

ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books



LIST 285

Architecture

Design

Japanese Books

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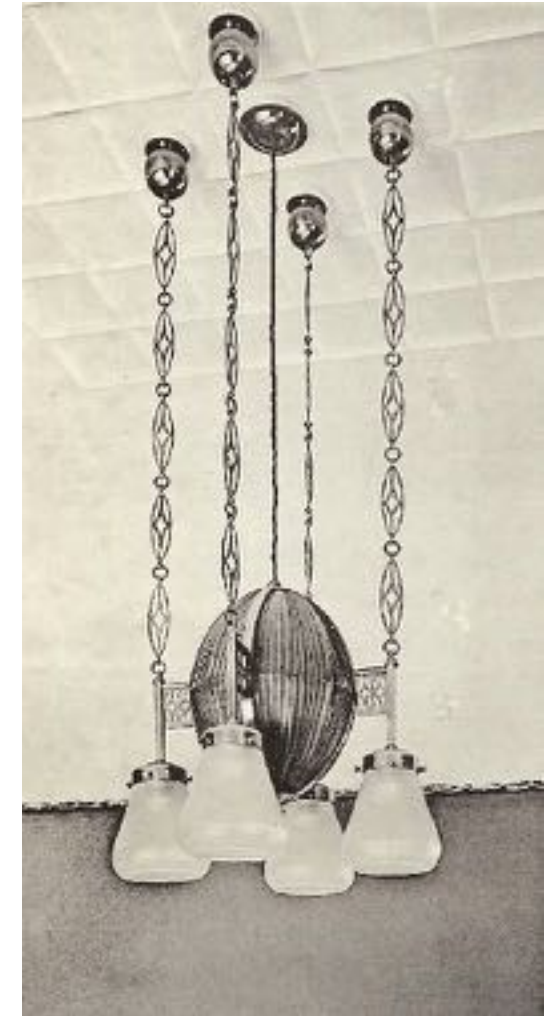
Artists' Colony Darmstadt

1 Albinmüller (= Albin C. Müller).

Architektur und Raumkunst. Ausgeführte Arbeiten nach Entwürfen von Albin Müller. Mitglied der Künstlerkolonie Darmstadt. Leipzig, Baumgärtner's Buchhandlung, (1909). (5) pp. title, introduction by Theodor Volbehr, index, and 100 magnificent photo plates. 39 x 33 cm. In loose leaves, as issued, kept in original cloth portfolio with inside flaps.

EUR 1200

Impressive and very scarce photo survey of the building and interiors of the Hessische Landesausstellung in Darmstadt 1908, designed by architect, painter and designer Albin Müller (1871-1941), who became a member of the Artists' Colony Darmstadt in 1906. The very fine photographs not only depict the exterior, gardens, and interiors, but also the furniture, lamps, metal work, wall paper, etc., all designed by Albin Müller. – Portfolio front cover and inside flaps spotted, professionally and carefully restored.



Architectural Association, Folios

2 Shin Takamatsu.

The killing moon, and other projects.

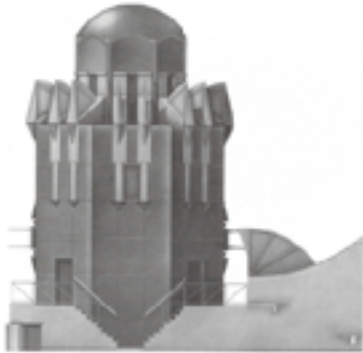
London: AA Publications, 1988.

24 pp. text booklet, and 20 plates. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 500

Architectural Association Folio XII

The Architectural Association publishes titles that explore developments in architecture, engineering, landscape and urbanism, as well as the fields that touch on them – philosophy, history, art and photography. Founded as a means of examining influential contemporary projects and opening up ideas to debate, AA Publications has a long tradition of publishing architects, artists and theorists early in their careers.



3 Coop Himmelblau. Wolf D. Prix and H. Swiczinsky:

Blaubox.

London: AA Publications, 1988.

24 pp. text booklet, and 28 plates printed on various materials, heavy paper, transparent paper and foils. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 450

Architectural Association, Folio XIII

4 Peter I Wilson.

Bridgebuildings + The Shipshape. Introduction by Bruno Minardi. Interview by Alvin Boyarsky with Peter Wilson.

London: AA, 1984.

16 pp. text booklet, and 26 plates. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 450

Architectural Association, Folio IV



5 Architecture. The professional architectural monthly.

Volume 1-73, 1900-1936.

New York, C. Scribner's Sons 1900-1936.

Each issue has an approx. 60-page text and picture section, and an advertising section with up to 100 pages of advertisements from the building and furnishing industry.

34 x 25 cm. Original wrappers.

Each issue EUR 25

We have about 100 single issues from the years 1908 to 1935 in stock. On request, we would be happy to send you an offer for individual issues or entire bundles.



Deutscher Werkbund - Color Theory

6 **Baumanns Neue Farbentonkarte** [=title on title page; title on cover = Baumanns neue Farbtonkarte]. System Prase. 1359 systematisch abgestufte Farbtöne nebst Angabe ihrer Mischverhältnisse und Mitteilungen über Art und Verwendbarkeit der gebräuchlichsten Farbstoffe. Aue (Sachsen), Druck und Verlag von Paul Baumann, without year of publication [not before 1928].

4 pages instructions, booklet xvi pages [with publisher's preface signed Paul Baumann; introduction signed Otto Prase], 1 color circle and shading scale [= double plate 1-2], 47 plates. Plate numbering: 1-2 (double plate), 3 – 6, 6a, 7 – 47 with a total of 1359 color samples (so according to the publisher's printed note inside cover complete). Attached to each plate 3-47 a sheet printed on both sides with explanations and color mixing data. 18 x 12 cm. Original glossy light brown wrappers with black lettering on cover and spine and small color cube pasted to front cover.

EUR 900

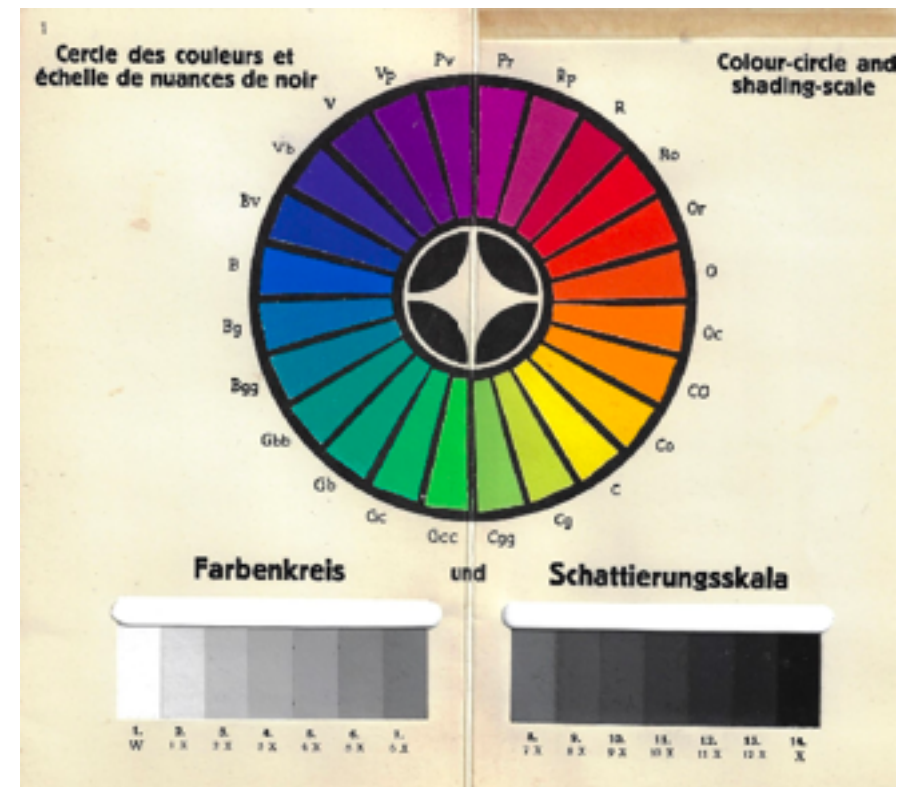
In the bibliographical record and descriptive evaluation of this publication, we have tried to be accurate and not to repeat erroneous information in catalogs and offers in antiquarian and auction catalogs – I hope that we have been successful. The present copy is the second edition of 1928 with the bronze fab tones on plate 7. „The second edition of the color chart system Prase 1928 shone thereby with twelve bronze tones as well as some textual improvements. In total, it now contained 1359 shades“ https://de.wikipedia.org/wiki/Otto_Praser

Paul Baumann (1869-1961) founded his company in 1912 in the Erzgebirge town of Aue together with the Otto Prase (1874-1956).

The year 1912 is often incorrectly given as the year of publication of the present work, the company foundation is usually dated in the specialist literature to 1912, but it is remarkable in this context that Baumann and Prase state that they had already been awarded a medal in Munich for their work in 1905.

Prase developed his own new color theory with instructions and recipes for mixing pigments, for which he was awarded many gold and silver medals at trade fairs (1905 Munich, 1913, 1924 and 1928 Leipzig, 1926 Zeitz and 1926 Zittau). On behalf of the Deutscher Werkbund, he supplied „for industrial use the best available tool for these purposes for industry, trade and craft“. The explanatory notes to plate 47 contain references to literature. The most recent publication date is 1926 (H. Trillich, Das deutsche Farbenbuch I-III, 1925/26). Among other titles cited are: Baumann-Prase, Neuer Farbenatlas 1922 and Baumann-Prase, Der Farbenfächer 1924.

Absolutely complete and very well preserved copy.



Japan - Secessionist Architectural Group

7 **Bunriha kenchikukai (分離派建築会)** (edt.). Bunriha kenchikukai no sakuhin (分離派建築会の作品)
[Works of the Secessionist Architectural Association].

Taishō 13 = 1924.12. Tokyo, Iwanami Shoten. Cover: Bunriha / kenchikukai / sakuhin / dai 3 / 19 / 24-nen
(分離派/建築会/作品/第三/千九百/廿四年) [Works of the Secessionist Architectural Association 3: 1924].
(26), 28pp. and 42 plates. 26,5 x19 cm. Original boards.

EUR 2800

First edition, first printing. Six members of the Department of Architecture, Imperial University of Tokyo, all from the class of 1920, organized “Bunriha Kenchiku Kai” [Secessionist Architectural Group] before their graduation. The first members were Kikuharu Ishimoto, Mayumi Takizawa, Kiyoshi Horiguchi, Keiichi Morita, Mamoru Yamada, and Shigeru Yada. We should call them the first architectural movement started in Japan, considering the inaugural declaration included in their Collected Works published upon their first exhibition. Bunriha has been regarded as a Japanese wing of contemporary expressionism which originated in the German-speaking world. Lit.: Amanai Daiki, The Founding of Bunriha Kenchiku Kai: Art and Expression in Early Japanese Architectural Circle, 2009.

Binding slightly browned, especially at the spine, overall a very fine copy of the delicate book.



Cover designed by El Lissitzky

8 Ginsburger, Roger.

Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form.
Wien, Schroll 1930.

132pp with 183 b/w illustrations. 29 x 22,5 cm. Original photomontage wrappers
(designed by El Lissitzky).

EUR 900

Neues Bauen in der Welt, vol 3. A good illustrated account of contemporary
modernist architecture in France, relating to the historical background provided
by the development of new building materials during the nineteenth century, and
featuring civil engineering projects and buildings. Very fine copy.

A second copy is available:

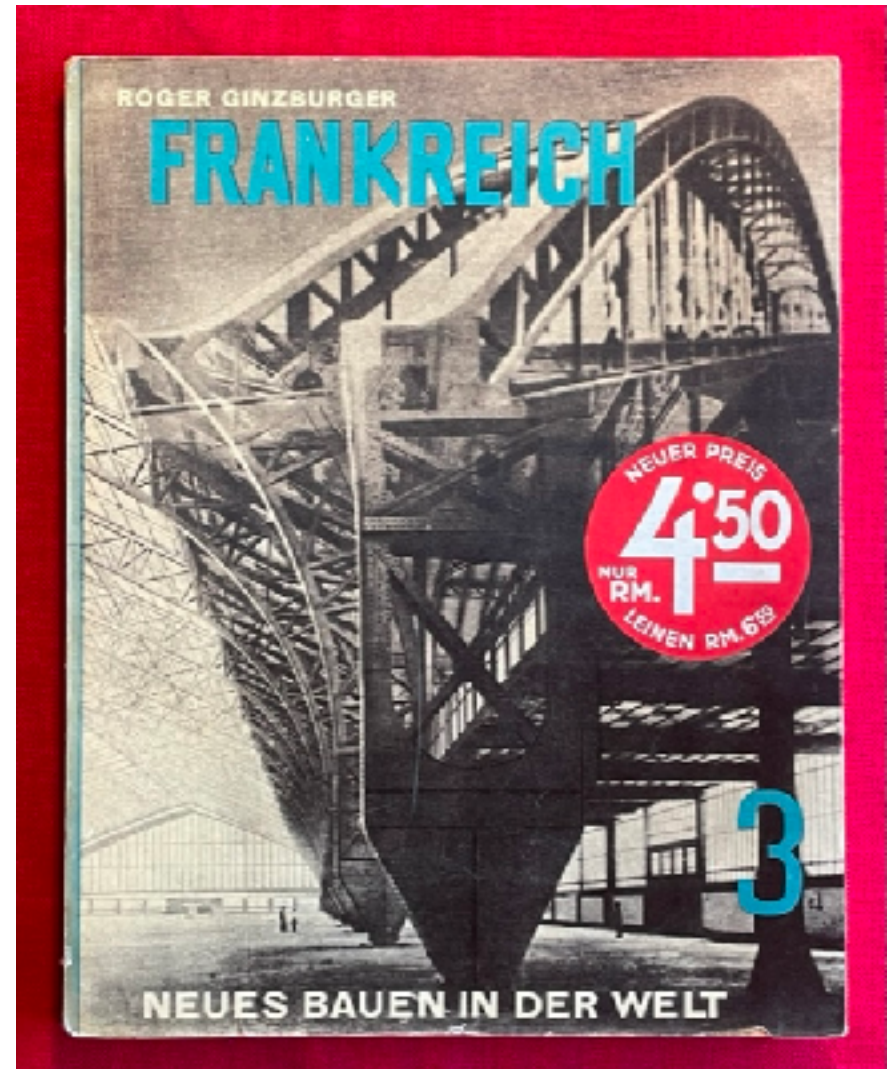
9 Ginsburger, Roger.

Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form.
Wien, Schroll 1930.

132pp with 183 b/w illustrations. 29 x 22,5 cm. Original cloth (no dust-jacket).

EUR 300

Neues Bauen in der Welt, volume 3.
Spine of binding faded.



10 Hobosha 保姆車 / Baby-Cars.

Sales catalog from: Akiba Shōten 秋葉商店

Tōkyō, (Printer: Suitengumae Katsushima) ca.1910-30.

(20) pages with 7 photo illustrations.

15 x 10 cm. Original wrappers.

EUR 75

Interesting little sales catalog for strollers.

A total of 7 different models are presented. Without year, binding style and product suggests the period from 1910 to 1930.

Back cover a bit stained, otherwise very nice copy.



The Cultural Exchange between Machines and Art



11 **Itagaki, Takao.** (板垣 鷹穂). Kikai To Geijutsu Tono Koryu 機械と芸術との交流. [The Cultural Exchange between Machines and Art]. Tokyo, Iwanami 1929. 4, 181pp.. 35 plates with many illustrations. 20 x 15,5 cm. Publisher's pictorial embossed cloth with two mounted photographic prints.

EUR 1500

The book "The Cultural Exchange between Machines and Art" is one of the most important Japanese avant-garde books that shows the influence of the Bauhaus in Japan. The design and presentation of the development of art and architecture towards objectification and machine art is one of the most conclusive depictions of this development in the 1920s in Japan. Takaho Itagaki (1894-1966) with his numerous publications on photography, film and architecture, he is regarded as an important transformer of Western culture and aesthetics to Japan. Examples are shown by the following artists: Le Corbusier, Gropius, Mies van der Rohe, Behrens, Mendelsohn, Vesnin, Garnier, Lissitzky, Tatlin, and Tchernikov, American skyscrapers and industrial buildings, Bauhaus Dessau, steel chairs by Breuer and Gropius. Photos and film styles by Richter, Man Ray, Leger and Biermann. Pictures and sculptures by Futurists and constructive ones like Delaunay, Archipenko, Gleizes, Belling, Severini, Beckmann and Schlemmer. A series of picture examples show aircraft engines and cars in their development lines. Very fine copy.

12 Itagaki, Takao (板垣 鷹穂).

Kokumin bunka han'eiki no Oschu gakai. (国民文化繁栄期の欧州画界) [The time of emerging modernity in Europe]. Tokyo, Geibun Shoin 1929-(Shôwa 4). (1), XXV, 166, (4) pp. with many illustrations. 22 x 15 cm. Original cloth, with a mounted illustration, in original slip case.

EUR 380

First edition, first printing. Takaho Itagaki (1894 - 1966) was an philosopher and art critic who, due to his good German knowledge, found a special access to the Western avant-garde. With his numerous publications on photo-graphy, film and architecture, he is regarded as an important trans-former of Western culture and aesthetics to Japan. In very fine condition.



13 Itagaki, Takao (板垣 鷹穂).

Atarashiki Geijutsu no Kakutoku (新しき芸術の獲得). [Acquisition of new art]. Tokyo, Tenjinsha 1930. 246pp, photo illustrations on 16 plates. 20x15cm. Publisher's illustrated wrapper and original slipcase.

EUR 700

First edition, first printing (1930.5). Takaho Itagaki (1894 - 1966) was an philosopher and art critic who, due to his good German knowledge, found a special access to the Western avant-garde. With his numerous publications on photography, film and architecture, he is regarded as an important transformer of Western culture and aesthetics to Japan. Very fine copy with the rare slipcase.

14 Another copy is also available, the spine of this copy is slightly old restored, the slipcase browned.

EUR 380.

Machinery and the artistic revolution

15 Kimura, Toshimi 木村 利美 (ed. & transl.):

Kikai to geijutsukakumei 機会と芸術革命[Machinery and the artistic revolution]. Tokyo, Hakuyōsha 1930 (Shōwa 5). Title, 32 plate pages, 316,(2)pp. 20 x 14 cm. Original photo illustrated wrappers.

EUR 1000

Beside Tako Itagaki's book „Kikai To Geijutsu Tono Koryu [The Cultural Exchange between Machines and Art]. Tokyo 1929 "another important publication about „Machine and Art Revolution“ Edited with contributions from: Fox, Richard Michael (1891-1969), Carter, Huntly (1861-1942), O'Brian, Edward Joseph Harrington(1890-1941); and translated into Japanese by Toshimi Kimura.

Includes: Machines and capitalism. (Fox); Machines and Theater.(Carter); Machines and bourgeois-literature. (O'Brian); Machines and the artistic revolution. (Kimura), Machines and proletarian literature. (Kimura); Mechanisms and expression. (Kimura).

Very fine uncut copy.



16 **Luckhardt und Anker.** Zur neuen Wohnform. Architekten BDA Luckhardt und Anker Berlin Dahlem. Konstruktion: Dipl. Ing. Müller in Fa. Ph. Holzmann AG. Berlin, Bauwelt-Verlag 1930. 64pp. including 48 pages with 61 photographs on black background, one tipped-in colour plate. 28 x 30 cm. Original black covers with colour plate.

EUR 1700

First edition. (Der wirtschaftliche Baubetrieb, 3). "The book is mainly a pictorial documentation of the Luckhardt Brother's uncompromisingly abstract and cubic terrace of houses in the Dahlem district of Berlin and their steel-framed houses at 'Am Rupenhorn' in Berlin's Charlottenburg, both defining them as masters of refined International Style architecture. But the book also includes interiors and furniture displayed at the 1928 exhibition 'Heim und Technik' in Munich, photos of small apartment buildings models, etc. 'Zur neuen Wohnform' is one of the most attractively designed publications ever on International Style architecture, in itself a congenial expression of the Luckhardts Brothers aesthetic ideals" J. Dahlberg. Covers very slightly rubbed, spine professionally and carefully restored.



17 Lissitzky, El.

Russland. Die Rekonstruktion der Architektur in der Sowjetunion.

Wien, Verlag Anton Schroll 1930.

104 pages with 104 illustrations. 29 x 22,5 cm.

Original wrappers with original dust jacket.

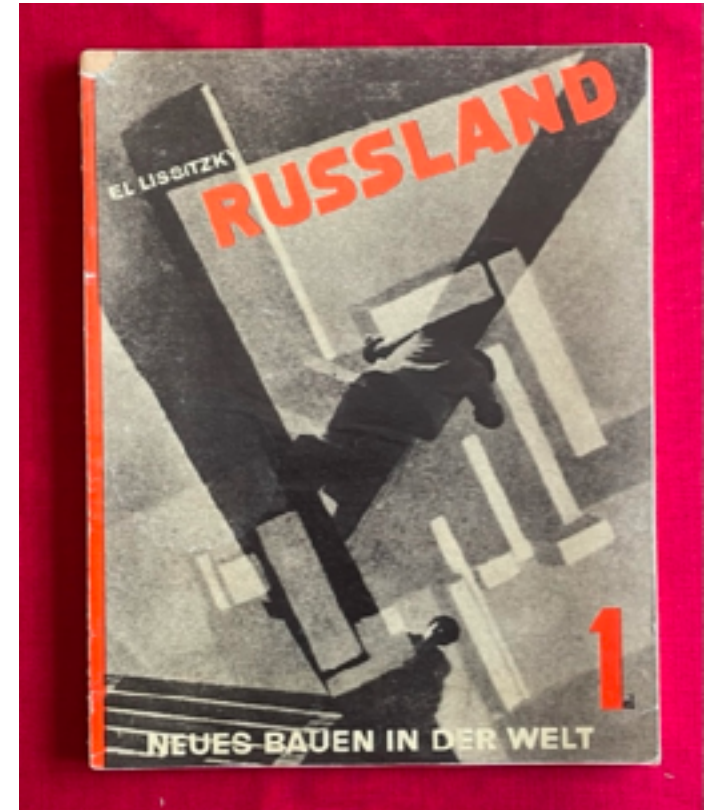
EUR 900

Neues Bauen in der Welt, Vol. 1.

Edited and with an introduction by Joseph Ganter. Text, entire book design and the remarkable dust jacket by El Lissitzky. With excellent illustrations of the buildings of the „Neues Bauen“ in post-revolutionary Russia before the collapse of Stalin's dogma of „socialist realism“.

Cf. Bolliger VI, 26. Lissitzky-Küppers, pp. 371-372.

Upper left corner with very small loss in cover. Very fine copy with the rare original dust jacket.

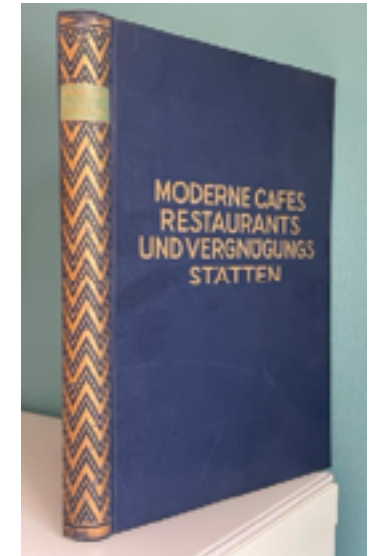


18 Moderne Cafés Restaurants und Vergnügungsstätten. Aussen- und Innenarchitektur.

Berlin-Charlottenburg, Ernst Pollak Verlag (1928). XIV pages and 188 plates. 30,5 x 22 cm. Publisher's original cloth.
EUR 180

First edition. With buildings and designs by: Adolf Abel, Peter Baumann, Paul Bonatz, Curt Björklund, Wilhelm Brenschede, Fritz Breuhaus, Pierre Charreau, Deutsche Werkstätten Hellerau, Hans Ebert, C. van Esteren, Th. Effenberger, Erberich & Schneebeen, Emil Fahrenkamp, Otto Firle, Alfred Fischer, Otto & Eduard Fucker, Christian hacker, M. Hadda, Oscar Heiniz, Fr. Höger, Bernhard Hoetger, Ernst Huhn, Kaufmann & Wolffenstein, Edmund Kröner, Wilhelm Kreis, Robert Lederer, Franz Lorscheidt, J.J.P. Oud, Heinrich Pallenberg, Bernhard Pankok, Bruno Paul, Wilhelm Riphahn, Caspar Maria Grod, Runge & Scotland, Charles Siclis, Heinrich Straumer, Max Wiederanders, Eduard Lyonel Wehner, Ernest Wiesner, Otto Zollinger.

Very fine copy of the publication printed on the best paper



19 Neutra, Richard.

Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten. Wien, Verlag Anton Schroll 1930. 163pp with 260 illustrations. 29 x 22,5 cm. Original wrappers, dust-jacket designed by El Lissitzky.
EUR 750

Neues Bauen in der Welt, volume 2. One of the most important emigrants from Europe was Richard J. Neutra (1892-1970), who became an American citizen in 1932. A native of Vienna, like his schoolfriend and sometime partner Rudolph Schindler, Neutra settled in California and helped to secure the acceptance of European functionalism in the 1920s. He was already familiar with Frank Lloyd Wright's work before he left for America in 1923, where he first worked in the studio of Holabird & Roche in Chicago. He visited Louis Sullivan before his death and was present at Sullivan's funeral in 1924, where he met Wright for the first time, a man who was to exert a considerable influence on him. Neutra's earliest books were devoted to describing his American experiences for the benefit of European readers. "Wie baut Amerika?" (1927), for example, gives an account of the construction of the Palmer House in Chicago, in which he had himself been involved during his time with Holabird & Roche, while his second book, "Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten" (1930), was written during the time when, in cooperation with Schindler, he was building the Lovell House in Los Angeles, the project which made him famous overnight. In this book he promoted Schindler's work and the Californian architecture of Irving Gill, which was almost unknown in Europe at the time. These works of Neutra's made a great impact on Europe – even on Japan – and did more to promote an understanding of American architecture than, for example, Erich Mendelsohn's "Amerika: Bilderbuch eines

Architekten (1926). Krufft, A history of architectural theory, London 1994. pp. 431. Jaeger 0772. Bolliger, VI, 25.

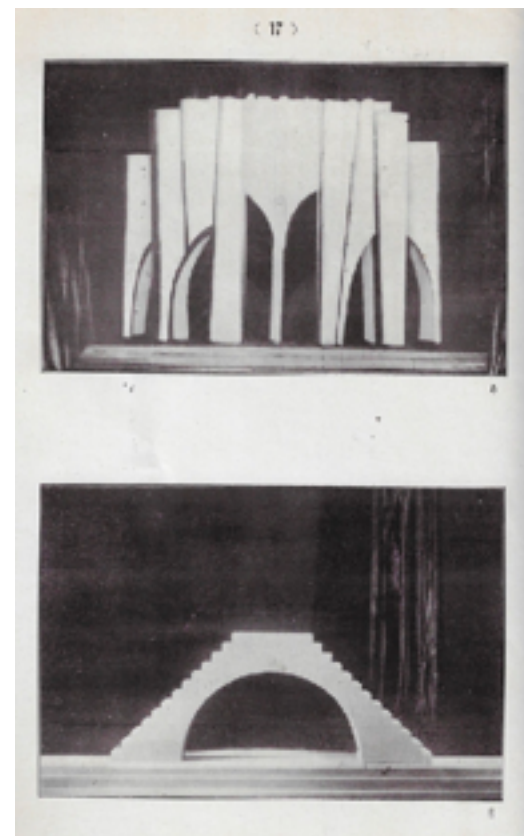
Upper left corner with small loss in cover. Spine of binding completely preserved, many copies restored at spine.

Bedrich Feuerstein

20 **Okada, Chûichi** (岡田 忠一). *Kenchikuka Faiâsutain: Butai kenchiku* (建築家ファイアースタイン 舞台建築). Bedrich Feuerstein Architekt. Stage-Setting Architecture. Okada Chûichi, Shôwa 2 (1927), Februar. (48) pages including many plates. Typographically designed original wrappers.

EUR 1500

First and only edition. Content: Foreword (introduction of West-East influence of art, biography Feuerstein) and over 20 stage designs, including the legendary play by Karl Clapek R.U.R. Bedrich Feuerstein (1892-1936) Czech architect, painter and stage set Designer, a pupil of Jeseph Plecnik, who subsequently worked with Auguste Perret in Paris and Antonin Raymond in Japan (where he designed modernist buildings both in Tokyo and Yokohama).



Turkish architectural ceramics

21 Raymund, Alexander. Alttürkische Keramik in Kleinasien und Konstantinopel. Mit einer Einführung und erläuternden Beschreibung von Karl Wulzinger. München, Verlag Bruckmann 1922. 28 pages introduction and 40 high quality color plates. 50 x 36,5 cm (!). Original hardcover with linen spine.

EUR 600

Splendid illustrations of Turkish ornamentation on the example of architectural ceramics in mosques in Brussa, Isnik, Istanbul and Konia as well as some faiences. With introductory art-historical treatise by Karl Wulzinger.

Very nice copy of the fundamental work.





22 **Kurt Schwitters - Sturm Bilderbücher-** Sturm Bilderbücher IV - Kurt Schwitters (15 Gedichte und 15 Stempelzeichnungen] Berlin, Verlag Der Sturm (1921). 32 Seiten mit 15 ganzseitigen Stempelzeichnungen. 28,5 x 22,6 cm. Originalbroschur.
EUR 5000

First edition. With a two-page introduction by Otto Nebel. "One of the most beautiful Schwitters publications, an artist's book still remarkably fresh. Discussing the rubber-stamp drawings as a whole, Werner Schmalenbach comments that "The charm of these sheets is in their rhythm, the humor of association, and in general the naïve delight in printing with rubber stamps. In his introduction to the 'Sturm-Bilderbuch' devoted to Schwitters, Otto Nebel wrote: 'Numbers and letters remain purely pictorial. Their sense is artistically irrelevant. In itself, writing is the graphic outline of a word. In the Merz-picture writing becomes the wordless sound of pure line. Sense has been weeded out.' And yet it must be noted that the 'sense' constitutes a fundamental charm of these rubber-stamp drawings.... The artist's pleasure in nonsense determines the wording of the legends even when it has been subordinated to the optical effect." *Ars Libri* Cat 154 # 98, Schmalenbach/Bolliger 2, p. 107f.; Elderfield p. 46; "Typographie kann unter Umständen Kunst sein" (Wiesbaden, 1990), p. 44; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950* (New York, 2002), no. 155 94.

Inside fold reinforced with Japan paper, very fine copy.

Commercial art and advertising design

23 **Suita, Kennosuke** 水田 健之輔. *Gaitō kōkoku nos hin-kenkyū* 街頭廣告の新研究 [New research on street advertising/outdoor advertising].

Tōkyō, Atelier-sha (Atorie-sha) 1930.6 (Shōwa 5.6).

Title, 4, 274, (4) pages and 28 plates, and numerous text illustrations. 19 x 13,5 cm. Original silver hardcover.

EUR 240

Volume 1 of the series: *Shōgyō bijutsu kenkyū sōsho* 商業美術研究叢書 [Collection of industrial design research]. First edition, first printing. This book is a typical example of the influence of European commercial art and advertising design trends in Japan.

Binding a little rubbed and bumped.



German guide to civil architecture

24 **Stieglitz, Christian Ludwig**. Encyklopädie der bürgerlichen Baukunst, in welcher alle Fächer dieser Kunst nach alphabetischer Ordnung abgehandelt sind. Ein Handbuch für Staatswirthe, Baumeister und Landwirthe. 5 volumes text and one plate volume. Leipzig, bey Caspar Fritsch 1792-1798. X, 675; (2), 769, (1); (2), 779; (2), 726; (2), 708pp with 118 folded engraved plates (numbered I-XVI, I-XXIV, I-XXV, I-XXIX, I-XXIV). 20,5 x 12,5 cm. Contemporary half vellum volumes, spine gilt with red and green label.

EUR 3800

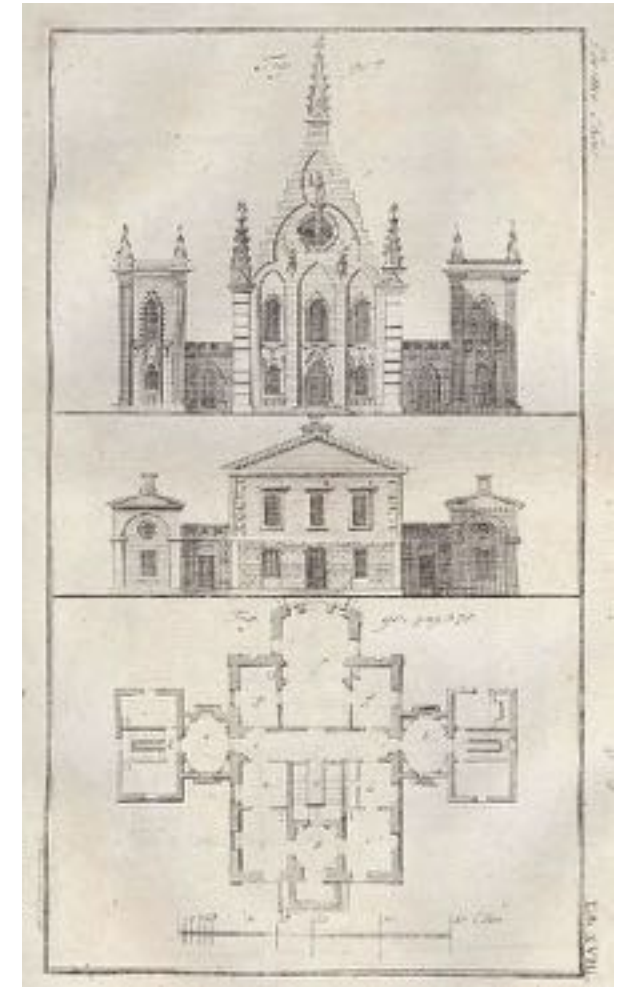
First and only edition, very rare. "This encyclopedia was compiled from a wide range of existing sources by Stieglitz, who perceived the need for a practical compilation which would synthesize the works of others into a simple, comprehensive German guide to civil architecture." Early printed Books 1478-1840, Volume 4.

For Klaus Jan Philipp and Jochen Meyer the work is more than a "synthesize work of others". „Christian Ludwig Stieglitz (1756-1836) ist in der Architekturgeschichte nahezu vergessen oder zumindest nicht seiner Bedeutung gemäß präsent. Wenn sein Name und der eines seiner zahlreichen Werke fällt, dann wird er meist als Kompilator, als 'Stoppler' disqualifiziert, bei dem kaum Eigenes gefunden werden könnte. Stieglitz hat dieses Urteil selbst verschuldet, indem er in der Einleitung der 'Encyklopädie' schreibt, daß man darin nichts Neues suchen dürfe, vieles sei aus der Literatur wörtlich zitiert oder exzerpiert und 'nur das wenigste eigne Bearbeitung'. Wenn dies auch nicht ausschließlich ein Bescheidenheitstopos ist, so bleibt es Stieglitz' Leistung, in dem Werk fast 1800 Artikel unter Verwendung von etwa ebensoviele Literaturtiteln zu allen Bereichen der Baukunst den jeweils aktuellen Stand der Forschung dargelegt zu haben. Der Autor ist, zumindest was den deutschsprachigen Bereich anlangt, auf dem aktuellen Stand der Literatur; auch die zentralen Architekturtheorien Italiens, Englands und Frankreichs sind ihm nicht fremd, und selbstverständlich sind ihm die Klassiker, wobei allein sein Literaturverzeichnis zum Artikel 'Vitruv' vierzehn enge Druckseiten einnimmt.“ Klaus Jan Philipp, Um 1800, Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810, Stuttgart 1997, 79-105.

„Der Eindruck, daß seine Enzyklopädie rein kompilatorischen Charakter habe, lässt sich für den Artikel zum Theaterbau auch nicht bestätigen, auch wenn Stieglitz die Positionen verschiedener ausländischer Theoretiker zu einzelnen Problemen wie Akustik, Dekorationsmalerei oder Beleuchtung wiedergibt. Zunächst stellt schon allein die Vermittlung dieser Beiträge angesichts des Fehlens derartiger Werke im deutschsprachigen Bereich eine ausserordentliche Leistung dar. Im übrigen bezog Stieglitz selbst Stellung und lieferte schließlich mit seinem Entwurf - seit Penthers Entwurf für ein höfisches Opernhaus aus dem Jahre 1748 immerhin das erste in Deutschland publizierte Projekt für ein grösseres Theatergebäude - einen selbständigen Beitrag. Sein Artikel kann schon deshalb mit Recht als unverzichtbares Referenzwerk für die nachfolgenden Theoretiker betrachtet werden.“ Jochen Meyer, Theaterbautheorien zwischen Kunst und Wissenschaft, Zürich and Berlin 1998, pp. 50ff.

Ornamentstichslg. Berlin 2045. Architekt und Ingenieur, Catalogue Wolfenbüttel 1984, Cat.-No. 30.

Slight browning at beginning and end of the volumes, but otherwise very fine.



25 **Taut, Bruno.** Die Auflösung der Städte oder Die Erde eine gute Wohnung oder auch: Der Weg zur Alpen Architektur in 30 Zeichnungen. Hagen, Folkwang Verlag 1920. Lithographed half-title, title in red, blue and black, and 30 plates (4 colour) printed on paper stocks of varying colours, 81 pp. text. 27 x 21,5 cm. Original publisher's lithographed boards.

EUR 1000

Since the summer of 1918, Bruno Taut had been collecting political and above all socialist texts. He prepared excerpts from essays on urban and land questions, a total of 82 pages, in such a way that, together with 30 drawings of his own, they described the surface of the earth as a "good dwelling" for all people.

The prerequisite for this, in his view, was the elimination of all cities and states. Taut's aim was to show the consequences of an equal distribution of people under the conditions of a happy need arising from the inner necessity of each individual. The book was intended to enable its readers to reflect "on what needs to be considered in the present day when building new settlements. Its unlimited wealth of forms could almost be called vegetal and biological."

„Die Auflösung der Städte“, published in August 1920, is Bruno Taut's fourth book of utopian architectural visions after "Die Stadtkrone" (1917/1919), "Alpine Architektur" (1918/February 1920), and "Der Weltbaumeister" (June 1920).

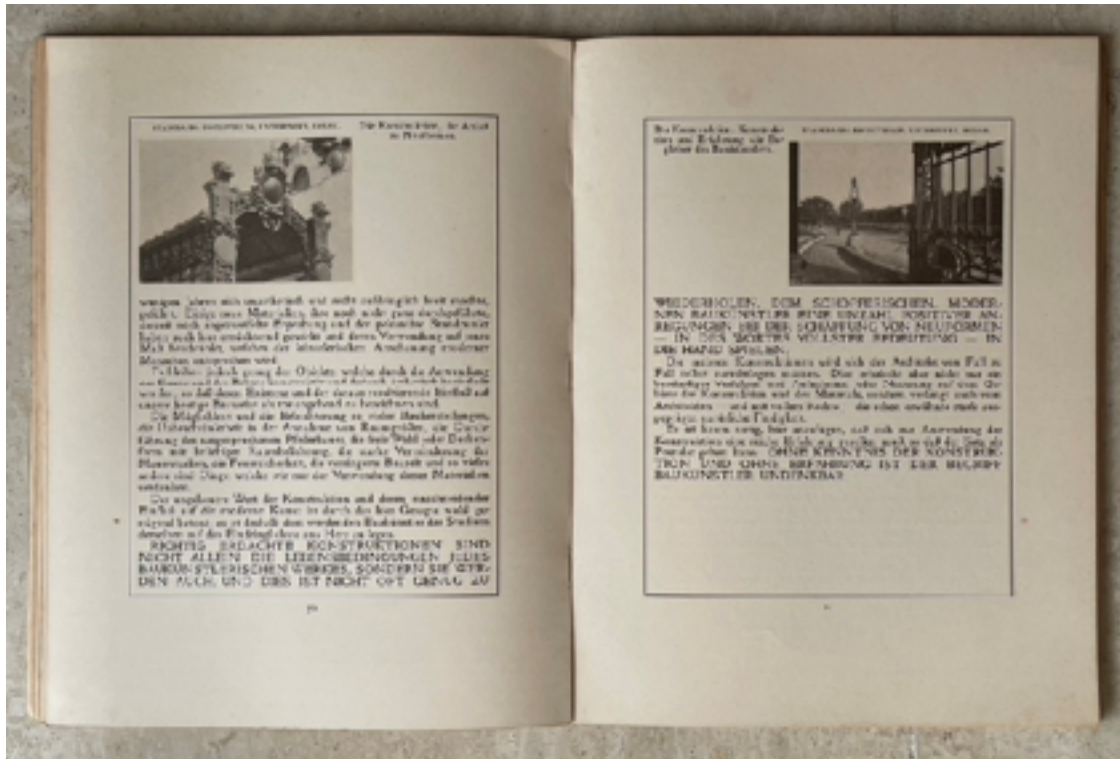


Very fine clean copy. The spine of the binding is almost invisibly professionally restored, without any text or paper loss.

Like a declaration inaugurating the architecture of the twentieth century

26 Wagner, Otto. Die Baukunst unserer Zeit. Dem Baukunstjünger ein Führer auf diesem Kunstgebiete. 4. Auflage. Wien, Anton Schroll 1914. (2), 138, (2)pp with 138 illustrations. 25,5 x 20 cm. Original limp cloth. EUR 500

Fourth edition. Otto Wagner (1841-1918) proposed a new style which would have no truck with historicism. His 'Moderne Architektur' reads like a declaration inaugurating the architecture of the twentieth century. Hanno-Walter Kruft, Architectural theory: from Vitruvius to the present, London 1994, pp.320-322.



Otto Wagner's 'Moderne Architektur' appeared in four editions between 1896 and 1914. His textual changes to the second edition of 1898 were slight; in both the third and fourth editions of 1902 and 1914 respectively, they are more extensive. In the fourth edition Wagner added two new chapters and gave the book a new title 'Die Baukunst unserer Zeit'.

Wagners 'Moderne Architektur' is one of a handful of books in the literature of architecture whose appearance not only created a sensation but also presaged a revolution. Part textbook, part professional breviary, part polemical tract. It

was the first modern writing to make a definitive break with the past, outlining an approach to design that has become synonymous with twentieth-century practice. Historically, however, it may be more accurate to view the work as the culmination of nineteenth-century efforts to create a new style.

Harry Francis Mallgrave. Otto Wagner, Modern Architecture, A guidebook for his students to this field of art. Introduction and translation by Harry Francis Mallgrave. Santa Monica 1988. Published by The Getty Center for the History of Art and the Humanities.

Nice copy, only the spine is slightly rubbed at the edges and the metal staple binding is a bit rusty.

Additional pictures are available on: www.antiquariat-rohlmann.de



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