenth century and established an empire that, at its greatest extent, stretched from Kashmir in the north to Mysore in the south. Under their third emperor Akbar, the empire expanded to the western coast of Gujarat and eastwards to Bengal and included twelve royal *sabdas* (provinces) spanning across much of North India.

Several types and centers of glass production were known to have existed during Akbar's reign. One site was the town of Chandwar Nagar, later renamed Firozabad¹ after it was given to Akbar's general, Firoz Shah, as a reward.² While Firozabad is recognized today for crafting glass bangles and 'block' glass distributed to furnaces nationwide, during Akbar's reign, this area – situated a mere 40 kilometers north of the imperial capital, Agra – manufactured a range of vessels intended for the court and local markets. It was most probably glass from Firozabad that filled the rooms of Akbar's royal treasury, which, according to European travelers' accounts held 'more than two million and a half rupees worth of the most elegant vessels of every kind in porcelain and colored glass'.³ But the imperial capital also produced other kinds of glass. The *Amratabatharaka* – an autobiographical

text of the Mughal poet Banarasidas (1566–1642), written during the reigns of Akbar, Jahangir, and Shah Jahan (completed in 1641) – lists glassblowers amongst its list of service occupations in Agra.⁴ Not only did Agra serve as the most important commercial center, the road connecting it to Fatehpur Sikri (Akbar's capital from 1571–85) was also described as one continuous market where everything could be procured in the royal bazaars accompanying the camp, including glassware.⁵

The *Āin-e Akbarī*

The most substantive reference to glass recorded during the early Mughal period appears in the *Āin-e Akbarī*, the third part of the *Akbarnama* (The Chronicle or History of Akbar), the official chronicle of the emperor's reign. Compiled in 1589 by his court historian, Abu al-Fadl 'Allami, the *Āin-e Akbarī* is dedicated to Akbar's administration and rule. Divided into five sections, the compendium offers detailed descriptions of the different administrative segments as well as occupations, including: the imperial household and royal ateliers; the division of the empire's military and civil services; the imperial administration, including judiciary and executive departments, and land surveys; interpretations of social and religious customs, philosophy, and literature; and sayings of the Emperor, including his ancestry. Explicit references to glass appear in two of the five sections, the first and the third. In the former, the section is organized into ninety *āḥs* ('Regulations'), each of which deals with a different segment of administration or occupation and includes laborers' wages and building materials, for example. Of these, mention of glass only appears towards the end of the section: in *āḥ* 66, 'The Prices

FIG. 11: JAHANGIR ENTERTAINS SHAH ABBAS by a Hindu artist, c. 1620. On the left, Jahangir is seated on a throne, wearing a blue robe, while Shah Abbas stands before him in a red robe. Two attendants, one in a striped robe and another in a brown robe, stand on either side of a table laden with ornate glass vessels, including a large vase and a bowl. The scene is set against a green background with clouds and a crescent moon with stars at the top. The painting is framed by a decorative border.



CAT. 14 | BOTTLES

[illegible]

cat. 39 | HUQQA BASE

Handmade; [1920-1930]
H: 18 cm, Maximum diam: 17 cm,
Wt: 1.4 kg | -reena oxalised on
the bottom, evening green in que-
[1920-1930] -reena
a claypin, Kuvit (1930-1931)
-reena oxalised in London, 23
October 1932 (or 1931) | H: 18 cm, 17 cm
Diameter 18 cm, 17 cm, 17 cm
2001, 3-40, 42, no. 1041



cat. 40 | HUQQA BASE

Handmade; [1920-1930]
H: 18 cm, Maximum diam: 17 cm,
Wt: 1.4 kg | -reena oxalised on
the bottom, evening green in que-
[1920-1930] -reena
a claypin, Kuvit (1930-1931)
-reena oxalised in London, 23
October 1932 (or 1931) | H: 18 cm, 17 cm
Diameter 18 cm, 17 cm, 17 cm
2001, 3-40, 42, no. 1041



The salver in the MET represents a spectacular example of painting upon glass; despite its small size, the detailing is remarkably accomplished. The center of the plate boasts a large pink flower in full blossom – probably a rose or peony – with diminutive petals delicately painted with dark pink veins. Gold paint initially surrounded the central blossom but has since worn away. No other similarly decorated examples in glass exist, although similar floral sprays do appear on jade salvers attributed to India and China.⁹

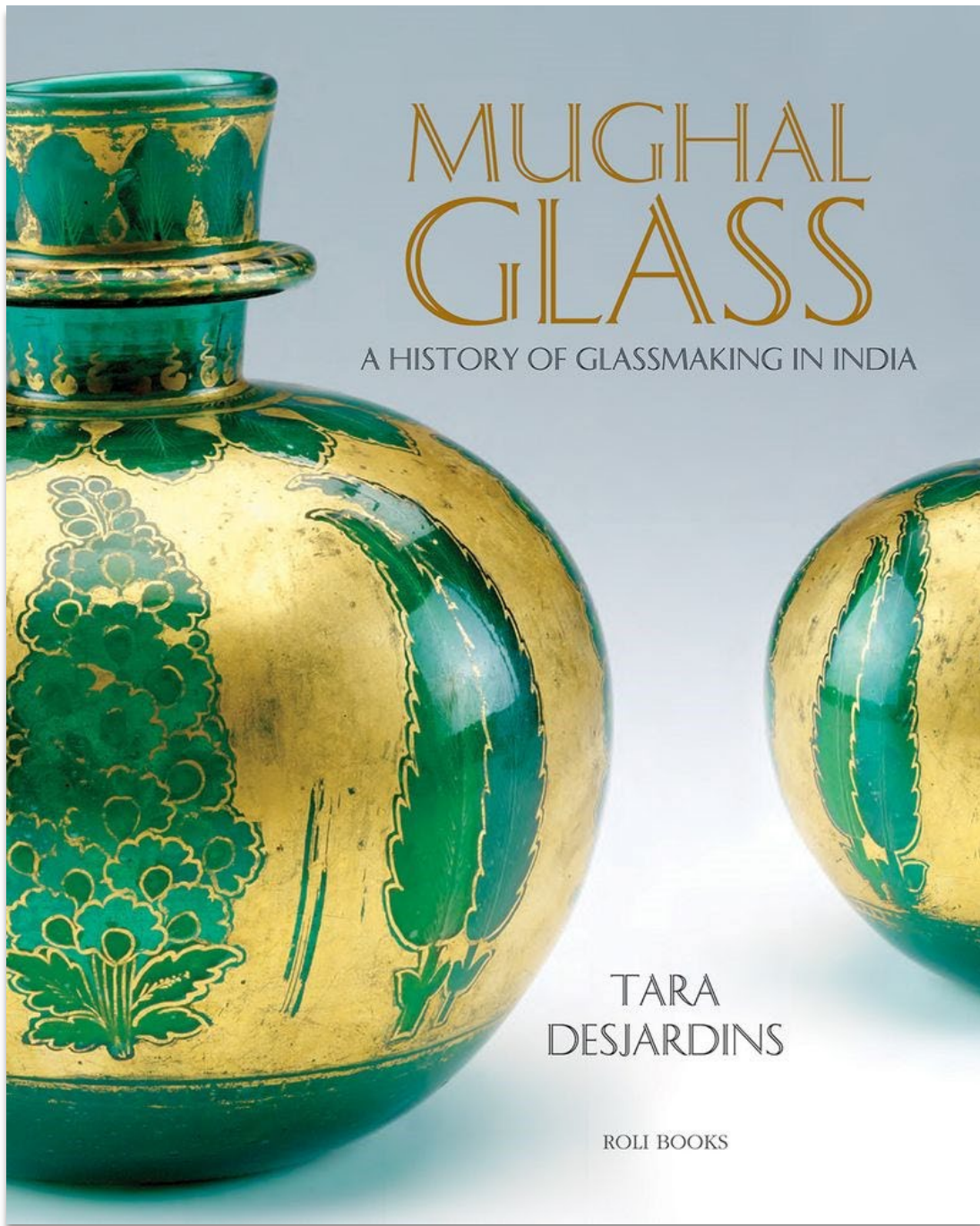
The one in the Corning Museum is influenced by both seventeenth- and eighteenth-century jade and *bâvri* ware dishes. It is gilt painted with a central medallion of interlacing flowers surrounded by stylized leaves (or tripartite lobes) with solid bands that radiate towards its edges. Several Chinese and Indian jade salvers are decorated with similar gold (foil or thread) affixed with transparent paste.

cat. 130 | SALVER

Unfinished | (1720–1730)
Maximum: 24 x cm, 4 x 3 cm
2025, © Corning Museum of Glass,
New York, NY 14851 | +1 516 431 1100
Acquired from the Corning Museum
of Glass, New York, NY, 1974



1. See Stephen Merkel, 'Carved Jades of the Mughal Period', *Arts of Asia* (1987): 120–130; Stephen Merkel, 'Inception and Maturation in Mughal Jades', *Mong: A Magazine of the Arts* (1992): 49–64; Robert Skelton, 'Islamic Art 8: Jade', *The Dictionary of Art*, vol. 16 (1996), 527; and Manuel Keene, 'Old World Jades outside China, from Ancient Times to the Fifteenth Century' *Mémoires* 21 (2009), 193.
2. Pedro Moua Carvalho, *Genus and Jewels of Mughal India: Nasser D. Khan Collection of Islamic Art* (London: Khalili Collections, 2007), 52.
3. See Teng Shu-ping, trans. David M. Kamen, *Catalogue of a Special Exhibition of Hindustani Jades in the National Palace Museum* (Taipei: National Palace Museum, 1981), 75–79; and Teng Shu-ping, *Exquisite Beauty: Hindustani Jades* (Taiwan: National Palace Museum, 2007).



Mughal Glass

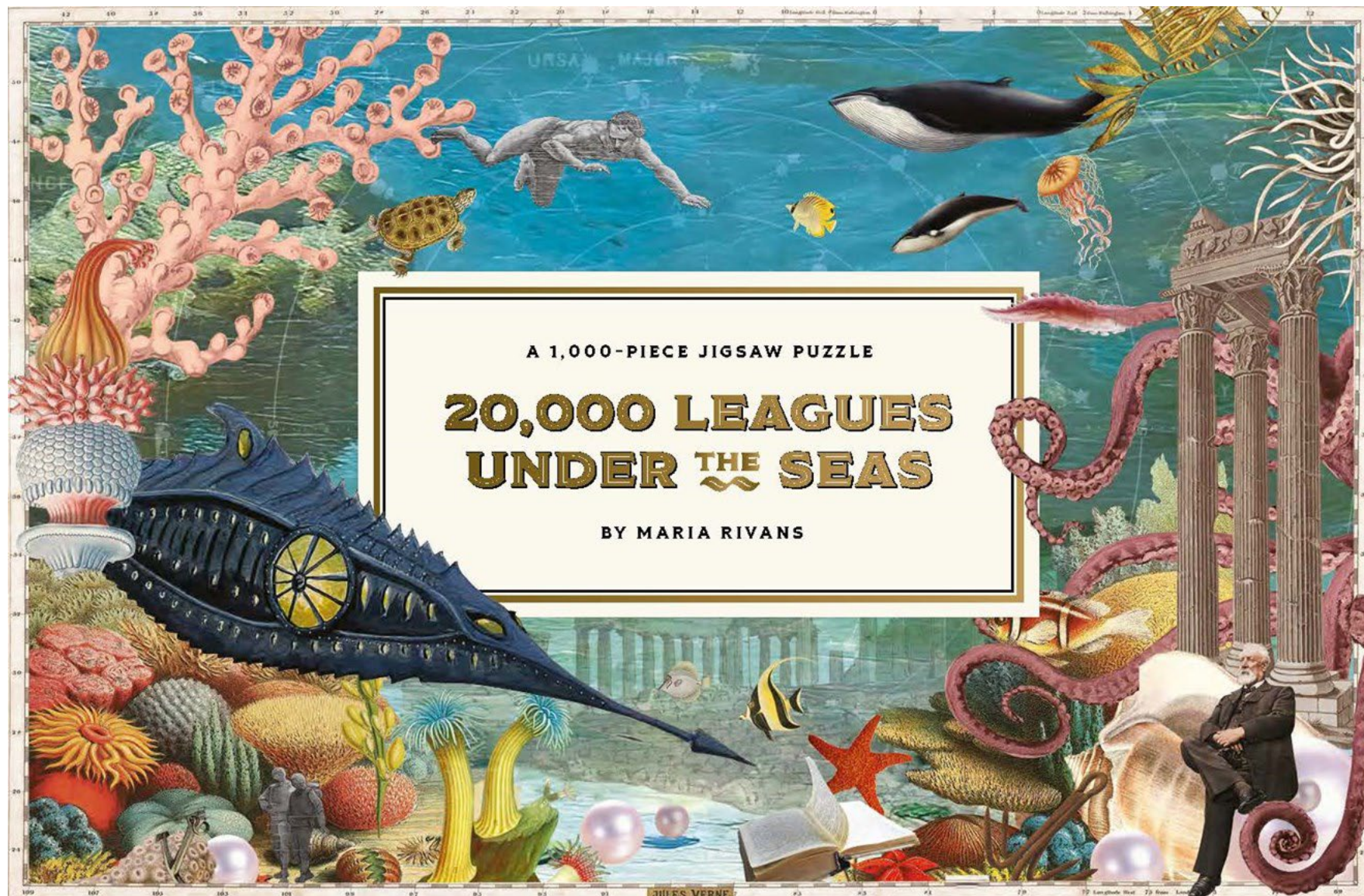
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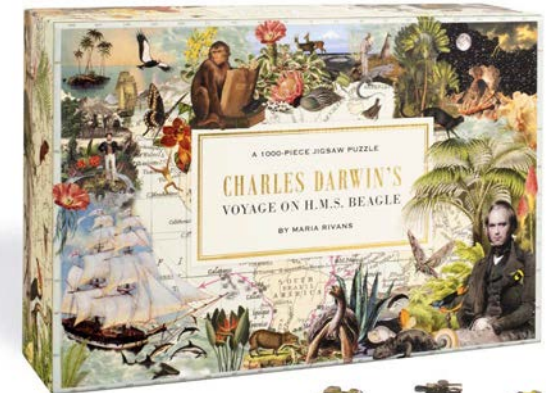
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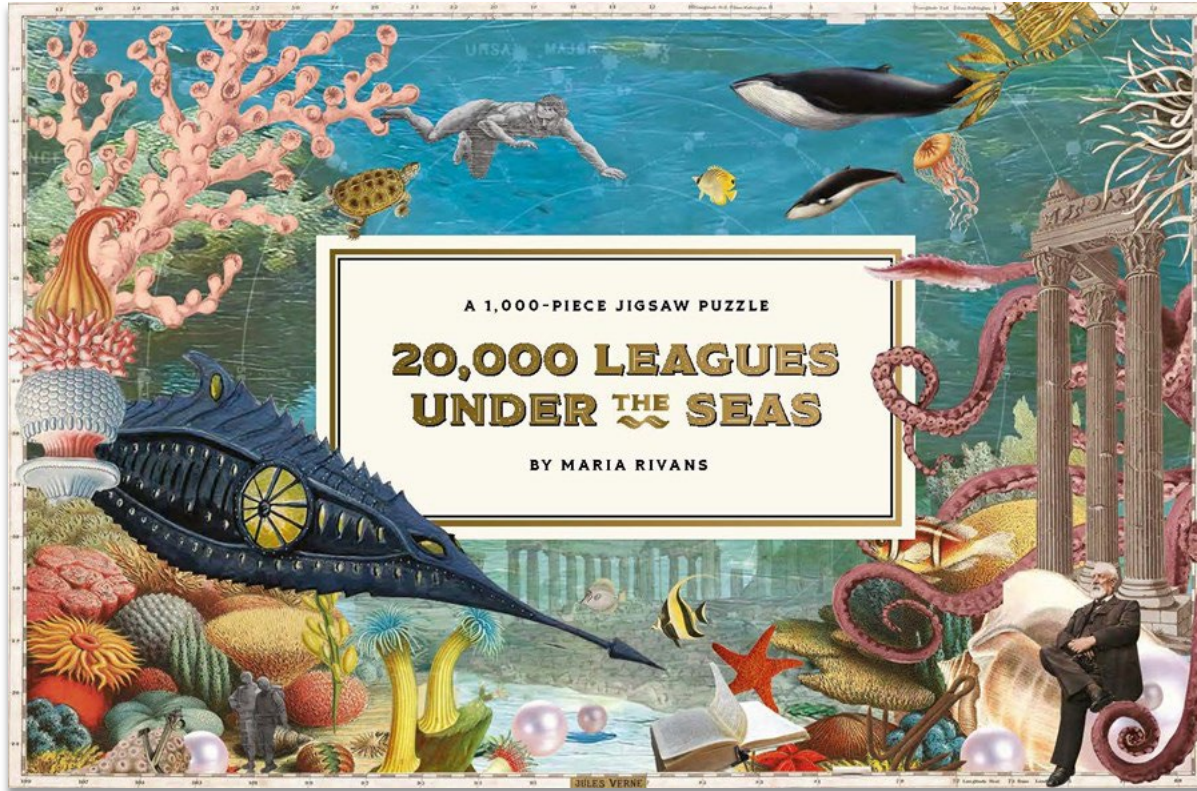
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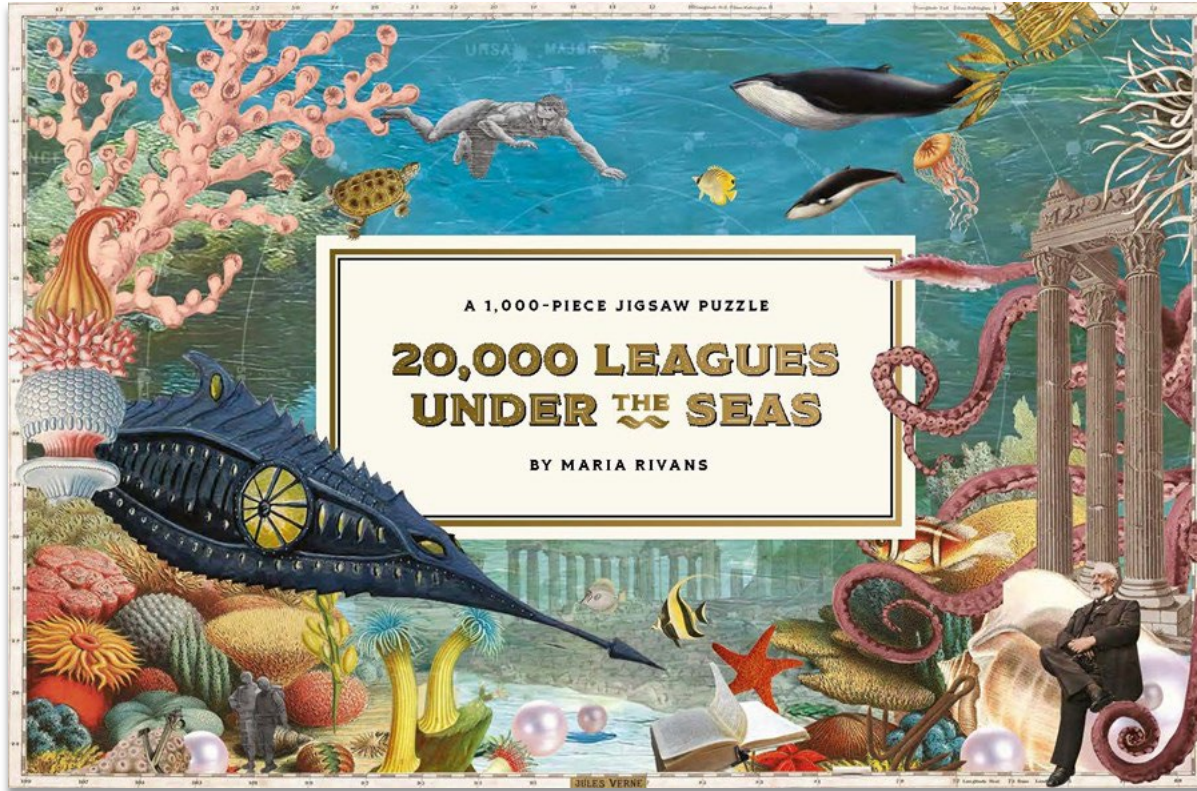
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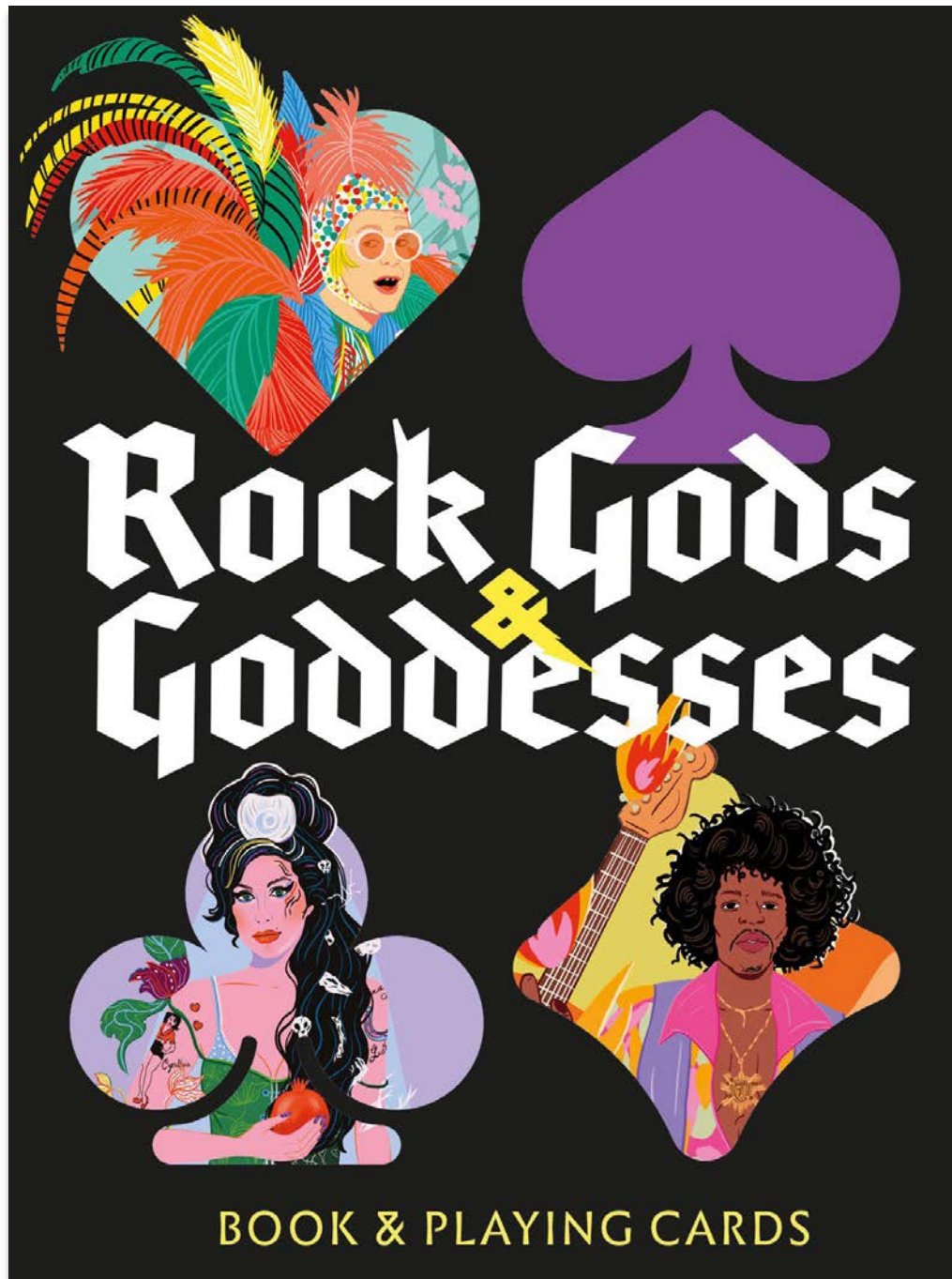
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Thames & Hudson



Serge Gainsbourg and Jane Birkin

Meeting on the set of late 1960s satirical romcom *Slogan*, French singer-songwriter Serge Gainsbourg and British-born actress-singer Jane Birkin began their decade-long love saga. Famously collaborating on the erotic epic 'Je t'aime...moi non plus', a ballad Gainsbourg had originally penned for Brigitte Bardot, the couple's sensual musical offering faced many sceptics, including being condemned by the Vatican. Thanks to the Pope, the pair were soon immortalized as one of the most fashionable couples of the 1970s. However, even fated divinities have their obstacles to face, with the duo often having public disagreements, resulting in Gainsbourg once taking a custard tart to the face and Birkin being so irate that she jumped into the river Seine. While their love affair didn't last, both remained close until Gainsbourg's passing in 1991.



EROS AND PSYCHE
Domestic peace



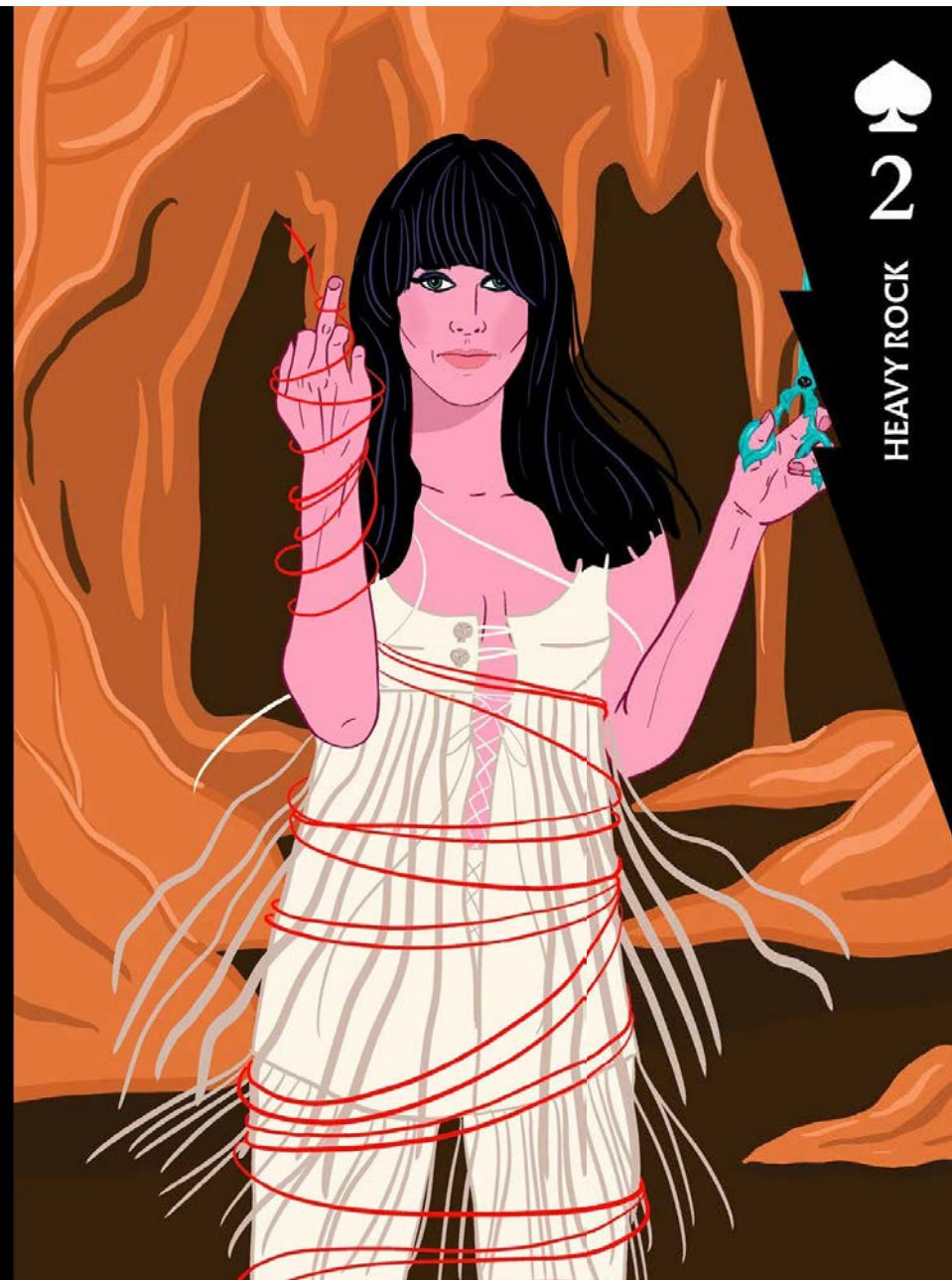
Grace Slick

Jefferson Airplane

Giving shape to a generation's dream, acid queen Grace Slick pulled the strings of destiny to capture the counterculture of the 60s with Jefferson Airplane. Writing 'White Rabbit' on a piano that was missing at least ten keys, Slick spun the beginning of a twisted career, weaving psychedelics, drag racing and alcoholism into a turmoil before cutting afresh and reinventing her sound with Starship in the 80s. After scoring number one hits with 'We Built This City' and 'Nothing's Gonna Stop Us Now', Slick moved away from music in the 90s, stating that anyone in rock 'n' roll over the age of fifty should retire. Still with a hold on the thread of life, Slick now lends her talents to visual artistry, hosting gallery shows and releasing a line of journals and stationery.



MOIRAI
Tough decisions



Freddie Mercury

Queen

Blessed with the voice of angels, god of love Freddie Mercury used his three-octave-spanning magical mouthpiece to inspire countless mortals to unite their hearts and dancing feet in disco temples across the globe. From his arrival on Earth as Farrokh Bulsara to his ascension to stage hero Freddie Mercury in the early 1970s with his band Queen, Mercury ruled radio stations with his genre-bending musical mastery and enigmatic persona. A lover of opera, ballet and art, Mercury reserved his greatest affections for his feline companions, being a cat dad to over a dozen throughout his lifetime. Sadly, Mercury would pass away at the age of forty-five from AIDS, leaving behind his lasting lyrical love letters such as 'Love of My Life', 'Somebody to Love' and 'Good Old-Fashioned Lover Boy'.



APHRODITE

Pay attention to friendship



Amy Winehouse

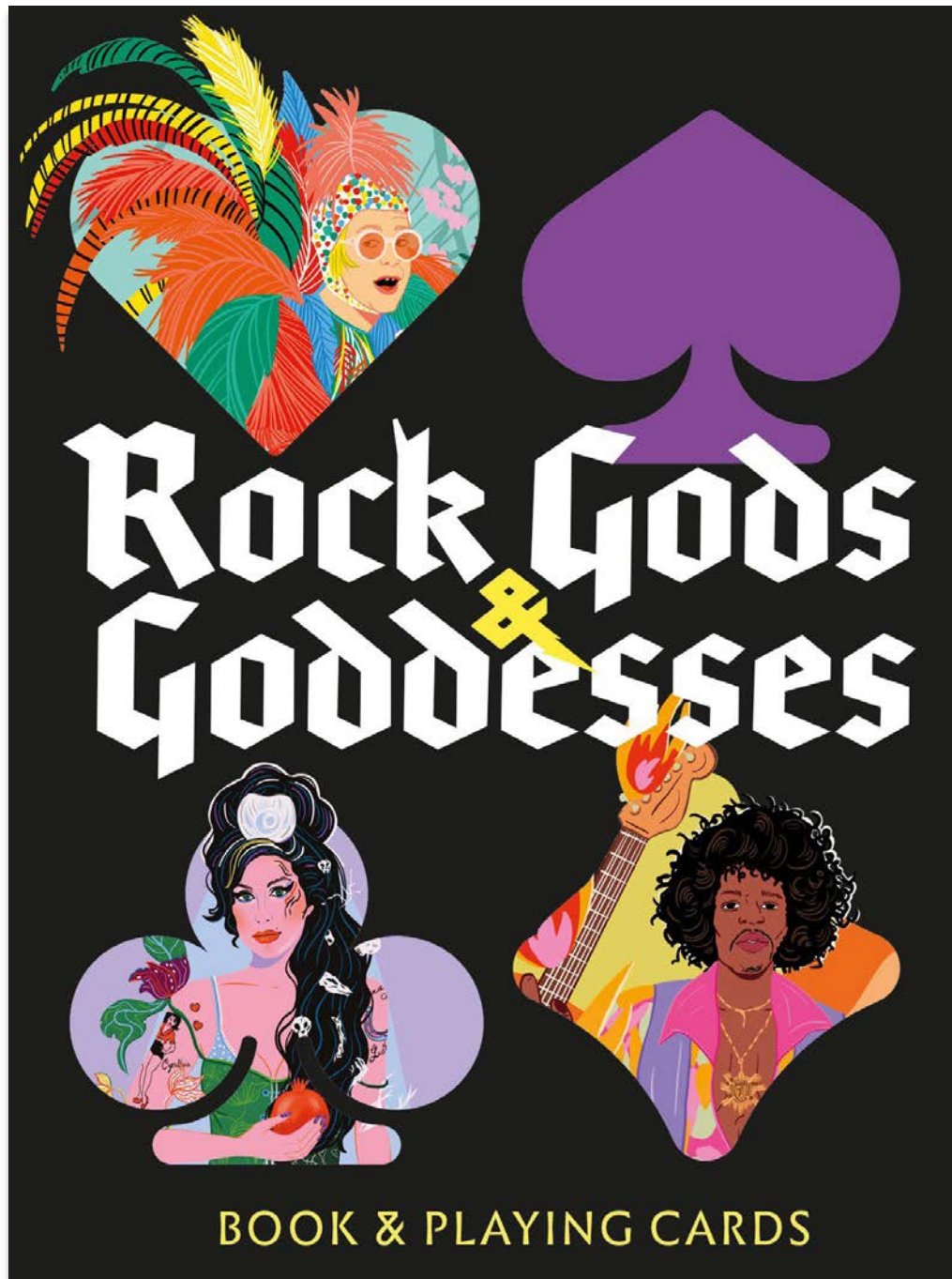
Pulling hearts from the shadows into her soulful abyss, Amy Winehouse released her debut jazz-inspired album *Frank* at the age of twenty in response to the early noughties music scene, which she felt was populated by 'talentless airheads'. Forever dancing between the worlds of light and dark, fame and pain, Winehouse brought her haunting melodies and untamed attitude to revive soul and swing, paying homage to The Ronettes' lead Ronnie Spector with her tower-high beehive. Turning her personal turmoil into poetry, Winehouse never shied away from exploring her demons with music. She famously chronicled her troubles with alcohol and substance abuse in her platinum-selling single 'Rehab'. Leaving behind a trail of eyeliner, unforgettable records and broken hearts, Winehouse died aged twenty-seven, departing in Camden Town, where she can still be felt on the streets today.



PERSEPHONE
Help and confidence



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Rock stars throughout the decades transformed into dazzling deities from classical, Celtic, Norse, and Aztec mythology in this beautiful set of cards that mixes music, gods, and divination.

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- In her debut cookbook, Charlise Rookwood shares her favorite vegan dishes, as well as recipes that showcase African and Caribbean flavors that will make your tastebuds sing.
- In the process, she proves that plant-based food can be boldly flavorful, vibrantly beautiful, easy to make, and a reflection of cultural roots.
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Vegan Fried Chicken

SERVES 4

In every Jamaican household, there's a secret recipe for battering fried chicken (or mushrooms for those that don't eat meat), but nothing quite compares to my grandma's triple-dipped oyster mushrooms, also affectionately known as Vegan Fried Chicken or VFC. The memories flood back vividly—standing in her kitchen, surrounded by the aromas of culinary magic as she guided me through mixing a huge batch of these delectable treats.

What sets these mushrooms apart? It's all about the coating! I swore to keep the recipe close, but I can't resist sharing a little secret: malt vinegar in the wet batter. It's the key to the perfect balance of flavors and textures, creating a crispy and flavorful coating that's simply unbeatable.

To really bring out the best flavor in your VFC, there's a little trick that makes a big difference: As soon as your mushrooms come out of the hot oil, season them immediately with pepper, salt, or even your favorite spice blend. Doing this while the mushrooms are still sizzling ensures that the seasoning sticks perfectly to their crispy, golden surface. The heat will help the spices bloom, enhancing the overall flavor profile of the dish. This technique also allows you to customize the VFC according to your taste. If you're feeling adventurous, you can try smoked paprika, garlic powder, or even a dash of cayenne for extra heat. The combination of the freshly fried mushrooms and the aromatic spices will elevate the dish to a new level of flavor complexity.

Although Grandma Bernice is no longer with us, her spirit lives on through cherished recipes like this one. Join me in honoring her legacy and savoring the deliciousness of VFC—a true taste of home and heart.

When it comes to serving, make sure to plate the VFC while it's still hot to preserve that irresistible crispiness. Pair it with a cool, crunchy coleslaw for contrast, plus some dipping sauces—classic ketchup for sweetness and hot sauce for a fiery kick. My mac and cheese on page 159 would be another perfect thing to add to your table. But if I'm being honest, you'll start eating the VFC before they even hit your plate!

Continued



Tropical Plantain and “Egg” Breakfast Sandwiches

MAKES 2 SANDWICHES

On Sunday mornings, my dad would take center stage in the kitchen, setting the tone with the soulful tunes of Beres Hammond. The gentle hum of familiar melodies blended harmoniously with the clatter of pans and the sizzle of plantains. As the music enveloped us, the kitchen would transform into a sanctuary of comfort and connection.

In Dad's honor, I make a point of re-creating the same magic and warmth in my home on Sundays. It's an homage to his legacy that extends beyond the food on the table.

Likewise, this breakfast sandwich is greater than the sum of its parts, showing the cultural intersection of Jamaican and British influences. I encourage you to make it against a backdrop of Beres Hammond's timeless melodies.

I like to pair these sandwiches with a generous serving of Haricots Rouges (Spiced Red Kidney Beans; see page 146).

Preheat the oven to 200°F (90°C).

Make the fried plantains as directed on page 150. When the fried plantains are cool enough to handle, slice them into bite-size pieces. Transfer the slices to a baking sheet and keep them warm in the oven.

Place the same pan in which you fried the plantains over medium heat, add the butter, and heat until sizzling. Crumble the tofu into the pan.

Sprinkle in the eggy seasoning mix. Stir to evenly distribute the spices. Cook the tofu over medium heat for 5 to 7 minutes, stirring occasionally, until slightly browned. As the tofu cooks, feel free to taste and adjust the seasoning. You might want to add a little more salt, pepper, nutritional yeast, or turmeric.

Once the tofu is as browned as you want it, assemble the sandwiches: Butter the toasted hard dough bread. Take 2 slices of toast and arrange 2 or 3 slices of the fried plantain on each piece of toast. Pile the scrambled eggs on top of the plantains. And if you like, drizzle the sandwiches with a little hot sauce. Then, top each sandwich with another piece of toast.

Fried Plantains
(page 150)

Knob of unsalted
plant-based butter,
such as Earth
Balance, plus more
for the toast

1 (14-ounce/397 g)
block tofu of your
preferred style
(see Note)

2 tablespoons Eggy
Seasoning Mix
(page 232)

Salt and ground
black pepper
(optional)

Nutritional yeast
(optional)

Ground turmeric
(optional)

4 slices hard dough
bread, toasted (see
Note, page 62)

Scotch Bonnet
Mango Hot
Sauce (optional;
page 225)

NOTE

Medium-firm tofu will result in a creamy and tender scramble, firm tofu will be a bit less tender, and extra-firm tofu is perfect for a drier scramble.





Jerk Mushroom Tacos

SERVES 2

As soon as you land in Jamaica and hit the road from the airport, the irresistible, smoky scent of jerk chicken and pork grilling in massive barbecue drums beckons you to pull over. It's a practically a magnetic force!

Jerk, for those unfamiliar, is a traditional Jamaican cooking style that involves marinating meat or vegetables in a blend of seasonings, including Scotch bonnet peppers, allspice, thyme, and various other spices. The marinated food is then grilled or smoked over pimento wood.

I've taken that Jamaican classic and given it a vegan makeover. These mushrooms are a tantalizing delight that pays homage to the culinary heritage of Jamaica. Adding my own flair to the mix, I've turned this into a taco filling and added my Mauritian mango chutney for a burst of sweet and tangy goodness that takes this dish to a whole new level that's nothing short of absolute fire!

FOR THE MARINADE:

2 Scotch bonnet peppers, seeded and halved	1 (1-inch/2.5 cm) piece fresh ginger, peeled and coarsely chopped
1 shallot, chopped	1 tablespoon ground allspice
3 scallions, chopped	1 teaspoon ground nutmeg
4 cloves garlic, halved	1 teaspoon fresh thyme leaves
3 tablespoons coconut brown sugar	½ teaspoon ground cinnamon
3 tablespoons apple cider vinegar	½ teaspoon salt
3 tablespoons soy sauce or tamari	14 ounces (400 g) king oyster mushrooms
2 tablespoons neutral oil	

FOR THE COLESLAW:

¾ cup (158 ml) vegan mayonnaise, such as Hellmann's	Salt and ground black pepper
2 tablespoons apple cider vinegar	3 cups (285 g) shredded green cabbage
1 tablespoon Dijon mustard	1 cup (95 g) shredded red cabbage
1 teaspoon coconut brown sugar	½ cup (55 g) shredded carrots

FOR SERVING:

Neutral oil, for cooking	1 bunch fresh cilantro
8 small, soft flour tortillas	Mango Satini (Mango Chutney; page 224)
Juice of 2 limes	

TO MARINATE THE MUSHROOMS:

To a blender, add the Scotch bonnet peppers, shallot, scallions, garlic, brown sugar, vinegar, soy sauce, oil, ginger, allspice, nutmeg, thyme, cinnamon, and salt and blend for 2 to 3 minutes or until smooth.

Use a fork to shred the oyster mushrooms, then pull the individual strands apart with your hands. Place the mushrooms in a bowl.

Pour the jerk marinade over the mushrooms and toss to coat. Cover and refrigerate for at least 1 hour, but ideally overnight.

TO MAKE THE COLESLAW:

In a small bowl, whisk the mayo, vinegar, mustard, brown sugar, salt, and black pepper.

In a very large mixing bowl (the larger, the better), combine the cabbage and carrots.

Pour the dressing all over the green and red cabbage and carrots and toss well to combine. Finish with more salt and black pepper to taste. The coleslaw can be prepared in advance and stored in a glass container in the refrigerator for up to 2 days.

TO COOK THE MUSHROOMS AND SERVE:

In a medium frying pan, heat a thin layer of oil over medium-high heat. When the oil is hot, add the marinated mushrooms and cook, flipping frequently, until the edges of the mushrooms crisp up, approximately 5 minutes.

Fill each of the tortillas with jerk mushrooms, coleslaw, a drizzle of lime juice, some cilantro, and mango chutney.



Brioche Bread Pudding

SERVES 6

Indulge in the rich heritage of my family's Jamaican bread pudding. Jamaican bread pudding, affectionately called "puddin'" by locals, is much more than just a sweet treat—it's a slice of Jamaican history on a plate. This comforting dessert has its roots in the colonial era but has been lovingly adapted over the years to feature a distinctly Jamaican flair.

Originally, bread pudding came to Jamaica with the British, who brought over their love for this economical dish aimed at using up stale bread. But as with many things in Jamaica, the locals took this simple concept and made it their own, transforming it with the flavors and ingredients available on the island.

Passed down through generations, this classic recipe took a Vegan Soulicious turn under my care. I've veganized it by using plant-based milk, cream, and butter, and we are also using vegan brioche, which takes it to another level. Featured on *Today*, it's a warm hug of tradition with Al Roker's seal of approval.

This Jamaican brioche bread pudding is a delicious twist that keeps all the rich flavors and comforting textures intact while honoring a plant-based lifestyle. Serve this treat with a dollop of coconut whipped cream, caramel sauce, or coconut custard (such as Nature's Charm).

- ½ cup (95 g) coconut brown sugar
- ½ teaspoon ground cinnamon
- ½ teaspoon ground allspice
- ½ teaspoon salt
- 2 tablespoons chia seeds
- 2 cups (480 ml) unsweetened plant-based milk
- 1 cup (240 ml) plant-based cream
- Unsalted plant-based butter, such as Earth Balance, for spreading
- 24 slices vegan brioche or potato bread
- 1 cup (145 g) raisins
- ¼ cup (20 g) shredded coconut (see Note)

In a medium saucepan over medium heat, combine the coconut brown sugar, cinnamon, allspice, salt, chia seeds, milk, and cream. Bring to a simmer and cook until the sugar has dissolved, 4 to 5 minutes. Set aside.

Butter one side of each slice of bread smoothly and cut each slice into 2 triangles.

Generously butter a 1-quart (960 ml) ovenproof baking dish.

Arrange a layer of bread buttered side down in the bottom of the dish. Sprinkle one-quarter of the raisins and one-quarter of the coconut over the bread. Pour one-quarter of the milk mixture over the bread to saturate the bread. Repeat until you have 4 layers. Press down softly, making sure that the bread is absorbing the liquid. Allow the pudding to set for at least 1 hour at room temperature.

Preheat the oven to 375°F (190°C). Bake for 45 minutes, until the pudding is nicely puffed and browned on top. A knife inserted in the center should come out clean. Serve warm, or allow to cool and serve chilled.

You can make this bread pudding ahead of time and keep it covered in the fridge for up to 4 days. It will slice easily while cold; reheat the slices in the microwave or the oven when you're ready to eat.

NOTE

SWAP OPTION: Instead of coconut flakes, try pecans or chocolate chips.

Tofu Tikka Kebabs

SERVES 4

Back in the day, I loved to savor chicken kebabs from my favorite Indian spot on Brick Lane in East London! Nostalgia for those kebabs has hit me hard since going vegan, so I decided to re-create them in all their glory! The seasonings for the tikka marinade are all the spices we use in Mauritius, blending the robust flavors of turmeric, cumin, and garam masala—staples we share with Indian cuisines. I guarantee your guests will devour these, savoring each bite as a celebration of cultural heritage and culinary innovation.

In a large mixing bowl, whisk together the yogurt, tomato paste, olive oil, garlic, ginger, lemon juice, garam masala, paprika, cumin, salt, turmeric, chili powder, black salt, and cayenne.

Drain the tofu well and pat it completely dry with a paper towel, removing as much moisture as possible. This will help the tofu hold its shape. Then, slice the tofu into 1-inch (25 mm) cubes.

Toss the tofu with the spice mixture until each piece is well coated. Transfer the tofu and spice mixture to an airtight container and refrigerate for at least 2 hours, or overnight (see Notes).

Preheat the oven to 450°F (230°C).

Remove the tofu from the refrigerator, give it a toss to recoat the tofu, then thread the tofu onto skewers. Reserve any remaining marinade.

Line a 16 by 12-inch (40.5 by 30.5 cm) baking pan with foil. Balance the skewers on the baking dish rims so that the tofu is suspended over the pan. Space the skewers so the tofu does not touch.

Bake for 15 minutes, until the tofu starts to brown in spots. Remove the dish from the oven, brush the tofu with any remaining marinade, flip each skewer, and return the dish to the oven to bake for an additional 10 minutes, until the tofu begins to brown in spots again.

Set the pan under the broiler for the last minute or two to obtain a char reminiscent of tandoor cooking. Keep an eye on the skewers, as they can burn very quickly!

Remove the skewers from the oven and sprinkle with chopped cilantro. Serve immediately with rice, lemon wedges, and satini cotomili.

1 cup (240 ml) unsweetened plain plant-based yogurt	½ teaspoon chili powder
3 tablespoons tomato paste	½ teaspoon Himalayan black salt (for a salty, earthy flavor)
2 tablespoons olive oil	¼ teaspoon cayenne pepper
6 cloves garlic, minced	1 (14-ounce/397 g) package extra-firm tofu
1 tablespoon minced fresh ginger	Chopped fresh cilantro, for garnish
2 tablespoons fresh lemon juice	Steamed white basmati rice, for serving
2 teaspoons garam masala	Lemon wedges, for serving
1 teaspoon paprika	Satini Cotomili (Cilantro Chutney; page 220), for serving
1 teaspoon cumin	
1 teaspoon salt	
½ teaspoon ground turmeric	

EQUIPMENT:

Wooden or metal skewers (see Notes)

NOTES

MARINATION TIME: Marinating the tofu for longer enhances flavor penetration. For maximum flavor, consider marinating the tofu overnight, if time allows.

SOAK FIRST: To prevent wooden skewers from catching fire while grilling, soak them in cool water for at least 30 minutes before loading them up.



Mauritian Lentil Crepes

MAKES 6 CREPES

These Mauritian crepes are like a cross between Ethiopian injera and South Indian dosa, with a soft texture and slightly tangy flavor. But what really takes these crepes from ordinary to extraordinary are my condiments and sides. Fill these with Rougaille (page 133), some chutneys (pages 220, 222–224), any cooked vegetable (like bitter melon; page 156), and pickled vegetables (page 137). The beauty of this crepe is its versatility—you can fill it with all of your favorite things, creating a delightful explosion of flavors in every bite. After soaking the lentils, all it takes is a whirlwind in the blender, and voilà, we're in the crepe-making business!

Preheat the oven to 200°F (90°C).

Place the lentils in a heatproof bowl. Pour boiling water over them to cover completely. Soak the lentils for at least 3 hours or overnight, then drain and rinse them well.

To a food processor, add the lentils, salt, baking powder, cumin, turmeric, ginger, garlic, vinegar, cilantro, chiles, and 1 cup (240 ml) water and blitz to a creamy batter (see Note).

Heat a 10-inch (25 cm) nonstick frying pan over medium heat. Brush the pan with a little oil.

Ladle ¼ cup (60 ml) batter into the pan and tilt the pan in a circular motion so that the batter coats the surface evenly. Allow the crepe to cook for 2 to 3 minutes, until it bubbles and comes away easily at the edge. Flip the crepe using a spatula and cook the other side for about 1 minute, until that side easily releases from the bottom of the pan. Transfer the crepe to a baking sheet and place in the oven to keep warm. Repeat with the remaining batter, brushing the pan with more oil as needed between batches.

Serve the crepes warm.

1 cup (200 g) split red lentils, rinsed well	2 cloves garlic
1 teaspoon salt	1 tablespoon apple cider vinegar
1 teaspoon baking powder	Handful fresh cilantro
1 teaspoon ground cumin	2 green chiles
1 teaspoon ground turmeric	Neutral oil, for frying
1 (1-inch/2.5 cm) piece fresh ginger, peeled	

NOTE

TEXTURE VARIATION: Grind the batter to your desired consistency, opting for a smooth paste for a softer texture or a coarser grind for added bite.



Vegan Soulicious



Vegan Soulicious

Plant-Based Island Cooking

Charlise Rookwood

Charlise Rookwood, the vegan influencer and host of *The Black Vegan Cooking Show*, brings a vegan approach to African and Caribbean-style cooking

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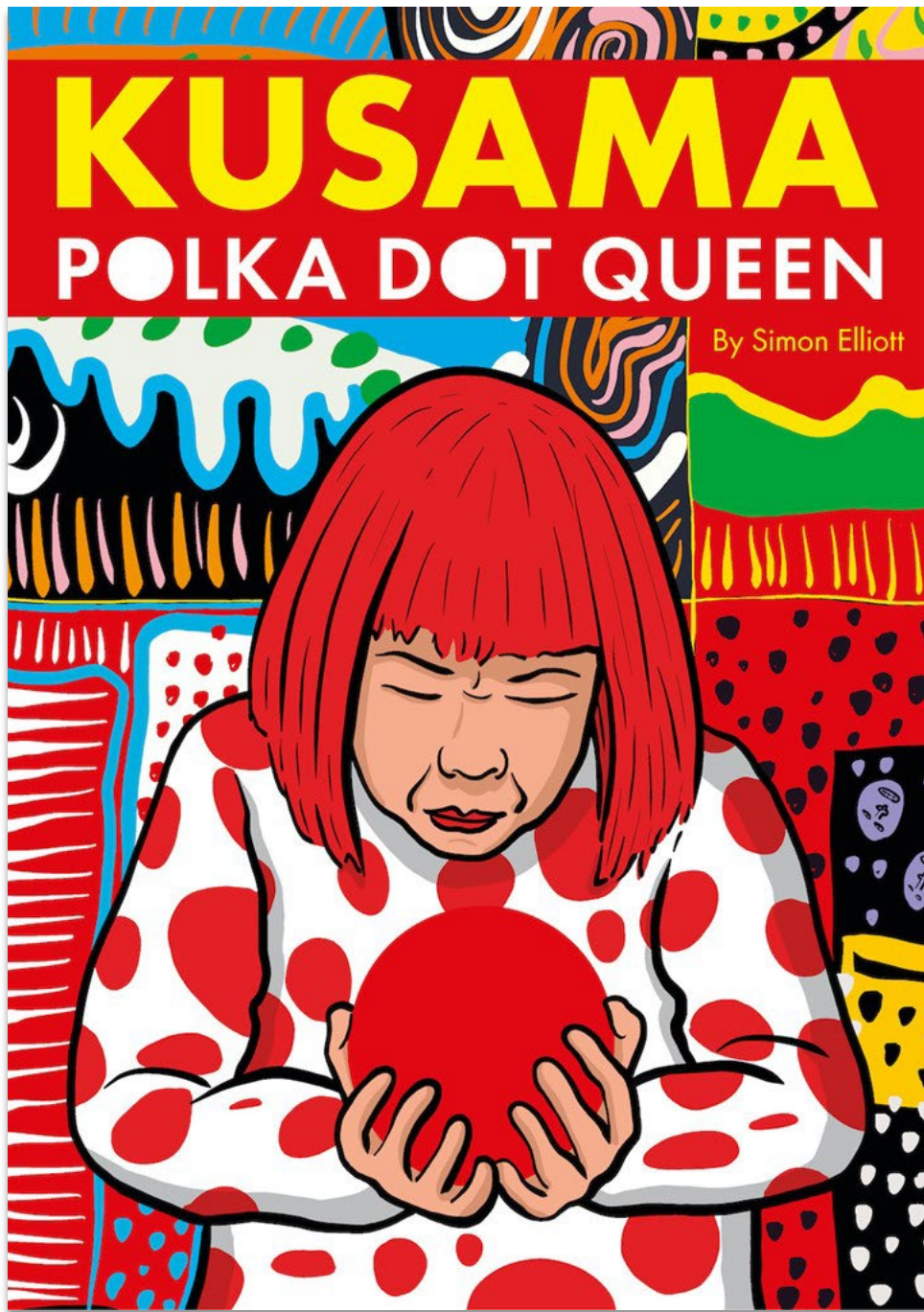
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KUSAMA

POLKA DOT QUEEN

By Simon Elliott





KUSAMA

Polka Dot Queen

Simon Elliott

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- This graphic novel vividly portrays Kusama's unusual youth and family troubles, her discovery of a new style of painting, her struggles with mental illness, and her rise to international art stardom.

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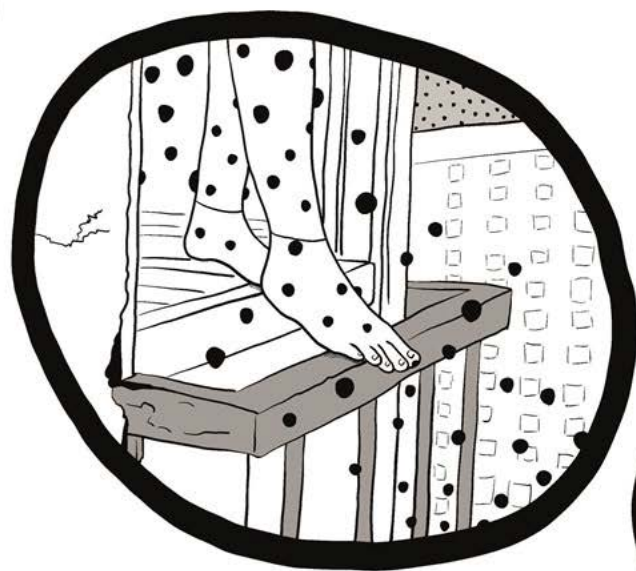
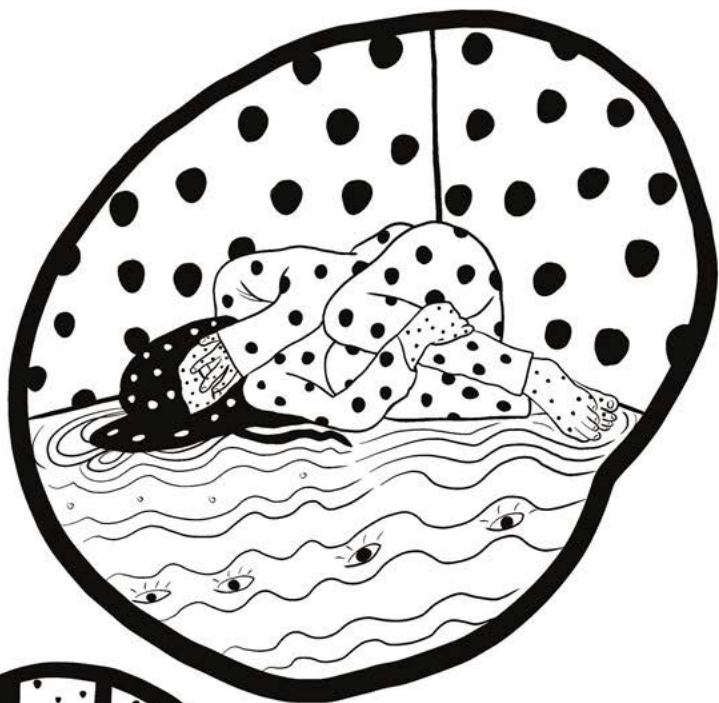
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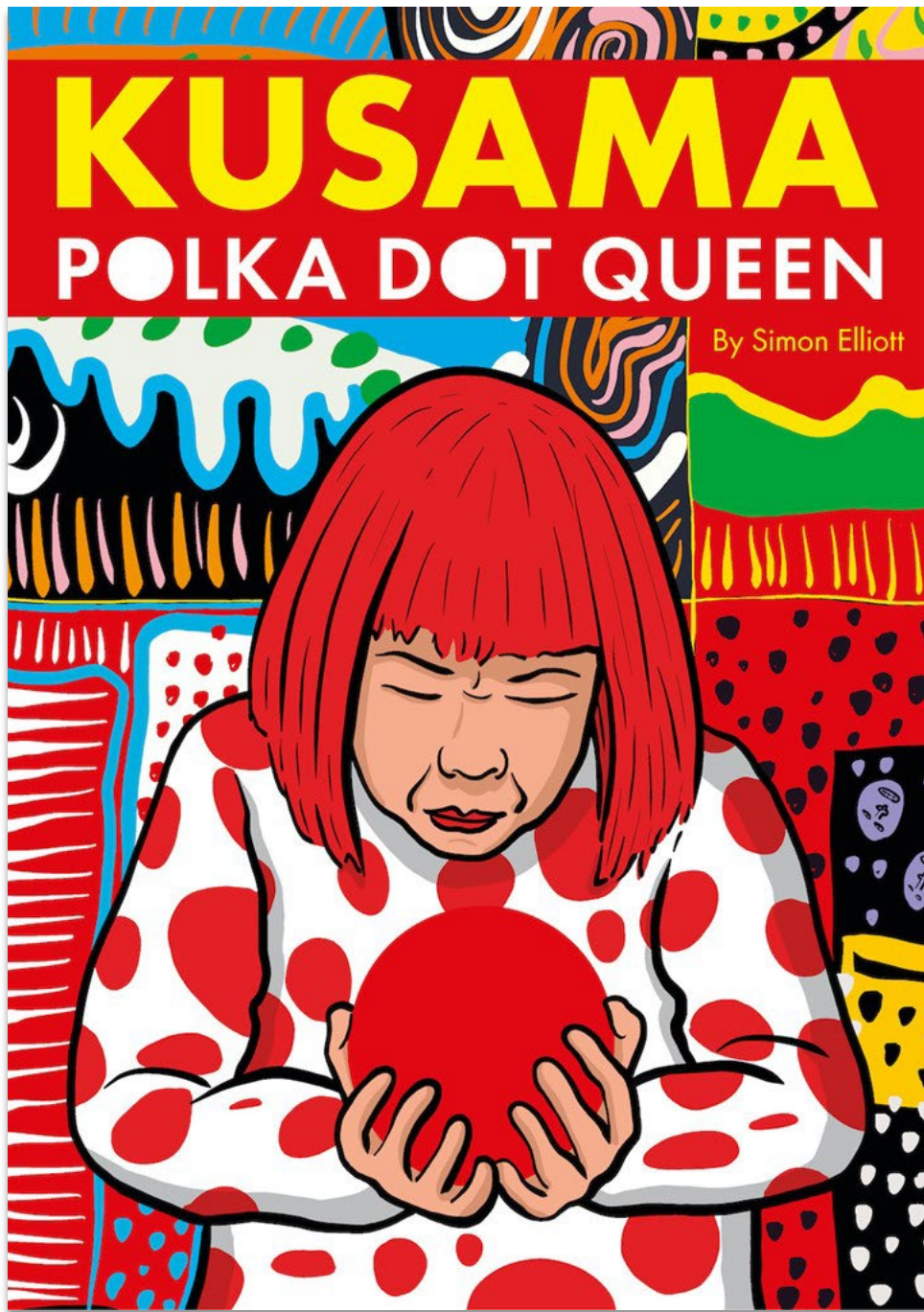


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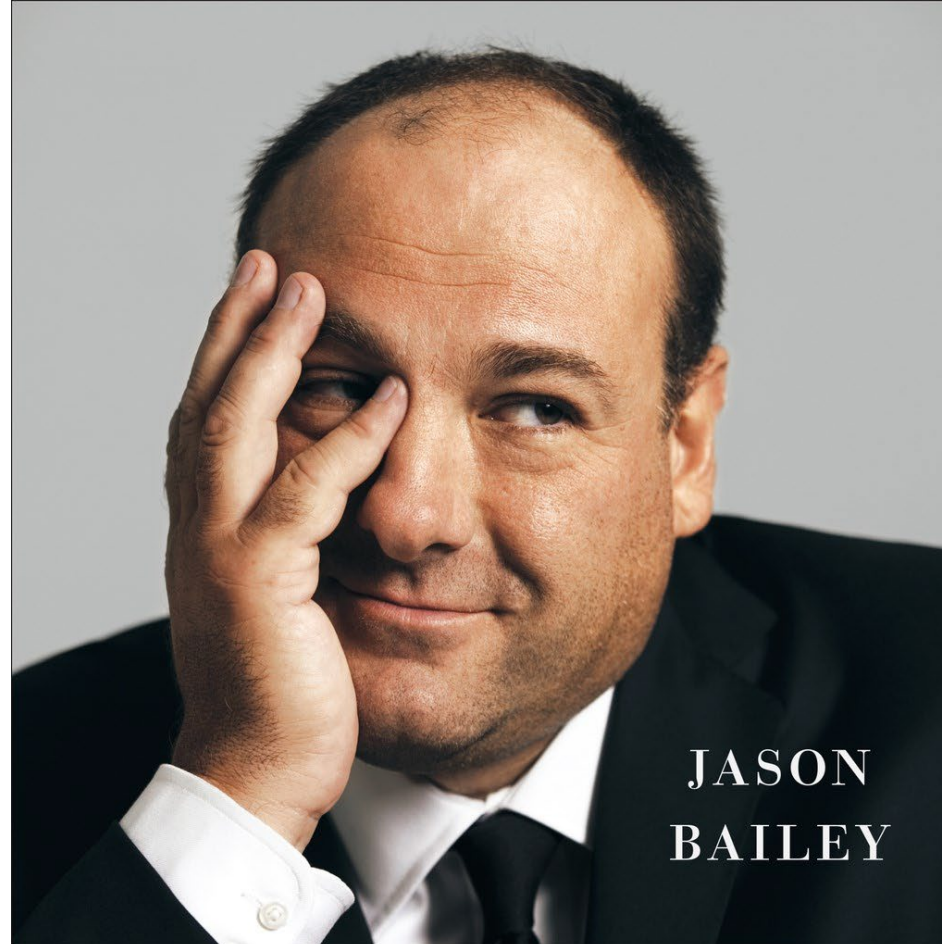
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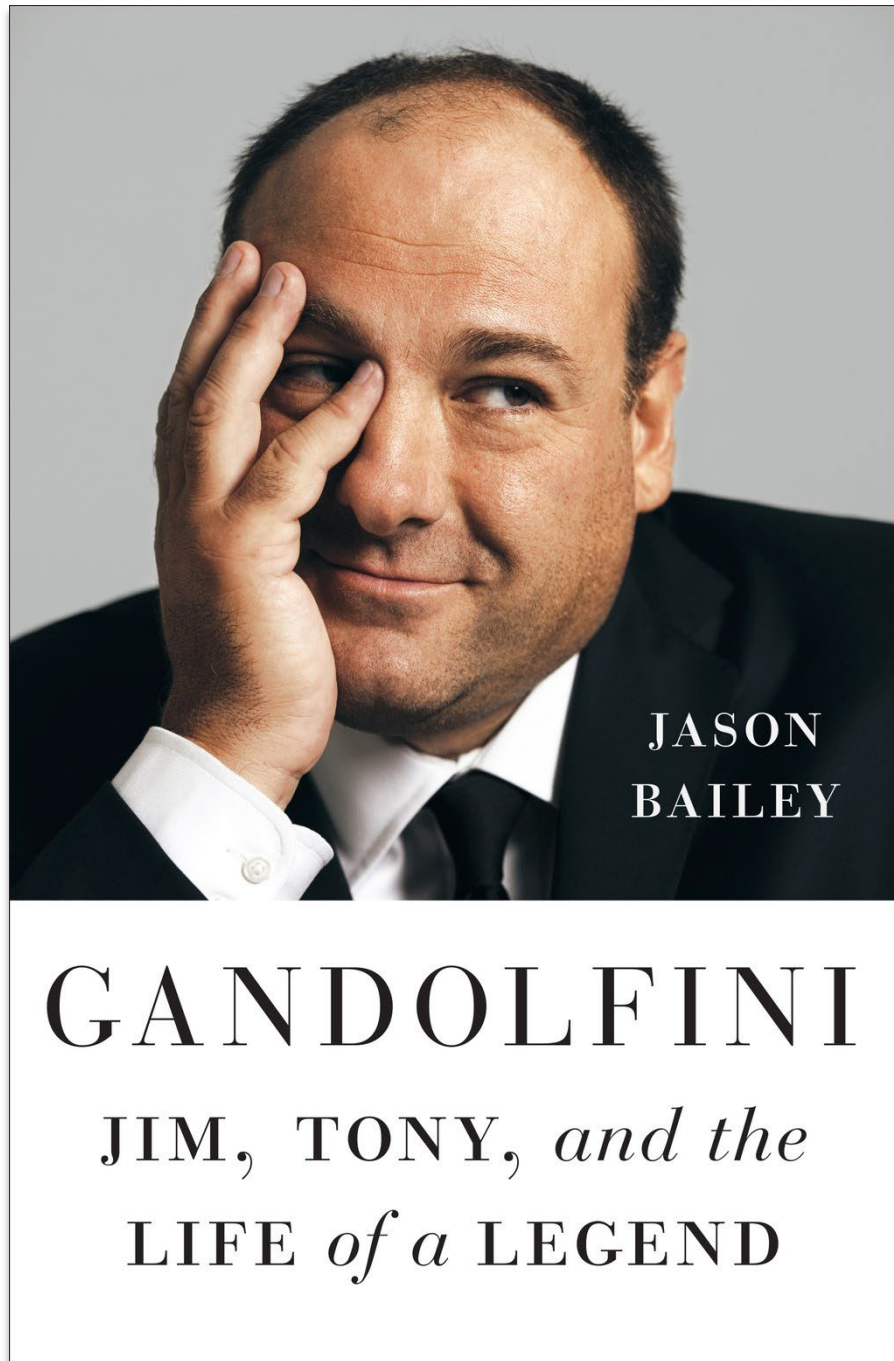
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JIM, TONY, *and the*
LIFE of a LEGEND



Gandolfini

Jim, Tony, and the Life of a Legend

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A deeply reported, perceptive, and celebratory biography of beloved actor James Gandolfini from a prominent critic and film historian.

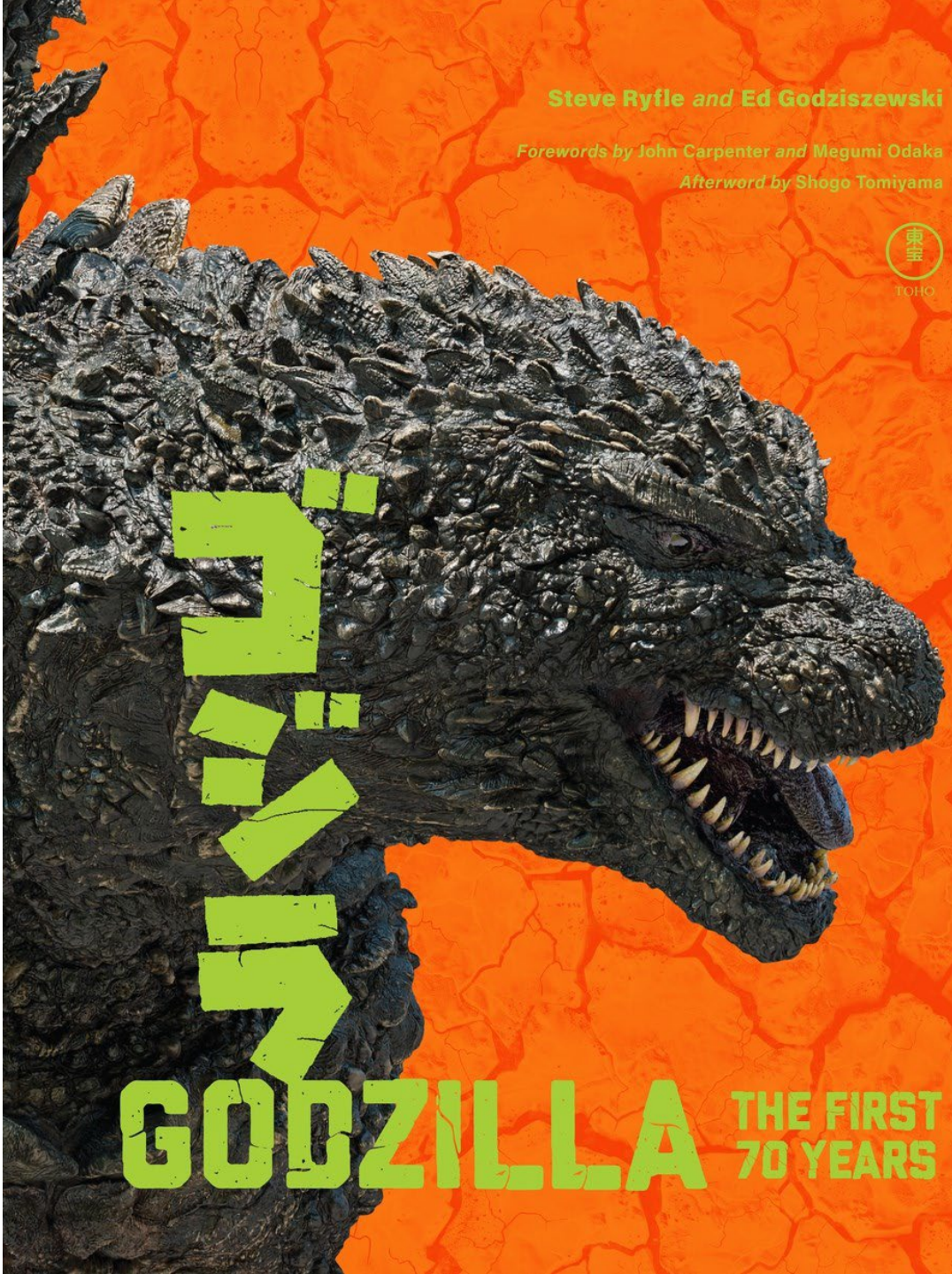
- Based on extensive research and original reporting, including interviews with friends and collaborators, *Gandolfini* is a detailed and nuanced appraisal of an enduring artist.
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Steve Ryfle and Ed Godziszewski

Forewords by John Carpenter and Megumi Odaka

Afterword by Shogo Tomiyama

A detailed, close-up profile of a Godzilla head, showing its textured, scaly skin and sharp teeth. The head is positioned on the left side of the cover, facing right.

ゴジラ

GODZILLA

THE FIRST
70 YEARS



Godzilla: The First 70 Years

The Official Illustrated History of the Japanese Productions

Steve Ryfle

An epic celebration of Godzilla's 70th anniversary, exploring every aspect of the King of Monsters' creation, design, and evolution.

- The book is published in collaboration with Toho and authors Steve Ryfle and Ed Godziszewski have been given unprecedented access to their archives and to the films' directors and artists.
- This book will feature a deep dive into rare Godzilla photos, film history, and production stories, which feed perfectly into a high demand by Godzilla fans for collectibles and exclusive archival material.
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ONE

BEAST OF BURDEN: JAPAN – 1954 TO 1975

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(GOJIRA)

RELEASED: NOVEMBER 3, 1954 (JAPAN)

GODZILLA

This is a special news bulletin. Godzilla continues to advance toward the Tokyo-Yokohama coast. The security barrier is charged with high-voltage electricity. Please exercise extreme caution."

Searchlights scan the bay for any sign of the threat. Tanks roll through evacuated streets. A battery of field cannons is positioned along the shoreline. Giant electrical towers have been erected along miles of waterfront between Tokyo and Yokohama to keep the invader out, not unlike the barbed wire obstacles once placed on island beaches against a land incursion. Godzilla slowly emerges from the sea and approaches the barricade with caution. A switch is thrown and the towers are charged with fifty thousand volts, to no avail. Godzilla claws at the electrical cables, unharmed. The cannons roar and soldiers fire machine guns from fortified positions, all without effect. Entangled in the power lines, Godzilla summons the full force of its power, exhaling heat rays that instantly melt the towers to white-hot metal. The monster advances into the city, igniting entire blocks into a fast-spreading inferno. Fire engines crash in hurried attempts to respond. People are incinerated in the streets or trampled underfoot; buildings are knocked over and crushed like toys. A mother and two children, resigned to the inevitable, await their fate as Godzilla approaches. Tanks hurl artillery shells at the giant, and retaliation is swift and deadly. F-86F Sabre jet fighters open fire, coaxing the monster back into the sea. Civilians cheer the pilots on—spirits are lifted, but it is a hollow victory. Tokyo is in ruins, and Godzilla still lives . . .







max tip: The Monsterland containment system includes a gas barrier that prevents Godzilla and other creatures from leaving the island. This is the last Godzilla suit made by original suit maker Tappi Toshimatsu. **• Above, clockwise from top left:** Manda wraps its body around the memorial, its movement achieved via intricate manipulation of the puppet with wires above and on each side of the puppet. A brief battle between Godzilla and Manda was also filmed but omitted from the final cut. **• Rodan feeds on marine life from Monsterland's undersea ranch. The care, feeding, and study of the captive monsters were an early concept in the story development by director Ishida and cowriter Mabuchi. • The Borgon suit from Frankenstein Conquers the World**

had subsequently been loaned to Toho's Productions and modified into several different monsters that appeared in television programs. The suit was in such poor overall condition that it appears only briefly. **• Anguirus is one of the bravest Earth monsters, fighting aggressively against the more powerful King Ghidorah. The quadruped absorbs brutal punishment in return. • Godzilla exhorts the monsters to attack the city. • When Goroaurus destroys the Arc de Triomphe, a newscaster misidentifies the creature as Borgon, the subterranean monster. This apparent gaffe has caused long-standing confusion as to whether Borgon was supposed to appear in the scene, but storyboards indicate the filmmakers always intended Goroaurus to do the deed.**

above, clockwise from top left: Anguirus turns its tail on Monsterland. Anguirus is one of just two original monster suits created by Nobuyuki Yasumaru for this film. **• Earth's monsters team up to punch, kick, choke, stomp, and finally cocoon King Ghidorah into submission. Kumogara's webbing was made of rubber cement used to fix flat tires. • The original Vatan puppet from the monster's debut in 1958's Vatan the Unbelievable is refurbished and used in two brief scenes. • The Kilaake's preferred**

mode of transportation is a traditional round-shaped flying saucer. In the film's climax, the aliens unleash the Fire Dragon—which is really just a flying saucer in burning mode—as a final gambit against the Earth. **• Godzilla and Manda celebrate the Earth monsters' hard-won victory over King Ghidorah. • Destroy All Monsters continually raises the monster stakes. Just when it seems Godzilla, Manda, and Rodan have Tokyo vanquished suddenly Mothra bursts onto the scene.**



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"Sensitive and moving."
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The Art of Dying

Writings, 2019-2022

Peter Schjeldahl

The complete last essays of acclaimed writer Peter Schjeldahl, the great New Yorker art critic and Pulitzer Prize finalist.

- When the New Yorker art critic Peter Schjeldahl published his widely read autobiographical essay “The Art of Dying” in December 2019, he reported that he had lung cancer and his oncologist had given him six months to live.
- This work collects all 46 pieces that he wrote for the magazine before his death in October 2022.
- These last works express Schjeldahl’s hard-won reflections on art and life, against the backdrop of an intensely anxious period in America, spanning the pandemic, the George Floyd protests, the 2020 presidential election, and the war in Ukraine.
- Schjeldahl, who was the leading art writer of his generation, wrote with generosity and openness about the art world during these tempestuous three years.

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“Sensitive and moving.”
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Souvenirs

Elisabeth Louise
Vigée Le Brun

Souvenirs

Elisabeth Louise
Vigée Le Brun

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Souvenirs: From a Memoir

Elisabeth Louise Vigée Le Brun

A selection from the memoir of Elisabeth Louise Vigée Le Brun, the renowned eighteenth-century French portraitist and one of the most important women painters in art history.

- In her memoir, Elisabeth Louise Vigée Le Brun offers a candid and thoroughly enjoyable account of her life and art. She relates her encounters among the royalty and aristocracy she painted--including, most famously, her patron Marie Antoinette - and the effusive reception they extended to her across Europe.
- These pages demonstrate her unflagging creativity during unstable times and her remarkable savvy. Her observations provide unique insight into the art world of eighteenth- and nineteenth-century Europe, a time when women were rarely allowed success.
- In her introduction to this volume, the scholar Anne Higonnet conveys Vigée Le Brun's unique position at a turning point in the art world.

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Hebdomeros

A novel by
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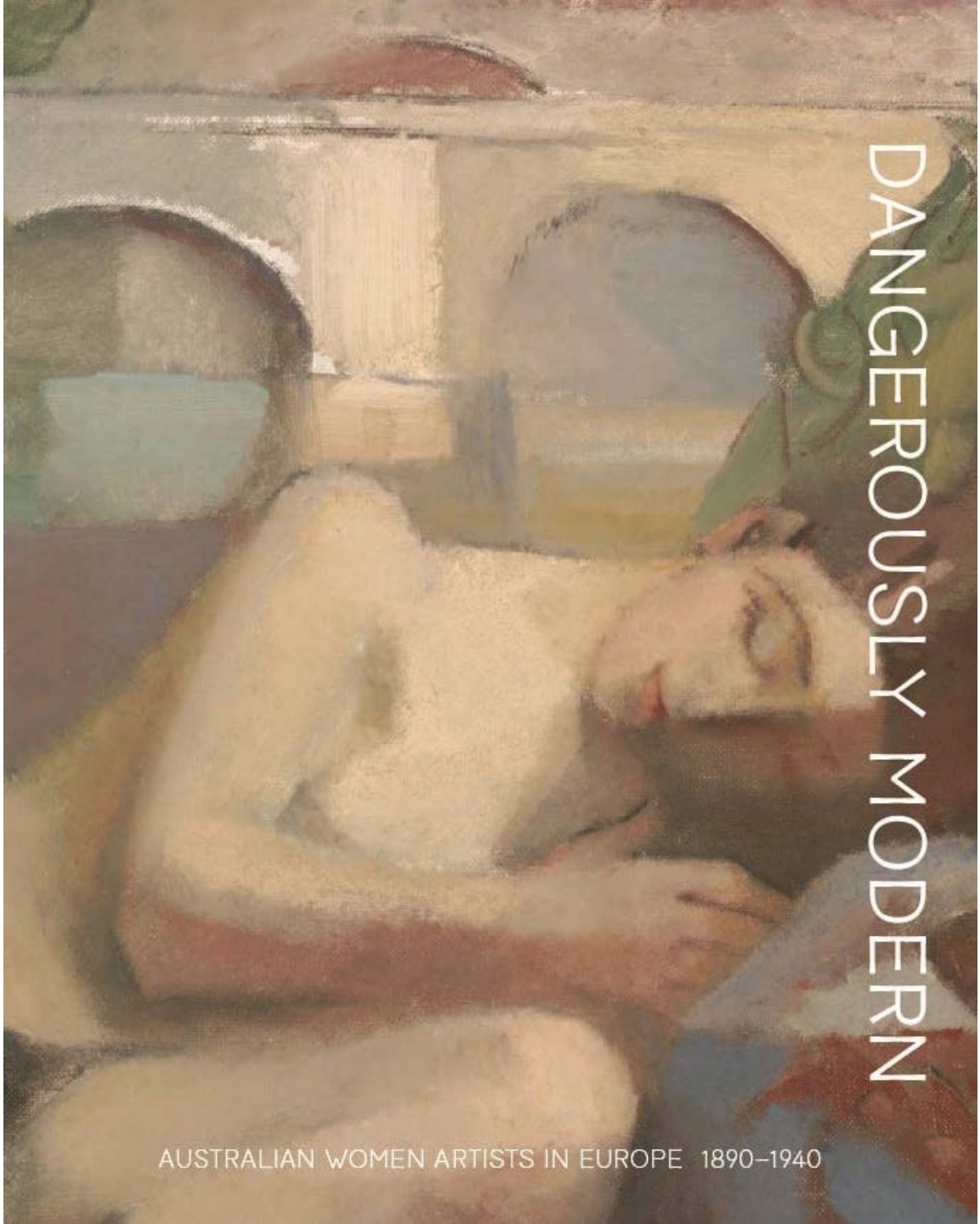
Hebdomeros: A Novel

Giorgio de Chirico

This seminal 1929 surrealist novel by the painter Giorgio de Chirico merges the realms of dream and reality.

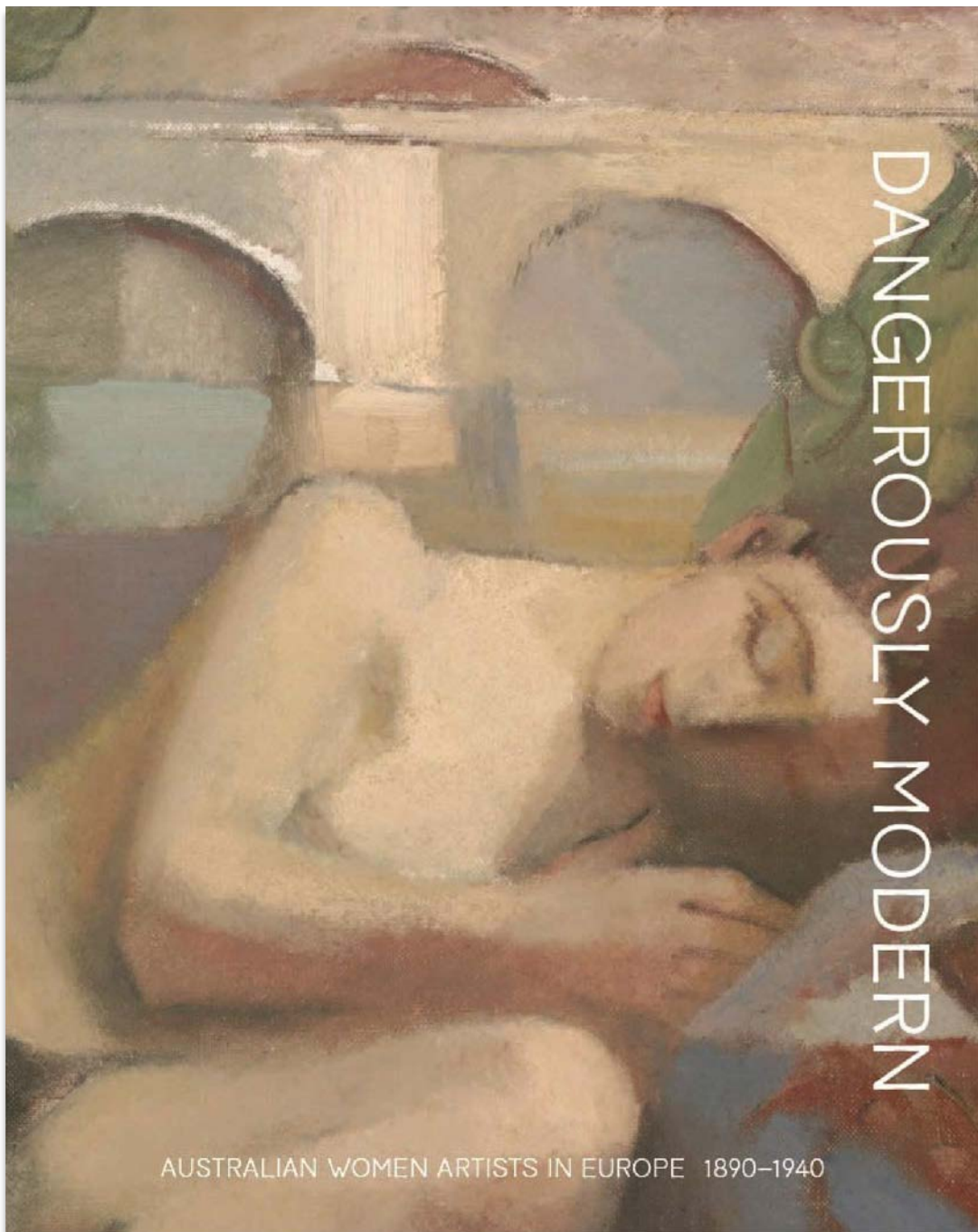
- In the artist's only novel, de Chirico invites the reader into a world where language, time, space, and meaning are fluid, highlighting themes of mystery, myth, and the uncanny.
- Following the titular character Hebdomeros as he embarks on a series of philosophical musings and bizarre experiences divorced from a specific place or time, *Hebdomeros* embraces ambiguity in a profound exploration of the subconscious mind.
- An introduction by the scholar Fabio Benzi contextualizes de Chirico's work within a broader modernist framework, highlighting its influence on surrealism and its resonance with the literary and artistic movements of the early twentieth century.

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DANGEROUSLY MODERN

AUSTRALIAN WOMEN ARTISTS IN EUROPE 1890–1940



Dangerously modern

Australian women artists in Europe 1890-1940

Alfred Haft

This book charts the vital role of Australian women artists in the development of international modernism.

- Lavish colour illustrations enrich a collection of long and short-form essays that offer detailed insights into the works of art.
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- Featuring both celebrated and recently rediscovered paintings, sculpture, prints and ceramics, this is the first book to comprehensively reclaim the international contributions of Australian women.
- No longer regarded as mere 'messenger girls,' these travelling artists are recognised as pivotal figures in the transmission of new ideas back to Australia and beyond during a time of rapid social and cultural change

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British Museum Press



according to Hilda Rix Nicholas, 'English women most do congregate, to the exclusion of French and American students' or at the Académie de la Grande Chaumière, founded in 1904 to meet the ever-expanding demand for tuition generated by the influx of foreign students in Montparnasse.¹³

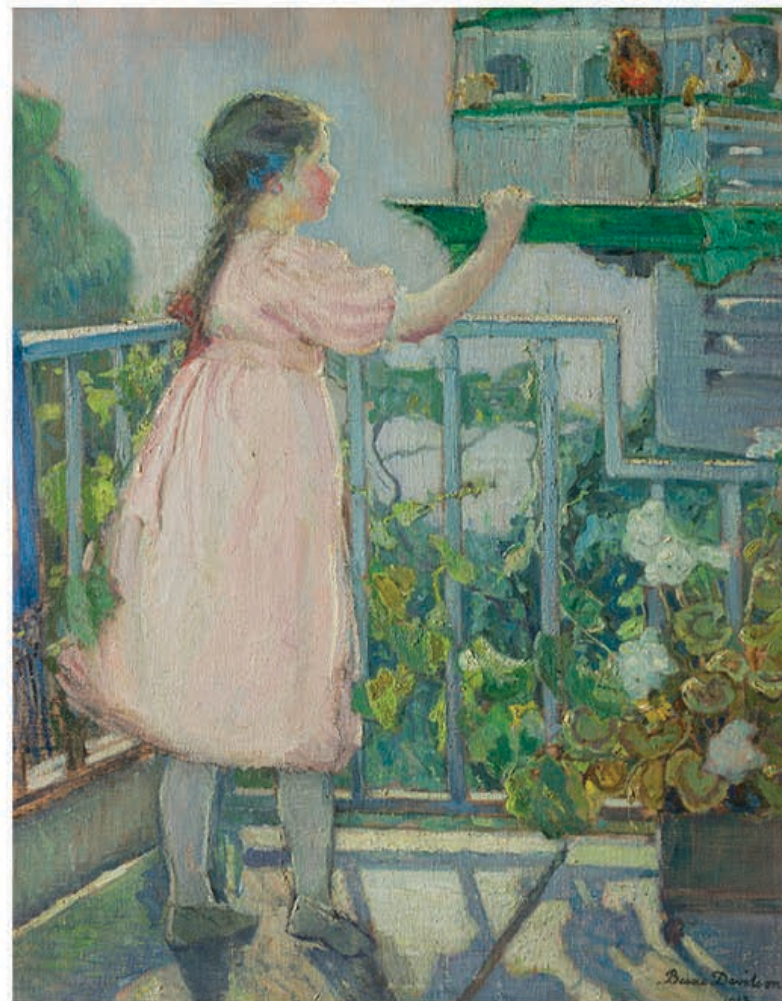
In these academies, where the central activity was figure drawing and painting, the basic principle was to hire models of both sexes and organise weekly correction sessions by renowned artists, including the academic artists William-Adolphe Bouguereau, Gustave Boulanger, Benjamin Constant, Jules Lefebvre and Tony Robert-Fleury. Despite the importance and popularity of these teachers, many Australian artists expressed some disappointment in the education provided, revealing their high expectations when they undertook the journey. French society was still restrictive and challenging for women: for instance, unlike male artists – who had the opportunity of free art education at the École Nationale des Beaux-Arts – women had to pay for everything, and often more than the men. Fees for women were twice those charged for men at Julian's. Aspiring women artists, however, felt safe and inspired where a *juste milieu* between the official art and the avant-garde prevailed and where they could actively control their training by changing mentors or choosing the schools in which to enrol. In the following decades, new academies and studios were created in response to the ambition of an expanding number of aspiring artists. These modern schools – Académie de la Palette in Montparnasse, Lhote and Gleizes's studios, the Académie Ranson – and avant-garde schools such as the Académie Moderne, were frequented by the next generation of Australian women artists, who were less interested in seeking official recognition through their participation in the main salons.¹⁴

Women artists were well aware of the importance of exhibiting for recognition. Attendance at these private academies was recommended to form the necessary relationships to take part in official events such as the annual salons. Soon after its establishment, Julian's was even accused of promoting a sort of mafia: the teachers and some of their students would support each other in the elections of the salon jury and in the distribution of prizes. At the end of the nineteenth century, the regular state-sponsored salon no longer existed and had been replaced by several annual salons, forming a salon landscape fully integrated in the system of the Third Republic, which would barely

Alfred Machin, France, 1877–1929, *Life Model Class at the Académie Julian*, 1895, gelatin silver print, 16.5 x 22.4 cm; Oberlin Friends of Art Fund; Allen Memorial Art Museum, Ohio



Ethel Carrick, *Rue Mouffetard, Paris*, 1910, Paris, oil on canvas, 38.1 x 45.6 cm; KSC



p. 64: Bessie Davidson in her Paris studio, c.1914; courtesy of Sally Smart

p. 65: Bessie Davidson, *Fillette au perroquet* (Little girl with parrot), 1913, Paris, oil on canvas, 92.0 x 73.0 cm; Collection of Carmel Dyer and Allen Hunter



Another miniaturist in Paris was Bernice Edwell, whose limited means afforded her a Latin Quarter flat with two other women for a stay of sixteen months. Edwell trained in Sydney but first painted miniatures at the Académie Colarossi in Paris. Evidently learning fast, she had two miniatures hung in the Paris Salon by the time she returned to Sydney in 1904.

For Edwell, the distillation of a subject's character was the main objective of her portraits.² Her sitters are portrayed naturalistically in simple, sometimes undifferentiated dress against tonal backgrounds. Their variety of poses, including those in profile, resist a formulaic approach and suggest a dialogue between artist and sitter. *The peacock's feather*, 1915, is a portrait of her friend, the artist Florence Rodway.³ With its striking use of opaque black against yellow, the work is a study in colour and composition that nevertheless feels grounded in Rodway's presence.

p. 76: Bernice E. Edwell, *The peacock's feather*, 1915, Sydney, watercolour and opaque white on ivory, 9.8 x 7.5 cm; AGNSW

p. 77, top: Bess Norriss Tait, *Coralie*, 1907–10, London, watercolour and gouache on ivory, 8.4 x 6.4 cm; NGV
p. 77, bottom: Bess Norriss Tait, *Lydia (Mrs Russell of Chelsea)*, c1908, London, watercolour and opaque white on ivory, 13.2 x 10.3 cm; AGNSW





Frances Hodgkins: the modern question

Mary Kistler

When Aotearoa New Zealand artist Frances Hodgkins stepped ashore in Marseille in 1901, two days were enough for the colour and light of France to captivate her, before her attention was drawn to the grey tones of London.

When she joined Irish artist Norman Garstin's sketching class at Caudebec-en-Caux, Normandy, in June that year, he declared he could teach her nothing. The group worked *en plein air* in the cool of the morning, critiqued each other's work mid-afternoon and then ventured out again to capture the effects of evening light. Hodgkins observed the value of locations and activities that provided rich subject matter: vernacular architecture, bustling markets, boats in the harbour, the daily badinage of villagers.

Hodgkins had a further revelation in Morocco in late 1902. The contrasting block-like architectural forms and brilliant light provided the key to what she later termed 'the modern question': how to capture the everyday in a contemporary manner, eliminating extraneous detailing to focus on colour and form. She wrote to fellow Aotearoa New Zealand artist Dorothy Kate Richmond, with whom she had worked in Caudebec and had accompanied her to northern Italy:

Come to Tetuan .. The whiteness & pearliness of the town simply defies you - you can't get it pure & brilliant enough & the shadows drive one silly - you race after them, pause one frenzied moment to decide on a blue mauve yellow or green shadow - when up & over the wall & away & the wretched things gone for that day ..!

Years later, these early experiences would inform her mature modernist style, leading her to be judged England's leading modernist.

Between late 1903 and late 1913 Hodgkins made two trips home to Aotearoa New Zealand, also staying with relatives in Australia. On the later visit she held very successful exhibitions in Sydney, Melbourne and Adelaide, showing her more adventurous watercolours and making excellent sales. Having tasted success in Europe between her two return visits, she was determined to make Europe home. In 1907 she had submitted *The window seat* to the Australian women artists section of the Franco-British Exhibition in London. She described painting the Nichol sisters at their home in Sussex: 'Did I tell you I painted a portrait of Maud & Una at Wispers - in evening dress pale mauve & blue, in the window seat by lamp light & faintest moonlight - a very good thing I say ...'² The work earned her joint first prize of £50.12, shared with a painting by Australian Thea Proctor, and more awards were to follow.

Settling in Paris in 1908, Hodgkins initially taught watercolour at the Student Hostel, the following year becoming the city's first female watercolour tutor at Académie Colarossi. A number of students joined her independent studio in the leafy cul-de-sac of 21 avenue du Maine at the end of 1911. Hodgkins was a lively and innovative teacher, stressing the importance of spending time in the galleries that promoted modern painting, of which there were about twenty in the vicinity. She warned her students that they must not be imitative: each must find their own path to gain a real sense of individual character and purpose in their work.

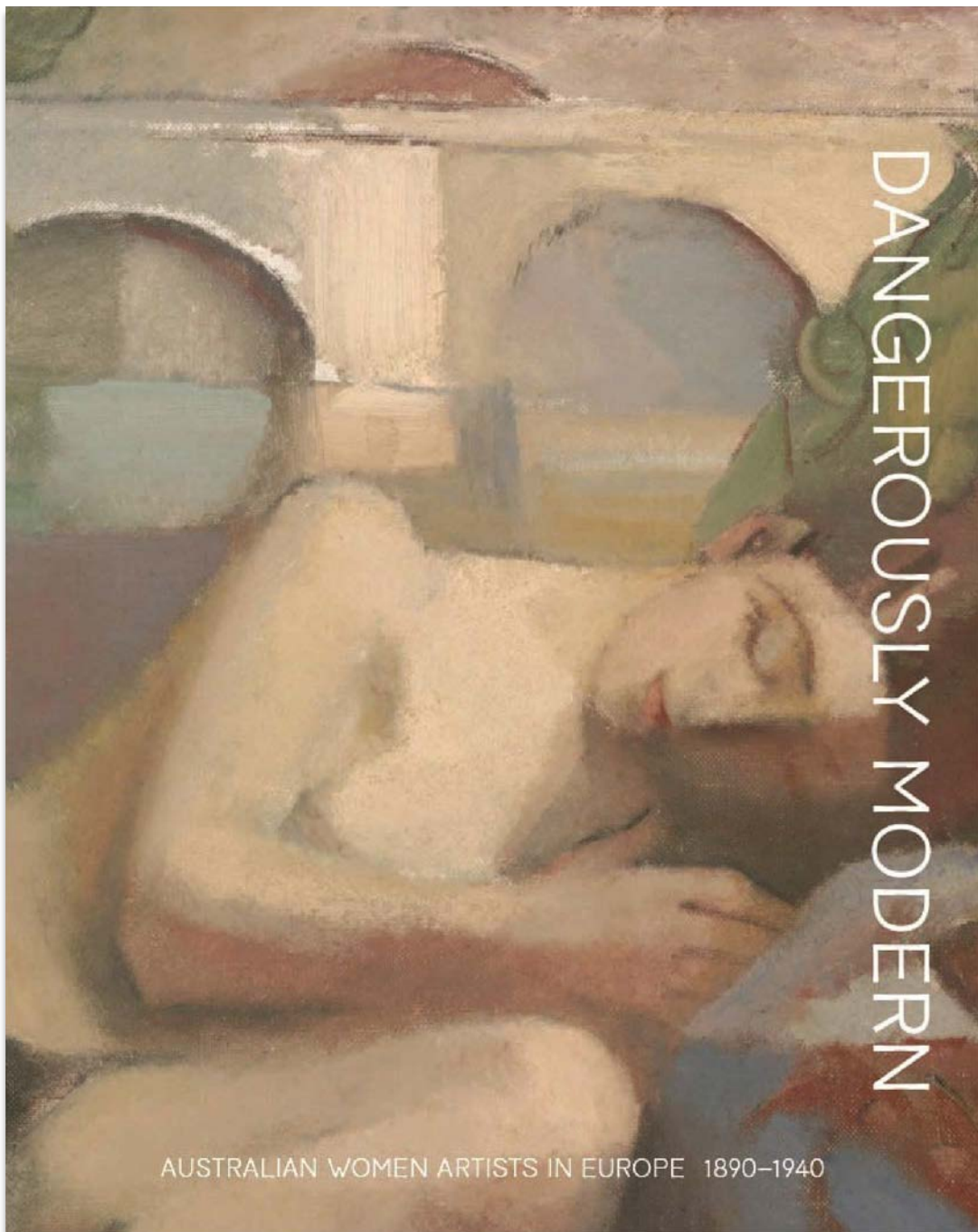




106 top: Ethel Carrick, *French beach scene*, c.1910, France, oil on wood panel, 22.0 x 33.2 cm; CAM
bottom: Ethel Carrick, *Sur la plage (On the beach)*, c.1910, France, oil on panel, 27.0 x 35.2 cm; QAGOMA



Ethel Carrick, *La marée haute à Saint-Malo (High tide at Saint-Malo)*, c.1911-12, Saint-Malo, Brittany, or Paris, France, oil on canvas, 79.0 x 64.0 cm; AGNSW



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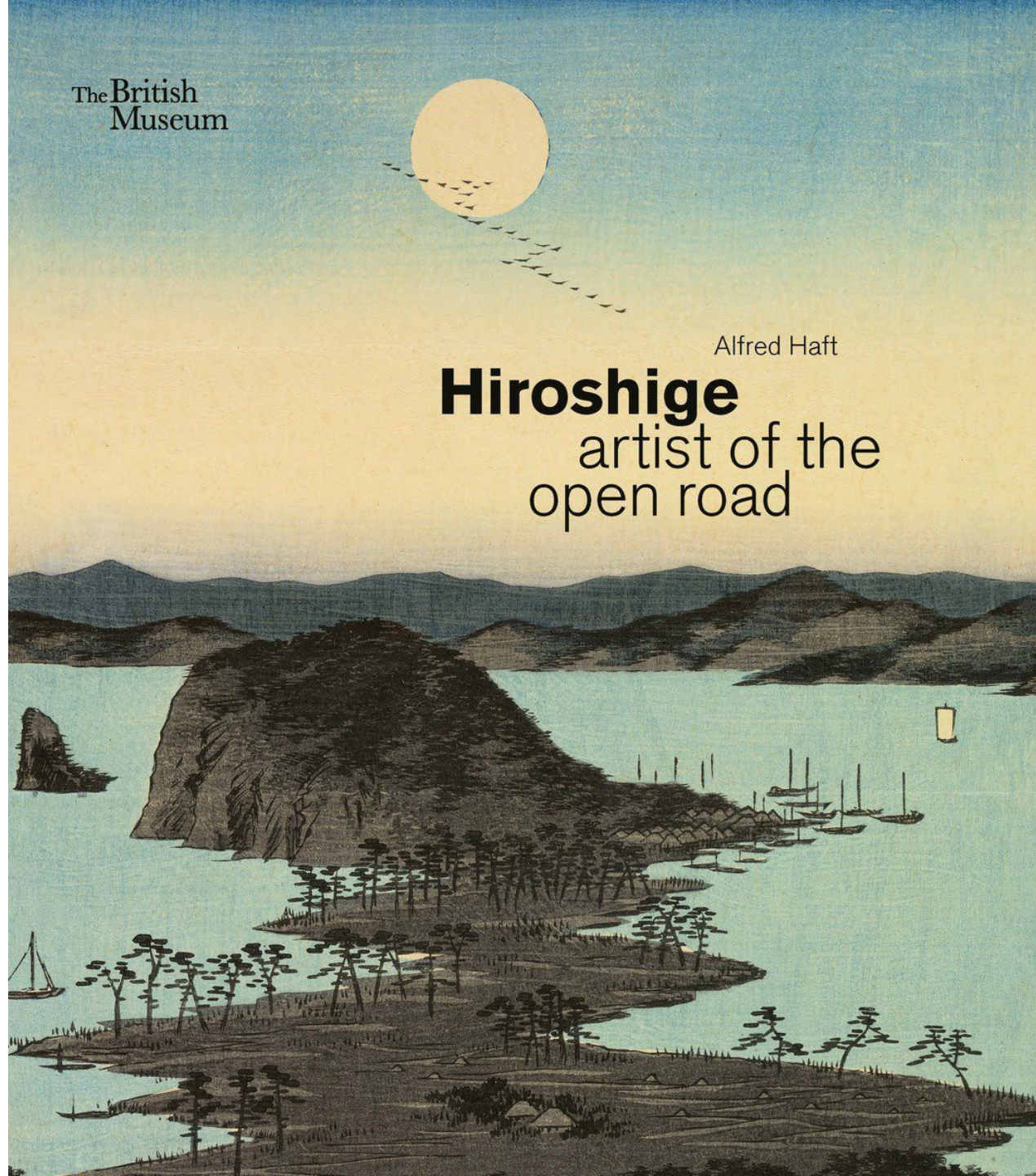
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Information about the images at the
start of each chapter can be found
on p. 219.

Cover
*Evening View of the Eight Scenic
Spots of Kanazawa in Musashi Province*
(edited details), Utagawa Hiroshige,
Japan, 1857. Colour-woodblock print
triptych, H. 38 cm, W. 76.5 cm (overall).
Collection of Alan Medaugh, New York.
See fig. 22 for another example of
the design.

Frontispiece
Seba (detail of fig. 46), Utagawa
Hiroshige, Japan, late 1830s.
Colour-woodblock print, H. 24.3 cm,
W. 36.8 cm. British Museum, London,
1906,1220,0.933.

Image to the right
The Plum Garden at Kameido (detail
of fig. 3), Utagawa Hiroshige, Japan,
1857. Colour-woodblock print,
H. 35.5 cm, W. 24.1 cm. Collection
of Alan Medaugh, New York. See also
figs 160–163.

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Introduction

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cessions and multiple residences depleted
at resources were unavailable for private stores of
ning levels of military training for retainers. Yet so
stability of the system that the *bakufu* remained
prity even under a leader such as Tokugawa
shogun, who served for fifty years while
women for his personal pleasure. Only in the
lar incursion of foreign warships into Japanese
, did Tokugawa power begin to falter, until finally in 1867, a decade after
ge's death, the fifteenth shogun resigned, bringing the Tokugawa dynasty
ernment to an end. The young emperor later known as Meiji (1852–1912)
from Kyoto to the newly named city of Tokyo (previously Edo) to become
icial head of state, and a new era of Japanese history began.

Social order under the Tokugawa shogunate

okugawa government organised Japanese society into a hierarchy of

four estates (sometimes called 'classes'), differentiated by their perceived
usefulness to the polity. The system originated in Chinese Confucian thought,
but the Tokugawa adapted it to the needs of a military government. At the
top stood the samurai (*bushi*), conceived as a counterpart to the Confucian
scholar-gentleman, whose discipline, probity, willingness to serve, and
knowledge of the world, the arts and ancient history lent themselves naturally
(it was understood) to leadership and good governance. Second in rank stood
the farmer (*nōmin*), upon whose labours society depended, especially the rice
farmer, whose produce underpinned the entire polity.

stood the artisan (*shokunin*), manufacturer of the many practical things that
made daily life possible (but on occasion also simply made the world a more
beautiful place, as with the example of the artist – *gaikō*, literally a 'picture-
maker' – who came under this category). Fourth in rank stood the merchant
(*akindo*), who, by transferring goods from place to place or facilitating the

Shower over Ōhashi
aka from 100 Famous
of Edo (detail of fig. 60)
wa Hiroshige

1857
woodblock print,
cm, W. 25.3 cm
Museum, London,

1948, UGUR, U.D.
Donated by Henry Bergen



Utagawa Hiroshige (1797–1858) rose from humble samurai beginnings to become
one of Japan's most talented, prolific and successful artists (see pp. 29–31). His
work – dozens of illustrated books, hundreds of paintings and above all thousands

of prints depicting landscapes and other subjects – found appreciative audiences
at all levels of society, and he created a legacy that still resonates with viewers
and inspires artists today. He was not the first or the last artist of samurai lineage
to cross social boundaries and devote himself to a career in popular culture, but
his work is distinguished by an air of grace and decorum originating partly in a
steady temperament, partly in the cultural ideals of his background (fig. 1).

Hiroshige lived during the last decades of the Edo period (1615–1868),
an unsettled time, but his work shows no sign of turbulence. A great colourist,

he stands out for finding a subtle lyricism in the experience of travel as well as
a bond between people and the natural world. Rather than gritty realities or
exaggerated fantasies, he captured a quietly optimistic vision of his world as
it might be, and he remained committed to that vision throughout his career,
making it widely accessible to people of his time and of ours.

This book presents a rounded examination of Hiroshige's work with a
view to better understanding this great artist's aims, how his art spoke to and
sustained his contemporaries, the longevity of his vision as revealed through
recent scientific research, and how his cultures continue to serve the needs of
both art lovers and artists around the world.

A rocky road through changing times

Political power in Hiroshige's day resided in Edo (present-day Tokyo) with a
military government headed by the shogun (commander-in-chief) selected

from the Tokugawa samurai clan and nominally approved by the emperor.
Fifteen generations of Tokugawa shoguns, along with their numberless
retainers, departmental magistrates and councils staffed by the highest-ranking
samurai lords (*daimyō*), together formed one of the most stable governments
known to Japanese history, the Tokugawa *bakufu* (literally, 'tent government').
Tokugawa Ieyasu (1543–1616), the first Tokugawa shogun, instituted the power
structure that kept the leading *daimyō* of eastern Japan for
250 years, and ensured that samurai lords further afield e.
political influence. Ieyasu's son Hidetada (1579–1632) and
(1604–1651) extended the *bakufu*'s reach through a canny
regulations, including a system of 'alternate attendance' (s
the more than 260 *daimyō* who ruled domains across Japa
personally in Edo every other year, accompanied by an ent
retainers. Their wives and children, meanwhile, resided per
mansions, hostages to the shoguns through no fault of their own.

The expense of large po
daimyō finances and ensured the
armaments or potentially threat
many *daimyō* benefited from the
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lenari (1773–1841), the eleventh
maintaining a household of 900
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18 *Ferry on the Fuji River,*
Suruga Province
Utagawa Hiroshige
 Japan, c. 1832
 Colour-woodblock print,
 H. 25.2 cm, W. 37.7 cm
 British Museum, London, 1923.0515.0.4

Around 1832, Hiroshige broadened the range of landscape subjects in his prints from views of Edo to scenes from across Japan. This view of a ferry crossing the Fuji River exemplifies the serenity of his mature work. The effect is achieved through a clear and simple design, and skilful gradation in the sky, mountain and water, which creates a feeling of three-dimensional space that draws the viewer into the picture. Perhaps unsure how the public would react to this series, the publisher Fujiokaya Hikotarō (Shōgendō) at first issued only three designs, this one included. Following the explosive success of Hiroshige's series on the stations of the Tōkaidō highway (1833–5) (see figs 23–24, 29), Fujiokaya felt confident enough to commission Hiroshige to design another 12 landscapes for the series.





45 *Nagakubo* from
The 69 Stations of the Kiso Highway
Utagawa Hiroshige
Japan, late 1830s
Colour-woodblock print,
H. 25.9 cm, W. 38 cm
British Museum, London,
1945,1101.0.35
Bequest of Oscar Charles Raphael

While two local boys form a make-believe procession with their dogs, a packhorse driver leads his weary horse to stable. The viewer is left to guess how many trips the man and horse have made today between Nagakubo and one of the neighbouring post towns. Late travellers strikingly silhouetted in the moonlight cross the bridge over the Ochiai River. Hiroshige seems to present several possible roads through life, as if to ask which direction the boys will take as they grow older. In its narrative invention, the design has the

freer character of the *Kisokaidō* prints that Hiroshige produced before his own journey along that highway. This first edition of the print includes a blue halo around the moon and the illusion of the river and landscape receding into the distance. In later editions the halo disappears, and a newly added mountain range walls in the landscape behind the river, muting the effect of the silhouettes. The design was evidently popular enough to merit a second version, although Hiroshige's involvement in the revision is unknown.





夏団扇売、寛政中頃迄は。。。一通りの絵なら十二文十四文位、其頃迄は、今ある所の二本四十八文三十六文など売はなし。

Until the 1790s, in summer, *uchiwa* fan vendors sold ... ordinary [*uchiwa* fans] for 12 or 14 coppers. It was nothing like today, when in some cases a single fan sells for 36 or 48 coppers.

Yamada Keiō (b. 1760)
from 'On *uchiwa* vendors', preface
to *Hōreki and After*, 1831

Catching a summer breeze

The market for popular woodblock prints (*ukiyo-e*) varied with the seasons. Year's end was a time for deep cleaning the home and replacing tired decor. Publishers in Edo who specialised in single-sheet prints and popular fiction (*jihon-toiya*) took this custom as an opportunity to charm the public with fresh print series and new artists. Warmer weather, on the other hand, saw a rising demand for inexpensive, hand-held printed fans that could be bought on the spot during a festival or an evening's stroll along the river, enjoyed for a few hours or days and then discarded. From around the late 1700s to the end of the Edo period, by far the most popular format for this type of fan was the ovoid *uchiwa*. Unlike the compact folding fan (*ōgi*), *uchiwa* were pasted flat on a framework of fixed bamboo ribs (see fig. 103). With an engaging picture facing front and a plain design concealing the ribs on the reverse, they were beautifully made objects that could be used to refresh oneself while impressing others.

A separate publishing guild held a monopoly on the production of *uchiwa* prints (*uchiwa-toiya*), but to make a living from such a time-sensitive product required a rapid, high-volume turnover supplemented by another line of business during the off season. *Uchiwa* publishers in Edo operated out of Horiechō (present-day Kobunachō), near Nihonbashi, a neighbourhood where (a short comic poem by an anonymous author tells us) the stock of tart persimmon juice used to stiffen paper fans in summer gave way to the sweet mandarin oranges and roasted yams that were customarily sold in winter. Until around the mid-1790s, the most expensive *uchiwa* fans cost perhaps as much as a bowl of noodles, and they were sold by itinerant vendors who wandered the streets carrying their wares stacked on poles. By the later decades of the Edo period, however, printed *uchiwa* had tripled in price and were also being sold from publishers' shopfronts. *Uchiwa* publishers may have wanted greater control over a category of merchandise that had matured from a handy utensil to a fashion accessory.

Cutting a segment of bamboo into more than seventy evenly sized and spaced ribs required training and skill, as did creating a design, cutting a woodblock and printing from it. In this respect at least, printed *uchiwa* fans count along with lacquerware, inlaid metalwork and ceramics as a form of applied art, exemplifying the close link in Edo-period Japan between skilled craft and daily life. Due to their brief shelf life and functional nature, *uchiwa* prints survive in smaller numbers than other kinds of print. The statistic is regularly adjusted upwards, but researchers have so far determined that starting in the mid-1830s and continuing



63 **Bird-and-flower teahouse**
Utagawa Toyokuni I
Japan, late 1790s
Colour-woodblock print triptych,
H. 38 cm, W. 75 cm
British Museum, London,
1902,0212.0.299-300 and
1993.0805.0.1

Unlike itinerant forms of public entertainment, such as sideshows, the *kachō-chaya* (bird-and-flower teahouse) was a permanent venue offering elegant city dwellers a place to stroll and take in natural sights otherwise known only through encyclopaedias, natural histories and illustrated books. Here, unmarried young women (wearing robes with long sleeves) and their mothers and companions admire a woodpecker (top

right) and topical birds (parrot, parakeet, cockatoo) while looking forward to a cup of tea prepared by the two hostesses at upper left and served by the boy in the foreground. Behind them, two men earnestly discuss a peacock (centre sheet). The sloping line of the birdhouse and the view of distant rooftops suggest that this establishment was located at the top of a hill, with access to fresh breezes blowing high above the city.

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Alfred Haft

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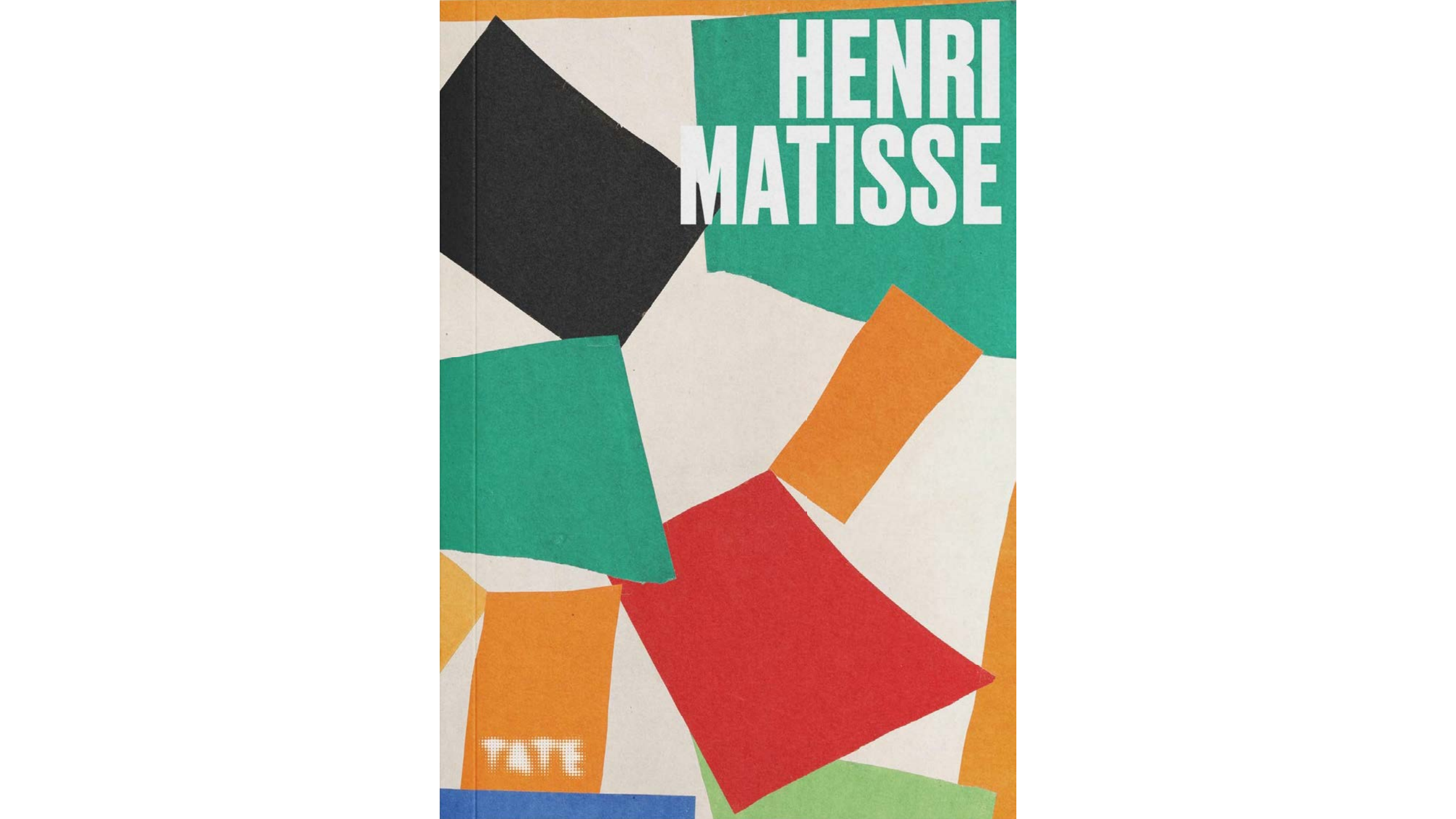
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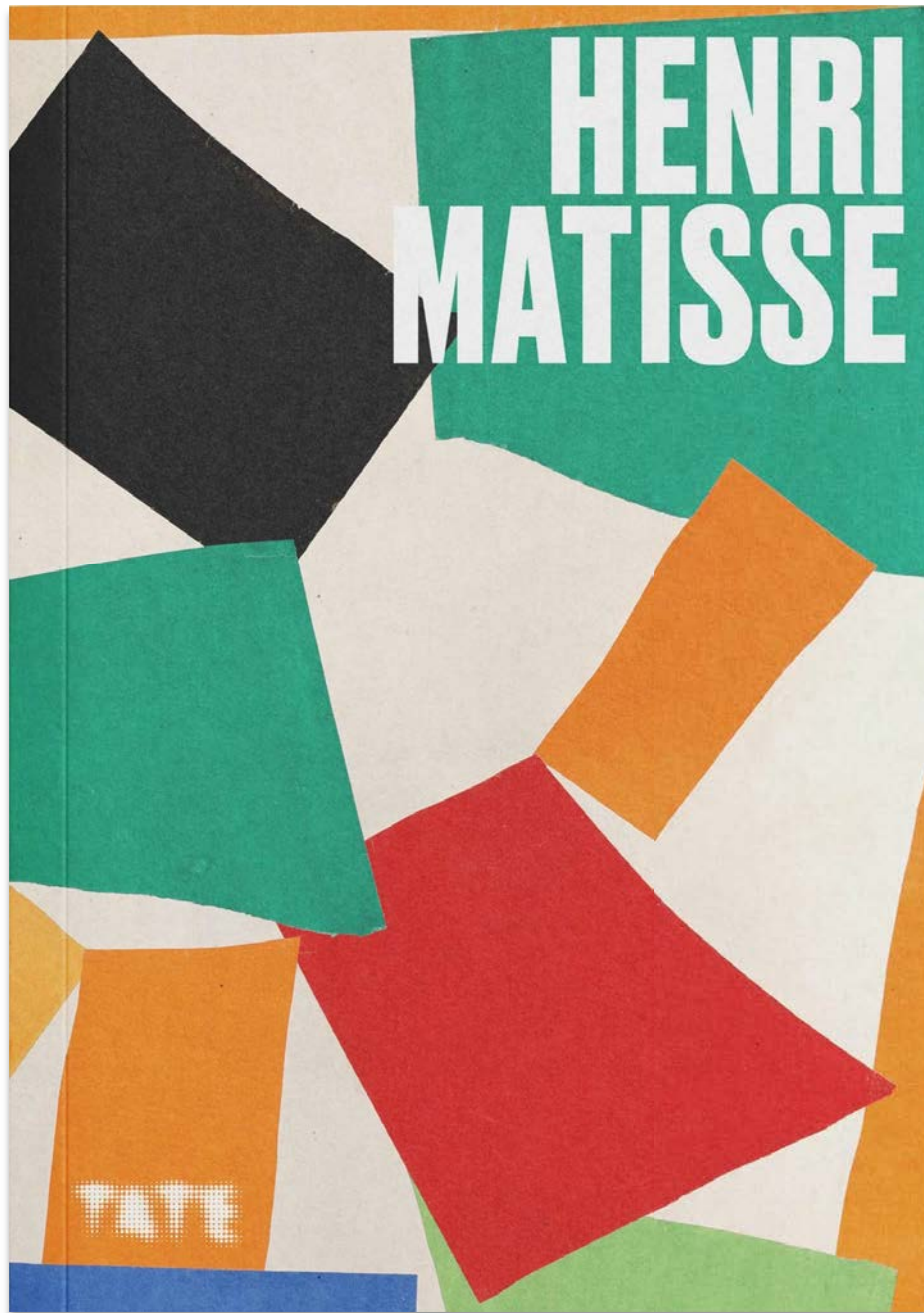
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Juliette Rizzi

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Artists Series: Alberto Giacometti

Lena Fritsch

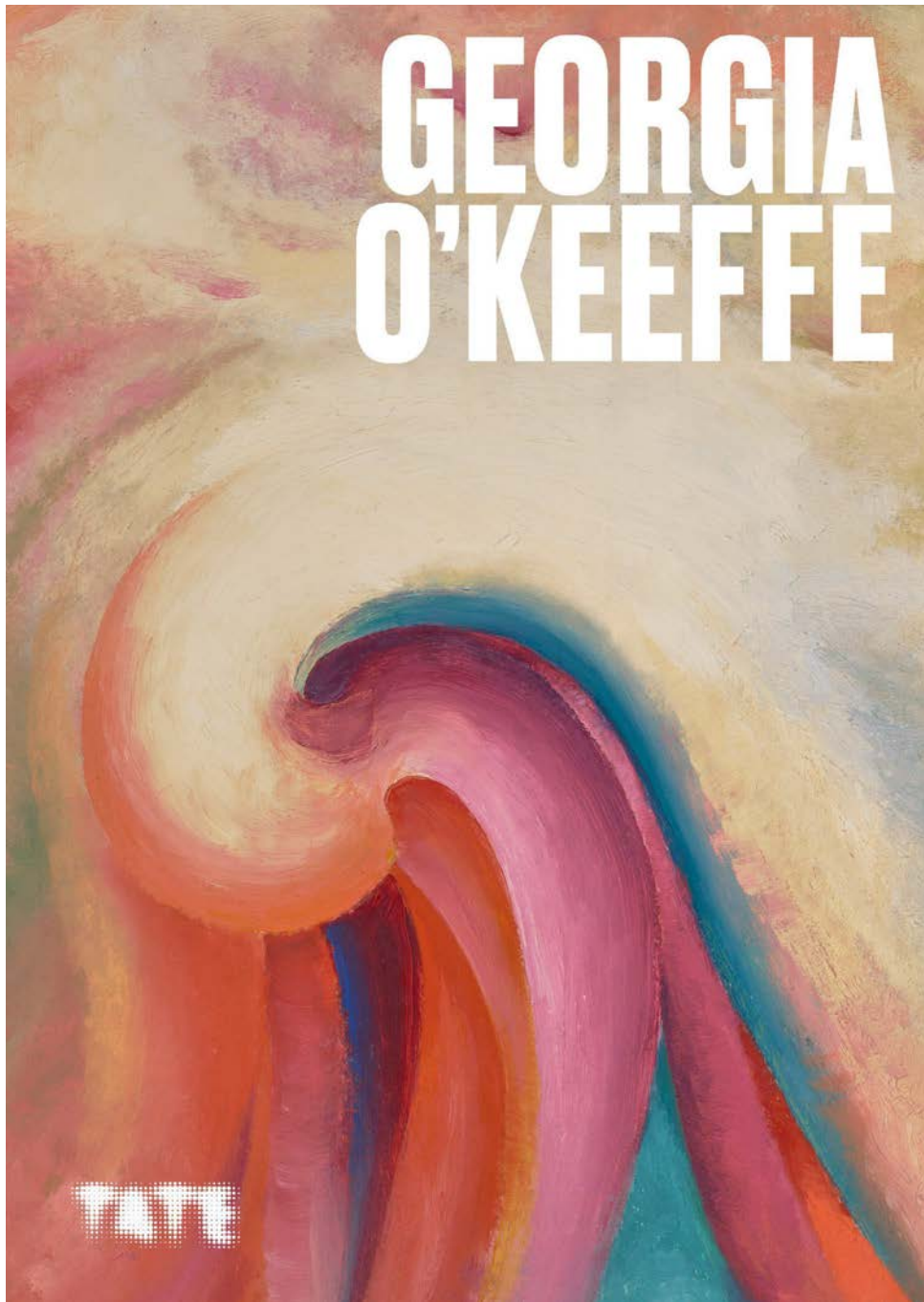
A lively introduction to the life and work of Alberto Giacometti, whose unique style and innovative vision make him one of the most significant and internationally acclaimed sculptors of the post-war era.

- Alberto Giacometti (1901-66) is best known for his elongated, wraithlike sculptures. Instantly recognisable and inescapably associated with the existentialist despair of his time, these unusual figures presented a vulnerable image of humanity in which a generation traumatised by the war recognised itself.
- This book is a key introduction to the life and work of Giacometti. It follows the story of his artistic evolution, from his first sketchbooks to his formative experience with death that shaped his obsession with the subject throughout his career.
- Exploring the artist's move towards curious surrealist compositions and the emergence of his mature style, it celebrates the enduring power of one of the most internationally acclaimed sculptors of the post-war era.

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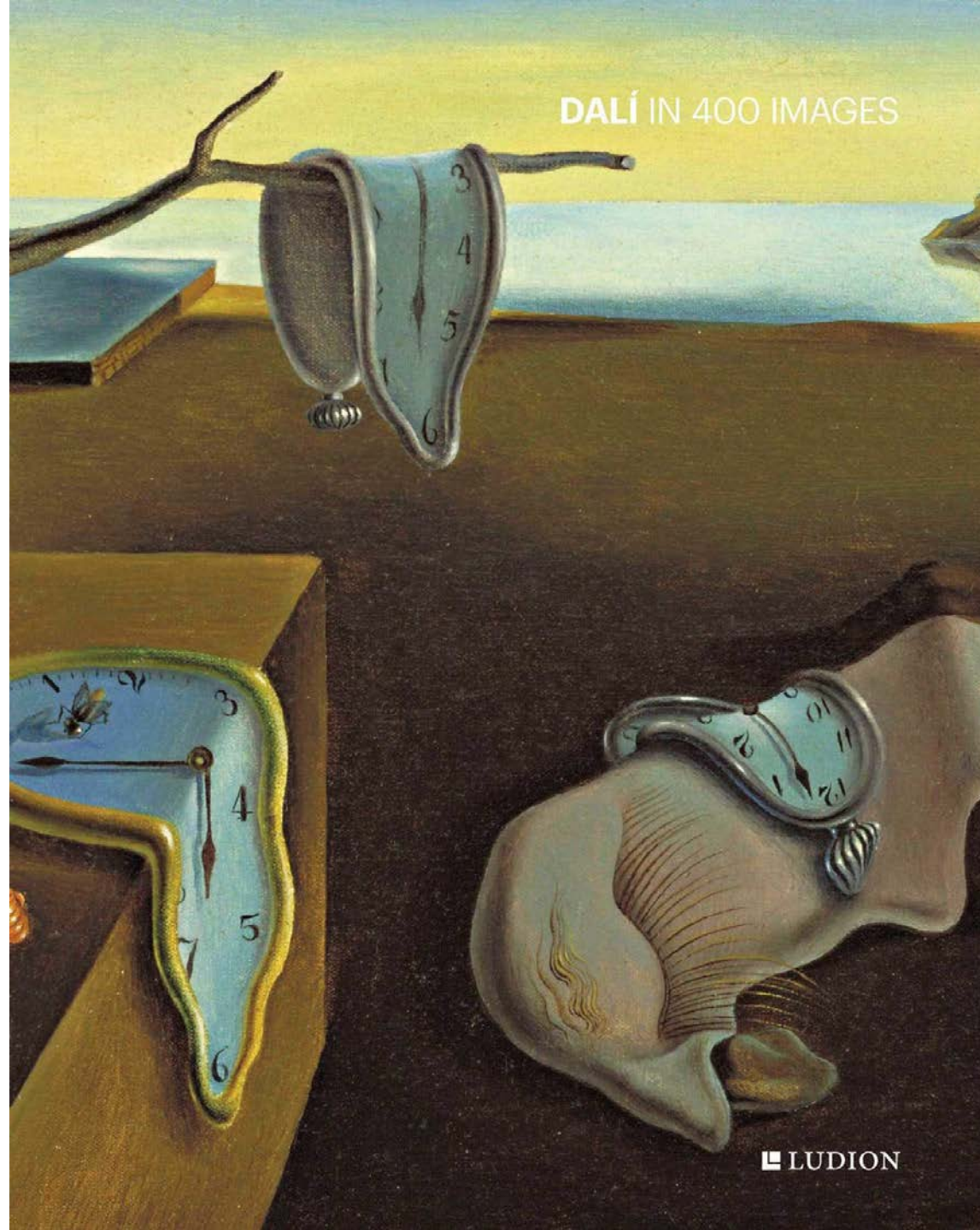
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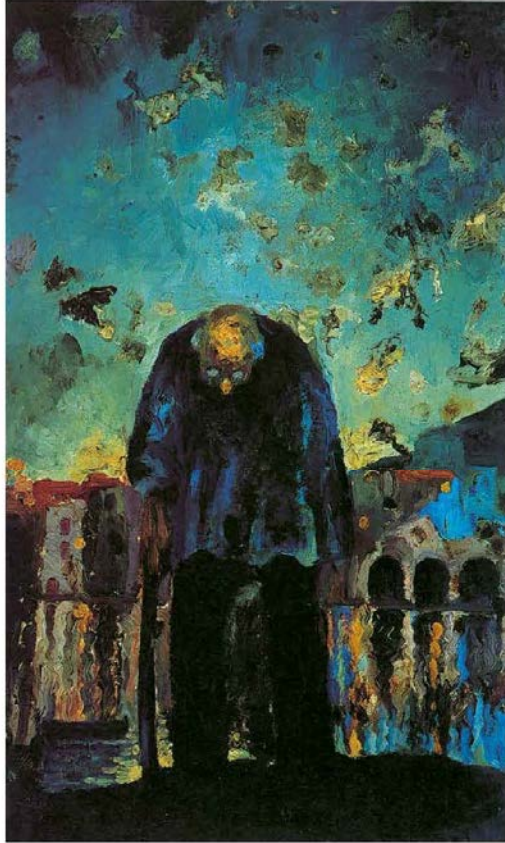
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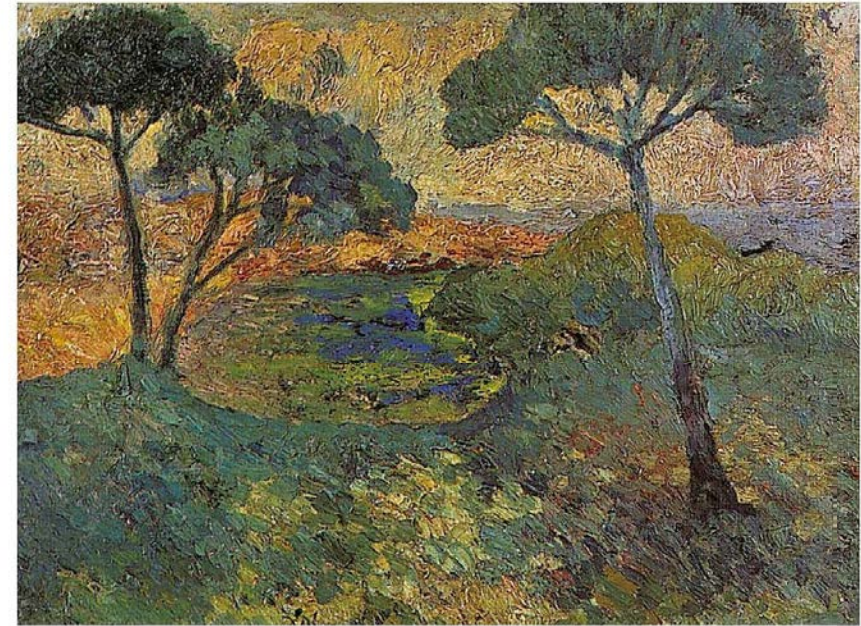


**Dalí's
Beginnings: Post-
Impressionism**

1916–1923/24



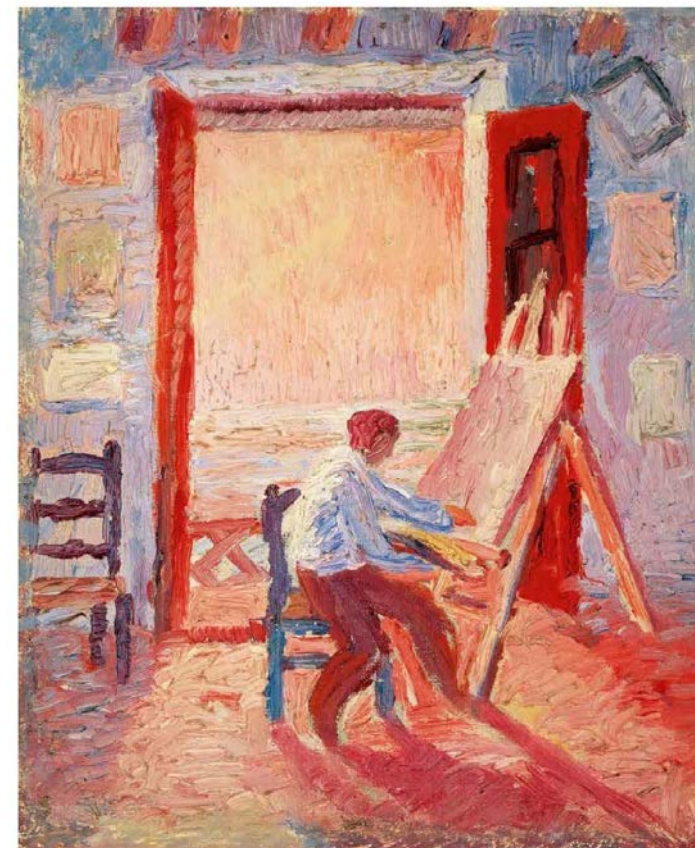
¹
Old Man at Twilight
1918
tempera on board, 89.5 × 70.5 cm



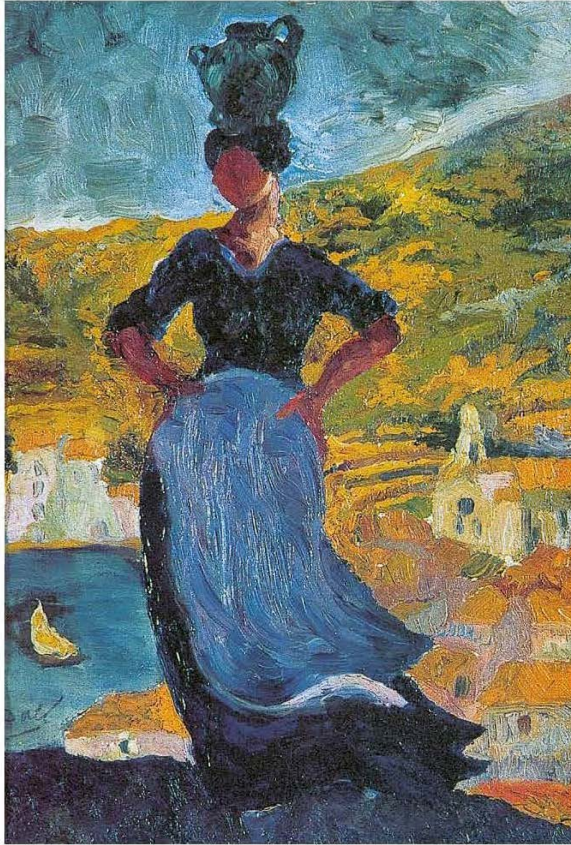
²
The Man at the Window
1920
oil on canvas, 92 × 65 cm



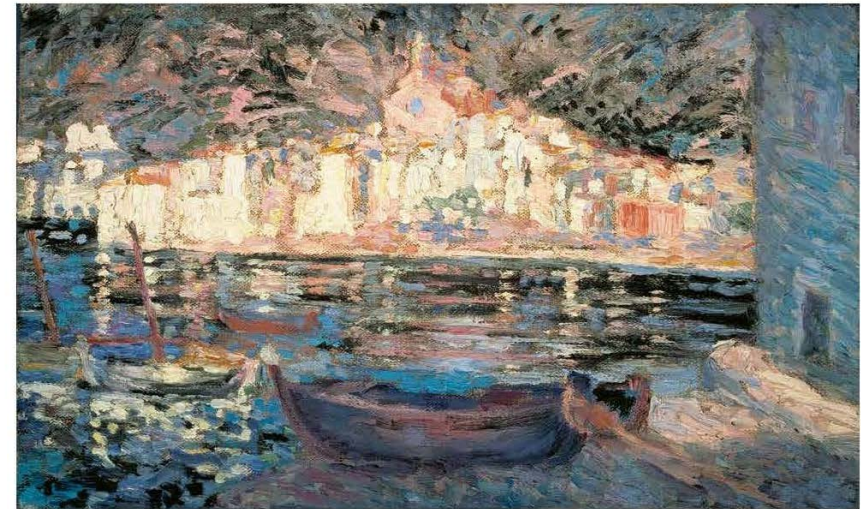
3
Port Alguer
1919–1920
tempera on board, 89.5 × 70.5 cm



4
Self-Portrait in the Studio
c. 1919
oil on canvas, 92 × 65 cm



⁵
Portrait of Hortensia, Peasant Woman from Cadaqués
1920
tempera on board, 89.5 × 70.5 cm



⁶
View of Cadaqués from Playa Pòal
1920
oil on canvas, 92 × 65 cm



7
Portrait of the Cellist Ricardo Pichot
1920
tempera on board, 89.5 × 70.5 cm



8
Study for "Portrait of My Father"
1920
oil on canvas, 92 × 65 cm



Surrealism

1929-1939



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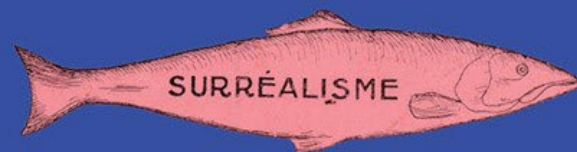
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Les portes du rêve

1924—2024

SURREALISM
THROUGH
ITS JOURNALS



SKIRA

Les portes du rêve

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Surrealism through Its Journals 1924–2024

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proverbs (it's VERY difficult!) and embryos of doctrine and definitions."¹¹

Did Paulhan influence Éluard, or did the two men realize from their first meeting that they shared a common interest in a form of discourse often maligned at the time?

To understand what was at stake, we must return to *Littre's* definitions of the word "proverbe." Among those definitions, we find:

A sentence, a maxim expressed in just a few words, which has become common and vulgar. Often, a sentence dressed up in a metaphor or representing a small parable.

To make a proverb, it is said of a verse, a phrase from a work that becomes a proverb.

A short play that is the development of a proverb.

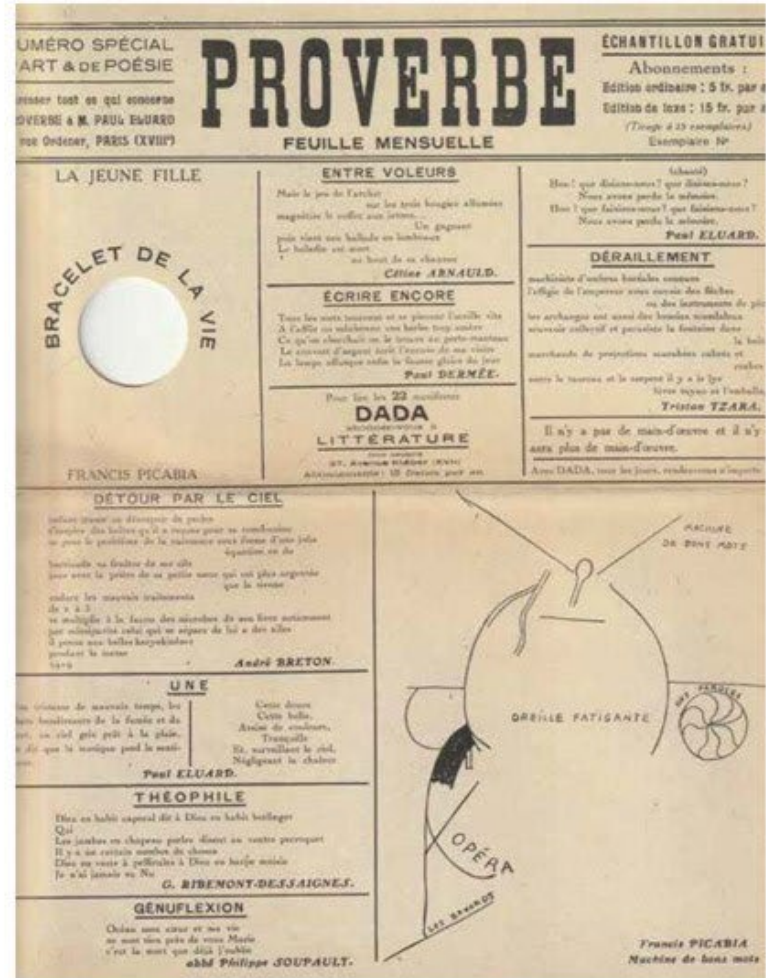
From these two writers' perspective, was the intention to escape from the proverb, the maxim and the sentence (and the doctrine they served to establish) and to a poem, which is not "for all men"?¹²

In a de facto sense, these definitions reveal three essential dimensions of the magazine:

Formally, the main material would consist of more-or-less concise sentences which would resemble proverbs to the point of sometimes appearing to be parodic rewrites of certain proverbs. Working with Benjamin Péret, in 1925 Éluard radicalized this principle in their *152 proverbes mis au goût du jour*.¹³

The goal was proverbial becoming, the particular way in which certain statements, sometimes derived from literary works, manage to acquire autonomy, an authority often deemed artificial yet whose power appealed in a period when thinking up slogans was evolving in the spheres of politics and advertising. Originated by Paulhan and drawing on his experience in Madagascar, the idea was that the proverb had the "evidence of an "event," a magically produced reference in the midst of words whose only function was to establish it; "it occupies the point of the mirror from which a truth emerg-

Fig. 3. *Proverbe*, no. 4



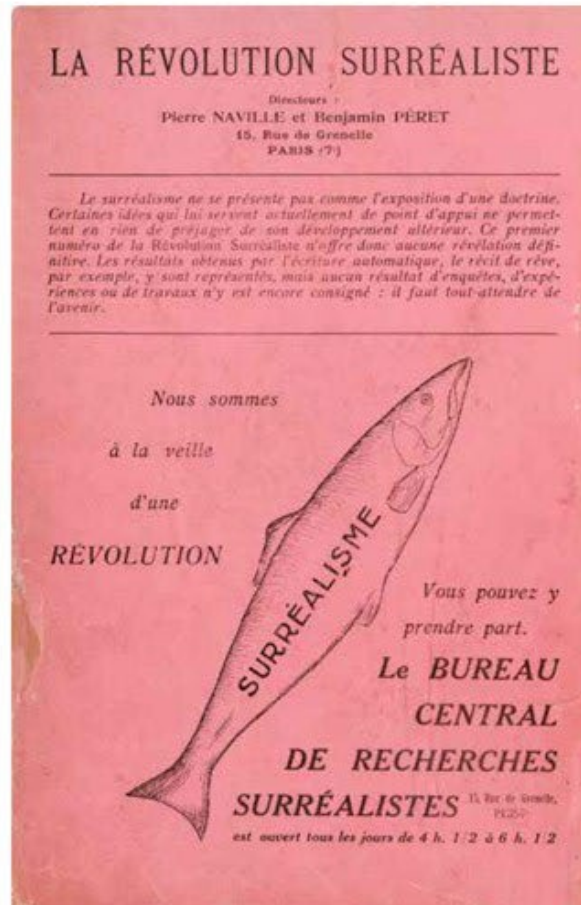


Fig.1. *La Révolution Surréaliste*, no. 1, 1924. Inside front cover

Comparing Surrealism with dreams did not yield very satisfying indications. Recounting a dream was feasible through both painting and writing. A simple effort of memory easily brought us to the conclusion. The same applied to all appearances; strange landscapes emerged in de Chirico's work; all he needed to do was replicate them, trusting to the interpretation provided by memory. However, this "second intention" effort, one that necessarily distorted the images as they surfaced into his consciousness, clearly demonstrates we must relinquish the search for the key to Surrealist painting in this context. Equally certain, even if no more than the narration of a dream, a painting by de Chirico could not be deemed representative of Surrealism: the images were surreal, their expression was not.⁹

Here, although not explicitly discussing painting technique, the author states that while the writer and poet have the advantages of "unconscious" immediacy implicit in words as they dredge through their inner universe, for the painter the situation is different. The painter's approach (including technical aspects) requires conscious mediation:

The expression of painting itself is less well favored, considering that, whereas the dictionary is a tool that combines the two advantages of being nearly limitless yet constantly available—words almost identifying, so to speak, with thought—on the contrary, brushstrokes merely mediate intellectual images, they do not inherently channel their representation. The painter is thus compelled to process elements through conscious and learned faculties, whereas the writer finds such things already prepped in memory.¹⁰

Clearly, the emphasis on the theme of automatism, to which Breton referred in his 1924 *Manifesto*, made it difficult strictly

blage closely resembling trompe-l'œil (fig. 6), and featuring a long, famous, richly illustrated Breton essay on him.

We now expand our focus to other artists, highlighting certain directions of research for Surrealists active from the 1920s that may be considered technically significant, excluding Picasso and, given our scope here, omitting detailed information regarding the techniques exhibited in these works.

Ernst, Dalí, Miró

Max Ernst was undoubtedly Surrealism's pre-eminent inventor of artistic techniques, especially in two-dimensional works. Ernst was the first to use collage in 1919, going on to invent frottage (fig. 7) and grattage in 1925 and 1927 respectively, and dripping in 1942.²⁷

Ernst discussed frottage and collage in *Cahiers d'Art*. Although not a Surrealist magazine per se, the revue featured an extensive Breton article in issues 6–7, 1936. Titled “Au-delà de la peinture,” although not always directly linked to the article's content, it was sumptuously illustrated with his works. In the initial part of the essay, titled “History of a Natural History,” he examined the subject of frottage, an invention that took place on a specific date, 10 August 1925,²⁸ related to an overpowering visual obsession and exploring a number of themes from his forty-five years of life. In the following two sections, he dedicated space to his method of collage and the theme of identity. Ernst viewed frottage as a “technical means” that allowed him to put into practice the teachings of Leonardo da Vinci, whom he mentioned in relation to a clash with Botticelli:

Botticelli [...] also scornfully claimed that “by throwing a sponge soaked in various colors onto a wall, one would create a stain in which a beautiful landscape is visible.” His counterpart Leonardo da Vinci issued him a severe reprimand: “He [Botticelli] was right: from such smudging, one must discern peculiar in-

Fig. 6. *Minotaure*, no. 1, 1933. Cover designed by Pablo Picasso



ventions: I mean, anyone who chooses to closely scrutinize this stain would see human heads, various animals, a battle, rocks, the sea [...] But even if this stain may suggest ideas to you, it does not beseech you to complete any specific detail. [...] In such perplexing matters, genius awakens to new inventions, even if one must skillfully compose each unknown element [...]."²⁹

He discovered the process of frottage after noticing the pattern on some floor tiles,

randomly placing sheets of paper on them and then rubbing them with graphite. When I closely examined the resulting drawings, with dark parts and parts in gentle penumbra, I was surprised by the sudden intensity of my visionary faculties, at the hallucinatory succession of contradictory and overlapping images [...].³⁰

Ernst began "using the same method, haphazardly questioning all manner of materials within reach"³¹: leaves, frayed sack-cloth edges, brushstrokes in a painting... eventually seeing in them figures, battles, images, and stories of all sorts in a new *Natural History*, as he titled his 1926 portfolio of thirty-four collotypes from drawings obtained using frottage.

The painter asserted the process "excluded any conscious mental guidance,"³² positioning it as equivalent to automatic writing. He went on to express this concept better many years later, writing about frottage as "the means to push the hallucinatory faculties of the spirit to that limit where 'visions' are automatically thrown up; as a means to free oneself from blindness."³³ He subsequently adapted it "to the technical means of painting (example: scraping paint onto a previously painted background placed on an uneven surface)."³⁴

Fig. 7. *Minotaure*, no. 8, 1936. Max Ernst, *Que tous les petits génies de l'enfance*

Fig. 8. *Cahiers d'Art*, nos. 6-7, 1936, p. 158. Artworks by Max Ernst, reproduced in his article "Au-delà de la peinture"

Fig. 9. *Minotaure*, no. 8, 1936. Artwork by Salvador Dalí, reproduced in the article by Tériade, "La peinture surréaliste"

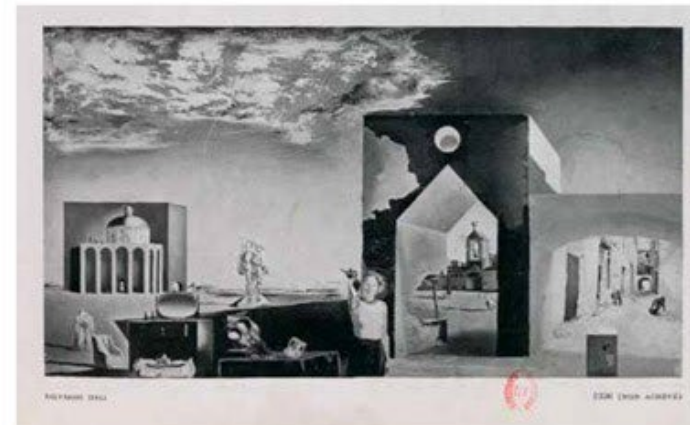
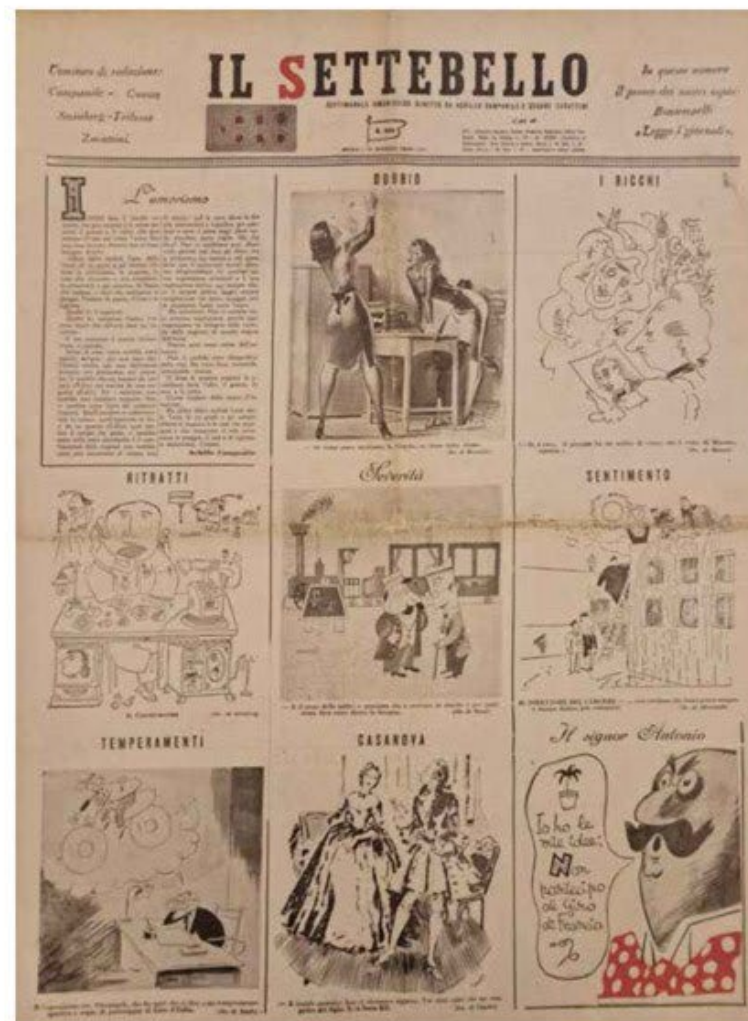




Fig. 2. Saul Steinberg, "La Gioconda," Bertoldo, 1937
©The Saul Steinberg Foundation/Artists Rights Society (ARS), New York

Fig. 3. *Il Settebello*, front page, May 14, 1938



day, influenced by Campanile and Zavattini. In early 1938, by no means coincidentally they invited Steinberg onto the *Settebello* editorial board, alongside poet Trilussa and veteran Guglielmo Guasta.

For a certain stretch of time, *Il Settebello* was the most ambitious and cultured humorous newspaper of the day. Perhaps for this same reason, it also had one of the lowest circulations, and is less well remembered.⁵⁹ Founded in Rome in 1933 by Egeo Carcavallo, Bepi Fabiano, and Pio Pizzicaria, the newspaper underwent several changes of management in a few short years. When Mondadori decided to buy the paper, *Il Settebello* did not seem to have a well-defined identity: in some ways, it resembled a cruder (if that were possible) version of the more famous *Marc'Aurelio*, overflowing with provocative female figures⁶⁰ and enthusiastically anti-Ethiopian cartoons. Zavattini, whom the new publisher appointed to



Fig. 1. Misha Black,
design for the cover
of *Experiment*, 1928

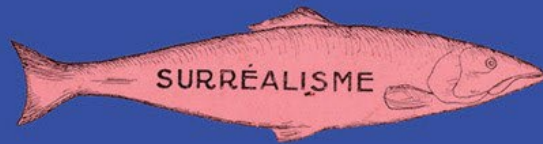
ratically for the pleasure of “discovery” in a creative and personal arrangement of the “sculptures, antique garments and splendid watercolours” held by the museum.⁸

The review’s editorial production and reception follow an exactly analogous procedure. Each number of *Experiment* is a collection of heterogeneous pieces arranged in an indeterminate sequence and bound together to make up a unity with indefinite and open borders, given that one could add or subtract without undoing anything, least of all a supposed “beginning” or “ending.” This assemblage-effect is obviously underpinned by the interdisciplinary character of the articles. Suffice it to take the first number, where we are led from an essay on the postwar situation to a poem on relativity to a theatrical design or to biochemistry, from a cine-poem that comments on Man Ray’s *Étoile de mer* to a sound poem to be recited through an acoustic amplifier or graphically syncopated to mimic jazz rhythms, while we move from writings about Renoir or about the antiquity of the moderns while considering Cocteau. The (few) visual materials would come later: a couple of paintings by Henri Cartier-Bresson, who was then a student at Cambridge; stills from *La marche des machines* by Eugène Deslow; from Eisenstein’s *Battleship Potëmkin*; from Man Ray’s *Étoile de mer*; and from Francis Bruguière *The Way*.⁹ (figs. 2, 3, 4) Rather, the stimulus to imagery arises from the non-sequential reading procedure, which carries with it an activity of selection and omission, a discontinuous experience that recreates the materials in the arbitrary ways of a spatial collage or a temporal montage that will be made obsolete by the next number or will be reactivated by unexpected coincidences or sudden flashbacks. For instance, the Man Ray film can be set in motion by a poetic evocation even before seeing the still in the next number; on the other hand, Bruguière’s light-writing comes and goes between picture and word at a distance of a year between issues.¹⁰ The review will be short-lived—running to only seven issues—but incompleteness and discontinuity seem to be

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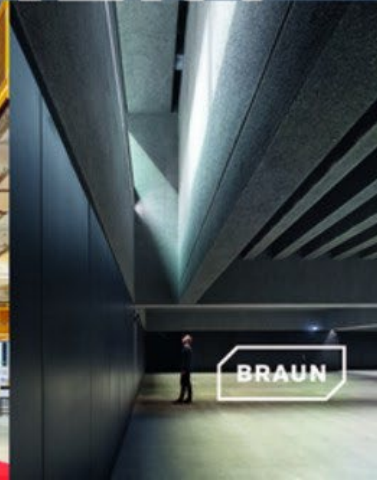
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Neues im Alten: Stadtteillbibliothek Lichtenrade in der Alten Mälzerei (ff-Architekten Feldhusen und Fleckenstein)
New use for an old building: The Lichtenrade District Library in a former malt plant (ff-Architekten Feldhusen und Fleckenstein)
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Architektur for all

A new building culture is assuming responsibility.

Text: Theresa Keilhacker

"Building for the community" is gradually becoming the epitome of current building culture. I came across the maxim for the first time in Australian architectural discourse. It is universally applicable, however, and has therefore become a global symbol of what young planners are unhappy about under the (still) prevalent conditions of their profession.

What disturbs them is firstly our sector's ongoing obsession with new construction and secondly the lack of interdisciplinary exchange, which should motivate us to join forces in open networks (a trend that Juliane Schader investigates in her essay in this yearbook). Both are based on a deep-rooted desire to find, through one's own work, solutions to the urgent global problems of climate change and societies that are drifting ever further apart.

A few years ago, during a lecture series entitled "Architecture and Responsibility" at the University of Stuttgart, the architectural sociologist and professor Christine Hannemann put it as follows: "I see the presence of a new generation of students with a social stance. [...] I believe I can also observe how an increasing number of young people are studying Architecture not due

to their artistic ambition, but based on the will to shape society's structures and spaces."

The question posed by this new generation is: how can the benefits of a building outweigh the damage it causes? Such damage is not limited to the climate and environment. Naturally, we should focus sustainable building on life-cycle-compatible materials and construction methods that consume energy and resources efficiently, but social aspects of sustainability are equally important (and not just add-ons).

Those who bring together both aspects and consider the effects of their actions are faced with the key question: who are we building for? Is it sufficient for the direct client to be satisfied when the project is complete? Are we only building for people who can afford it? Or should everyone benefit?

For decades, the dominant notion has been that architecture should be assessed primarily as an artistic form. Yet architecture is more than raw material for design blogs and coffee-table books. Ever fewer colleagues are satisfied with such architecture for the rich and beautiful. Thus, the morals and ethics of architectural work have returned to the agenda – considerations that many long regarded as remnants of idealism.

The development is most easily detected on new squares. Until recently, community-orientated urban planning had not been a factor in major cities like Sydney, which is located in what is traditionally a deeply individualised and neoliberal society. People built what was ordered (and paid for). Urban development was a market activity. For some years, however, that has been changing. In 2023, one visible sign was the inauguration of George Street Plaza with a community building and an enormous canopy, which was jointly designed by the Ghanaian-British architect David Adjaye and the Australian artist Daniel Boyd. The project recalls the location's history, which originally belonged to the Aborigine people of Eora, aiming to point the way towards the "reconciliation of cultures", as Adjaye's studio writes: "a generative place for people to connect, recharge, reflect and take a pause from the rhythm of a fast-transforming city."

Nor do we need to find examples among new architectural icons. Much more modest projects are at least as impressive. One such example in Berlin is the Café Leo pavilion by sophie & hans (pages 56/57): a minimal measure that points towards a different, better direction for the entire Leopoldplatz – including its public life. Similarly, in the relatively poor district of Basel Gundeldingen, the Berlin-based landscape architect Franz Reschke has opened up a wonderful space for different cultures to mingle in his tree-hall on Winkelriedplatz (pages 180/181).

Such places strengthen identity and social cohesion – while also reflecting new ways of thinking, going beyond public spaces,

Building for the community has many far-reaching dimensions: it involves moving away from monetisation and providing a counterbalance to insular constructed environments, instead focusing on inclusion, diversity and true urbanism, in other words a new togetherness. In the summer of 2025, such diversity will be a key theme of the national festival Women in Architecture, which the Berlin Chamber of Architects is hosting. Because building for everyone can only succeed if nobody is left out, thereby drawing from the full potential of ideas and ways of thinking.

Planners bear responsibility, towards people today and also future generations. The latter aspect is why so many projects place the community at the centre, work on existing structures and are dedicated to circular planning and building. Building for the community and constructing ecologically and sustainably are two sides of the same coin. The Berlin Chamber of Architects is leading the way in this respect. In late 2024, the guideline "A wie zirkulär" ("A for Circular") was published, in which, for the first time, pioneers of circular planning and building provide colleagues with information on their insight and experiences – including best practices.

This book, Volume 14 of the series Architektur Berlin | Building Berlin, contains further good examples of what "building for the community" can mean: including the above-mentioned Café Leo and the economical and yet consummate quasi-reclamation of the Alte Mälzerei in Lichtenrade, which was transformed by ff-Architekten into the social and cultural centre of a new neighbourhood (pages 134/135). Similarly, housing and commercial projects are finally taking society into account again, in addition to economic factors and private considerations.

Exemplary office developments also offer space for its users' social lives, rather than simply stacking offices. Municipal residential developments include the housing row Flora Ahoi, which was conceived as a "timetable house" with communal and work rooms by roedig . schop architekten and Nägeliarchitekten (pages 22/23). Community projects such as the Lebensort Vielfalt, which was also developed by roedig . schop, combines childcare facilities, accommodation for the elderly, psycho-social support and classic housing under a single roof (pages 102/103).

Despite all the enthusiasm with which the building sector's transformation and a future community-orientated architecture is being discussed, we should not forget that this new beginning is by no means a matter of course. Because building for the community also means building affordably. Perhaps the most difficult question we face today is therefore: can sustainability be achieved cheaply?

It can – but only if the exemplary, pioneering projects and individual planning approvals become the new "normal". Building Type E, which is currently the subject of widespread discussion,

stands for fearless rethinking: E for einfach (simple) and E for experimental. The problem is we are fighting against a chicken and egg situation: as long as there is a lack of standards, building responsibly is more expensive, and as long as it remains more expensive, it will not become the standard. Thus, not only architecture, but also the economy must rethink – at corporate headquarters, in the real-estate sector and in the building industry, as well as on the office floors of banks and in artisanal businesses. At least one thing is still in our hands: assuming responsibility through exceptional ideas, new approaches, alternative working methods and a different kind of creativity.

There could hardly be a more beautiful symbol of that approach than the former watchtower of the US military in Mannheim's Benjamin Franklin Village, which KHBT with osa_office for subversive architecture concisely converted into a beehive. The tower stands for the intrusion of nature (with insects and spontaneous vegetation) into a car park, which, as a future urban square, does not demonise and remove its past, and instead takes advantage of its positive features, even the asphalt, for instance as a playing area for street sports (pages 158/159). With their project Aufbruch (meaning both "a new beginning" and "breaking open"), the two practices have not only broken up an asphalt square on which the tower continues to stand, but also dismantled old trains of thought.



Denkmuster sprengen: Quartiersplatz „Aufbruch“ in Mannheim (KHBT mit osa_office for subversive architecture)
Breaking down patterns of thought: The "Aufbruch" neighbourhood square in Mannheim (KHBT with osa_office for subversive architecture)
© Johannes Marburg

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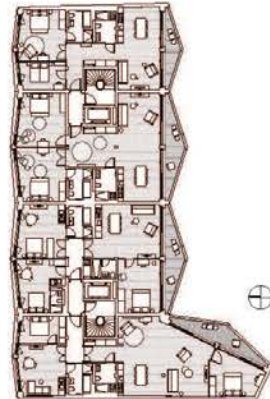
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Küche im Penthouse | Kitchen in the penthouse

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Grundriss 2. OG | 2nd floor plan

Neubau eines Apartmenthauses in einer breiten Baulücke. Formal besteht die Blockrandbebauung aus zwei Häusern mit eigenen Adressen und Erschließungskernen. Ein Seitenflügel schließt an das zum Hotel Wilmina umgebaute Frauengefängnis an. Die beiden Häuser beherbergen 44 möblierte Wohnungen für längere Berlinaufenthalte – von kleinen Studios, die sich clustern lassen, über Familienwohnungen bis zum Penthouse. Im Erdgeschoss liegen eine Tagesbar und ein Sportstudio. Die monolithische Leichtbetonfassade zur Straße ist alternierend gefaltet; zum Hof erzeugen dreieckige Loggien ein ähnliches Bild.

Construction of an apartment building with two separate addresses and access cores in a broad block-perimeter gap. A side wing provides a connection to the former women's prison, which is now Hotel Wilmina. The new buildings accommodate 44 furnished apartments for longer stays in Berlin – including small studios that can be clustered, family apartments and a penthouse. The ground floor accommodates a daytime bar and a sports studio. The monolithic lightweight concrete façade facing the street has alternating kinks; the loggias facing the courtyard create a similar image.



Ansicht von der Straße | View from the street

© Markus Gröteke



Ansicht vom Hof | View from the courtyard

© Nicole Pfoser



Loft | Loft

© Markus Gröteke

18 | Eierhäuschen | *Eierhäuschen*

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Verbindung zum neuen Küchenbau | Connection to the new kitchen building



Grundriss | Floor plan

Revitalisierung eines Ausflugslokals an der Spree. Das Baudenkmal war 1892 nach Plänen von Karl Frobenius entstanden. Seit 1991 stand es leer. Nun wurde es denkmalgerecht saniert, schadstoffsanziert und in Sachen Brandschutz ertüchtigt. Vandalismus und der lange Leerstand hatten die Substanz so stark in Mitleidenenschaft gezogen, dass Teile rekonstruiert werden mussten. Als Tor zum neuen Spreepark dient das Haus künftig als Kulturort mit Restaurant, Ausstellungen und Residenzen für Kunstschaffende (Seite 60). Für Küche und Nebenräume entstand an der spreeabgewandten Seite ein holzverkleideter Neubau, den ein verglaster Gang mit dem Altbau verbindet.

Revitalisation of a park tavern by the River Spree. The preservation-listed building was constructed in 1892 according to plans by Karl Frobenius. It had been vacant since 1991 and has now been refurbished in accordance with monument-preservation standards, including toxin removal and fire-safety improvements. Vandalism and its long vacancy had damaged the building fabric so severely that some parts had to be reconstructed. Marking the gateway to the new Spreepark, the building will be a cultural venue with a restaurant, exhibitions and artist residences (see page 60). On the side facing away from the Spree, a wooden-clad new building was constructed for the kitchen and auxiliary rooms, which are connected to the existing building by a glazed walkway.



Ansicht vom Fluss | View from the river



Veranstaltungssaal | Event hall

23 | HAUS 1 – Atelier Gardens | HOUSE 1 – Atelier Gardens

Oberlandstraße 26–35
12089 Berlin
Deutschland | Germany

BGF | GFA 2.575 m²
BRI | GV 9.345 m²

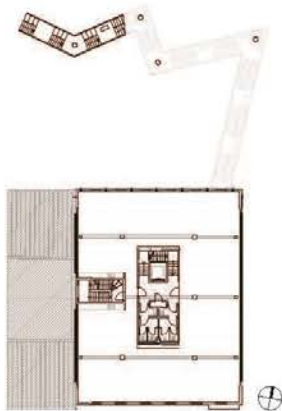
MVRDV mit Hirschmüller Schindeler Architekten
mrvd.com
hsarchitekten.com

Bauherrin | Client: Fabrix



Treppe zum Dach | Steps to the roof

© Schnepf Renou



Grundriss Regelgeschoss | Standard floor plan

Umbau eines Bürohauses von 1997
nach dem Prinzip „Weniger ist mehr“. Das energetisch komplett sanierte und nun signalgelbe Haus steht am Eingang der Atelier Gardens, einem Impact Campus für Kreativität, Film und Community auf dem früheren Gelände der Berliner Union-Film. Die neuen Grundrisse bieten auf fünf Ebenen modulare Arbeits- und Besprechungsräume und ein Café. Das Dach wurde gedämmt, begrünt und um einen Holzpavillon ergänzt. Das reduziert (zusammen mit neuem Sonnenschutz an der Süd- und Westfassade) den Wärmeeintrag im Sommer, während im Winter eine Niedertemperaturfußbodenheizung das Raumklima reguliert. Eine neue Treppe mit Sitzgelegenheiten führt vom Hof aufs Dach.

Conversion of an office building constructed in 1997, following the principle of “less is more”. The building, which underwent complete energy-related refurbishment and is now bright yellow, is situated at the entrance to the Atelier Gardens, an impact campus for creativity, film and the community on the former grounds of Berliner Union-Film. The new floor plans provide modular working and meeting rooms on five levels, as well as a café. The roof was insulated, planted with greenery and supplemented by a wooden pavilion. It reduces the heat input in the summer (together with new sunblinds on the south and west façades), while in the winter, a low-temperature floor-heating system regulates the spatial climate. New steps with seating areas lead from the courtyard to the roof.



Ansicht vom Hof | View from the courtyard

© Schnepf Renou



Café | Café

© Schnepf Renou



Dachpavillon mit Terrasse | Rooftop pavilion and terrace

© Lukas Drobny

47 | Einpassplanung Alte Mälzerei Lichtenrade | Integration plan, Lichtenrade old malting plant

Steinstraße 41
12307 Berlin
Deutschland | Germany

BGF | GFA 3.100 m²

ff Architekten Feldhusen und Fleckenstein
ff-architekten.de

Auftraggeber | Client: Bezirksamt Tempelhof-
Schöneberg von Berlin



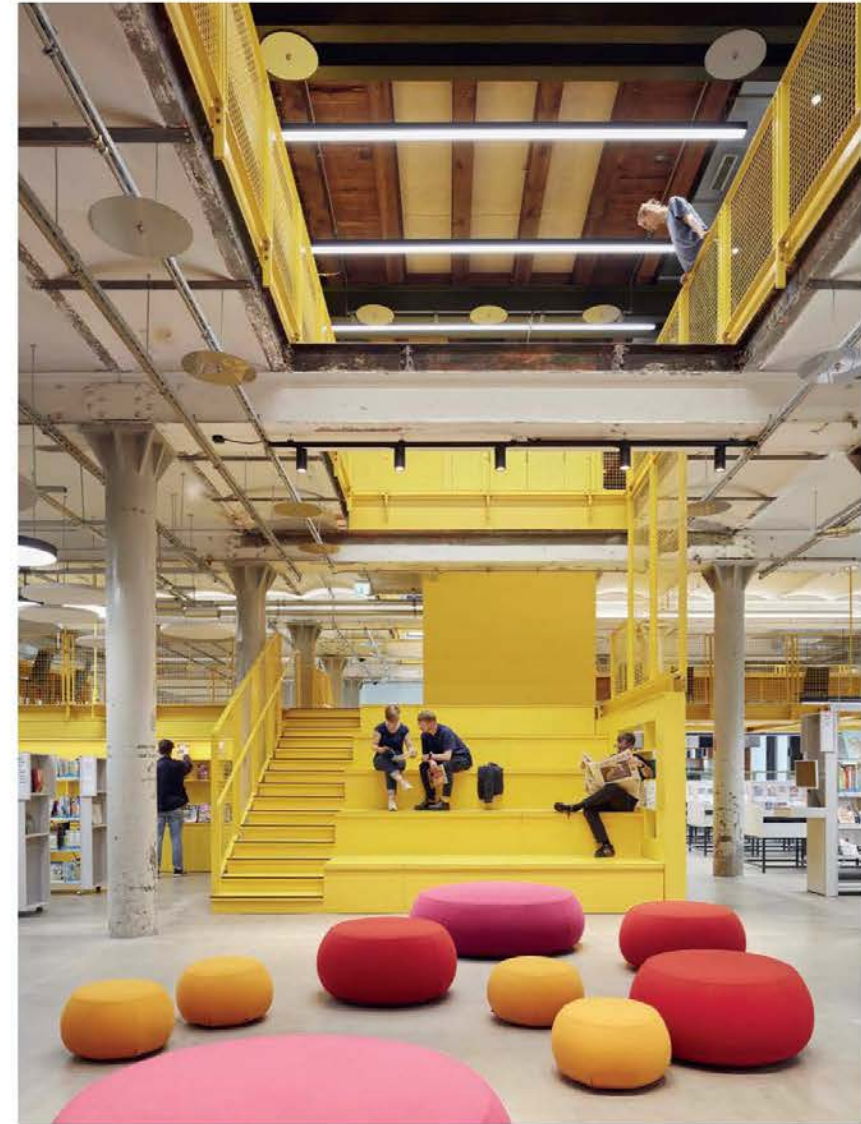
Flur im VHS-Bereich | Corridor in the adult education area



Schnitt und Grundriss 1. OG | Sectional view and 1st floor plan

Umbau von Mietflächen in einem Baudenkmal von 1898 zum Standort der kommunalen Bildungs- und Kulturarbeit. Herzstück ist die Stadtteilbibliothek. Sie ist in der hohen Erdgeschosshalle, die eine gelbe Galerieebene erhielt, und in Teilen des ersten Obergeschosses untergebracht. Die VHS nutzt Räume im ersten und zweiten, die Musikschule Räume im zweiten Obergeschoss. Über zwei anderweitig vermieteten Etagen entstand schließlich ein Kinder- und Jugendmuseum unterm Dach. Das Miteinander der Einrichtungen ebnete den Weg zu Synergien, etwa in der Raumbelagung. Die Farbe der Einbauten wechselt je nach Nutzung und erleichtert so die Orientierung. Ein neuer Aufzug erschließt die Ebenen barrierefrei. Grundsaniierung und Umbau des Gebäudes lagen in Händen von Baumschlager Eberle Architekten; Bauherrin war die UTB Projektmanagement GmbH.

Conversion of rented spaces in a listed building dated 1898. The core is formed by the district library. It is housed in the ground-floor hall, on a new yellow gallery level and in parts of the first floor. The adult education centre uses rooms on the first and second floors, the music school is situated on the second floor, and a children's and young people's museum is accommodated on the attic level. This enables synergies, for instance in the spatial utilisation. The colour of the fittings changes depending on the use, thereby assisting orientation. A new lift provides barrier-free access to all levels. The overall renovation of the building was managed by Baumschlager Eberle Architekten for UTB Projektmanagement.



Stadtteilbibliothek | District library

Fotos | Photos: Andreas Meichsner

25 | Büro- und Veranstaltungshaus Schönhauser Allee | Office and event building in Schönhauser Allee

Schönhauser Allee 8
10118 Berlin
Deutschland | Germany

BGF | GFA 5.600 m²
BRJ | GV 17.400 m³

Thomas Kröger Architekten
thomaskroeger.net

Bauherrin | Client: GROW Grundbesitz GmbH



Fahrradrampe am Senkgarten | Cycle ramp at the sunken garden



Kino bar im UG | Cinema bar in the basement



Büroetage im 4. OG des Neubaus | Office level on the 4th floor of the new building

Umbau und Erweiterung eines Baudenkmals von 1911. Das zweite Hinterhaus des Wohn- und Geschäftshauses mit Fabrik und zwei Höfen war im Krieg zerstört worden. An seiner Stelle entstand ein Neubau, der zusammen mit dem aufgestockten Fabrikgebäude und dem neu unterbauten ersten Hof einen Bürokomplex für Start-ups mit Veranstaltungsräumen und einem Kino- und Vortragssaal bildet. Zwei Senkgräben, im hinteren Hof mit Rampe zur Fahrradgarage, bringen Licht ins Untergeschoss. Der Eingang zum Bürokomplex liegt im ersten Hof. Der Neubau ist nach Südosten mit Pflanzterrassen abgetreppt, die Dachterrasse partiell begrünt.

Conversion and extension of a preservation-listed building constructed in 1911. The second rear building of the residential and commercial development, with a factory and two courtyards, was destroyed during the war. It was now replaced by a new building that combines with the height-ened factory building and the first courtyard, which now features a basement, to form an office complex for start-ups, with event rooms and a cinema and lecture theatre. Two sunken gardens and a ramp in the rear courtyard, for cyclists to access the underground bike parking, guide natural light into the basement level. The entrance to the office complex is situated in the first courtyard. The new construction is stepped with plant terraces towards the southeast, while the rooftop terraces are partially green.



Lageplan | Site plan



Schema | Schematic view

Building Berlin, Vol. 14

The latest architecture in and out of the capital

New architectural impulses: recent buildings in the German capital by local architects as well as international projects by Berlin-based architects.

- Recent works in the German capital by local architects as well as international projects by Berlin-based architects
- Selected projects demonstrate the enormous diversity of today's building culture. From a repurposed asphalt square to a stylish penthouse, from a community café to an eco-living quarter, and from a cleverly revitalized listed building to a new research center. If there is one common denominator, it is this: Berlin cultivates a building culture of "we".
- Insightful texts supplement the survey with trends, tasks and background information - from the integration of refugees to the plight of Germany's bridges, and from the use of water to improve the microclimate to the question: How does all that change the way architects work?



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Braun

Sibylle Kramer



New Tiny Houses

space-saving architecture



Sibylle Kramer



New Tiny Houses

space-saving architecture



New Tiny Houses

Space-saving Architecture

Sibylle Kramer

New exciting and surprising design approaches how great living quality can be wonderfully made possible in small spaces.

- A tiny house is much more than just a very small residence. It is a living concept that reflects the challenges of the future - from the fundamental question of how to finance the dream of home ownership to whether doing without material luxury means more freedom, to social issues such as how we deal with our planet's resources.
- This volume presents remarkable examples of masterfully implemented solutions for tiny houses.
- The designs of these micro-wonders show that even - or especially - well thought-out room concepts can be realized in the smallest of spaces, without sacrificing excellent design. Intelligent floor plans, multifunctional rooms and ingenious nesting of furnishing components create not only compact living spaces, but also unique habitats.

AU \$90.00 | NZ \$100.00

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224 Pages

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280 mm x 240 mm

Braun

Cabina de la Curiosidad

Baños de Agua Santa, Ecuador



Design
Daniel Moreno Flores

Completion & Construction Time
2022 – 5 weeks

Client
Alexandra Torres, Kevin Torres,
Margarita Castro, Jorge Torres

GFA
12 m²

Design Task
A sustainable tiny house in a stone
quarry made of used materials.



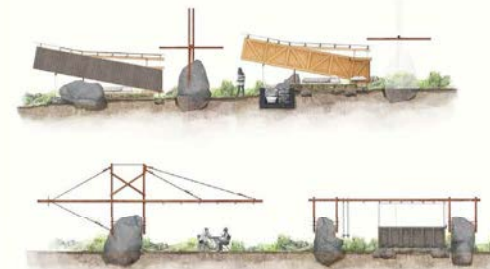


16





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Taigh Baine

Billeag, Scotland



Design
BARD

Completion & Construction Time
2020 – 3 weeks

Client
Andy Lavery & Family

GFA
30 m²

Design Task
A simple building in concept and construction,
retaining an old stone wall and to insert a
new structure within with simple pitched roof.



The building is compact though has been carefully considered in regards to its arrangement. Entry is by way of a small external courtyard formed to the rear of the stone ruins. A small area comprising a shower room and kitchenette is situated at this area, the window for the shower room being inserted into an existing opening in the stonework. The main space is vaulted internally to enhance the spatial effect. The effort of multiple turns allows the crescendo of the view to be unveiled to visitors in a sequential manner. The architect has inserted a roof light to allow morning light to enter the main space and to play on the surface of the solid gable adjacent to the stove.



Cabaña Tipo Wander 2-0

Mexico



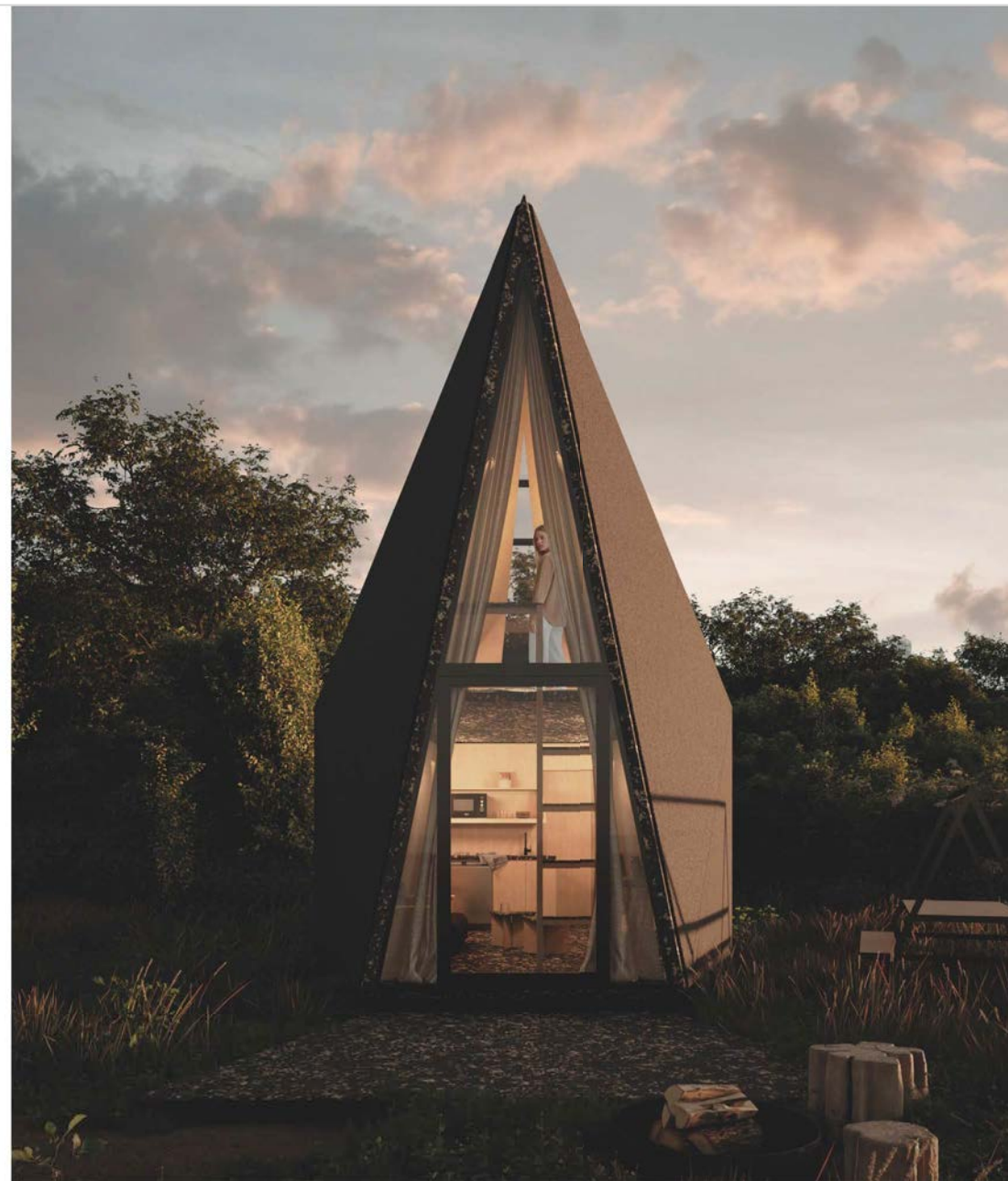
Design
Wander + Rojkind arquitectos +
Amasa Estudio + TUUX

Completion & Construction Time
2022 – 8 weeks

Client
Lorem Ipsum et Ipsum Lorem

GFA
12 m²

Design Task
Developing a new model of social
and environmental coexistence.



Sibylle Kramer



New Tiny Houses

space-saving architecture



New Tiny Houses

Space-saving Architecture

Sibylle Kramer

New exciting and surprising design approaches how great living quality can be wonderfully made possible in small spaces.

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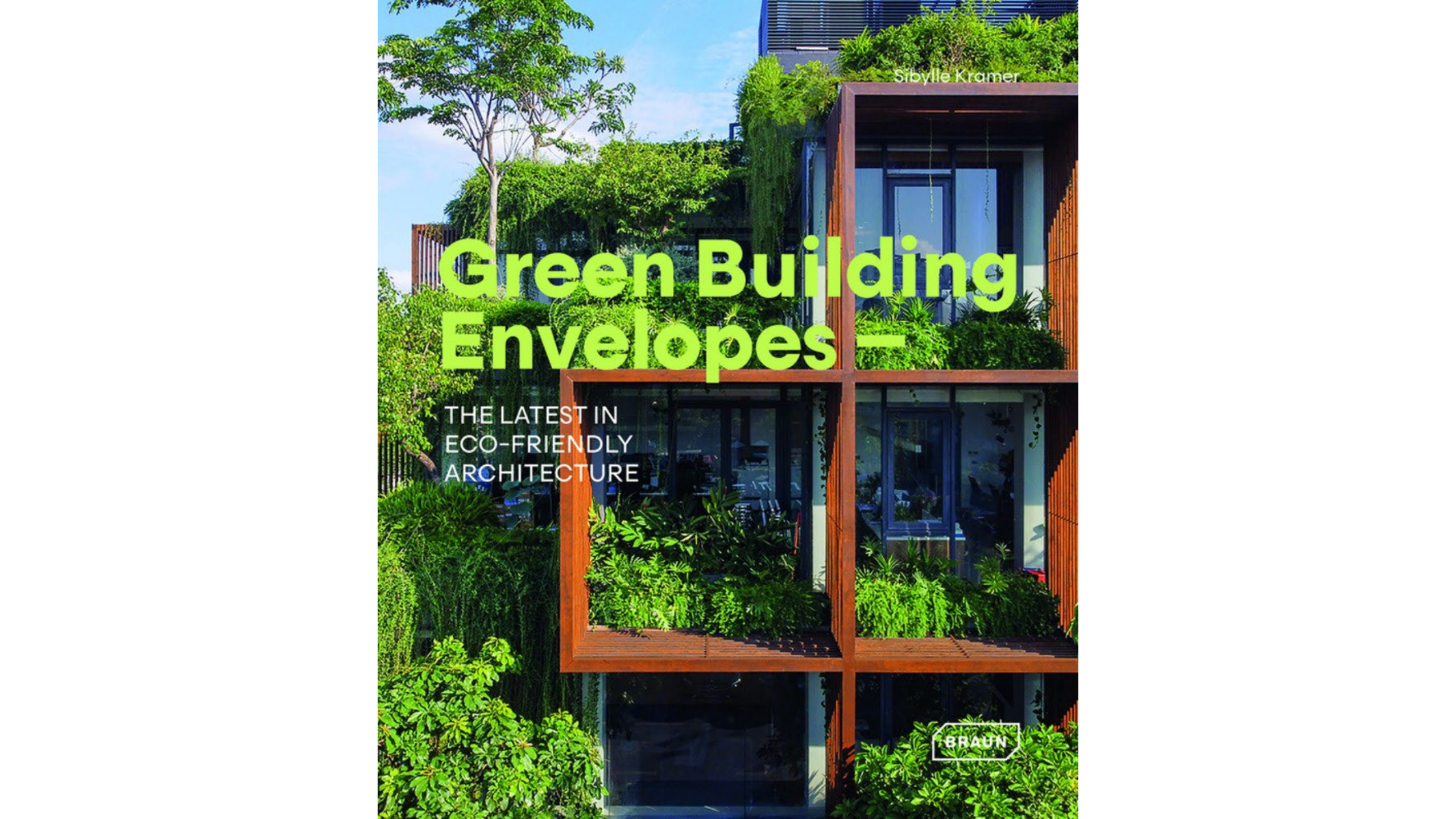
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The image shows a modern building facade with a lush green wall. The green wall is composed of various plants, including ferns and leafy greens, growing in a grid-like structure. Large windows are visible, reflecting the sky and surrounding greenery. The overall aesthetic is eco-friendly and sustainable.

Sibylle Kramer

Green Building Envelopes –

THE LATEST IN
ECO-FRIENDLY
ARCHITECTURE

BRAUN



Green Building Envelopes.

The Latest in Eco-Friendly Architecture

Sibylle Kramer

A catalog of successful project examples shows in detail how the design and practical implementation of greened building exteriors can succeed around the globe.

- This volume presents impressive and promising concepts and projects from around the world, which explore the potential of greened building envelopes.
- In addition to their importance in heavy rainfall management, planted building exteriors reduce CO₂ emissions, bind pollutants, provide acoustic insulation, absorb UV rays, and optimize energy efficiency while they lastingly improve the local microclimate.
- The focus of this book is on the diverse ways in which organic materials are used in construction today and how they can function as independent planning elements and design factors also in combination with new and innovative building technologies.

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Braun

22

Kö-Bogen II Office Building

DÜSSELDORF | GERMANY

Architects: Ingenhoven architects

Area: 41.370 m²

Year: 2020

Further participants:

Consectetur Adipiscing

Technical features:

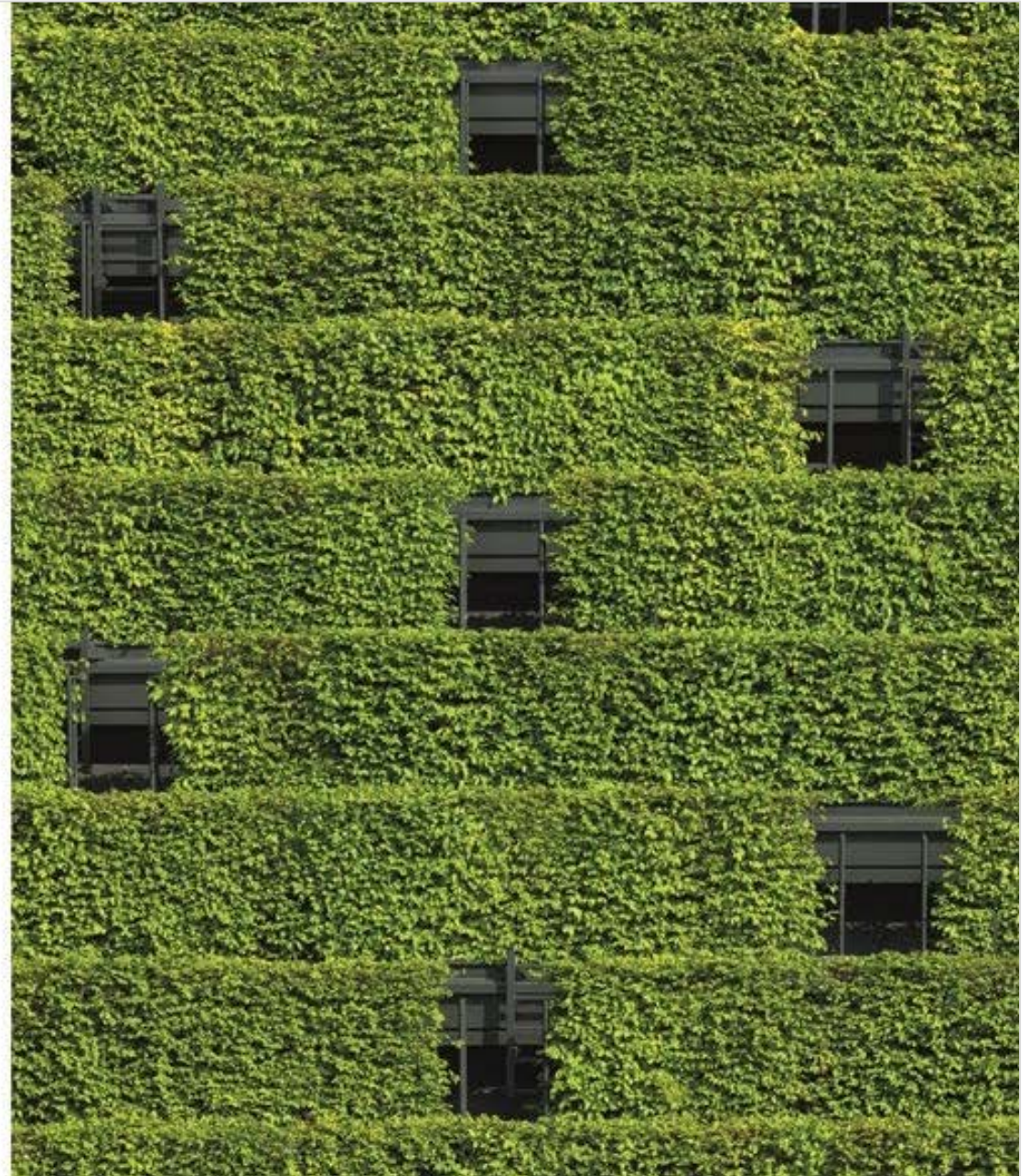
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Aenean vulputate eleifend tellus.



Sustainability is a mission: Eight kilometers of hornbeam hedges for a superearth-project. Over 30,000 plants – Europe's largest green facade. The facade is an essential element of the Kö-Bogen II commercial and office building. The ensemble marks the conclusion of an urban renewal project in the heart of Düsseldorf. It also represents a paradigm shift: from an urban perspective, it signals a departure from the automotive era and a turn towards people-oriented planning. With Europe's largest green facade, it offers an urban response to climate change and creating a new green heart in Düsseldorf's inner city. Today, where an elevated motorway once dominated the landscape, the Hofgarten has moved back into the heart of the city. Kö-Bogen's sloping green facades face one another in a composition inspired by Land Art. The new building complex oscillates in a deliberate indeterminacy between city and park. The two structures form a dynamic entrance to Gustaf-Gründgens-Platz, which opens up the view to icons of post-war modernism – the clear austerity of the Dreischei-

benhaus (1960) and the buoyant lightness of the Schauspielhaus (1970). Kö-Bogen II is a contemporary response to these two historic landmarks, without competing with them. Going green. The hornbeam was intentionally selected as a native hardwood species that keeps its leaves in winter. A comprehensive phytotechnological concept was developed together with Prof. Dr. Strauch, Beuth University of Applied Sciences, Berlin, to incorporate the hedges into the building design. The greenery improves the city's microclimate – it protects against the sun's rays in summer and reduces urban heat, binds carbon dioxide, stores moisture, attenuates noise, and supports biodiversity. The ecological benefit of the hornbeam hedges is equivalent to that of approximately 80 fully grown deciduous trees. This integration of nature into architecture offers a contemporary urban response to climate change. The aim of Kö-Bogen II is to pursue an overall ecological concept, explicitly to improve the city's microclimate.



36



Number of species: xx. Plants mainly used:
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Urban Farming Office

HO CHI MINH CITY | VIETNAM

Architects: VTN Architects
Area: 1386 m²
Year: 2022
Further participants:
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Technical features:
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Under rapid urbanization, cities in Vietnam have diverged far from their origins as sprawling tropical forests. The lack of green causes various social problems such as air pollution due to the over-abundance of motorbikes, air pollution, flood, and the heat island effect. In this context, new generations in urban areas are losing their connection with nature. Moreover, the country is facing changes as it moves to a manufacturing-based economy, taking its toll on the environment. Increased droughts, floods, and salinization jeopardize food supplies.

"Urban Farming Office", is an effort to change this situation. The aim of the project is to return green space to the city and promote safe food production. Located in a newly developed area in Ho Chi Minh City, the office project demonstrates the possibility of vertical urban farming. Its facade consists of hung planter boxes with various local vegetation, allowing them to obtain sufficient sunlight. This green approach will provide safe food and a comfortable environment with minimum energy consumption, contributing to the sustainable future of the city.

Environmental strategies - The "vertical farm"

creates a comfortable microclimate throughout the building. Combined with glazing, the vegetation filters direct sunlight and purifies the air. It is irrigated with stored rainwater while evaporation cools the air. Conversely, the northern wall is relatively solid for future extension, with small openings to enhance cross ventilation. It is made of a double-layered brick wall with an air layer inside for better insulation properties. All of these contributes to reducing the use of air conditioner. **Farming system -** The "vertical farm" is designed for vegetation with a simple construction method- it consists of a concrete structure, steel supports, and modularized planter boxes hung there. Planter boxes are replaceable, therefore they can be flexibly arranged in accordance with the height and growing condition of plants, providing sufficient sunlight. Together with a roof garden and ground, the system provides up to 190% of the green ratio to the site area, which is equivalent to 1.1 tons of harvest.



28



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Number of species: xx. Plants mainly used:
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Number of species: xx. Plants mainly used:
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dolores et ea rebum



Schützen- strasse Quarter

MUNICH | GERMANY



Architects: David Chipperfield Architects
and Atelier Loidl
Area: 85.000m²
Year: planned
Further participants:
Consectetur Adipiscing
Technical features:
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A new mixed-use building complex is being built between Munich's main train station and Karlsplatz, creating a lively, urban atmosphere through its functional diversity and generous public green spaces. The area around the site is characterized by two urban planning principles: traces of the original medieval small-scale structure are reflected in the urban structure, as is the rational, representative scale of the residential city. The design by David Chipperfield Architects Berlin reflects these two principles and combines them with a new, metropolitan structure. The result is a building of a new, innovative typology that makes it possible to generate metropolitan density while giving the public space differentiated urban open spaces. The continuous first floor, a wide-span and flat-arched cross-cape construction on conical piers, connects Prielmayerstrasse and Schützenstrasse via two passages. On both streets, pillar arcades invite passers-by to visit cultural offerings, stores, cafés and restaurants in the

building. Green open spaces with numerous seating areas are not designed as interior courtyards, but open up to the street space, benefiting all people who work or visit here. The open spaces structure the building complex and give it scale. Above the pillared hall, with its visible structure of recycled concrete, lie building volumes of different scales, which become increasingly smaller towards the top. Up to the eaves height, they initially follow the curved street lines. Above this level, they recede toward the center of the block and are freely arranged like dwarf houses. In this way, generously planted terraces and an intensively planted, publicly accessible roofscape are created on several levels.



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Patrik Hübner
Larissa Lenze

DESIGN UNLIMITED

Visual Communication and Storytelling
with Generative Design and Data

niggli



Design Unlimited

Visual Communication and Storytelling with Generative Design and Data

Patrik Hübner

A design approach to help brands, agencies and cultural institutions to set themselves apart by fusing storytelling and communication design with creative algorithms, data, human interaction and programming.

- Today's creative professionals have more opportunities for expression than ever before - at the same time, the world is becoming increasingly difficult to depict as it is becoming more and more complex and nuanced.
- Design is shown as a co-creative process between human beings, machines and the environment in which technology is no longer understood as a tool, but as a partner, and the diverse phenomena of our environment become the driving factor of design.
- Patrik Hübner and Larissa Lenze open up a new dimension that incorporates ideas, stories and designs and that allows thinking and designing without boundaries to make the unseen visible.

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Philharmonie Luxembourg

The Philharmonie Luxembourg is a world-renowned and respected music venue. In order to attract a new generation of music lovers, the focus and core values of the venue have been realigned to put emotions, live experiences and the joy of music at the center. To realize this vision, a new identity was designed and implemented that puts music at the heart of the brand. Conceived as a 21st century brand, the identity combines the sound of the music played there with the characteristic vertical columns of the building.

The design of the logo changes depending on the genre of music being played, reflecting the genre in real time and breathing life into the brand.

▼ Data source
MUSIC AND AUDIO

▼ Application
DYNAMIC IDENTITY

The generative design system at the heart of the new identity goes beyond traditional static brand guidelines. It is a dynamic and constantly evolving design that captures the vibrancy of the music and the spirit of the venue, providing an exciting visual representation of the Philharmonie's famous live music experiences.

By replicating the building's signature vertical columns and adding a visual layer of the music being played to the logo, the brand is able to soften the boundaries between the physical and digital experience, bringing audiences together in a shared love of music. This vibrant, ever-changing identity appeals to music lovers of all ages and breathes life into the Philharmonie brand.

The generative brand identity makes use of real-time audio waveforms to power the animation, making the brand come alive by the very music that is performed at the Philharmonie.

One of the most unique things about the Philharmonie Luxembourg's new brand identity is its generative logo. Through the combination of music and animation, the identity of the Philharmonie is revitalized with a unique meaning by reflecting the live experience and emotion that comes with attending a concert.



Input

Output

Where there is data, there is design.

Data is what we use to gather our knowledge about the world, on which we base our findings and make statements about potential futures. It helps us to assess our athletic performance (*How much time do I need to cover a distance of 800 meters?*), serves as a basis for predicting future weather events (*How likely is it that I will need shorts on Sylt in November?*) or for evaluating investment options (*Should I invest my money in Bitcoin or in real estate?*).

As unexciting as it may sound at first glance, most of the knowledge we gather as humans is based on a table full of numbers.

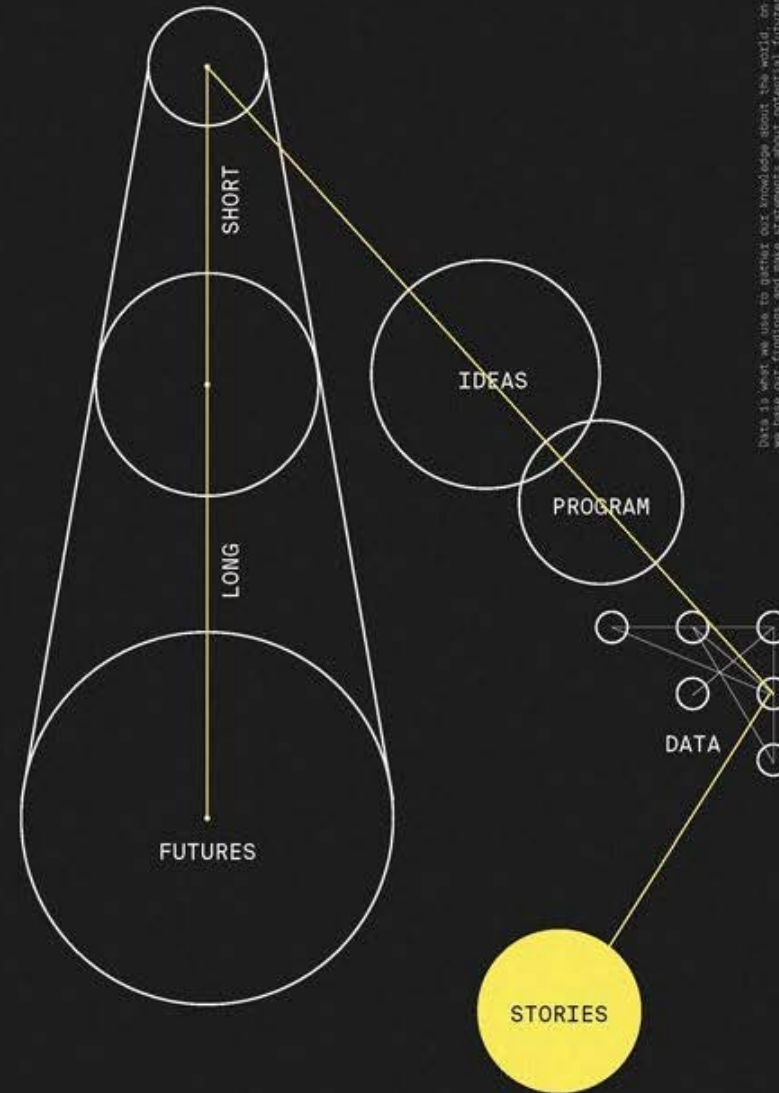
Data plays a central role in social, political and economic life. In the course of digitalization, its presence in our private lives is also growing. No longer bound to space-consuming data carriers such as stone, precious metal or paper, we can carry it around with us on handy devices and wearables. With the increasing capacity of our memories in ever smaller spaces, it is also no wonder that data is now collected at every possible opportunity. The problem is that most people have neither the skills nor the interest to read or evaluate series of figures and tables. People are needed to give form to the numbers, to put them in relation to each other and to the world for us and thus make them legible for everyone: designers take on this task. Whether individual, like a fashion designer who tailors the right item of clothing for us based on our body measurements, place of residence and occasion, or mass-produced, like a UX designer who determines how our Smartwatch displays our movement progress using easy-to-read graphics.

Data is everywhere - and so is design.

New messages are constantly reaching us through more and more channels, fighting for the scarcest commodity in the advertising market - our attention. In order to survive in this shark tank, it is no longer enough for a person or brand to simply present their image, message and offer to the outside world. It is about leaving a lasting impression and retaining recipients and users in the long term.

The field of work
of designers is
currently **expanding**
considerably.

It is not just about reducing complexity
and decorating products in an appealing
way in the face of exponentially growing
information density, but increasingly
about making possible futures tangible
by staging ideas as stories.



Quo vadis Design?



Nowadays, the typical term *design* encompasses so many professional fields that it initially seems rather unspecific to most people. The overly vague job title hardly reflects the fact that designers are the creators of the world we live in today.

Nowadays, the typical term *design* encompasses so many professional fields that it initially seems rather unspecific to most people.

Whether graphic, UX or fashion design, design makes virtual and physical things cuddly, functional and beautiful. It gives shape and makes things usable. This applies to materials such as fabric, wood or metal as well as to data and ideas.

Design makes change tangible. Technological and social change is reflected in the (product-) designs of the time from which they originate. Design not only translates a necessity and responds to a social need, but also influences usage habits and ways of thinking.

How and whether I use a smartphone is closely linked to the design of its user interface and whether an innovative idea is implemented is also linked to the attractiveness and comprehensibility of its presentation.

With this central social position - especially in the information age - comes responsibility. The field of work of designers is currently expanding considerably. It is not just about reducing complexity and decorating products in an appealing way in the face of exponentially increasing information density, but also about making possible futures tangible by staging ideas. This ability to shape the world as an elementary part of the design profession must be recognized by designers and integrated into their everyday professional life as a responsibility.

In order to achieve this ambitious goal, it is essential to think beyond the traditional understanding of design and consider new possibilities. The aforementioned omnipresence of data is a decisive factor that can make this change in thinking and acting possible. This is because data can not only be a represented element, but also a representational one. As input, it can drive design systems and tell stories by being integrated into a program.

Munken Creator

Two years ago famed Swedish paper brand Munken developed a new font which they subsequently made available for everyone to use: Munken Sans – a timeless font, inspired by 1960's Swedish typeface Tratex.

After the release, I was approached by agency JUNO to ideate and develop a novel playground for this font which would allow creatives to explore its application in surprising new ways. They specifically asked for a solution that would fuse the unexpectedness of Creative Coding- and Generative Design-based visual exploration with precise control over the font's properties. The result of this dialogue is The Munken Creator: A playground of unimagined possibilities, enabling designers to create visually animated and unique messages.

↳ Datasource
TEXT AND HUMAN INTERACTION

↳ Application
TYPOGRAPHIC TOOLKIT

The Munken Creator is an invitation to inspire cooperation among creatives. And a challenge of how we preserve the heritage of design while simultaneously reinventing its tools for a hybrid future.

By encoding typographic opportunities into an algorithm, creatives are confronted with a new mindset of how to approach form, space and storytelling. The Munken Creator is specifically designed to inspire novel encounters with typography. It is a playful and reactive space that bridges the gap between physical and digital, between concise human control and letting the computer take over. It creates fleeting, ever-changing fragments of design and captures special moments to be preserved forever on Arctic paper.

Creations can be shared seamlessly with other creatives and between devices. Every setting, value and idea can be anonymously exchanged simply by sharing the URL of the creation.

The Munken Creator is specifically designed to inspire novel encounters with typography. It is a playful and reactive space to explore shape, form and space in unexpected ways.



Client:
Agency:
Derivative Design

Munken Paper / Arctic Paper
Juno - Humezu
Patrik Hübner

The environment as a data source





Design Unlimited

Visual Communication and Storytelling with Generative Design and Data

Patrik Hübner

A design approach to help brands, agencies and cultural institutions to set themselves apart by fusing storytelling and communication design with creative algorithms, data, human interaction and programming.

- Today's creative professionals have more opportunities for expression than ever before - at the same time, the world is becoming increasingly difficult to depict as it is becoming more and more complex and nuanced.
- Design is shown as a co-creative process between human beings, machines and the environment in which technology is no longer understood as a tool, but as a partner, and the diverse phenomena of our environment become the driving factor of design.
- Patrik Hübner and Larissa Lenze open up a new dimension that incorporates ideas, stories and designs and that allows thinking and designing without boundaries to make the unseen visible.

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9783721210415

224 Pages

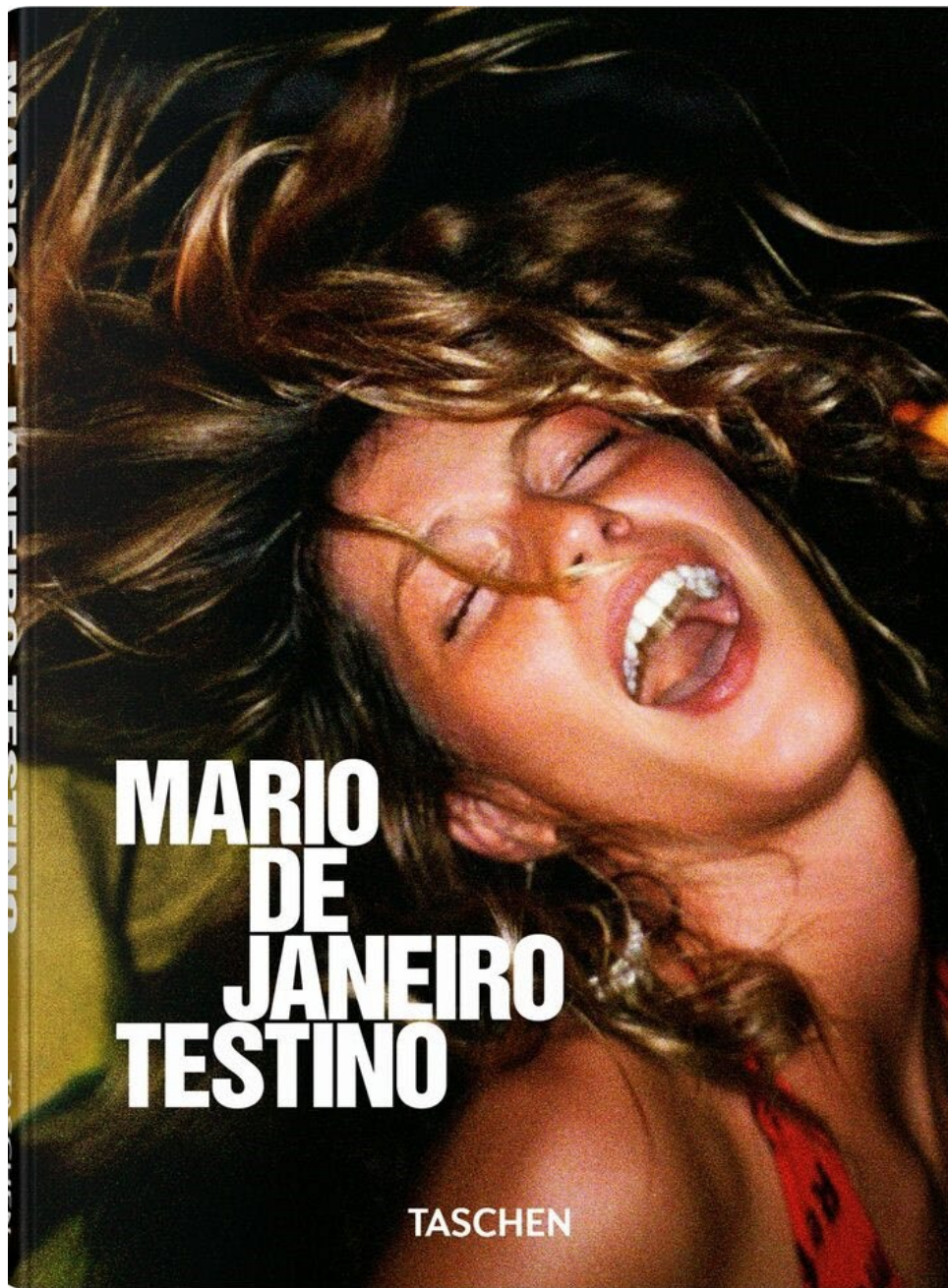
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niggli

**MARIO
DE
JANEIRO
TESTINO**

TASCHEN



MaRIO DE JANEIRO Testino

Mario Testino

Mario Testino captures a love poem to Rio de Janeiro, the Brazilian metropolis that first captured his imagination at the tender age of 14 and never failed to inspire him since.

- Featuring candid shots of exquisite cariocas baring nubile flesh, including supermodel Gisele Bündchen, MaRIO DE JANEIRO Testino captures the essence of this incomparably seductive city and its sultry citizens.
- From its breathtaking sunset panoramas, to the throbbing chaos of its world-famous carnival, this is Testino's love poem to the Brazilian metropolis that captured his teenage heart, and never let go.

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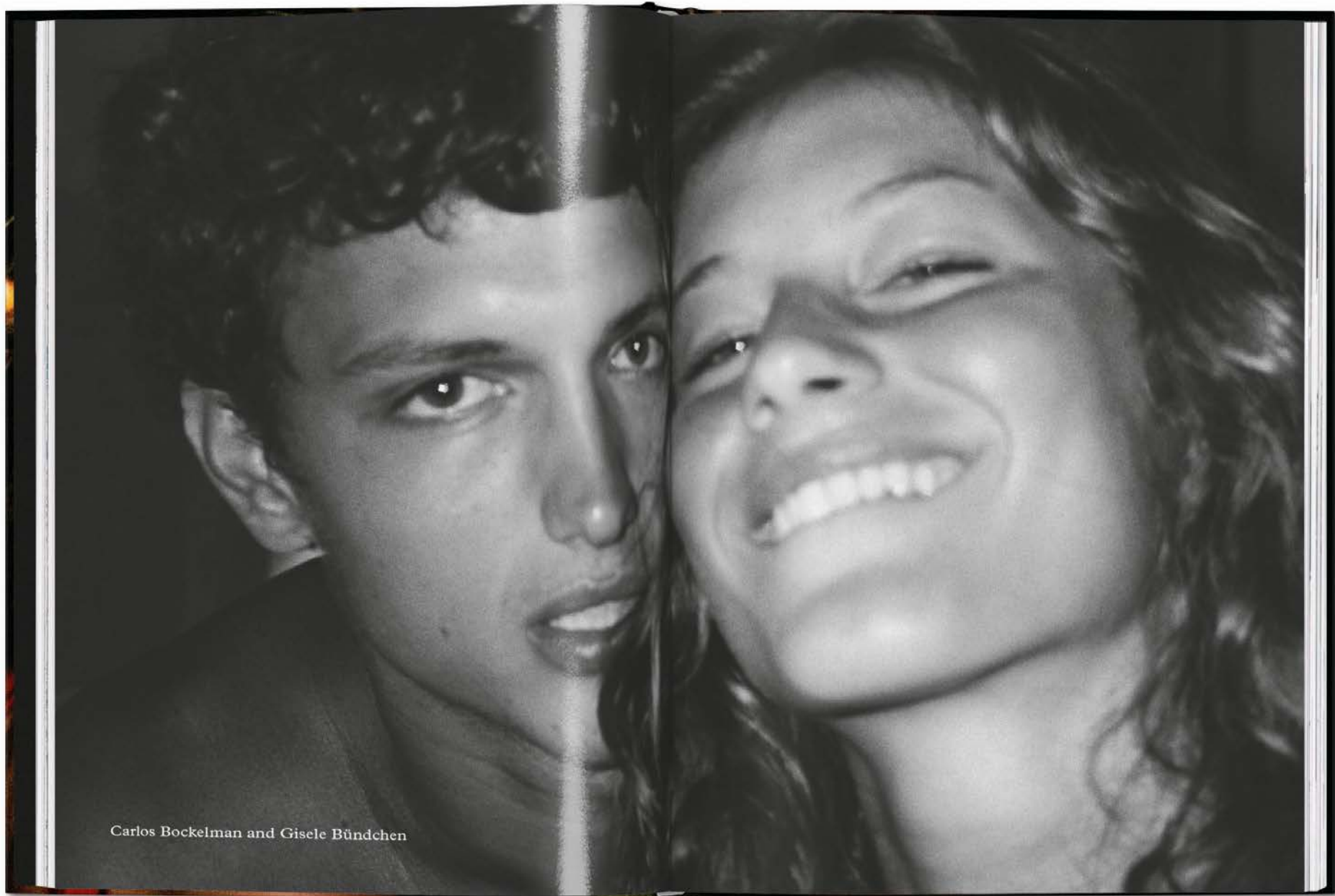
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TASCHEN



Carlos Bockelman and Gisele Bündchen





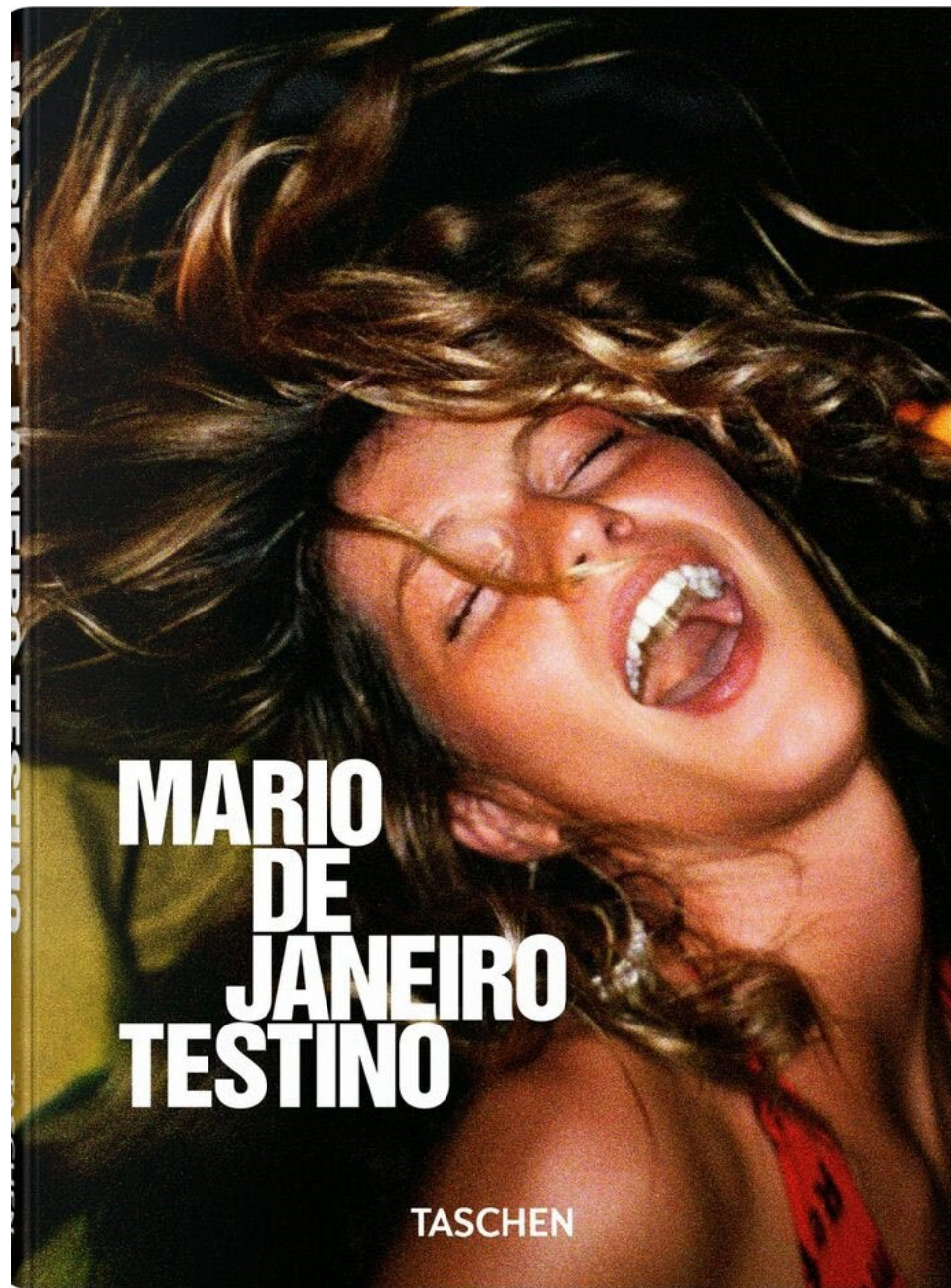
Isabeli Fontana



Fernanda Lima



Carlos Bockelman and Gisele Bündchen



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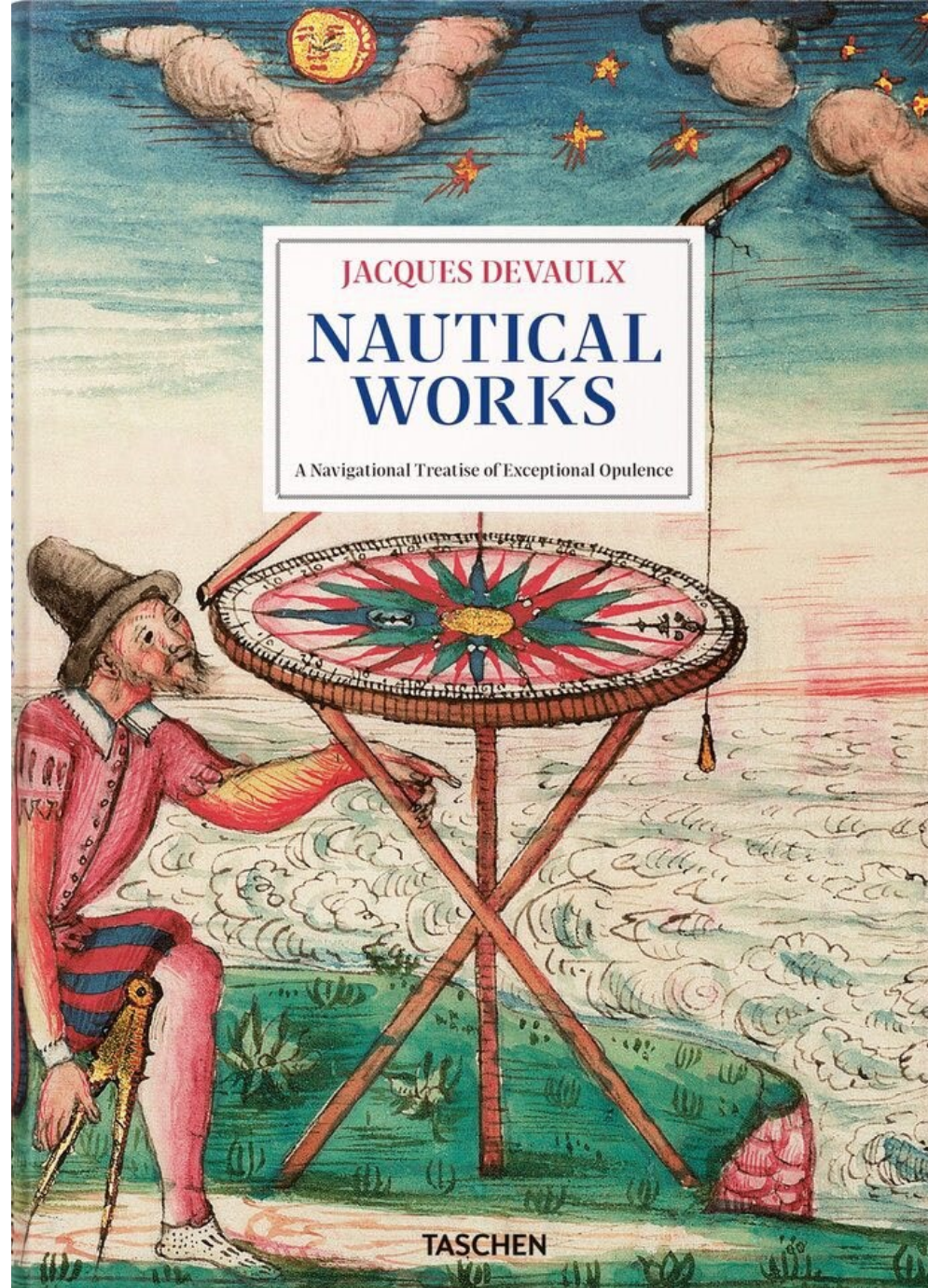
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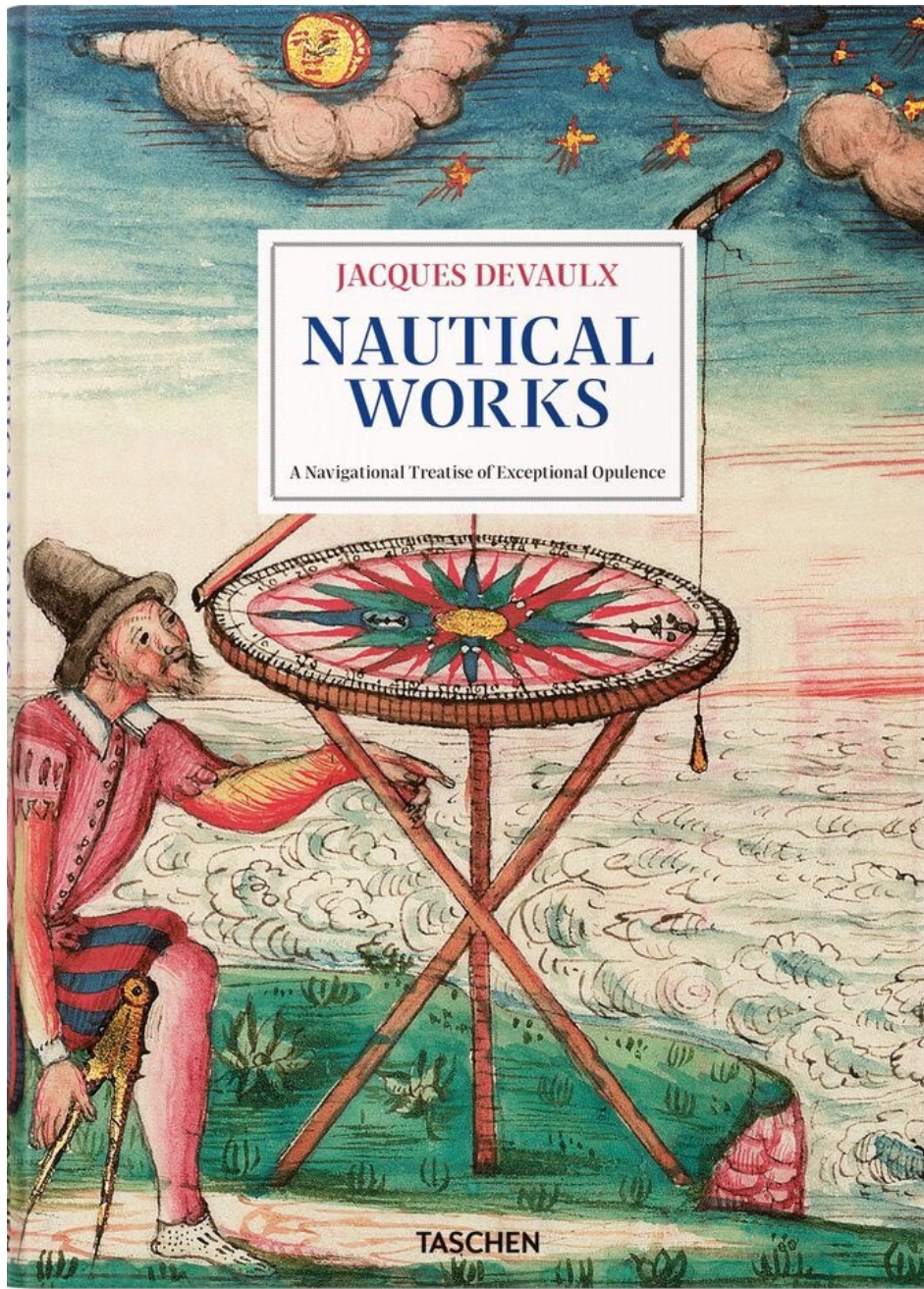
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TASCHEN





Jacques Devaulx. Nautical Works

Gerhard Holzer

A fascinating insight into 16th-century seafaring and exploration, discover Devaulx's sumptuous 1583 manuscript and encyclopedic reference for sailors.

- This edition reproduces the complete 31 folios in all their brilliant art and science, gathering color illuminations, observations, charts, and oceanic maps—a magnificent maritime showpiece.
- An encyclopedic reference for sailors, as well as a magnificent maritime showpiece for his royal employers, the elaborately annotated and decorated folios are a repertoire of naval and cosmographic tools and techniques, including astrolabes, nautical charts of the Atlantic Ocean, tabular statements of diurnal tides, astrological charts, and measurements for solar altitude.
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TASCHEN

150

Oct. 195

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7

• LES PREMIÈRES •
EVVRES • DE •
IACQUES • DEVAVLX •
• PILOTE • EN • LA •
• MARINE •

*Chacune de ces deux transformations Réciproques peut être l'Engendrement
d'une des deux formes du Monde.
Tout en Longitude ou en Latitude. En d'autres
termes, tout est l'Engendrement
des deux.*



Code qui finit par la vie dolans. Noms de la Vie
Les noms de la Vie finissent par la Vie. 177.
- 8 -

AV · HAURE · DE · GRACE ·
· LAN · M · D · LXXXIII ·

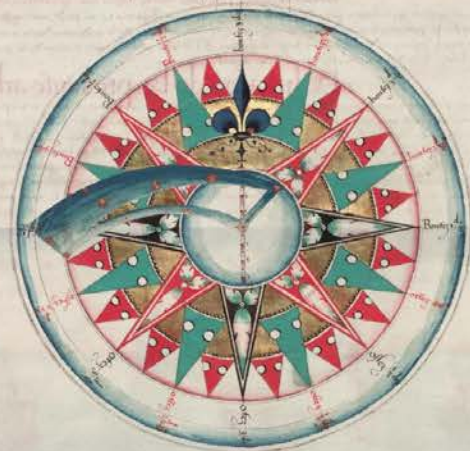


Comme lon pourra pieusement ve
De chacune effailla encor qui lon ne sçayt blason. Se. c.

Ensuite Combien on doit ajouter.

Aguel, entre les deux grandes rivières

L'empereur s'éleva sur le piedestal, et dit d'une voix élevée, les regards fixés sur l'océan : « Il faut que tous les peuples de l'univers soient réunis sous le même ciel, et que tous les hommes soient frères. » Il se pencha vers ses ministres et dit : « C'est à vous de réaliser ce projet. » Il se leva et dit : « C'est à vous de réaliser ce projet. » Il se pencha vers ses ministres et dit : « C'est à vous de réaliser ce projet. »



Les points complémentaires en font faire aussi bon il.

[illegible][illegible]

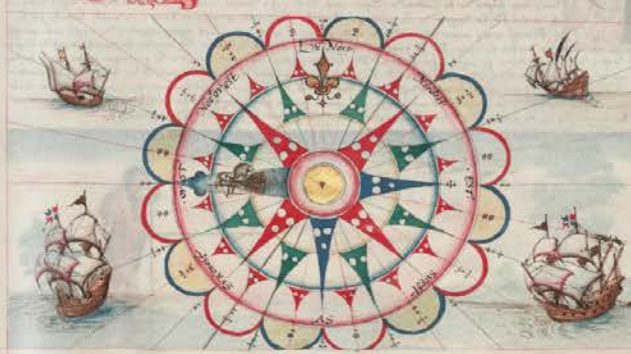
Par lequel les pouvoirs trouvent en eux-mêmes la base de leur existence, les uns long de l'espérance.

Lusioe de ladicte hemisphere marine.

Table des Lieues que donne chacune
Parallèle au Degré de latitude de l'équinoctial Pour les lieues de longitude

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Suivre le cours de votre démonstration

[illegible]

Pour Savoir Combien de Lieues

Don est effrayée de quelques larmes que ce soit selon le sentiment de son âme domine.

[illegible]

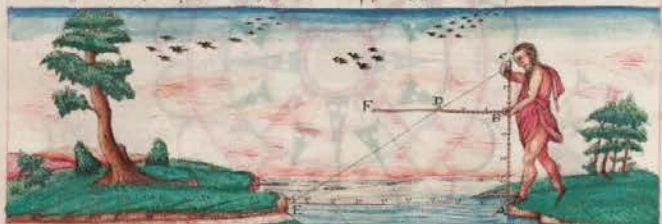
Pour savoir Combien

Phragmites lucida affinis, sed longior, longior de laetitia.

[illegible]

Pour freiner la larocur

Dans *Ruqya* au *lay* *Yahweh* *hine* *ayimato* — 53

[illegible]

Ensuit Pour scauoir freuier le nombre dor que lon aura en chacune Année.

Quantité de grains de blé par hectare. En grains. En hectol. par hectare. En litres par hectare. En quintaux par hectare. En tonnes par hectare.

Pour freuer la nouvelle lune :

Au même compte fait de l'abonnement Desir, 100 francs.

[illegible]

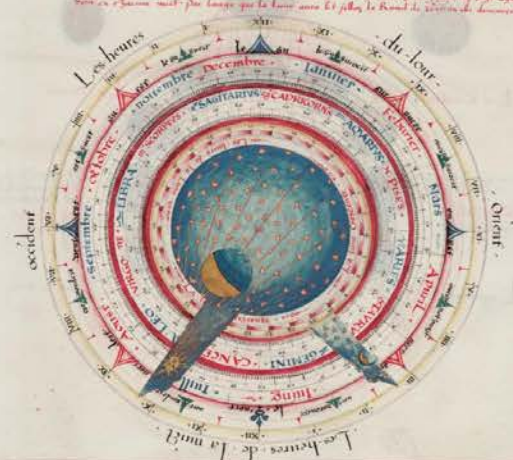
Table-Par Laquelle l'on connoistra le Jour.

qui les aima la nouvelle l'ont abandonné, ayant vu, en quelques jours, tout de suite, que les choses ne se passaient pas comme ils l'avaient prévu.

[illegible][illegible]

Ensuit Vne theorique ou Fioure Laquelle demōstr

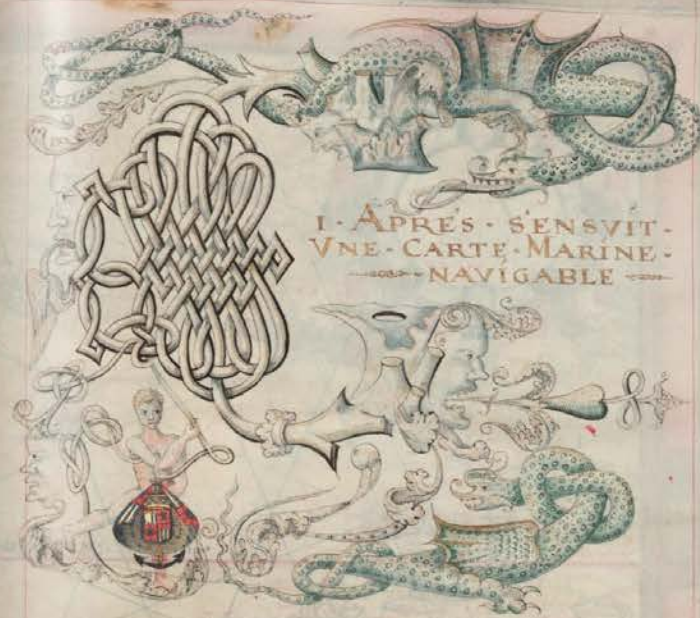
En quel signe et degré Le jetté, et la lune soit en charge leur Degré par quelle façon les jours se comptent. Item, par



Ensuit la figure de l'autre moitié du globe terrestre
 ayant le Pôle antarctique, esleue 48 degrez desus
 l'horizon & est l'opposite de la precedente figure. Dont
 par ceste presente figure est demonstre les parties des terres
 & mer qui sont cachees desoubz l'horizon de la Ville de
 paris. d'autant que le point du milieu de ceste presente
 figure est contraire & oposite de ladicte Ville

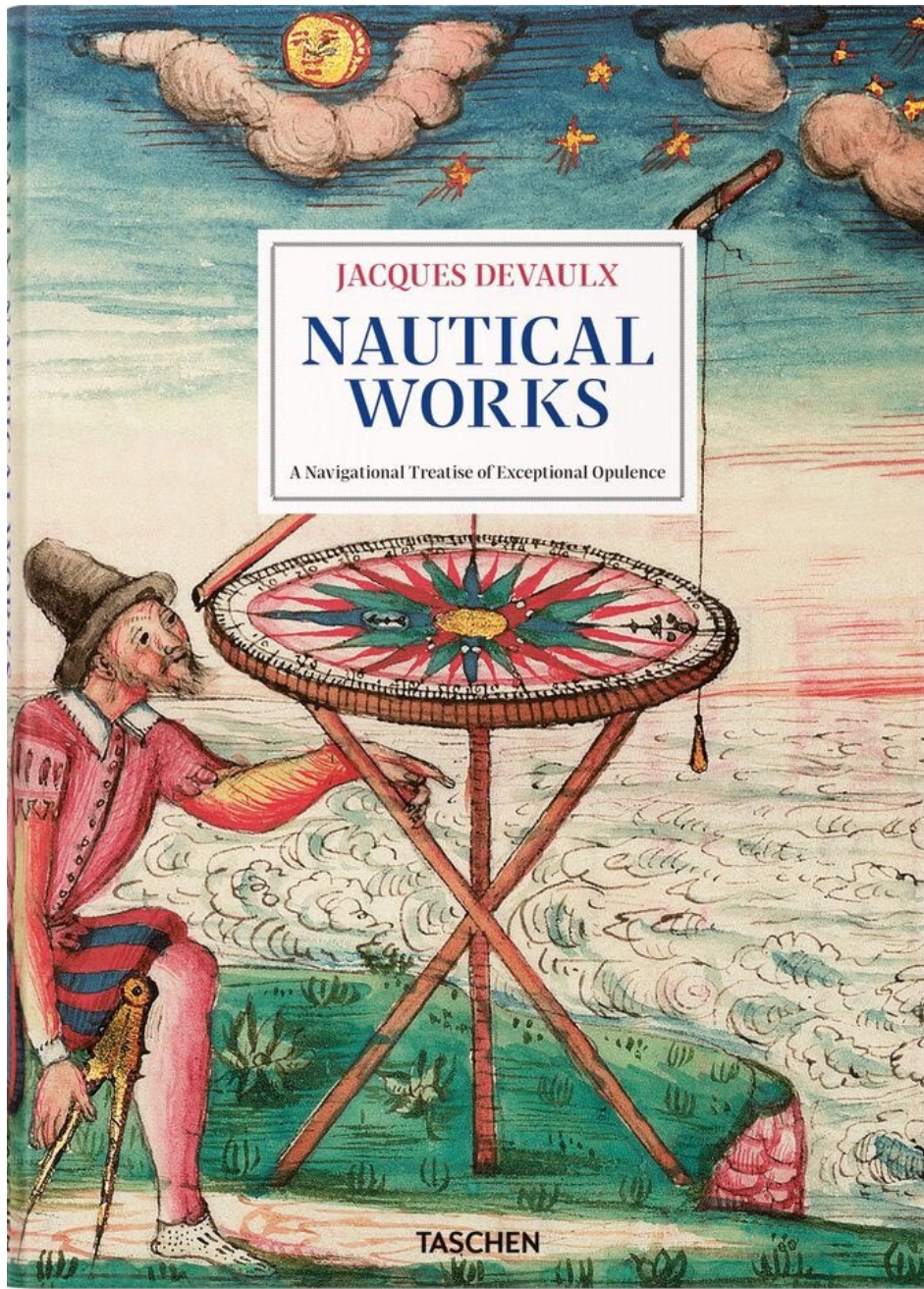


On doit entendre que lune des Precedentes
 figures demonstrent les terres qui sont esleues
 desus l'horizon du point du milieu de lune dicelles &
 l'autre demonstre le point oposite & les terres qui s'ont
 cachees desoubz ledict horizon.



Par Ceste Carte marine ensuyvante est
 demonstre plusieurs contrées regions & ports
 maritimes d'une partie des terres de l'Europe
 afrique & americque & sont chacuns ports de
 mer situez desoubz les degrez de longitude
 & latitude que chacun endroit est loing de
 la ligne diametrale & de la ligne equinoxiale
 & par ce mesme moyen est demonstre le nombre
 des lieues que chacun endroit est distant l'un
 de l'autre Mesme aussi la trace ou chemin quil
 conuyent tenir pour aller a droite route d'un
 lieu en l'autre.





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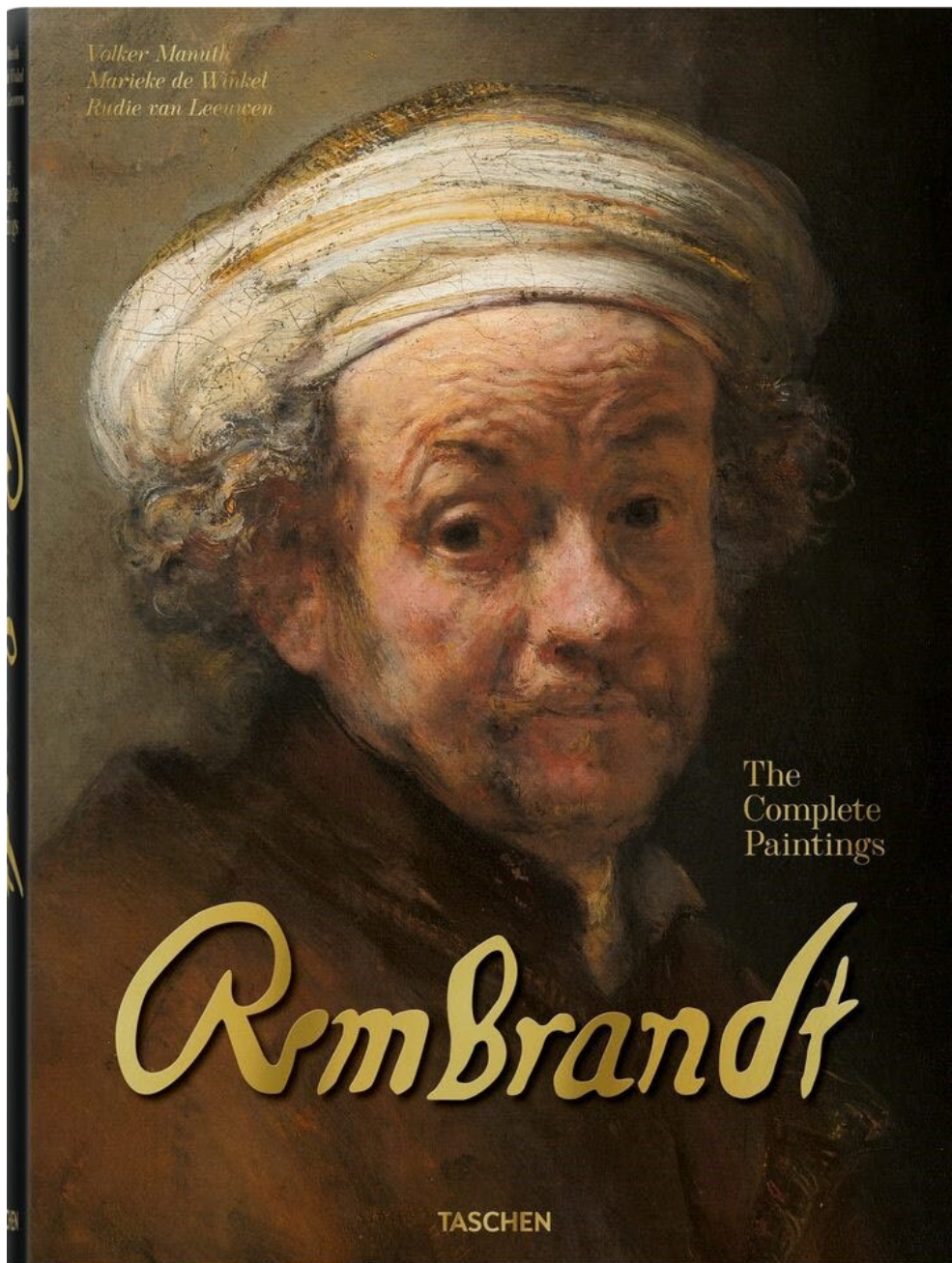
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*Volker Manuth
Marieke de Winkel
Rudie van Leeuwen*

The
Complete
Paintings

Rembrandt

TASCHEN



Rembrandt. The Complete Paintings

Marieke de Winkel

The Dutch Golden Age spawned some of history's greatest artists and artisans, but few can boast the genius of Rembrandt.

- This XL-sized monograph gathers the artist's 330 paintings in exquisite reproductions and details that reveal how Rembrandt's painted works are built of intricacies—the totality of each subtle wrinkle, gaze, or figure.
- His portraits, be them of wealthy patrons or tradesmen, communicate the essence of an individual through fine demarcations, their faces bathed in an ethereal light against darkened earthtones. Perhaps most striking, his series of self-portraits is a triumph of the medium; beginning in his youth and spanning until a year prior to his death, Rembrandt's self portraiture is an intimate glimpse into his lifelong process of self-reflection.

AU \$205.00 | NZ \$235.00

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TASCHEN



*"Rembrandt put more into faces
than anybody before or since.
He could see the small things that
make up the individual face,
and why everyone is different."*

David Hockney

II.

Amsterdam

1631-1639

"The mellow brilliancy of his lights, the breadth and harmony of his middle tints, and the rich depth of his shadows, give to his pictures an effect which seems to be the work of enchantment."

— DANIEL DAULBY, 1797







Anemida (Sappho), 1654
Oil on canvas, 142 x 151 cm
(56 x 60 in.)
Madrid, Museo Nacional del Prado
(detail page 228/229)



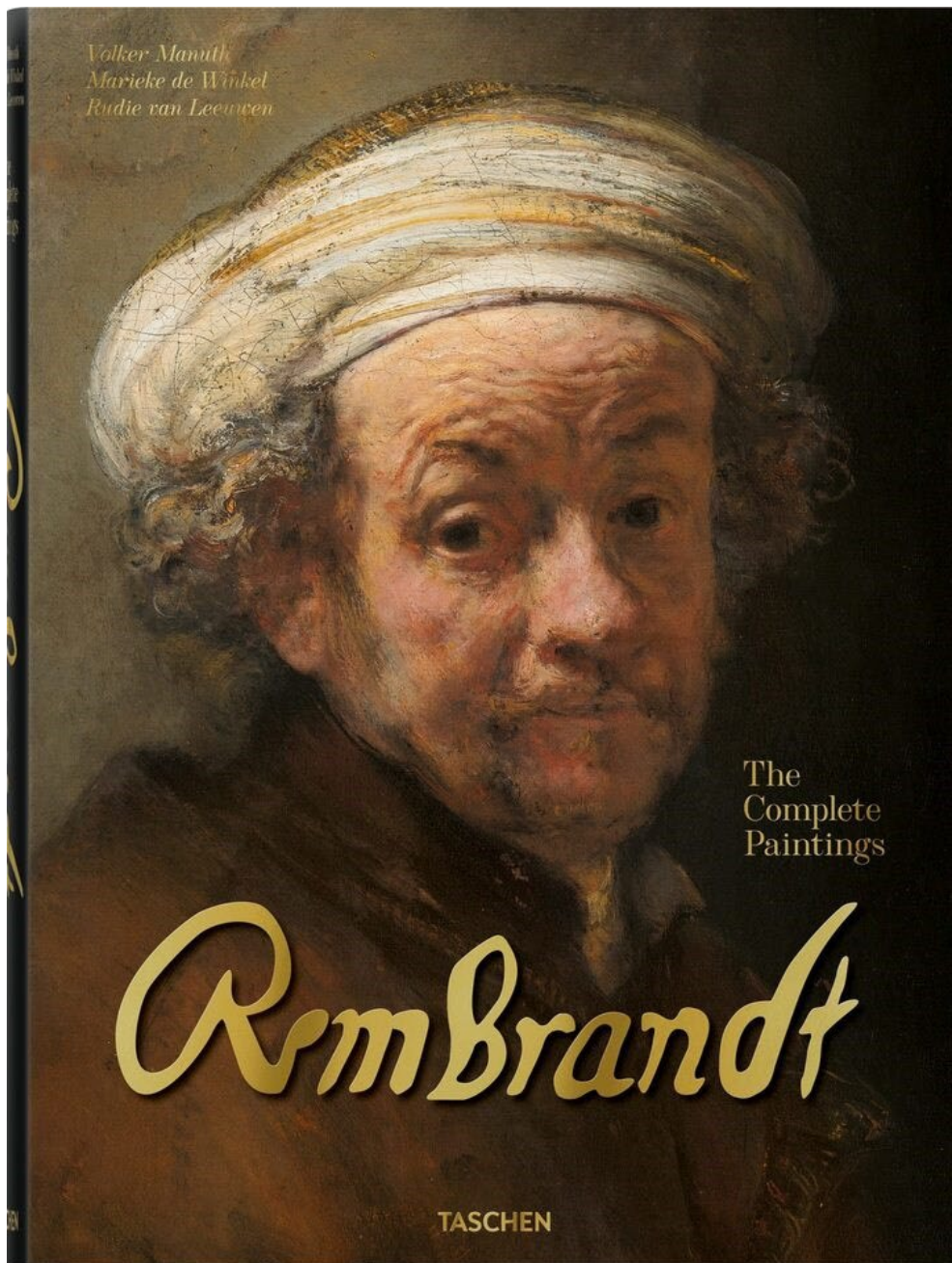
Minerva in Her Study, 1635
Oil on canvas, 137.2 x 116 cm
(54 1/8 x 45 1/8 in.)
New York, The Leiden Collection

The Militia Company of
Captain Frans Banning Cocq
(*The Night Watch*), 1642
Oil on canvas, 363 x 451 cm
(142 9/16 x 177 5/16 in.)
Amsterdam, Rijksmuseum,
on permanent loan from
the City of Amsterdam
(details page 108–109)





Jacob Blessing the Sons of Joseph, 1656
Oil on canvas, 175.2 x 210.5 cm
(69 1/4 x 82 7/8 in.)
Kunst Museum, Karlsruhe
Herta and Paul Amirian Collection
Alte Meister



Rembrandt. The Complete Paintings

Marieke de Winkel

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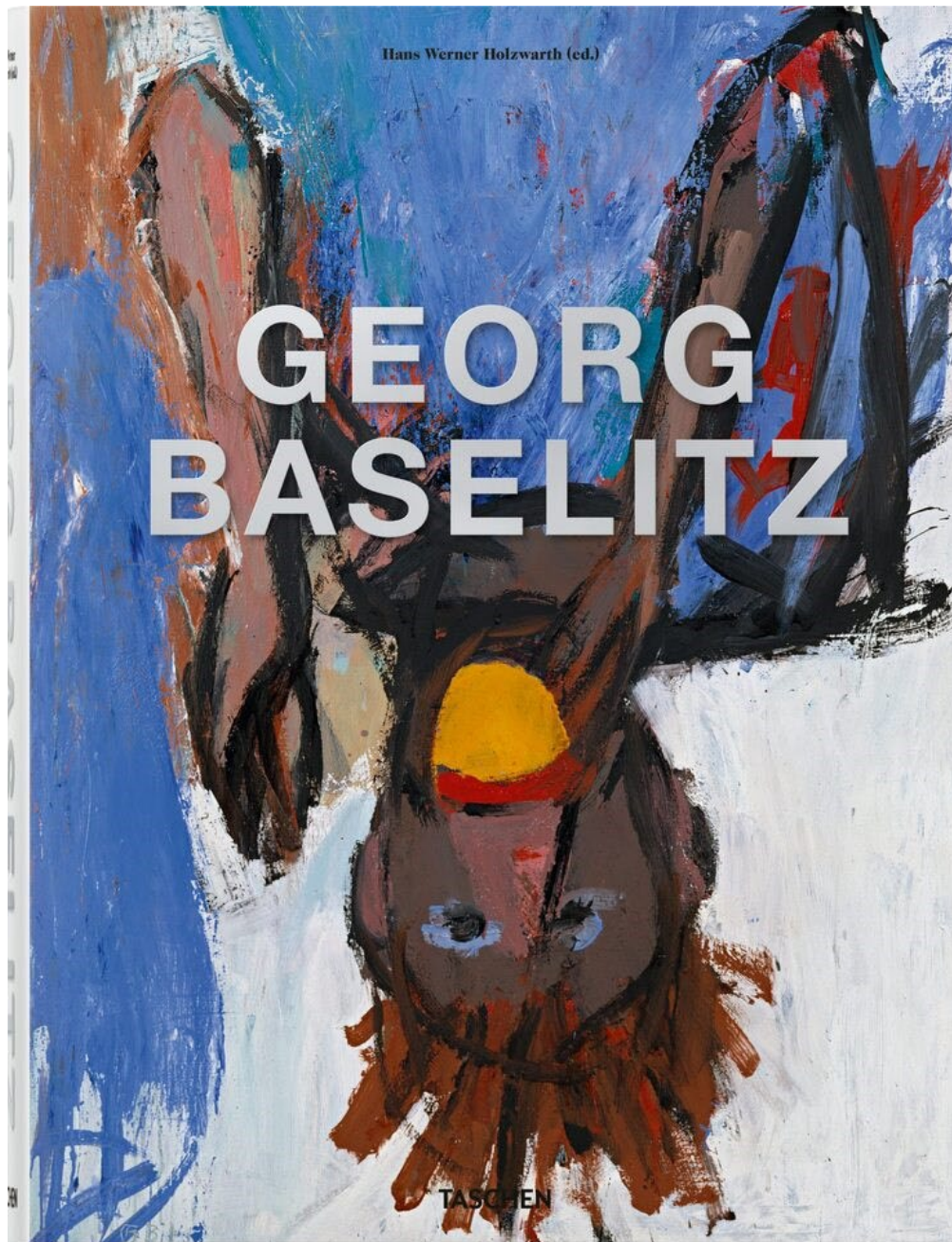
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TASCHEN

Hans Werner Holzwarth (ed.)

GEORG BASELITZ

TASCHEN



Georg Baselitz

Hans Werner Holzwarth (ed.)

From existential paintings and motifs painted upside-down to rough-hewn wooden sculptures and remixes of earlier paintings—the art of Georg Baselitz is consistently challenging.

- With 400+ images from 1960 to the present, this updated monograph presents the full range of his work in stunning depth and detail.
- Proverbially known for the audaciously simple but game-changing strategy of painting the motif on its head, Georg Baselitz has been a consistently challenging artist since the start of the 1960s.
- A portrait of the artist and his dark sense of humor by long-time connoisseur Richard Shiff, an essay on his formation and development as a painter by critic Jonathan Jones, on the sculptural work from his scandalous success at the Venice Biennale 1980 by art historian and curator Eva Mongi-Vollmer are included.
- Statements from the artist through the years and an illustrated biography complete this survey of Georg Baselitz's work.

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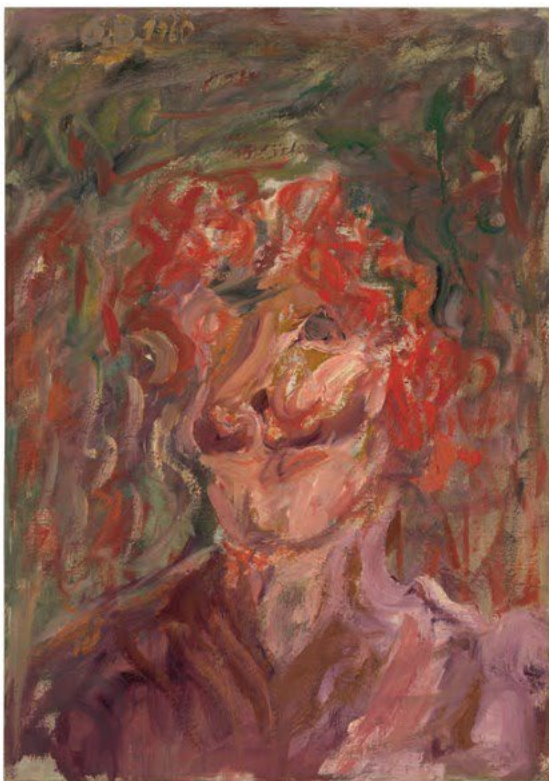
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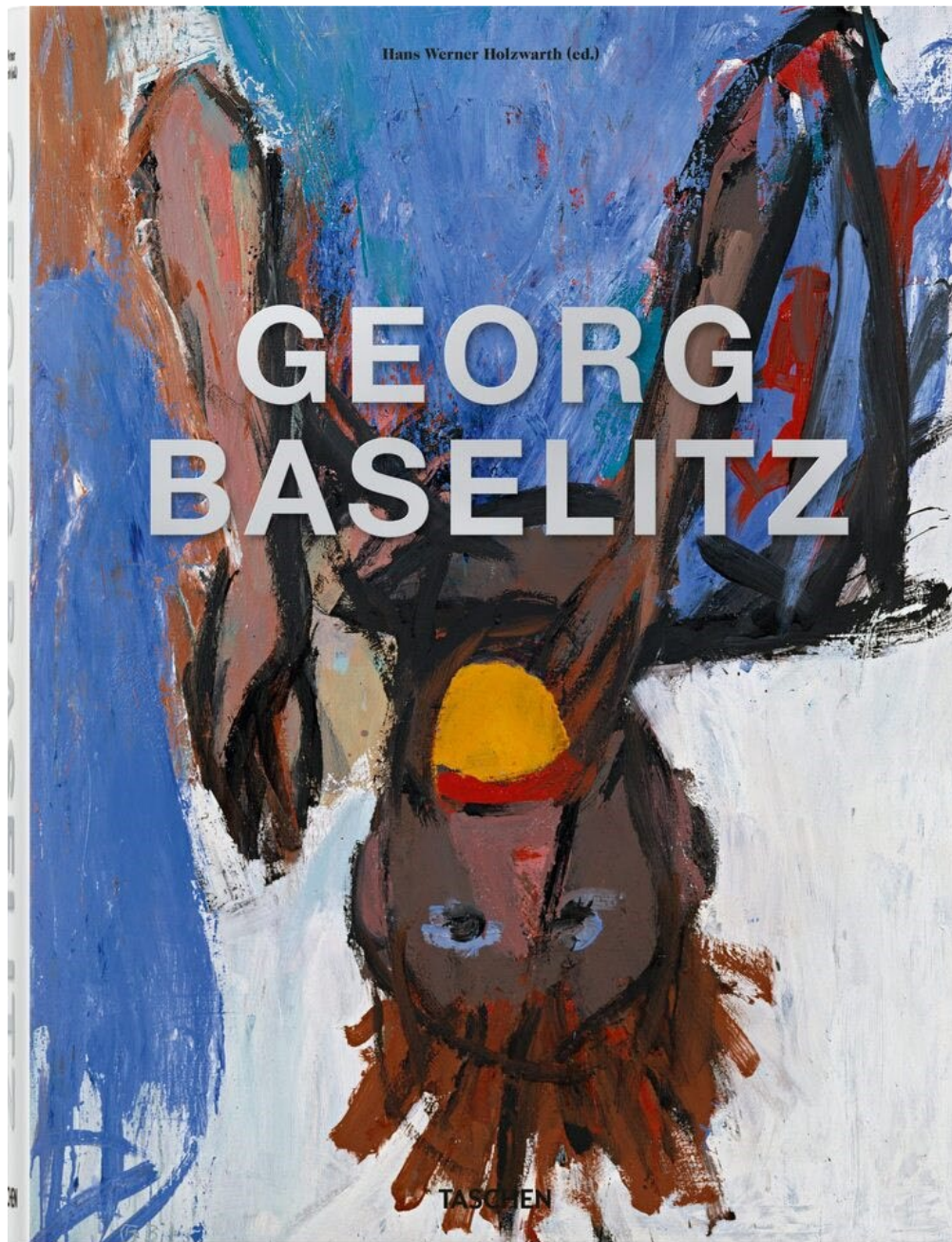
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ALEXANDER BRAUN

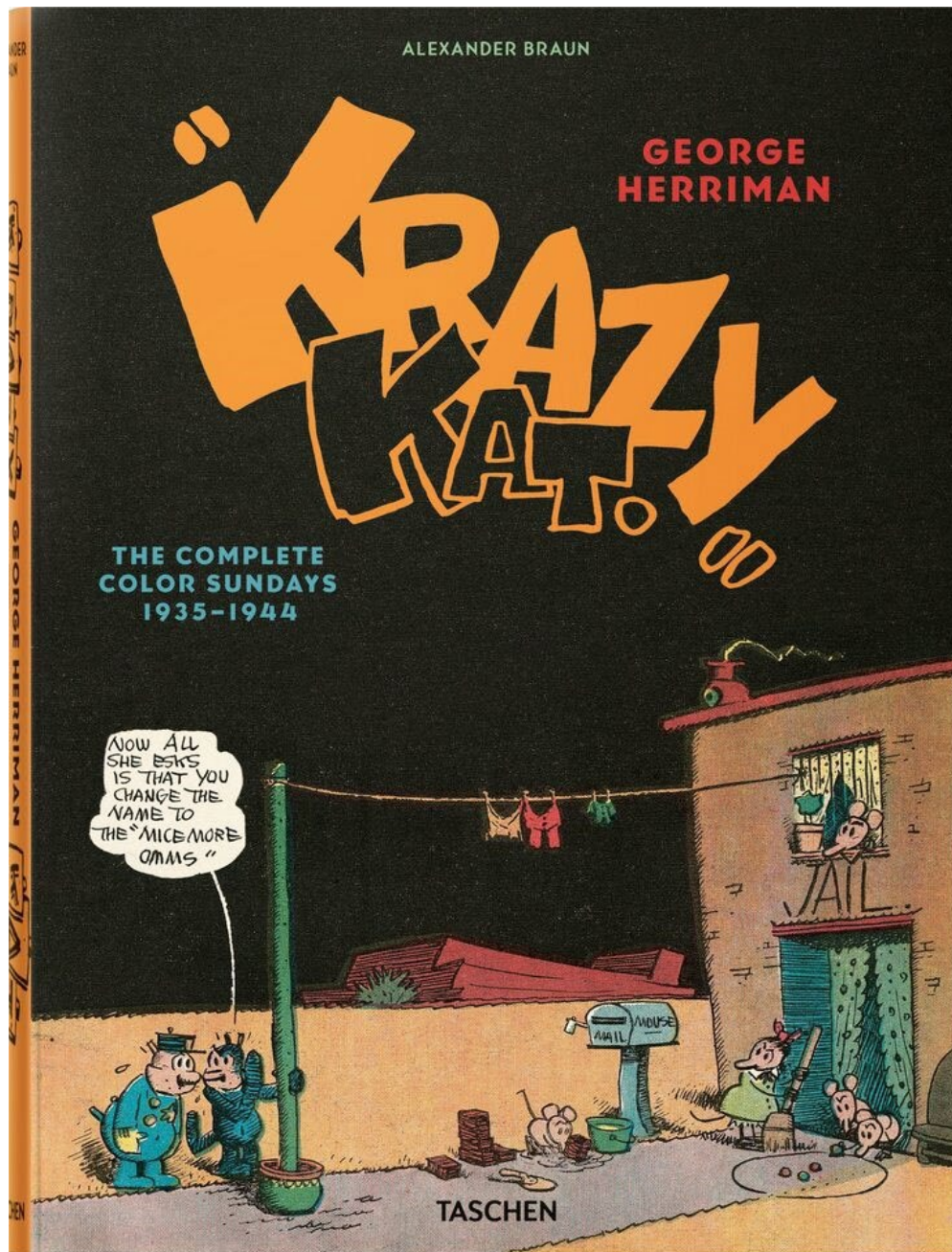
GEORGE
HERRIMAN

THE COMPLETE
COLOR SUNDAYS
1935-1944

NOW ALL
SHE ASKS
IS THAT YOU
CHANGE THE
NAME TO
THE "MICE MORE
OMMS"

TASCHEN

GEORGE HERRIMAN KRAZY KAT



George Herriman. Krazy Kat. The Complete Color Sundays 1935-1944

Alexander Braun

A color facsimile of the complete pages of George Herriman's Krazy Kat 1935-44.

- One of the first comics to be considered a work of art, Krazy Kat delights with its characterization and visual-verbal creativity alongside the slapstick shenanigans between Krazy and Ignatz the mouse.
- This book comes with an illustrated introduction by Alexander Braun.
- This volume presents all Krazy Kat color stories from 1935-1944 and a detailed introduction by comic expert Alexander Braun, who illuminates Herriman's multiethnic background and reveals what makes this timeless work of art about a queer cat so extraordinary.

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AUGUST 22, 1880

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EARLY WORK

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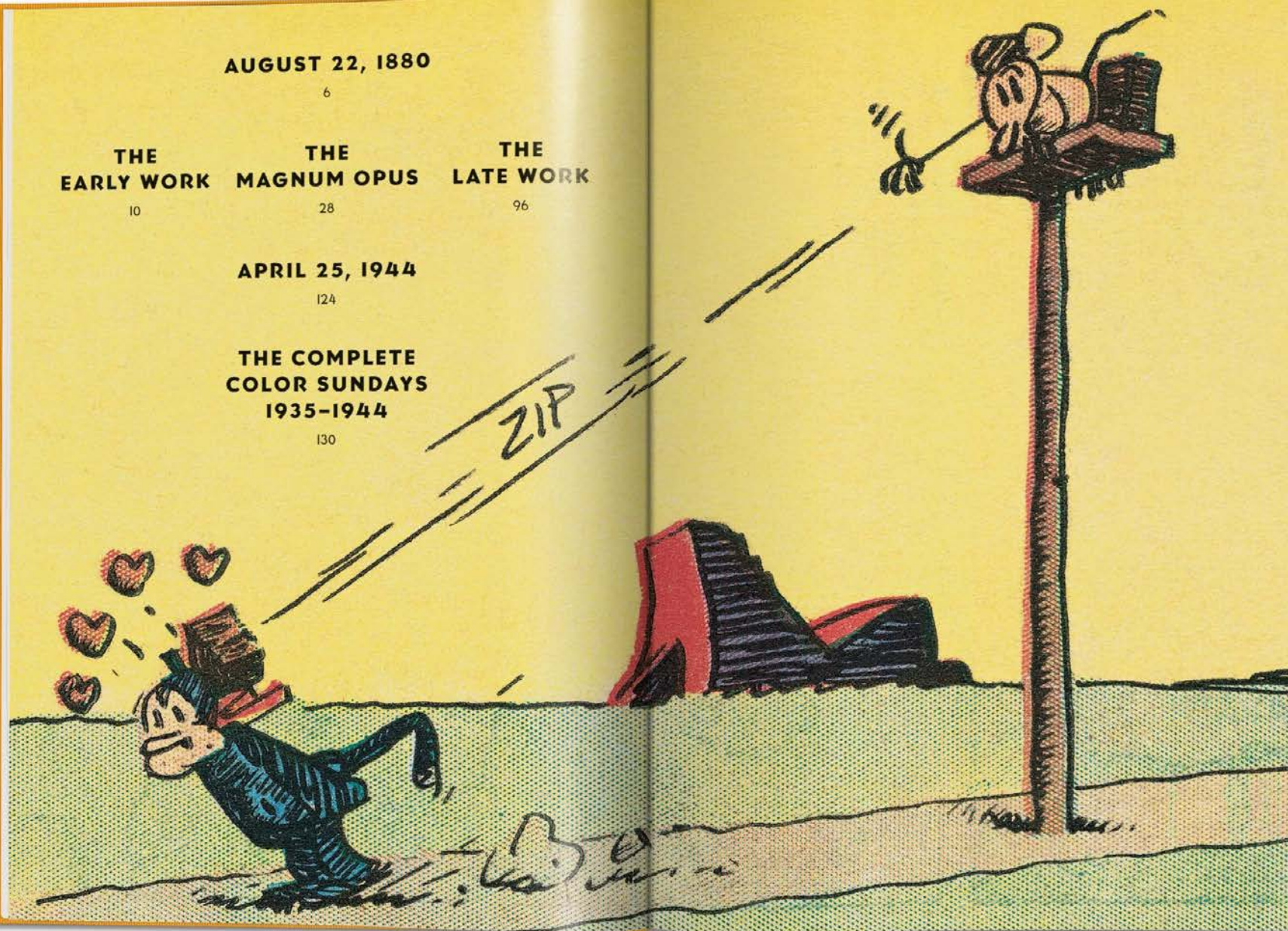
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APRIL 25, 1944

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THE COMPLETE
COLOR SUNDAYS
1935-1944

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ALEXANDER BRAUN

WOW

GEORGE HERRIMAN'S



THE COMPLETE
COLOR SUNDAYS
1935-1944

TASCHEN



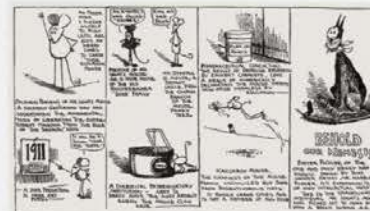
THE MAGNUM OPUS

FROM THE DINGBAT FAMILY TO KRAZY KAT

The first episode of Herriman's new strip *The Dingbat Family* appeared in Hearst's *Evening Journal* in June 1910. At that time, no one could have known it would serve as the catalyst for his once-in-a-century comic *Krazy Kat*—not even Herriman himself. In terms of content,

The Dingbat Family followed the rules of the increasingly popular "family strip." George McManis (1884-1934) had introduced the genre in 1904 with *The Newfamily*, a strip that depicted the experiences of a young married couple with a baby in a middle-class milieu. With it the comic-strip stage had expanded to include depictions of not only the public sphere but also the more intimate social structure of a small family, which also had to adjust to life with neighbors in apartment buildings. The readership also officially expanded to include the middle class, who could identify with this new format: readers in this segment of society, who until now had been ashamed of following the comics, could now do so openly, as their milieu had become the subject of the narrative. The genre was ultimately established with strips such as *The Gumps* (beginning in 1917) by Sidney Smith (1877-1935) and *The Bungle Family* (beginning in 1910) by Harry J. Tuttle (1885-1937).

Whether this alone would have been enough to sustain readers' interest in *The Dingbat Family* in the long run, however, is doubtful; rather, it was Herriman's incorporation of two ingenious ideas that made the strip a standout: he spatially expanded his comic strips in two directions—upward and downward. Beginning in July 1910, a cat and a mouse and later other household pets, like a dog, were set in small scenes of their own below the strip, between the legs of the Dingbat characters. After the first four weeks of the strip's run, a second family suddenly began playing an important role as the Dingbats' new upstairs neighbors; from then on, their escapades—which resulted in loud noises, tremors, and falling flower pots, etc.—had a profound impact on the Dingbats' daily lives and wellbeing (see below, p. 30



above, p. 31). Herriman was so clever as to never actually show this family "upstairs," which made them even more alluring to readers—so much so, that the strip was soon renamed *The Family Upstairs*. In doing so, Herriman had, for the first time, created a transcendental moment: the strip was mainly about something that was never shown in his illustrations—readers found it thrilling.

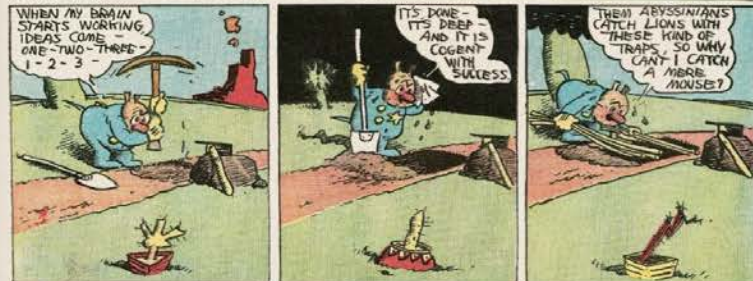
The true key to the series' sustained success, however, was the animal slapstick along the bottom edge of the strip, featuring the cat and the mouse. It was also here that, on August 11, 1910, the mouse threw a heck at the cat's head for the first time: the beginning of an obsessive

©200011 George Herriman: *Krazy Kat*, Sunday page from May 17, 1936, detail

George Herriman: *daily strip* from December 30, 1910
In a kind of special strip at the end of 1910, the new format from *The Family Upstairs* was introduced by name: *Krazy Kat* and...for the first time—*Spooky Mouse*.

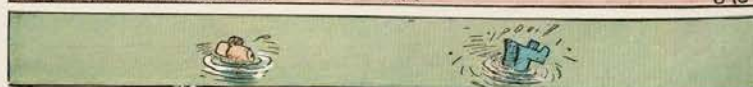
George Herriman: *The Family Upstairs*, *daily strip* from September 25, 1910
By September 1910, the mouse and the cat already had been separated from the Dingbat Family, join the cat & the mouse's antics, which were not yet named...but, happened three months later...and defined the name "Krazy Kat."

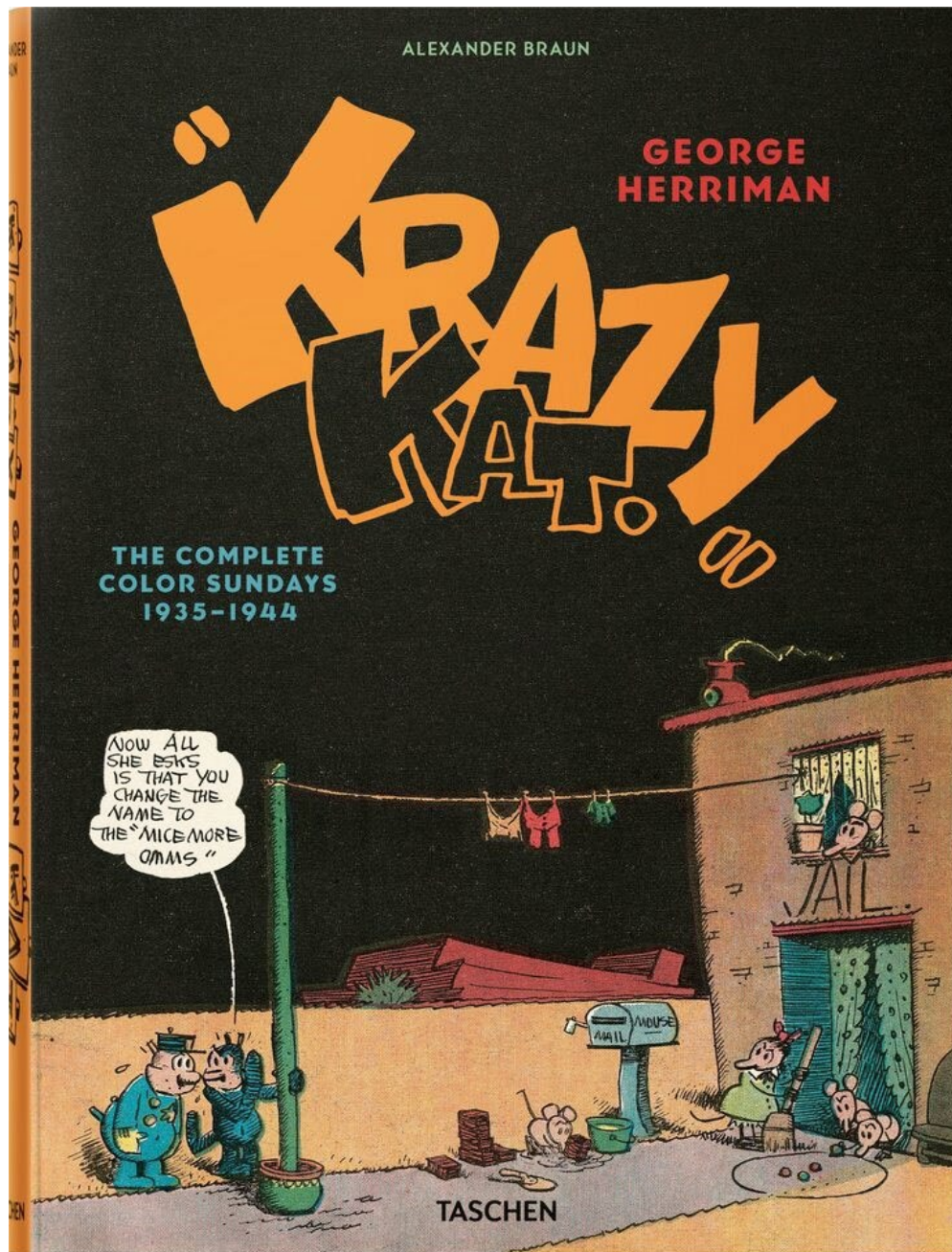






"KRAZY KAT"





George Herriman. Krazy Kat. The Complete Color Sundays 1935-1944

Alexander Braun

A color facsimile of the complete pages of George Herriman's Krazy Kat 1935-44.

- One of the first comics to be considered a work of art, Krazy Kat delights with its characterization and visual-verbal creativity alongside the slapstick shenanigans between Krazy and Ignatz the mouse.
- This book comes with an illustrated introduction by Alexander Braun.
- This volume presents all Krazy Kat color stories from 1935-1944 and a detailed introduction by comic expert Alexander Braun, who illuminates Herriman's multiethnic background and reveals what makes this timeless work of art about a queer cat so extraordinary.

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14
Ferry Porsche shows how
racing slicks should be used,
for fun.

15
The 917's helmet is already
positioned with the car for a
quick pit stop.

16
The 917's ready to jump
on the air with the rest
of the team's cars.
Magnum 171 will come in
with the 917 for a pit stop.



17
The 917's ready to jump
on the air with the rest
of the team's cars.

18
The 917's ready to jump
on the air with the rest
of the team's cars.

Ferry Porsche was also present, having arrived with his sister, Louise Pösch, in a large chauffeur-driven limousine. Porsche's then head of development, Ferdinand Pösch, attired in a dark suit, still relied on the fast, agile 908/2. His latest favorite project, the 917, was untested at the time, and was far too cumbersome for the winding mountain track.



TARCA
FLORIO
1963

078
079

NÜRBURG RING 1000 KM 1969

1st
G. Siffert (D/F)
J. Stommelen (D/F)
Porsche 906
4.5 hrs
Prototype 3000

2nd
H. Herrmann (D/F)
H. Hagenmeyer (D/F)
Porsche 906
4.5 hrs
Prototype 3000

3rd
V. Stenard (D/F)
K. Stenard (D/F)
Porsche 906
4.5 hrs
Prototype 3000

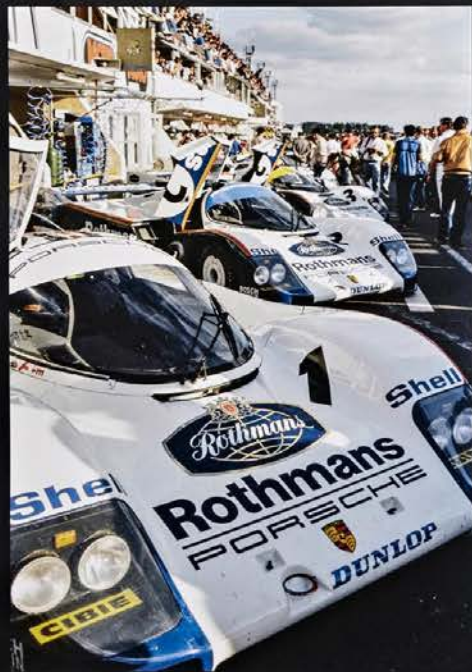
4th
R. Berndt (D/F)
R. Berndt (D/F)
Porsche 906
4.5 hrs
Prototype 3000

Germany
22.5 km



The track-space Porsche 906/2 driven by G. Siffert at the Nürburgring, one of the most places for photographs of a Porsche race.





1. Michael O'Connell (left) and
 2. John Goff (right) in the
 Rothmans Porsche 963
 during the 24 Hours of Le Mans.



3. The Rothmans Porsche 963
 during the 24 Hours of Le Mans.



LE MANS
 24
 HOURS
 1985

312
 313
 313



Porsche had apparently instructed its teams not to use full power right at the start, giving Klaus Ludwig in the Joest team's 956 B an opportunity to take the lead early. Other privately entered Porsches were moving ahead as well: Pieter, in Richard Lloyd's 956 GT1, Jorin in the Kremer brothers' 962 C, Larrauri in the Brun 956, and Hobbs in John Fitzpatrick's 956 B were all in the pack up front with the Lancia.

8
Klaus Ludwig, Porsche 956 B
9
Richard Lloyd, Porsche 956 GT1
10
John Fitzpatrick, Porsche 956 B
11
John J. Vucelja, Porsche 956 B



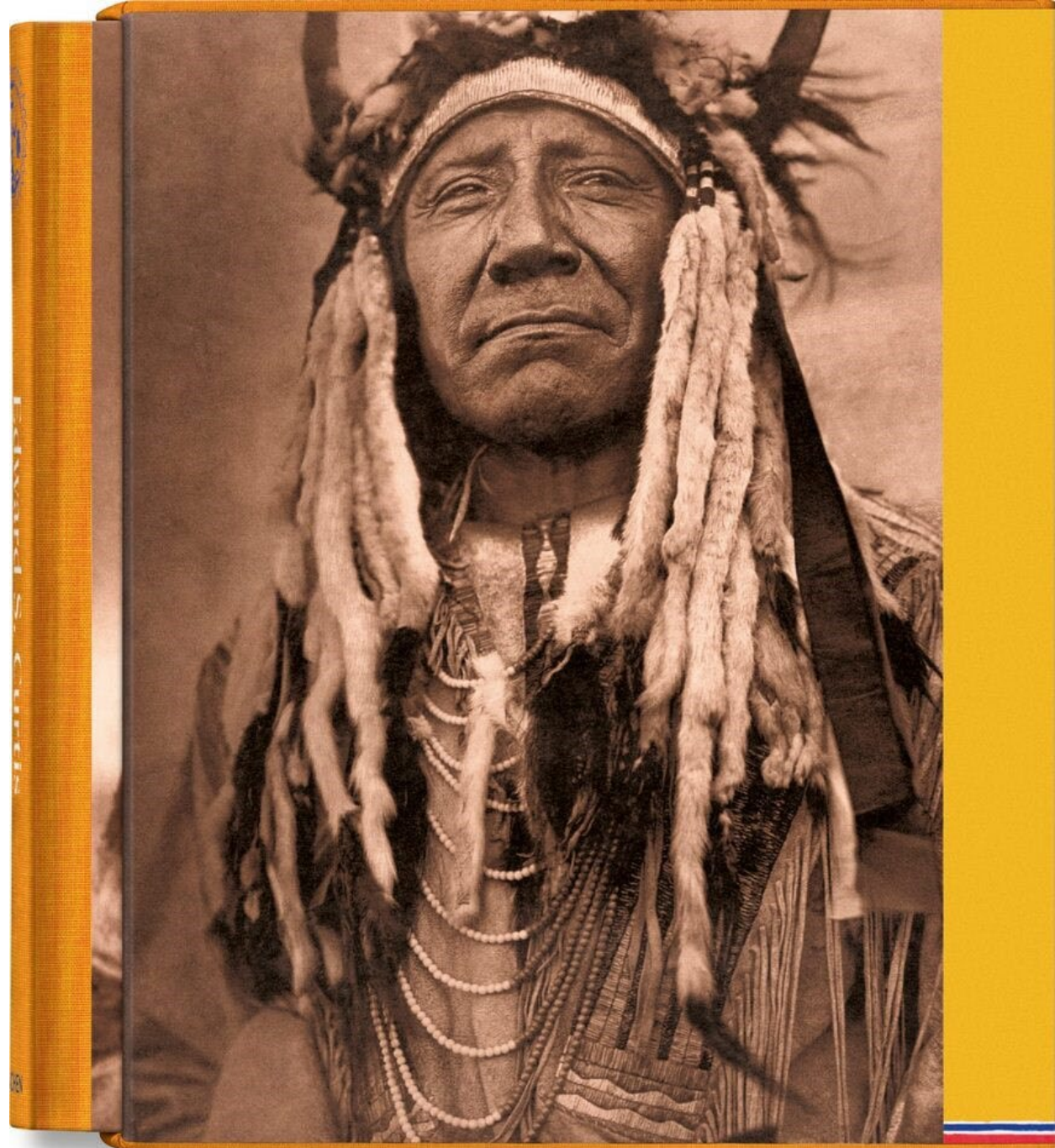
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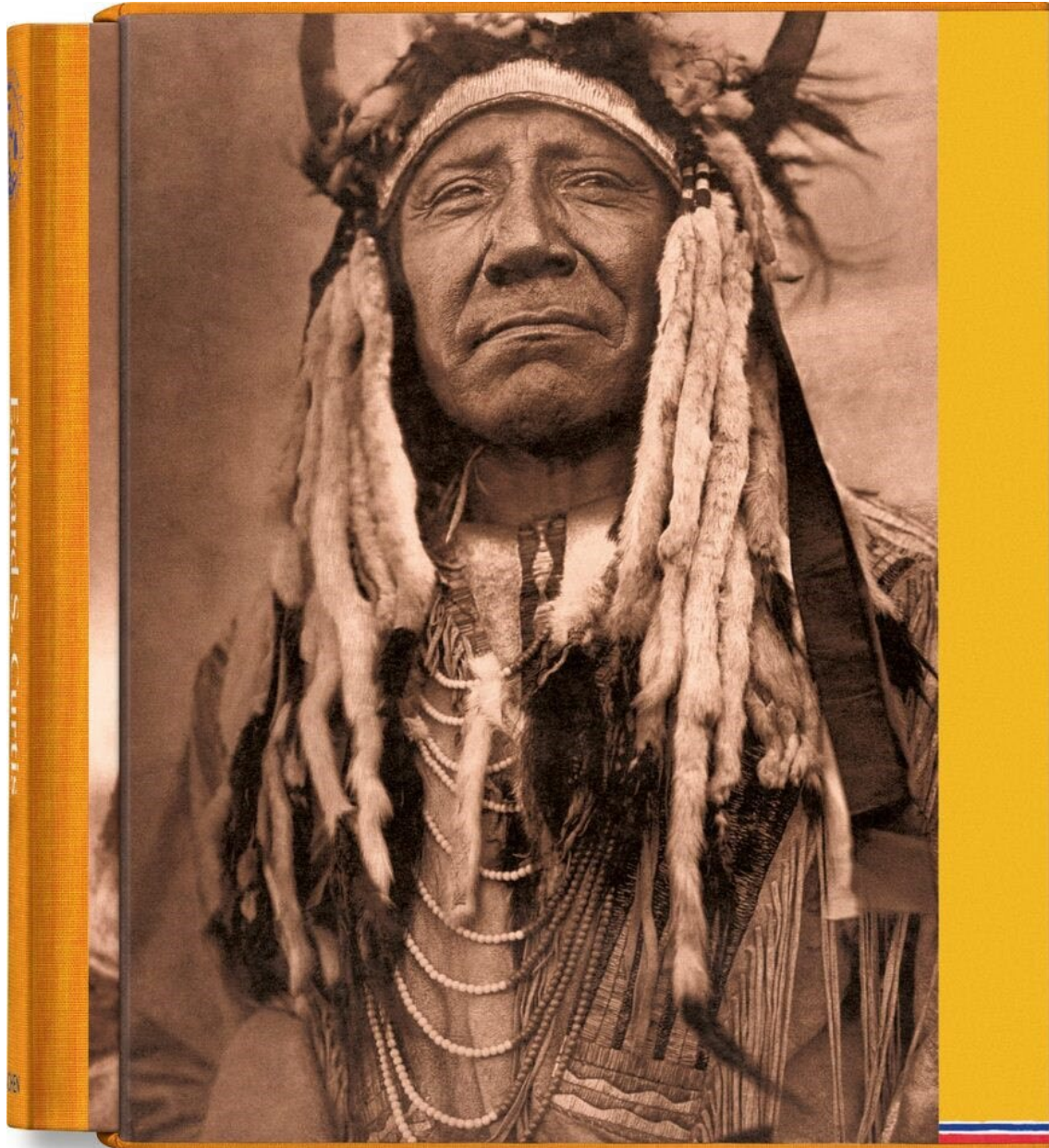
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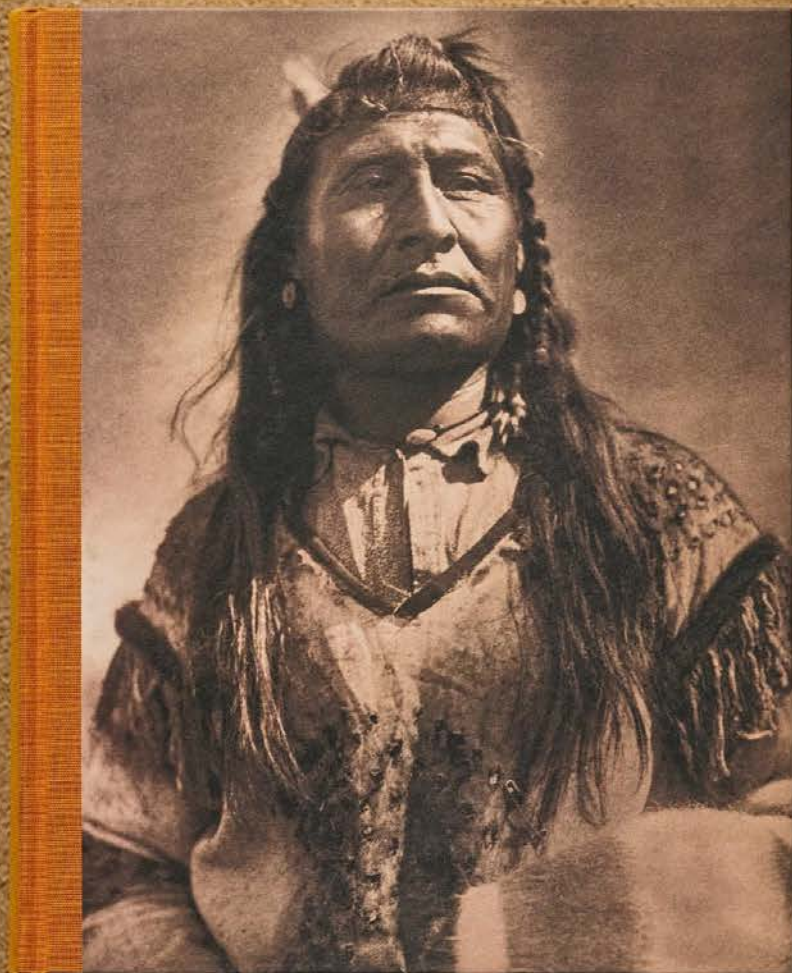
Edward S. Curtis. The North American Indian. The Complete Portfolios

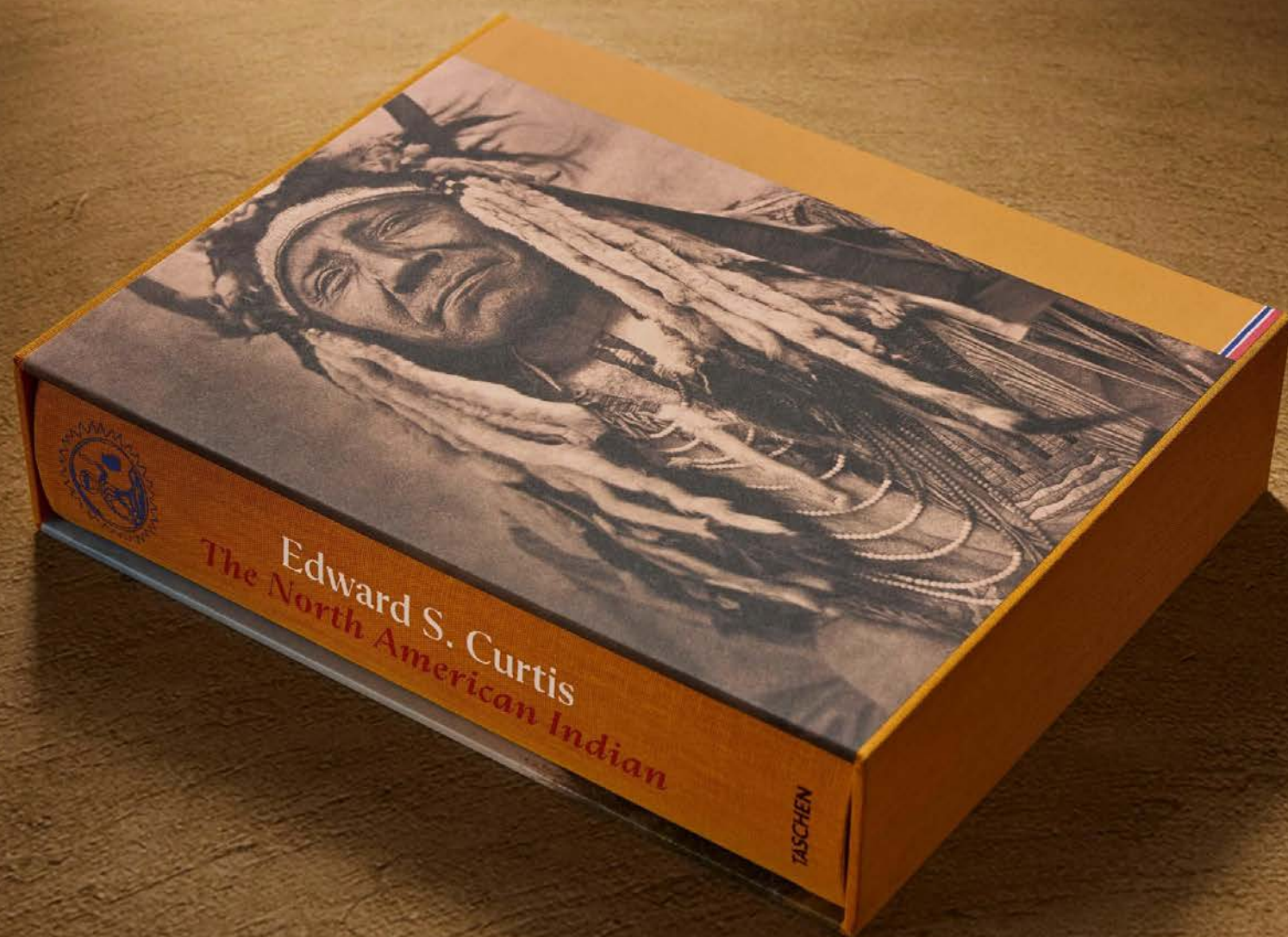
Peter Walther

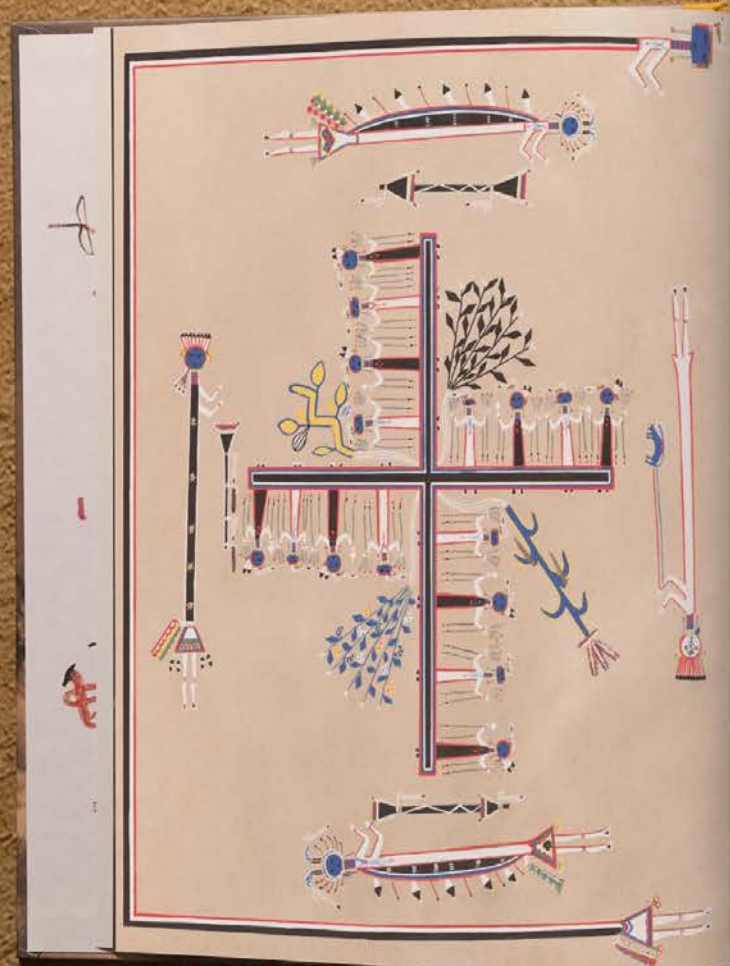
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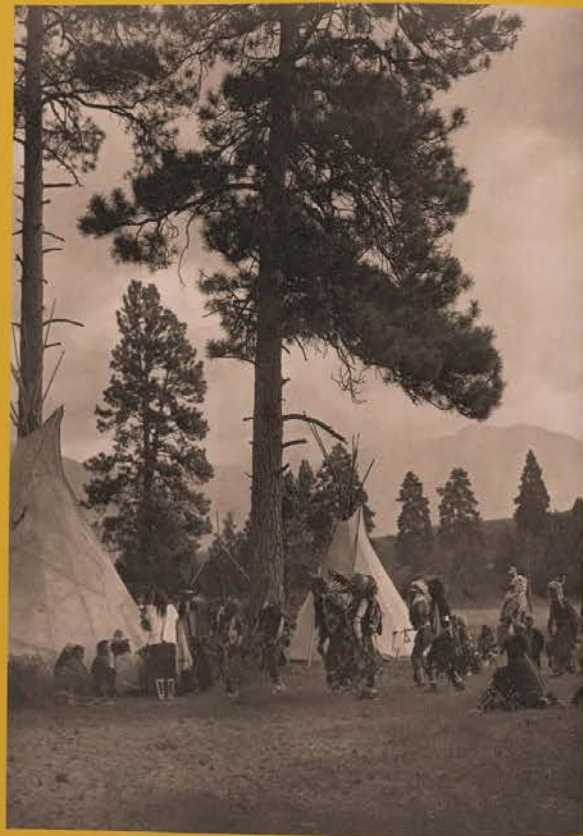
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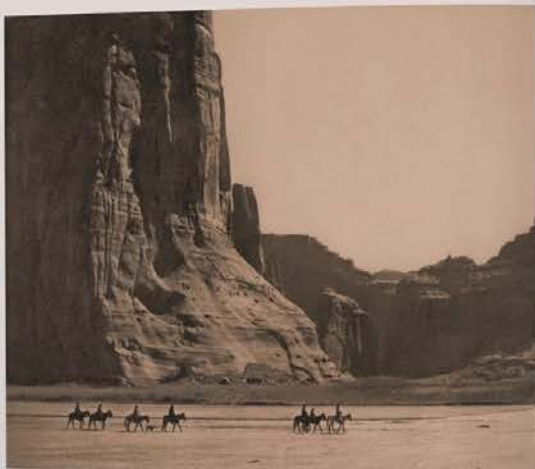
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CANYON DE CHILLY - NAWAJO

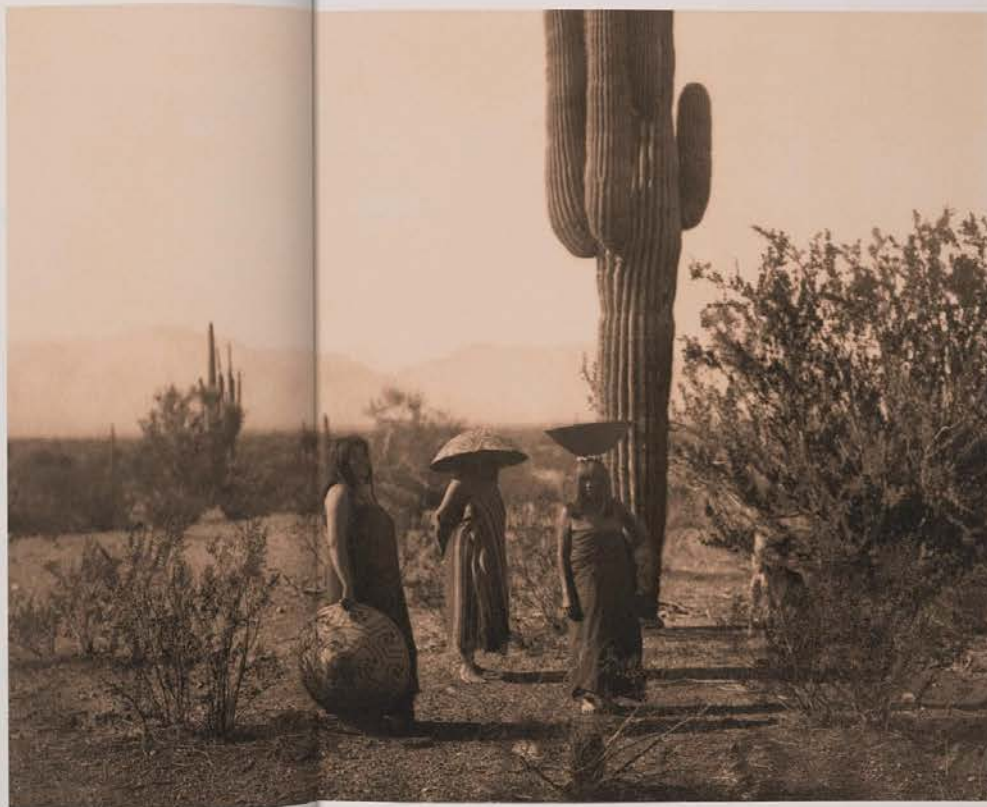
A wonderfully scenic spot is this in northeastern Arizona, in the heart of the Navajo country - one of their stronghold, in fact. Canyon de Chelly exhibits evidence of having been occupied by a considerable number of people in former times as in every niche at every side are seen the cliff perched ruins of former villages.

Opposite

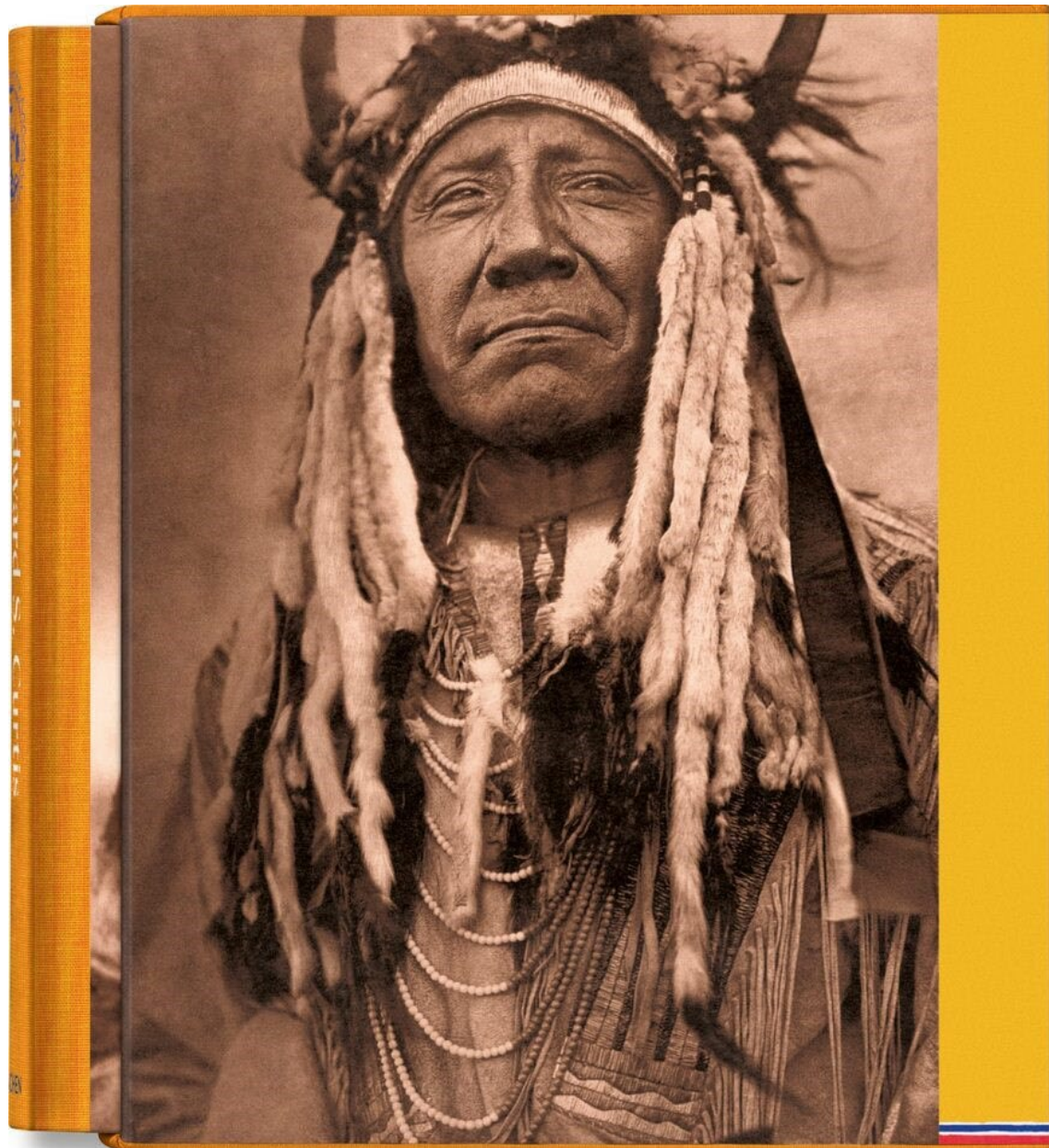
CANYON DEL ABILETO - NAWAJO

This "Canyon of the Dead" is a branch of Canyon de Chelly deriving its name from having been the scene of the massacre of a band of Navajo by a troop of Mexican soldiers.





SAGUARO FRUIT GATHERING - MARICOPA
 Like their Pima neighbors, the Maricopa gather large quantities of the fruit of the saguaro, or giant cactus, which they utilize in its natural state as well as in the form of wine or preserves.



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