

Cultural and disciplinary exchanges

This issue of **arq** considers exchanges of architectural ideas across global and disciplinary cultures, and across built environment disciplines. The authors collected here examine three different kinds of exchange: *intercultural* exchanges, working across two or more cultures; *multicultural* exchanges, absorbing together ideas from different cultures; and *transcultural* exchanges, spanning diverse multiple contexts. Especially since ideas about modernism became widely accepted in the field of architecture in the mid-twentieth century, architects have been quick to engage with ways of seeing, thinking, and designing that appear new to them. However, many seemingly new approaches to design and construction have derived more from exchange than innovation. In particular, while conventional architectural histories have tended to emphasise how Western ideas influenced the rest of the world, recent historical work has emphasised the mutual aspects of exchange, even where power relations involved have been unequal or injurious.

In the opening ‘perspective’ of this issue, Sofie Stilling, Thomas Chevalier Bøjstrup, and Natalie Mossin reflect on a book that sets out a range of case-study projects from around the globe which, seen across cultures, exemplify the implementation of the UN Sustainable Development Goals in the built environment (pp. 88–93). In an article written by a team of eighteen collaborators, Ellen Braae and Henriette Steiner introduce a major transcultural research project. The authors have examined large-scale modernist postwar housing estates across Europe as sites for integration between people of different cultural origins and social backgrounds. The work reflects on ‘how cultural encounters happen’, seeking ‘a relational understanding of publicness’ to examine ‘differentiations and intersections between sites and modes of public life’ (pp. 143–157).

Hyon-Sob Kim, meanwhile, discusses how ‘the Korean floor-heating idea’ spread to ‘postwar mass-produced houses in America through the designs of Frank Lloyd Wright’, to the point where, he argues, ‘Korean heat warmed the American dream’ (pp. 109–128). Maximilian Sternberg returns to a book by architect Hans Döllgast titled *Old and New Farmhouse Parlours*, first published in 1937 (pp. 129–142). That volume is typically seen as a prewar antiquarian oddity from an architect whose postwar designs were received as critical and contemporary. Sternberg suggests that the book showed Döllgast’s independent-minded path in the context of imposed totalitarian uniformity. Moreover, he argues that it represents an exchange between vernacular and modern viewpoints, illustrating how modern architectural cultures always contained older and richer ideas. In parallel, Javier Castanon and Elisa Valero Ramos celebrate the designs of Emilio Pérez Piñero, who similarly worked across disciplinary cultures, bridging structures, architecture, and engineering (pp. 159–174).

THE EDITORS