

Lars Müller Publishers

2020/2021

Architecture
Design
Photography
Art
Society

Many of the topics that interest me as a publisher are connected with discovering what knowledge and which principles we apply to shaping our present-day world and envisioning the future. The paradigm shift brought about by the digital transformation has detached many people from history. I hold fast to the belief that our present day is steeped in modernity. A critical assessment of the opportunities and risks of the foreseeable future thus calls for engaging with the history of modernity so that we can better understand it and move beyond it if necessary.

This is why I am reprinting publications that bear witness to the authentic thinking and actions of the past century's protagonists in architecture, art, and design. These annotated reprints of printed materials that are nearly impossible to find today are collected in a program called: XX The Century of Print. This title pays tribute to the fact that the insights and innovations of the 20th century found their way to the public as printed works on paper—and have thus left behind indelible testimonies. This year sees a completion of my efforts to reprint the publications of the Bauhaus, edited in collaboration with the Bauhaus-Archiv Berlin.

On the basis of these beliefs about the relationship between past and present, our program offers publications featuring research and reflections on current issues. It examines architecture and urbanism with an eye towards forward-looking solutions, analyzing the prerequisites for a sustainable, ecological design of urban structures and buildings. Historical and contemporary positions enter into a dialogue on the aesthetic and social relevance of the discipline.

Lars Müller Publishers cultivates an eye for detail and quality and is interested in the history, theory, rhetoric, and contemporary practice of design. "From the Spoon to the City," we recognize the achievements of individual designers and promote awareness of the discipline's ecological and economic responsibilities. While not averse to beauty, we avoid trends and fashions.

In all parts of the program, Lars Müller Publishers explores photography as a means of communication as well as an artistic medium. Perceiving photography as an independent discipline, Lars Müller Publishers is interested in individual positions in photographic art as well as photojournalistic documents.

The selection of titles on contemporary art is strongly influenced by my personal interests and relationships. Whether painting, sculpture, or new media, all art practices receive equal attention, as long as they understand art as a seismograph of contemporary perception and contribute to the aesthetic discourse on art in the context of environment and society.

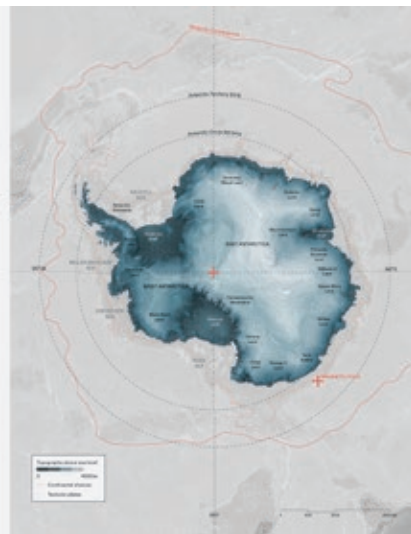
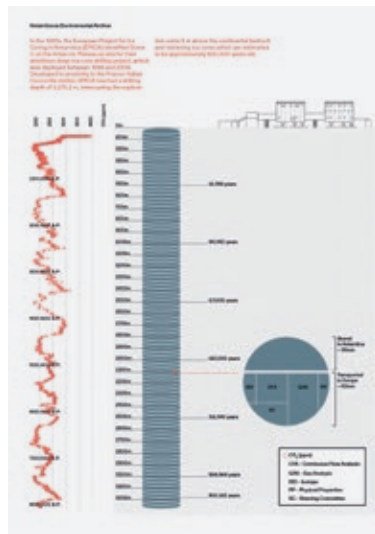
Many of the publications are connected through their integration into a comprehensive cultural and socio-political debate. They are dedicated to tackling the major issues and questions of our time, exploring them through words and images. Our books are tools for the present discourse and will soon testify to their own time of origin.

Lars Müller

Over the years, the publishing house has made friends all over the world who follow our program attentively and critically. They provide us with invaluable support and a yardstick to measure ourselves by. We assembled a few kind words from our friends.

Lars Müller Publishers comes out with a unique program each year, dedicated both to the past, with reprints of seminal publications that are no longer available, and to the future of the arts, daring to bring out the groundbreaking texts of our day. That is Lars Müller's signal achievement.

Peter Weibel, Director and CEO, ZKM, Center for Art and Media Karlsruhe



ANTARCTIC RESOLUTION

Edited by Giulia Foscari / UNLESS

Design: Giulia Foscari with Integral Lars Müller
 20 × 26.4 cm, 7 7/8 × 10 1/4 in, approx. 1020 pages
 approx. 1000 illustrations, hardcover
 2021, ISBN 978-3-03778-640-6, English
 approx. EUR 50.– GBP 50.– USD/CHF 60.–

In the era of the Anthropocene, it's urgent to shift our collective attention southward. Antarctica, a continent that accounts for 10% of Planet Earth and 70% of the world's fresh water, represents at once the repository of planetary data essential to produce reliable climate change projections, and the biggest threat to all coastal sites.

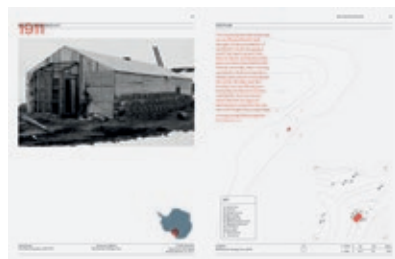
On the 200th anniversary of the discovery of Antarctica, *Antarctic Resolution* offers a high-resolution image of the hyper-surveilled yet neglected continent and instigates a decisive resolution towards a supra-national governance model. Advocating for true trans-national and cross-disciplinary collaboration, *Antarctic Resolution* brings together, for the first time in Antarctic bibliography, international experts and practitioners in the fields of science, architecture, engineering, history, political science, law, anthropology, literature, art and technology.

The holistic agenda of *Antarctic Resolution* culminates in the first "Declassified Archive of Antarctic Architecture." Revealing the unique evolution of inhabitation models and architectural typologies in the extreme (from the first Antarctic hut to advanced contemporary structures), the Archive questions the motives that led to an unexpected architectural redundancy on the continent.

Developed by UNLESS, a not-for-profit organization which mobilizes architecture as an agency for territorial investigation, *Antarctic Resolution* juxtaposes academic content with highly visual information. Alongside archival and contemporary photography, the book is dense with drawings, diagrams and cartographies produced by the global network of the Polar Lab.



GIULIA FOSCARI is an architect, curator and author who has been practising in Asia, South America and Europe. She is the founder of UNA, a Hamburg-based international architecture practice focussed on cultural projects; founder of UNLESS; and partner of Foscari Widmann Rezzonico Associati, an architecture practice based in Venice.



On the occasion of the 100th anniversary of the Bauhaus in 2019, Lars Müller Publishers has revived the spirit of the times that characterized the movement. At the time of its existence, the influence of Bauhaus extended well beyond the borders of Europe. Its groundbreaking practitioners played a formative role in the modern development of all areas of the liberal and applied arts as well as architecture. This influence remained even after National Socialism and Stalin's rise to power put an abrupt end to the avant-garde movement in Europe, shifting it to the American continent. After World War II, these ideals blossomed anew and have since enjoyed varying popularity. The 2019 centenary provided an opportunity to explore the convictions of the Bauhaus and its protagonists and to examine their possible relevance in current discussions of design and aesthetics.

Groundbreaking was the first Bauhaus publication: the catalogue *Staatliches Bauhaus in Weimar 1919–1923* (see p. 11), which is released in a facsimile edition accompanied by a full English translation and a commentary that places this publication in its historical context.

In 2019 and 2020, eight volumes of the *Bauhausbücher* were made available to an international readership, appearing—some of them for the first time—in English translation and original design and with commentary. In Spring 2021, the remaining six volumes will follow (see pp. 6–9).

In addition, a facsimile reprint of the 14 issues of the *bauhaus journal*, originally published by Walter Gropius and László Moholy-Nagy, makes tangible the significant written testimony of the avant-garde.

BAUHAUS JOURNAL 1926–1931 Facsimile Edition



Initiated and edited by Lars Müller

in collaboration with the
Bauhaus-Archiv/Museum für Gestaltung, Berlin
With an essay by Astrid Bähr

First English translation

Design: Integral Lars Müller

21 × 29.7 cm, 8¼ × 11¼ in, 428 pages
14 issues with separate commentary (128 pages)
and translation in transparent slipcase
93 images, paperback
2019, ISBN 978-3-03778-588-1, English
2019, ISBN 978-3-03778-594-2, German
EUR 70.– GBP 65.– USD/CHF 80.–

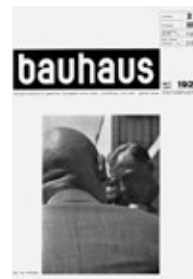
One hundred years after the founding of Bauhaus, it's time to revisit *bauhaus journal* as significant written testimony of this iconic movement of modern art. In this journal, published periodically from 1926 to 1931, the most important voices of the movement are heard: masters of the Bauhaus, among others, Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Oskar Schlemmer, as well as Herbert Bayer, Marcel Breuer, Ludwig Mies van der Rohe, Gerrit Rietveld and many more.

They address the developments in and around the Bauhaus, the methods and focal points of their own teaching, and current projects of students and masters. At the time primarily addressed to the members of the "circle of friends of the bauhaus," the journal published by Gropius and Moholy-Nagy makes tangible the authentic voice of this mouthpiece of the avant-garde. The facsimile reprint is intended to give new impetus to international discussion and research on the Bauhaus, its theories and designs.

The exact replica of all individual issues are accompanied by a commentary booklet including an overview of the content, an English translation of all texts, and a scholarly essay which places the journal in its historical context.



Auch auf Deutsch
erhältlich!



English edition initiated and edited by Lars Müller, in collaboration with Bauhaus-Archiv/Museum für Gestaltung, Berlin



When the Bauhaus moved to Dessau in 1924, it was finally possible to publish the first of the Bauhausbücher that Walter Gropius and László Moholy-Nagy had conceived of in Weimar. The publishers intended for this series of books to give readers insight into the teachings of the Bauhaus and the possibilities for incorporating design in the everyday aspects of an ever more modern world. Written by an instructor at the art school or a representative of a like-minded movement, each volume discusses artistic, technical or societal issues of the time and the ideas of the Bauhaus in the areas of the arts, design, and architecture.

Between 1925 and 1930, 14 books treating pivotal topics were published in a series intended to be much more extensive. The achievements of the Bauhaus school were considered a signpost of the radically New, which was intended to revolutionize the prevailing perception of design. Its exponents' influence extended from architecture to typography and product design to painting, stage, music, and literature, to various scientific disciplines. Modern convictions, the new aesthetic, and their theoretical positions were discussed and captured in the Bauhaus books. These books bear witness to the euphoria and mood of awakening that had taken hold of European society in the 1920s and that would soon be shattered by National Socialism.

All volumes of this edition appear in English translation and original design and with commentary.

Published with the generous support of the Rudolf-August Oetker-Stiftung and the D&K DubachKeller-Stiftung.



Bauhausbücher 1
Walter Gropius
INTERNATIONAL ARCHITECTURE

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 108 pages, with separate commentary
100 images, hardcover
2019, ISBN 978-3-03778-584-3, English
EUR 40.– GBP 35.– USD/CHF 45.–

First English edition

In what he called his "illustrated guide to modern architecture," which starts off the Bauhausbücher series, Gropius gives an overview of the international architecture of the mid-1920s. A preface by the author explores, briefly but in detail, the guiding principles that unite the avant-garde in all countries. This statement is followed by an extensive illustrated section showing examples of architecture from around the world.

Bauhausbücher 2
Paul Klee
PEDAGOGICAL SKETCHBOOK

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 56 pages, with separate commentary
87 images, hardcover
2019, ISBN 978-3-03778-585-0, English
EUR 30.– GBP 28.– USD/CHF 35.–

In the second volume of the Bauhausbücher, Paul Klee takes a theoretical approach to sketching using geometric shapes and lines. He illustrates pedagogically the guiding philosophy of the Bauhaus masters of reinterpreting artistic design as a craft. Klee's own theory of shapes and colors—charting the relationships between line, shape, surface, and color in the visual space—is clearly explained in this volume.



Bauhausbücher 3
Adolf Meyer
A BAUHAUS EXPERIMENTAL HOUSE

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 82 pages, with separate commentary
60 images, hardcover
2020, ISBN 978-3-03778-627-7, English
EUR 35.– GBP 30.– USD/CHF 40.–

The experimental single-family home "Haus am Horn" was built for the first Bauhaus exhibition, in the summer of 1923 in Weimar. It was planned by Georg Muche and the Bauhaus architectural department. Adolf Meyer and Walter March were responsible for construction management. The book about the project contains an essay by Gropius that supplies information on the "Housing Industry." Georg Muche presents the design of the model building and Adolf Meyer describes its technical execution, giving details on the companies involved.

Bauhausbücher 4
Oskar Schlemmer
THE THEATER OF THE BAUHAUS

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 90 pages, with separate commentary
58 images, hardcover
2020, ISBN 978-3-03778-628-4, English
EUR 35.– GBP 30.– USD/CHF 40.–

The fourth volume presents the main characteristics of the Bauhaus concept of the stage. It was essentially shaped by Oskar Schlemmer, who had taken over the stage department in 1923. László Moholy-Nagy took an interest in abstract kinetic and luminary phenomena which he examines in his essay "Theatre, Circus, Variété." Farkas Molnár focused for his part on stage architecture, which he discusses in detail in this volume.



Bauhausbücher 5
Piet Mondrian
NEW DESIGN

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 68 pages, with separate commentary, hardcover
2019, ISBN 978-3-03778-586-7, English
EUR 30.– GBP 28.– USD/CHF 35.–

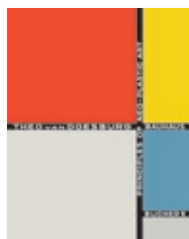
First English edition

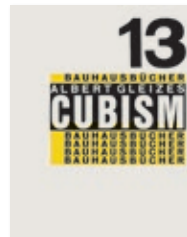
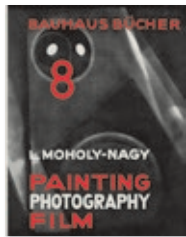
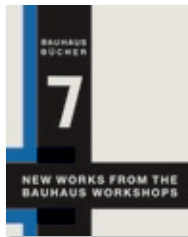
Although Piet Mondrian was not an active member of the Bauhaus, his name is often mentioned in connection with the art school. Starting with a philosophical foray in which he describes art as a figurative expression of human existence, Mondrian embeds his concept of a New Design in the various forms of artistic expression. He looks into the question of whether there is a prevailing hierarchy between painting and architecture and dares to take a far-reaching look at the future of neoplasticism.

Bauhausbücher 6
Theo van Doesburg
PRINCIPLES OF NEO-PLASTIC ART

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 68 pages, with separate commentary
32 images, hardcover
2020, ISBN 978-3-03778-629-1, English
EUR 30.– GBP 25.– USD/CHF 35.–

Theo van Doesburg was a jack of all trades: painter, writer, architect, typographer, and art theorist. In this volume, he attempts to make elementary concepts in the visual arts generally comprehensible. He was addressing the "modern artist" of his day, who had to deal with both shifting social paradigms and a changing understanding of art and art theory. Van Doesburg describes theory as a necessary consequence of creative practice. Artists, he says, "do not write about art but from within art."





NEW

Bauhausbücher 7 Walter Gropius NEW WORKS FROM THE BAUHAUS WORKSHOPS

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 124 pages, with separate commentary
112 images, hardcover
2020, ISBN 978-3-03778-630-7, English
EUR 40.– GBP 35.– USD/CHF 45.–

The Bauhaus sought to unite life, craftsmanship and art under one roof. In this volume, Walter Gropius provides a comprehensive overview of the Bauhaus workshops. He explains the basic principles guiding the school's teaching and production and illuminates the Bauhaus point of view on designing objects of use. Here, Gropius presents the Bauhaus workshops in Weimar devoted to furniture, metals, textiles, and ceramics, among other subjects.

Bauhausbücher 8 László Moholy-Nagy PAINTING, PHOTOGRAPHY, FILM

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 134 pages, with separate commentary, 100 images, hardcover
2019, ISBN 978-3-03778-587-4, English
EUR 40.– GBP 35.– USD/CHF 45.–

Moholy-Nagy's efforts to have photography and filmmaking recognized as means of artistic design on the same level as painting are and explained at length in this volume. Alongside theoretical and technical approaches as well as detailed forays into the broad field of the medium of photography, Moholy-Nagy uses an extensive appendix of illustrations to provide a thorough survey of the numerous possibilities that photographic and cinematic work had in store as early as 1925.

Bauhausbücher 9 Wassily Kandinsky POINT AND LINE TO PLANE

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 208 pages, with separate commentary
129 images, hardcover
2021, ISBN 978-3-03778-662-8, English
EUR 45.– GBP 40.– USD/CHF 50.–

Point and Line to Plane can be seen as a continuation of Wassily Kandinsky's seminal treatise *On the Spiritual in Art*. Kandinsky's thesis is that different constellations of point, line and surface have different emotional effects on the viewer. Starting from the point (which represents the most concentrated and minimal graphic form), he understands all painterly forms as being a play of forces and counterforces: of contrasts.

Bauhausbücher 10 Jacobus Johannes Pieter Oud DUTCH ARCHITECTURE

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 88 pages, with separate commentary
39 images, hardcover
2021, ISBN 978-3-03778-663-5, English
EUR 40.– GBP 35.– USD/CHF 45.–

Dutch architect and designer J. J. P. Oud participated in the Bauhaus Week and the International Architecture Exhibition. His writing, beginning with a personal confession, is a summary of theoretical and practical findings in the field of architecture, specifically using the example of Dutch architecture. He thus looks to the future and reflects on the potential of architecture without forgetting to reveal his relationship with the past.

Bauhausbücher 11 Kasimir Malevich THE NON-OBJECTIVE WORLD

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 102 pages, with separate commentary
92 images, hardcover
2021, ISBN 978-3-03778-664-2, English
EUR 40.– GBP 35.– USD/CHF 45.–

Kasimir Malevich's treatise on Suprematism was included in the Bauhausbücher series in 1927, as was Piet Mondrian's reflections on Russian Constructivism in 1925 (*New Design*, Bauhausbücher 5). Like Mondrian, who was never an official member of the Bauhaus, Malevich nevertheless had a close connection to the ideas of the school in terms of content. This volume 11 laid the foundation for the Russian avant-garde artist's late work: to wrest the mask of life from the true face of art.

Bauhausbücher 12 Walter Gropius BAUHAUS BUILDINGS DESSAU

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 224 pages, with separate commentary
203 images, hardcover
2021, ISBN 978-3-03778-665-9, English
EUR 50.– GBP 45.– USD/CHF 55.–

In his third and last contribution within the series, the founder and long-standing director of the school, Walter Gropius, gives a comprehensive overview of the Bauhaus in Dessau. In addition to a brief outline of the origins and development of the institution, Gropius presents the architectural design of the new Bauhaus building and the associated Masters' Houses. Through documentary photographs and planning sketches, the technical development is traced with extreme precision.

Bauhausbücher 13 Albert Gleizes CUBISM

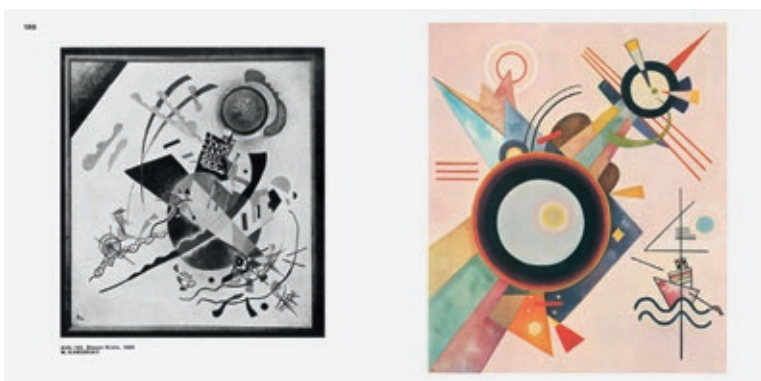
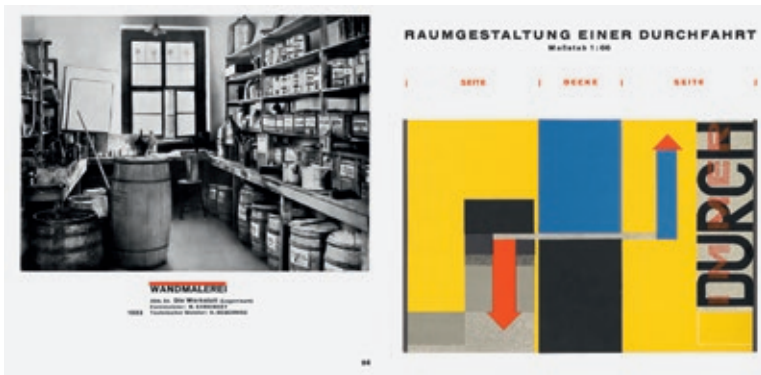
Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 104 pages, with separate commentary
47 images, hardcover
2021, ISBN 978-3-03778-666-6, English
EUR 40.– GBP 35.– USD/CHF 45.–

Although he was never an official member of the Bauhaus, Albert Gleizes dedicated his influential essay on Cubism to the art school. In 1928, László Moholy-Nagy and Walter Gropius included this essay as volume 13 of the Bauhausbücher series. In addition to his own works, Gleizes shows works by Georges Braque, Robert Delaunay, Fernand Léger and Pablo Picasso as reference examples, and places the Bauhaus and its series in an international context that impressively captures the interaction of the numerous art movements of the time.

Bauhausbücher 14 László Moholy-Nagy FROM MATERIAL TO ARCHITECTURE

Design: László Moholy-Nagy
18 × 23 cm, 7 × 9 in, 244 pages, with separate commentary
209 images, hardcover
2021, ISBN 978-3-03778-667-3, English
EUR 50.– GBP 45.– USD/CHF 55.–

Published in 1929, *From Material to Architecture* contains the main features of László Moholy-Nagy's teaching program at the Bauhaus. With its focus on the preliminary course and its training of finer sensory perception, this last title of the 14-volume series explains how students "develop towards practice from day to day." The educational principle behind it, *Jedermann ist begabt* (everyone is talented), was central to teaching at the Bauhaus.



STAATLICHES BAUHAUS IN WEIMAR 1919-1923 Facsimile Edition



Initiated and edited by Lars Müller
in collaboration with the Bauhaus-Archiv /
Museum für Gestaltung, Berlin
With an essay by Astrid Bähr

First English translation

Design: László Moholy-Nagy

24.8 × 24.5 cm, 9 3/4 × 9 3/4 in, 226 pages
167 illustrations, hardcover

2019, ISBN 978-3-03778-623-9, English with German
facsimile and commentary (40 pages) in
transparent slipcase

EUR 70.- GBP 65.- USD 85.- CHF 80.-

2019, ISBN 978-3-03778-620-8, German, with commentary
EUR 60.- GBP 55.- USD/CHF 70.-

In 1919, the state art school in Weimar was reopened under the direction of Walter Gropius, with a radical teaching approach and under the new name Bauhaus. Four years passed before the first exhibition took place, which conveyed a new approach to art to the enthusiastic public and carried the school's ideas all over the world.

The catalogue *Staatliches Bauhaus in Weimar 1919-1923* was published in 1923 to accompany this first public appearance. In this interdisciplinary oeuvre catalogue, the idea and potential of the Bauhaus found their way onto paper for the first time. In addition to numerous project presentations, the theoretical approaches of Paul Klee, Wassily Kandinsky, and Gertrud Grunow convey the teaching methods of the various workshops. Gropius' preface traces the structure of the State Bauhaus and presents the unique reformation approach that demands and teaches the unity of technology and art. The illustrations from the various workshops also show projects by students whose connection to the Bauhaus is less known.

With the original layout by László Moholy-Nagy and the cover designed by Herbert Bayer, the book is an important testimony to that legendary avant-garde movement. This facsimile is supple-

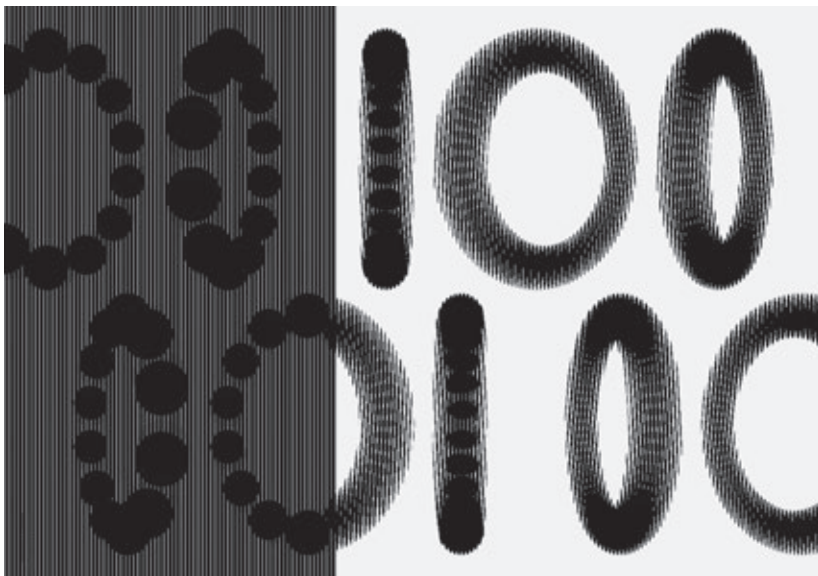
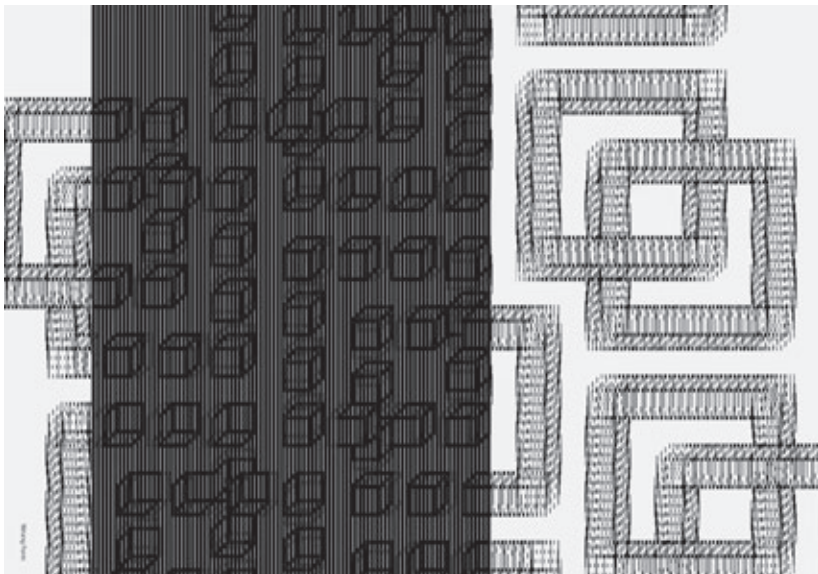


Auch auf Deutsch erhältlich!

mented by a commentary that places this publication, rare and long out of print, in a historical context and documents the Bauhaus from its idea to its establishment as a renowned art and design school.

The German facsimile is accompanied by the first full English translation of the catalogue, making it accessible to an international audience.





Takahiro Kurashima MOIRÉMOTION

Design: Takahiro Kurashima

17 × 23 cm, 6% × 9 in, 96 pages

43 illustrations, hardcover with moiré film

2020, ISBN 978-3-03778-657-4, English

EUR 25.– GBP 23.– USD/CHF 28.–

Following the worldwide success of his *Poemotion* trilogy, Takahiro Kurashima presents a stunning new title. In *Moirémotion*, the motifs are combined to form a visual narrative that is revealed when the static basic image is set in motion by means of the striped foil. Then an astonishing panorama of unseen moirés and patterns unfolds. The artist uses the digital tools for his creations in a virtuoso manner. At the same time he continues to catch up with the great models of kinetic art. *Moirémotion* is a school of vision and offers contemplative recreation for our eyes.



Takahiro Kurashima POEMOTION 2

Design: Takahiro Kurashima

17 × 23 cm, 6% × 9 in, 64 pages

30 illustrations, hardcover with

moiré film

2013, ISBN 978-3-03778-351-1, e

EUR 20.– GBP 18.–

USD 25.– CHF 22.–

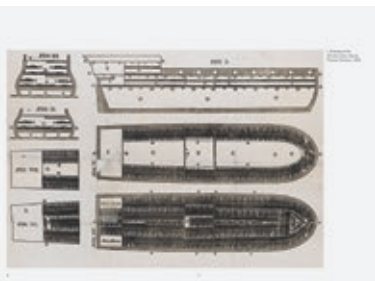
The interactive book object *Poemotion 2* is a color sequel to Takahiro Kurashima's popular title *Poemotion 1*. The abstract graphic patterns in this slim volume start to move as soon as the reader overlays them with the special film enclosed: moiré effects create complex shapes, make circles start to spin, and set graphic patterns vibrating. The observer discovers playfully how optical overlaps between colorful figures and shapes come about, are set in motion, and then disappear again.



19 The Act of History, view south toward the United Nations General Assembly, 2018

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IN SEARCH OF AFRICAN AMERICAN SPACE Redressing Racism

Edited by Jeffrey Hogrefe and Scott Ruff
with Carrie Eastman and Ashley Simone

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 256 pages

153 illustrations, paperback

2020, ISBN 978-3-03778-633-8, English

EUR 30.– GBP 28.– USD 30.– CHF 35.–

If African American experience emerges from the structure of slavery, how does architecture relate to that experience? African Americans have claimed space in unexpected locations—often in opposition to architecture as a Eurocentric discipline that has served to regulate and exclude them. *In Search of African American Space* examines both historical record and personal and collective memory to uncover these instances. African American space can be creative and aspirational, taking the form of speech and performance that reflects its fleeting nature.

This anthology of essays from contemporary architects, historians and artists presents a broad range of knowledge and practices that evoke consciousness of this form of space making in the afterlife of slavery.

With contributions by Tina M. Campt, Sara Caples and Everardo Jefferson, Radiclan Clytus, J. Yolande Daniels, Jeffrey Hogrefe, Ann S. Holder, Walis Johnson, Elizabeth J. Kennedy, Rodney Leon, Scott Ruff, Marisa Williamson



JEFFREY HOGREFE is an author, critic, and founding coordinator of the Writing Program at the Pratt Institute School of Architecture.

SCOTT RUFF is a Visiting Associate Professor of Architecture at the Pratt Institute and the Tulane University School of Architecture.





TWO SIDES OF THE BORDER Reimagining the Region

**Edited by Tatiana Bilbao, Nile Greenberg
and Ayesha S. Ghosh**

In collaboration with the Yale School of
Architecture

Photographs by Iwan Baan

Design: Luke Bulman Office

16.5 × 24 cm, 6½ × 9½ in, 488 pages

350 illustrations, hardcover

2020, ISBN 978-3-03778-608-6, English

EUR 35.– GBP 33.– USD/CHF 40.–

Under the direction of Mexican architect Tatiana Bilbao, thirteen architecture studios and students across the United States and Mexico undertook the monumental task of attempting to capture the complex and dynamic region of the US/Mexican border. *Two Sides of the Border* envisions the borderland through five themes: migration, housing and cities, creative industries, local production, tourism, and territorial economies. Building on a long-shared history in the region, the projects covered in this volume use design and architecture to address social, political, and ecological concerns along the shared border.

Featuring essays, student projects, interviews, special research, and a large photo project by Iwan Baan, *Two Sides of the Border* highlights the distinct qualities of this place. Altogether the book uses the tools of architecture, research, and photography to articulate an alternate reality within a contested region.

TATIANA BILBAO is a Mexican architect. She developed the architectural project along the Ruta del Peregrino and is a recipient of the Global Award for Sustainable Architecture by the LOCUS Foundation, Cité de l'Architecture in Paris, and the patronage of UNESCO.





ANUPAMA KUNDOO The Architect's Studio

Edited by Mette Marie Kallehauge
and Lærke Rydal Jørgensen

In collaboration with the Louisiana Museum
of Modern Art

With texts by Edwin Heathcote, Anupama Kundoo,
Martha Thorne

**Design: Søren Damstedt &
Camilla Jørgensen, Trefold**

24 × 30 cm, 9½ × 11¼ in, 232 pages

273 illustrations, hardcover

2020, ISBN 978-3-03778-637-6, English

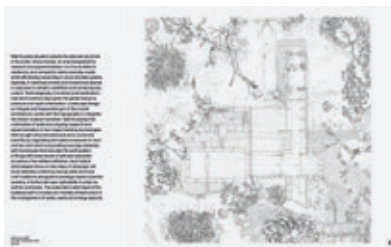
EUR 45.– GBP 45.– USD/CHF 50.–

The fourth volume in the series *The Architect's Studio* is dedicated to the works of Anupama Kundoo. The much appraised Indian architect aims to shed light on a scarce resource in our life: time. Kundoo sees time as a forgotten resource in architecture. For her, architecture is a process that embraces the present, the past and the future. Taking inspiration from ancient building methods, Kundoo is concerned with using as few resources as possible in her architecture. This publication explores how traditional Indian building customs, crafts and materials are integrated into her studio's remarkable projects.

ANUPAMA KUNDOO was born in Pune, India in 1967. She graduated from Sir JJ College of Architecture, University of Mumbai in 1989, and received her PhD degree from the TU Berlin in



2008. In 2013 she received an honourable mention in the ArcVision International Prize for Women in Architecture for "her dedication when approaching the problem of affordability of construction and sustainability in all aspects." Kundoo's internationally recognized and award-winning architecture practice started in 1990 and demonstrates a strong focus on material research and experimentation towards an architecture that has low environmental impact and is appropriate to the socio-economic context. Kundoo has built extensively in India and has had the experience of working, researching and teaching in a variety of cultural contexts across the world.



TATIANA BILBAO ESTUDIO The Architect's Studio

Design: Camilla Jørgensen &
Søren Damstedt, Trefold

24 × 30 cm, 9½ × 11¼ in,
240 pages, 232 illustrations,
hardcover

2019, ISBN 978-3-03778-617-8, e
EUR 45.– GBP 40.–
USD/CHF 50.–

The third volume of the series focuses on Tatiana Bilbao's exploration of the landscape: from the territory of Mexico over the urban to the interior landscape of the individual building, always taking social conditions into account. This is also demonstrated in Bilbao's various projects such as the architectural design of a pilgrimage route (see p. 90), a botanical garden in the Mexican main trading center Culiacán, and not least the *Light of Line*, which is intended to enable women in particular to move more safely in remote districts of the city.



Alejandro Aravena ELEMENTAL The Architect's Studio

Design: Camilla Jørgensen &
Søren Damstedt, Trefold

24 × 30 cm, 9½ × 11¼ in,
240 pages, 240 illustrations,
hardcover

2018, ISBN 978-3-03778-572-0, e
EUR 45.– GBP 40.–
USD/CHF 50.–



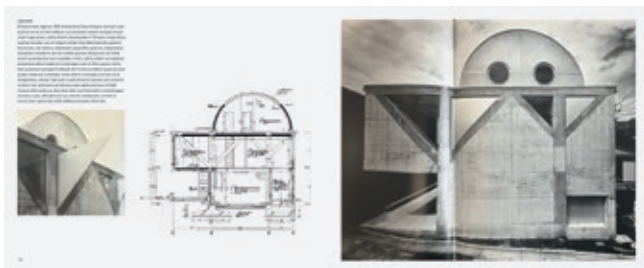
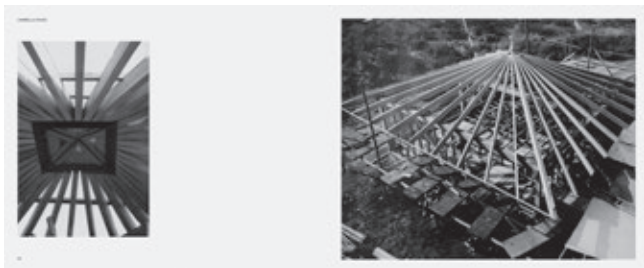
WANG SHU AMATEUR ARCHI- TECTURE STUDIO The Architect's Studio

Design: Camilla Jørgensen &
Søren Damstedt, Trefold

24 × 30 cm, 9½ × 11¼ in,
240 pages, 239 illustrations,
hardcover

2017, ISBN 978-3-03778-531-7, e
EUR 45.– GBP 40.–
USD/CHF 50.–





From art to architecture, from culture to environment, a browse through the Lars Müller catalogue always yields something inspiring and unexpected.

Mohsen Mostafavi, Alexander and Victoria Wiley Professor of Design, Harvard Graduate School of Design

KAZUO SHINOHARA ON THE THRESHOLD OF SPACE-MAKING

Edited by Seng Kuan

Co-published by Harvard University Graduate School of Design

Design: Integral Lars Müller

25 × 20.7 cm, 9 3/4 × 8 1/4 in, approx. 200 pages
approx. 150 illustrations, hardcover
2021, ISBN 978-3-03778-533-1, English
approx. EUR 45.– GBP 40.– USD/CHF 50.–

One of the greatest and most influential architects of Japan's postwar generation, Kazuo Shinohara (1925–2006) has remained virtually unknown outside the small community of devoted followers. As one of the leaders of architectural movement Metabolism, Shinohara achieved cult-figure stature with sublimely beautiful, purist houses that break away from Japan's postwar suburban architecture.

Perhaps the most iconic of Shinohara's works, House of White (1964–66), rearranges a familiar design palette—a square plan, a pointed roof, white walls, and a symbolic heart pillar—to give almost oceanic spaciousness through abstraction. The underlying formalism in Shinohara's architecture—its basic explorations of geometry and color—lends his work a poetic quality that fuses simplicity and surprise, the ordered and the unexpected.

This volume brings together new scholarship from the foremost specialists on Shinohara and Japan's modern architecture. New perspectives and



NEW

historical frameworks range from the development of the small house as a building type in postwar Japan to Shinohara's engagement with French critical theory. Hitherto unpublished archival drawings and personal travel photographs by Shinohara complement the essays.

SENG KUAN holds a PhD in architectural history from Harvard University and teaches at Harvard Graduate School of Design and the Chinese University of Hong Kong.



KIYONORI KIKUTAKE BETWEEN LAND AND SEA

Ken Tadashi Oshima (Ed.)

Co-published by Harvard University Graduate School of Design

Design: Integral Lars Müller
25 × 20.7 cm, 9 3/4 × 8 1/4 in, 216 pages
209 illustrations, hardcover
2016, ISBN 978-3-03778-432-7, e
EUR 45.– GBP 37.–
USD/CHF 50.–



KENZŌ TANGE ARCHITECTURE FOR THE WORLD

Seng Kuan, Yukio Lippit (Eds.)

Co-published by Harvard University Graduate School of Design

Design: Integral Lars Müller
25 × 20.7 cm, 9 3/4 × 8 1/4 in, 192 pages
186 illustrations, hardcover
2012, ISBN 978-3-03778-310-8, e
EUR 45.– GBP 37.–
USD/CHF 50.–



LOUIS KAHN: THE IMPORTANCE OF A DRAWING

Edited by Michael Merrill

Design: Integral Lars Müller

24 × 30 cm, 9½ × 11 ¼ in, 512 pages

900 illustrations, hardcover

2021, ISBN 978-3-03778-644-4, English

approx. EUR 80.– GBP 69.– USD/CHF 85.–

"The importance of a drawing is immense, because it's the architect's language."

Louis Kahn to his masterclass, 1967

Louis I. Kahn (1901–1974) was one of the most significant architects of the twentieth century and his influence is present today in ways both profound and subtle. Unlike previous publications on Kahn, which have focused on his built work and which considered the drawings foremost as illustrations of these, this is the first in-depth study of drawings as primary sources of insight into Kahn's architecture and creative imagination.

By offering a spectrum of close readings of drawings by Kahn and his associates in a series of incisive and richly illustrated essays, this book is at once an intimate artistic portrait of this important architect and a provocative and timely contribution to the current discourse on representation in architecture. For architects and students of architecture, Kahn's lasting significance is not only in the buildings he built, but in how he designed them.

Based on unprecedented archival research, engagingly presented by a group of eminent scholars and architects, and lavishly illustrated with over 600 highest quality reproductions, *The Importance of a Drawing* is destined to become a standard work in the literature on Louis Kahn.



MICHAEL MERRILL, Dr.-Ing., is a registered architect in Germany and California. Having taught architectural design and theory at the Technical Universities at Karlsruhe and Darmstadt, he is currently Director of Research at the Karlsruhe Institute of Technology's Institute for Building Typology. He is the author of *Louis Kahn: Drawing to Find Out* and *Louis Kahn: On the Thoughtful Making of Spaces*, both from Lars Müller Publishers.



Michael Merrill
LOUIS KAHN
DRAWING TO FIND OUT
The Dominican Motherhouse and the Patient Search for Architecture

Design: Integral Lars Müller

30 × 24 cm, 11¼ × 9½ in

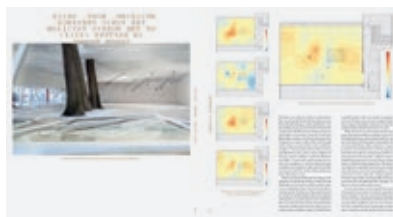
240 pages, 233 illustrations

hardcover

2010, ISBN 978-3-03778-221-7, e

EUR 80.– GBP 69.–

USD/CHF 85.–



Mari Lending, Erik Langdalen SVERRE FEHN, NORDIC PAVILION, VENICE Voices from the Archives

Published in collaboration with Pax Forlag

Design: Aslak Gurholt, Martin Asbjørnsen
20×26 cm, 7½ × 10¼ in, 298 pages
367 illustrations, hardcover
2020, ISBN 978-3-03778-639-0, English
EUR 45.– GBP 40.– USD/CHF 50.–

Sverre Fehn's Nordic Pavilion in Venice is a masterpiece of postwar architecture. The young Norwegian architect won the competition for its design in 1958 and the building was inaugurated in 1962. Through six decades, the beloved structure has been mired in phenomenology, poetry, and the personal memory of the select. Looking at the archives, a very different story emerges; spanning from the geopolitical context in an increasingly tense Cold War atmosphere, to the aggregates in the concrete of the audacious roof construction, to the iconic trees, many of which had already died before the second exhibition in 1964.

Sverre Fehn, Nordic Pavilion, Venice documents the extensive cast involved in the making of the building, spanning from kings, prime ministers, bureaucrats, ambassadors, museum directors, architects, and a myriad of artists' associations, to Venetian dignitaries, engineers, gardeners, lawyers, and plumbers. The pavilion was conceived and built against the backdrop of friendships and animosities, power play and diplomacy. The detours and disappointments, the successes and failures of the Venice affair make a prism in miniature to understand the mindset and conflicting ambitions of the Nordic countries in the 1950s and 1960s.

Richly illustrated with previously unpublished images, among them many photographs taken by Fehn himself, the archival evidence also sheds new light on one of the great Nordic architects of the recent past.



With contributions by Gro Bonesmo, Helen Dorey, João Doria, Adrian Forty, Pedram Ghelichi, Daniela Moderini, Camille Norment, John Ochsen-dorf, María Dolores Sánchez-Moya

MARI LENDING is a professor of architectural history and theory at the Oslo School of Architecture and Design.

ERIK LANGDALEN is a professor in building heritage at the Oslo School of Architecture and Design and a practicing architect.





The great hall, as it appeared in the sixteenth century.



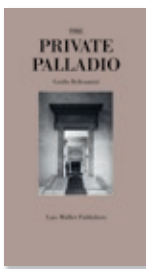
Chandelier, the sixteenth century.



The great hall, as it appeared in the sixteenth century.



Chandelier, the sixteenth century.



Guido Beltrami THE PRIVATE PALLADIO

Design: Integral Lars Müller
10.8 × 20.4 cm, 4 1/4 × 8 in
108 pages, 50 illustrations
hardcover
2012, ISBN 978-3-03778-299-6, e
EUR 28.– GBP 25.–
USD 36.– CHF 35.–



Antonio Foscari FRESCOS within Palladio's Architecture

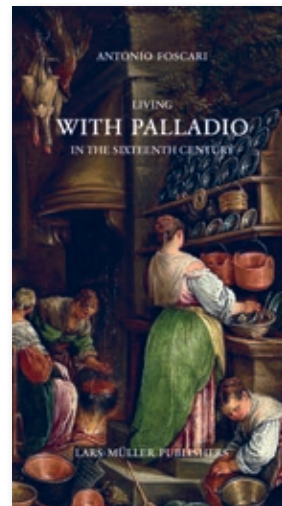
Design: Integral Lars Müller
15 × 24 cm, 6 × 9 1/2 in, 298 pages
270 illustrations, paperback
2013, ISBN 978-3-03778-370-2, e
EUR 40.– GBP 35.–
USD/CHF 45.–

Antonio Foscari LIVING WITH PALLADIO IN THE SIXTEENTH CENTURY

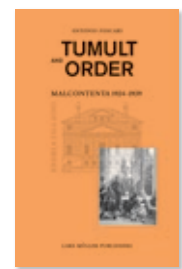
Design: Integral Lars Müller
10.8 × 20.4 cm, 4 1/4 × 8 in, 128 pages
71 illustrations, hardcover
2021, ISBN 978-3-03778-638-3, English
EUR 25.– GBP 22.– USD/CHF 28.–

Visiting the villas built by Andrea Palladio (1508–1580), one inevitably asks oneself how people lived there in the sixteenth century. Palladio articulated the villas as “small towns” (*piccole città*) that formed a unit with adjacent service buildings and farm fields. Within their walls lived a multitude of people of all ages, social backgrounds and various skills. They were the venue for significant moments of public life. In these houses, the principles of hygiene, privacy and comfort, which we consider essential today, did not apply; furniture as such, did not exist.

Living with Palladio in the Sixteenth Century investigates how Palladio's houses, their floors, rooms and measurements are designed to structure the life of such a heterogeneous family of people. It analyzes their hierarchical structure with the owner (*padrone*) at the top and everyone involved in the everyday running of the household (*famiglia minuta*) at the bottom. This book fills a decisive gap in research literature on the famous Italian architect by looking at how Palladio prioritized the domestic functions of his private buildings.

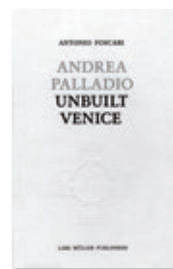


ANTONIO FOSCARI is an architect and has been a professor of architecture at the University of Venice since 1971. In 1973, he restored the Villa Malcontenta, built for his ancestors by Andrea Palladio, and has concentrated his research on buildings by the great Renaissance architect since that date.



Antonio Foscari TUMULT AND ORDER Malcontenta 1924–1939

Design: Integral Lars Müller
15 × 24 cm, 6 × 9 1/2 in, 248 pages
211 illustrations, hardcover
2012, ISBN 978-3-03778-297-2, e
EUR 40.– GBP 35.–
USD/CHF 45.–



Antonio Foscari ANDREA PALLADIO– UNBUILT VENICE

Design: Integral Lars Müller
15 × 24 cm, 6 × 9 1/2 in, 288 pages
230 illustrations, hardcover
2010, ISBN 978-3-03778-222-4, e
EUR 40.– GBP 35.–
USD/CHF 45.–



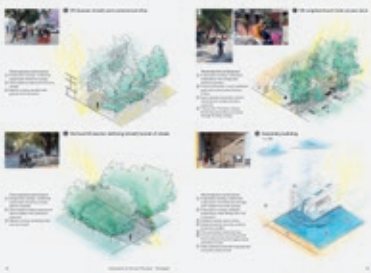
Hot Springs, Japan
Atmosphere as Thermal Comfort, Atmosphere Hot Springs



Urban Design, Japan
Urban Design, Japan



Urban Design, Japan
Urban Design, Japan



Urban Design, Japan
Urban Design, Japan



Urban Design, Japan
Urban Design, Japan

Silvia Benedito
ATMOSPHERE ANATOMIES
On Design, Weather, and Sensation

Photographs by Iwan Baan
With a foreword by Christophe Girot

Design: Integral Lars Müller
16.5 x 24 cm, 6½ x 9½ in, 360 pages
335 illustrations, paperback
2021, ISBN 978-3-03778-612-3, English
EUR 35.– GBP 33.– USD/CHF 40.–

Atmosphere Anatomies illustrates how the atmosphere can affect sensory and physiological well-being when incorporated as a meteorological medium into the disciplines of design, particularly urban design and landscape architecture. Using paradigmatic projects, the essays discuss the diverse techniques and contexts that have focused on the atmosphere as an essential part of the design process. Woven throughout the book, the evocative photographic essays of Iwan Baan showcase selected design projects in their function as everyday spaces, which should be both delightful and inhabited.

The critical and visual examination of these various projects illustrates that the integration of atmosphere creates spaces of social, emotional, and environmental relevance. *Atmosphere Anatomies* builds on this premise and explores the role of architecture and design in the context of increasing climate change, health challenges, and the sustainable use of our resources.

SILVIA BENEDITO is an architect/urbanist and Associate Professor of Landscape Architecture at the Harvard Graduate School of Design.

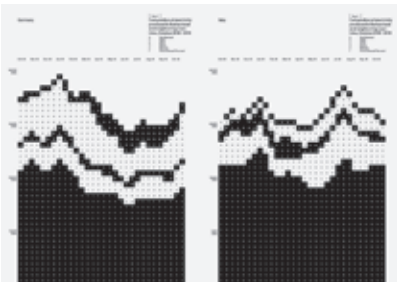
IWAN BAAN is an architecture and documentary photographer. In his photographs he focuses on the connection between architecture and the surrounding environment.



NEW



Urban Design, Japan
Urban Design, Japan



DATA CENTERS Edges of a Wired Nation

Edited by Monika Dommann, Hannes Rickli
and Max Stadler

Design: Hubertus Design

19 × 26 cm, 7 1/2 × 10 1/4 in, 344 pages

125 illustrations, hardcover

2020, ISBN 978-3-03778-645-1, English

EUR 35.– GBP 30.– USD/CHF 40.–

Questions of privacy, borders, and nationhood are increasingly shaping the way we think about all things digital. *Data Centers* brings together essays and photographic documentation that analyze recent and ongoing developments. Taking Switzerland as an example, the book takes a look at the country's data centers, law firms, corporations, and government institutions that are involved in the creation, maintenance, and regulation of digital infrastructures. Beneath the official storyline—Switzerland's moderate climate, political stability, and relatively clean energy mix—the book uncovers a much more varied and sometimes contradictory set of narratives.

MONIKA DOMMANN is Professor of Modern History at the University of Zurich. Her research has a special focus on the history of material cultures, immaterial goods, logistics and data centers.

HANNES RICKLI is a visual artist and has held a professorship at the Zurich University of the Arts since 2004. His teaching and research focus on the instrumental use of media and space.

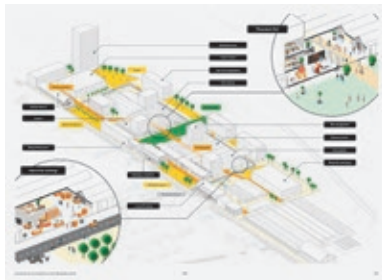
MAX STADLER is a post-doctoral researcher at ETH Zurich (Science Studies and Collegium Helveticum). His research interests center on the history of high-tech, labor, and the human sciences.





Produktion / City

001



002



THE INDUSTRIOUS CITY Urban Industry in the Digital Age

Edited by Hiromi Hosoya, Markus Schaefer

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 412 pages

242 illustrations, paperback

2021, ISBN 978-3-03778-614-7, English

2021, ISBN 978-3-03778-642-0, German

EUR 35.– GBP 30.– USD/CHF 40.–

Cities have always been places where commerce and production, working and living are physically and functionally integrated. Only with the rise of industry have zoning regulations been introduced to separate these functions in space. However, what is the role of such regulations when industry is digitized, increasingly emission-free, and based on innovation more than mass production? How should working and living be combined to make mobility and energy consumption become more sustainable? And what are the opportunities in creating urban areas based on social equity and resilience, in a volatile world characterized by digital disruption, migration and demographic shifts?

Based on interrogative research at Harvard University's Graduate School of Design (GSD) in the interdisciplinary urban design studio The Industrious City, the Zurich-based architecture studio Hosoya Schaefer presents this publication of the same name. Investigating ways in which production can be reintroduced to the city, this book explores how new synergies between production, services, leisure and living can be found using the example of the polycentric urban landscape of Switzerland – all against the backdrop of fundamental shifts in how urban industry is shaping our social, political, spatial and economic futures.

HIROMI HOSOYA and MARKUS SCHAEFER are founding partners of Hosoya Schaefer Architects. Hosoya worked at Toyo Ito & Associates in Tokyo and Schaefer worked for OMA and was director of AMO / Rem Koolhaas until they became independent in 2003. Both have taught at various universities, among them the Harvard GSD.

THE INDUSTRIOUS CITY URBAN INDUSTRY IN THE DIGITAL AGE

Edited by
Hiromi Hosoya and
Markus Schaefer

Lars Müller Publishers

INDUSTRIE. STADT URBANE INDUSTRIE IM DIGITALEN ZEITALTER

Herausgegeben von
Hiromi Hosoya und
Markus Schaefer
Lars Müller Publishers

**Auch auf Deutsch
erhältlich!**



Action 01: Shift from Waste to Resources

→ Evidence 01



24

Actions

257 The focus of the construction industry on a very limited number of building materials — reinforced concrete being one of the most used substances on our planet, for example — and the places huge pressure on natural resources. Sand, regularly used as an aggregate in concrete mixes, has already become a scarce resource. In wet and humid and leach-rich regions due to landfills caused by mass sand mining. Our ever-growing hunger for sand and concrete is destroying our ecological systems. As natural resources run dry, and answer to its turn to our built environment and seen as a future source of resources, the "urban mine".

258 The urban mine is quite simply the accumulation of all physical substances in our built environment. The material resources of construction engineering increasingly exhausted at the place of their natural origin, while steadily accumulating within buildings (Foley 2016). And if we start to see this mine as part of an endless cycle of resource use, it becomes clear that we urgently need new principles for construction, dissemination, and constant transformation of resources. The need to move towards a truly circular construction economy.

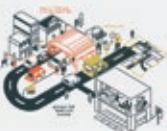
259 The potential of the urban mine as a source of resources is gigantic. The challenge is to develop new technologies in order to convert these materials into a new generation of qualitatively sustainable (i.e., ecologically non-harmful, technically pure and economically attractive) and ecologically integrable building materials. This requires a new design strategy, that puts the idea of disassembly at the forefront of action and avoids composite building products that consist of several materials that cannot be converted back to their original constituent elements. Material groups that are contamination-free (tiles, adhesives, foams, coatings, and/or other treatments) cannot be brought into the cycle without resulting in massive quality losses and should also be avoided whenever possible.

25

Shift from Waste to Resources

Action 02: Bundle Shared Rides

→ Evidence 02



26

Actions

Bundle Shared Rides

Action 03: Interconnect Urban Nature

→ Evidence 03



27

Actions

Interconnect Urban Nature

Lars Müller Publishers is committed to the cause of producing books that are not only beautiful and well-made but which open new areas of discussion in architecture and bring hidden treasure to light. Each stands alone, but together they constitute a phenomenal project.

Chris Foges, editor, Architecture Today

FUTURE CITIES LABORATORY

Indicia 03

Edited by Stephen Cairns, Devisari Tunas,
ETH Zürich/Singapore-ETH Centre

Design: Studio Joost Grootens

17 × 24 cm, 6¼ × 9½ in, approx. 300 pages

approx. 100 illustrations, paperback

2021, ISBN 978-3-03778-659-8, English

EUR 25.– GBP 25.– USD/CHF 30.–

This third and final volume in the Indicia book series presents the results of the Future Cities Laboratory research program in the form of "actions" for sustainable city-making. It complements the first and second volumes of the series that respectively documented the research challenges and approaches that prefigured these results. Read together, the three volumes chart the full arc and many productive eddies of the five-year programme and its mission to shape sustainable future cities.

Research results are presented as condensed actions that take the form of general principles, recommendations, practical guidelines, and rules of thumb. The actions are neither technical standards nor prescriptive check-lists but invitations to explore, test and refine research insights within the context in which the reader lives, works and acts. The credibility, salience and legitimacy of each action is underpinned by scientific publications (journal articles, books and exhibitions) presented in extensive footnotes and suggestions for further reading.



FUTURE CITIES
LABORATORY
Indicia 01

Design: Studio Joost Grootens

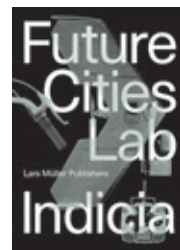
17 × 24 cm, 6¼ × 9½ in, 240 pages

115 illustrations, paperback

2017, ISBN 978-3-03778-545-4, e

EUR 25.– GBP 25.–

USD/CHF 30.–



FUTURE CITIES
LABORATORY
Indicia 02

Design: Studio Joost Grootens

17 × 24 cm, 6¼ × 9½ in, 258 pages

237 illustrations, paperback

2019, ISBN 978-3-03778-599-7, e

EUR 25.– GBP 25.–

USD/CHF 30.–



The Future Cities Laboratory was established by ETH-Zürich and Singapore's National Research Foundation (NRF), and operates under the auspices of the Singapore-ETH Centre (SEC).



128 The Reconstruction, 1941/1942 129 The Reconstruction, 1941/1942

Private ownership of land is not economically efficient... as evidenced by speculation in under- and unused land, and by the crises generated by the bursting of real estate bubbles (which are actually land price bubbles).

Private ownership of land is not economically efficient... as evidenced by speculation in under- and unused land, and by the crises generated by the bursting of real estate bubbles (which are actually land price bubbles).

Aldo Rossi
Locomotive 2
1962



Private ownership of land is not economically efficient... as evidenced by speculation in under- and unused land, and by the crises generated by the bursting of real estate bubbles (which are actually land price bubbles).

Positions on Emancipation
Architecture between Aesthetics
and Politics
Arno Brandhuber, Günter Delella,
Manfred Grottel, Stefan Hübner &
El Hadj Jazary, Adrian Lohmeyer,
Bert Lohmeyer, Markus Miesner,
Caro Oesterle, Laurent Stalder,
Peter Swinnen, Philip Tan,
Micaela Treppe, Stephen Tilling,
Yoshihiro Tsukamoto, Paula Vignati
University of Luxembourg /
Lars Müller Publishers

POSITIONS ON EMANCIPATION Architecture between Aesthetics and Politics

Design: Thomas Mayfried
14 × 20 cm, 5 1/2 × 7 3/4 in, 264 pages
48 illustrations, paperback
2017, ISBN 978-3-03778-551-5, e
EUR 25.- GBP 22.-
USD/CHF 28.-

Edited by Florian Hertweck
Co-edited by Nikos Katsikis

Recently, one can observe attitudes that claim to address architecture and urbanism as more engaged with the social and political effects of global capitalism. This book relays a passionate debate between some of the most outstanding theoreticians and eloquent protagonists of this new attitude, leaving us with an overview of such postulated ambitions.

ARCHITECTURE ON COMMON GROUND The Question of Land: Positions and Models

Edited by Florian Hertweck

Design: Thomas Mayfried
14 × 19.5 cm, 5 1/2 × 7 3/4 in, 392 pages
65 illustrations, paperback
2020, ISBN 978-3-03778-603-1, English
2020, ISBN 978-3-03778-602-4, German
EUR 25.- GBP 22.- USD/CHF 28.-

How we deal with land has far-reaching implications for architecture and urban development. The last decade has seen a dramatic rise in the privatization of urban land and in speculation. Many European cities that today find themselves under extreme development pressure have virtually no land left to build on. In view of the acute housing shortage, the question of who owns the land is therefore more relevant than ever: To what extent are we able to treat the land as a common good and guard it from the excesses of capitalism?

After a number of specialist journals have already addressed the land property issue, this book aims to dig deeper by providing a historical overview spanning an arc from Henry George to the present day. Interviews with stakeholders in global models provide insights into the current handling of the land issue. The book presents outstanding projects based on either a legal or spatial distribution of land and thus makes a valuable contribution to the current discussion on sustainable land policy.

With contributions by Daniela Brahm, Arno Brandhuber, Chiara Cavaliere, Sylvia Claus, Reinier de Graaf, Franziska Eichstädt-Bohlig, Miguel Elosua, Simon Frommenwiler, Andreas Garkisch, Françoise Ged, Tanja Herdt, Florian Hertweck, Markus Hesse, Klaus Hubmann, Manuela Kölke, Nikolaus Kuhnert, Giovanni La Varra, Dirk Löhr, Metaxia Markaki, Anthony Engi Meacock, Elisabeth Merk, Christine Muller, Werner Onken, Ferdinand Pappenheim, Dagmar Pelger, Philippe Potié, Stefan Rettich, Karim Rouissi, Andrea

Architecture on Common Ground The Question of Land: Positions and Models Lars Müller Publishers / University of Luxembourg

NEW

Architektur
auf gemeinsamem
Boden
Positionen
und Modelle zur
Bodenfrage
Lars Müller
Publishers /
Universität
Luxemburg

**Auch auf Deutsch
erhältlich!**

Rumpf, Les Schliesser, Carolien Schippers, Christian Schöningh, Christian Schulz, Sam Tanson, Jacqueline Tellinga, Christiane Thalgott, Ivonne Weichold, Martin Weis, and Laura Weißmüller

FLORIAN HERTWECK is an architect and professor at the University of Luxembourg, where he chairs the master program Architecture, European Urbanisation, Globalization.

Mark Wasiuta
INFORMATION FALL-OUT:
BUCKMINSTER FULLER'S WORLD GAME

Design: Integral Lars Müller

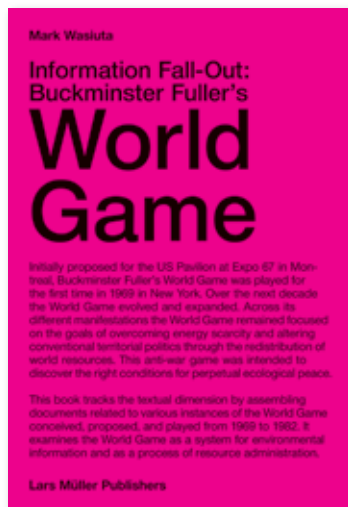
16.5 × 24 cm, 6½ × 9½ in, approx. 320 pages
 approx. 400 illustrations, paperback
 2021, ISBN 978-3-03778-553-9, English
 approx. EUR 30.– GBP 30.– USD/CHF 35.–

Initially proposed for the US Pavilion at Expo 67 in Montreal, Buckminster Fuller's World Game was played for the first time in 1969 in New York. Over the next decade the World Game evolved and expanded. Across its different manifestations the World Game remained focused on the goals of overcoming energy scarcity and altering conventional territorial politics through the redistribution of world resources. This anti-war game was intended to discover the right conditions for perpetual ecological peace.

Mirroring Cold War command and control infrastructures, proposals for World Game centers described a vast computerized network that could process, map, and visualize environmental information drawn from, among other sources, Russian and American spy satellites. Despite its inventor's plans for a photogenic, televisual, and cybernetic form of mass participation, throughout Fuller's life the World Game remained largely speculative and pedagogical. It appeared primarily through copious research reports, resource studies, and ephemeral workshops. This book tracks this textual dimension by assembling documents related to various instances of the World Game conceived, proposed, and played from 1969 to 1982. It examines the game as a system for environmental information and as a process of resource administration.

MARK WASIUTA is a writer, curator, and architect who teaches at Columbia University GSAPP where he is Co-Director of the MS degree program Critical, Curatorial and Conceptual Practices in Architecture.

See also pp. 70–73



R. Buckminster Fuller
SYNERGETIC STEW
Explorations in Dymaxion Dining

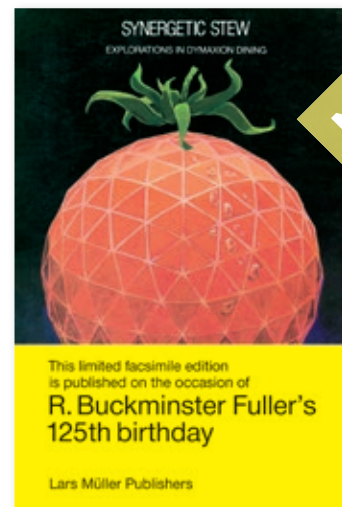
With an introduction by Jaime Snyder

Reprint

15.2 × 22.8 cm, 6 × 9 in, 128 pages
 57 illustrations, ring binding
 2020, ISBN 978-3-03778-643-7, English
 EUR 22.– GBP 20.– USD/CHF 25.–

Buckminster Fuller is globally known as a design scientist, architect, author, poet, engineer, and a true visionary, way ahead of his time. As a surprise gift for his eighty-sixth birthday, he received *Synergetic Stew*: a compilation of cooking recipes contributed by his friends and colleagues, sharing personal anecdotes and humorous recollections of Fuller's life, such as a reminiscence about Bucky's somewhat peculiar but enthusiastic love for tea, in all its variations. Scattered throughout the book are enticing texts and poems from Fuller himself, including even a recipe for tomato ice cream.

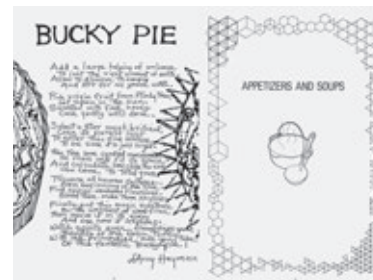
This book is a glimpse into Fuller's life, told by his peers and embedded in nearly a hundred achievable recipes. A few of them are joyful odes towards Fuller's oeuvre, such as Shirley Sharkey's GEODESICANDY, the Microbiotic Diet by John Cage, or Amy Edmondson's Allspace-Filling Whole Wheat Bread. In addition to the facsimile, Fuller's grandson Jaime Snyder reflects upon often over-



NEW

looked facets of Bucky's character, revealed through anecdotes of his relationship with food. Short profiles of all contributors complete the reprint.

On the occasion of Buckminster Fuller's 125th anniversary in July 2020, this reprint was released in a limited edition.





Jules Spinatsch DAVOS IS A VERB

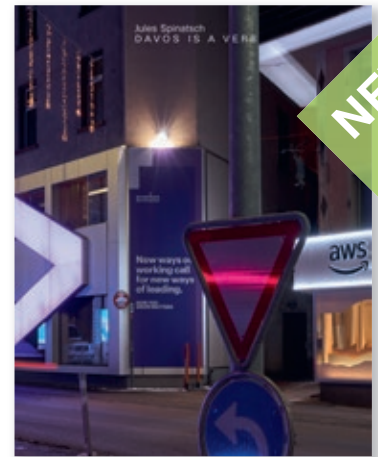
With an essay by Tim Jackson

Design: Jules Spinatsch with Integral Lars Müller
23 × 30 cm, 9½ × 11 ¼ in, approx. 320 pages
approx. 120 illustrations, hardcover
2021, ISBN 978-3-03778-648-2, English
approx. EUR 55.– GBP 50.– USD/CHF 60.–

In the context of the World Economic Forum (WEF), an absurd practice has emerged in Davos over the last few years: for the short time of the event, the main street is almost entirely rebuilt. Thus, a pop-up industry has grown up that generates an enormous short-term demand for reusable spaces, blank walls and empty rooms. The street scene of the alpine city is altered in favor of the self-representation of companies, corporations and organizations. The existing infrastructure is transformed, at horrendous prices, into a space of communication for the respective agenda.

In his most recent series *Davos Is a Verb*, the Swiss photo artist Jules Spinatsch focuses on something that is typical of events around the world: the temporary appropriation of local spaces and infrastructures by major international corporations. In view of the debates over the WEF's future, this photobook gains its relevance and presents itself as a contemporary witness of the WEF in Davos. By using photo-essayistic, conceptual and investigative artistic strategies, Spinatsch documents the aesthetics and actions of the financial, technological and new media industries as well as the various political agents. The British ecological economist Tim Jackson, known for his critical attitude towards growth, comments on the hegemonic practices in Davos and the world in an extensive essay.

JULES SPINATSCH, born 1964 in Davos, studied photography at the International Center of Photography in New York. Since 2000, he has been predominantly active as an artist with exhibitions at various museums around the globe. Numerous publications have appeared



NEW

on Spinatsch's work, amongst them *Temporary Discomfort* (see p. 146), which won the Book Award in Arles in 2005. Spinatsch received the Swiss Art Award in 2004 and 2014.

TIM JACKSON, born 1957, is a British ecological economist and professor of sustainable development at the University of Surrey. He is the director of the Centre for the Understanding of Sustainable Prosperity and the author of *Prosperity Without Growth* (2017).





OUR WORLD TO CHANGE!

Design: Ruedi Baur, Danielle Rosales and Odysée Khorsandian
 12 × 16 cm, 4 ¼ × 6 ½ in, 256 pages, 260 Illustration
 2017, ISBN 978-3-03778-529-4, e
 2017, ISBN 978-3-03778-530-0, f
 EUR 18.– GBP 17.– USD/CHF 20.–



Edited by Ruedi and Vera Baur, Civic city In collaboration with Attac

What are the central issues humanity is facing today? And what are ways to turn this world into a better one? These are the questions that *Our World to Change!* addresses. It does not only explain figures related to economics, ecology, nutrition and immigration, but also presents suggestions from specialists in these fields – a book that every informed citizen should keep under their pillow.

Régis Marodon FINANCING OUR COMMON FUTURE In the Time of Covid-19

With a foreword by Rémy Rioux

Design: Ruedi Baur, Odysée Khorsandian
 12 × 16 cm, 4 ¼ × 6 ½ in, 256 pages
 260 Illustration, paperback
 2021, ISBN 978-3-03778-668-0, English
 2021, ISBN 978-3-03778-669-7, French
 EUR 18.– GBP 17.– USD/CHF 20.–

Bad news about climate change, shrinking resources, global health crises, species extinction and growing inequalities cause consternation and insecurity for many people, especially since the Covid pandemic. The ambition of this book is to explain in simple but precise terms and by means of Ruedi Baur's concise illustrations what "finance" is, and how its most innovative form, sustainable finance, can reconcile the well-being of mankind with the capacities of our planet.

Is there a way to convince society that a fundamental transition is necessary, even more: that it is possible? Can sustainable finance help? *Financing Our Common Future* offers encouraging perspectives by showing how little-known groups of financial stakeholders, such as development banks, are actively working to make sustainable finance happen. The book invites you to enjoy a journey through multitude situations, to question our preconceptions and to open our mindset to a deeper thought, so we can envision ways of moving forward.

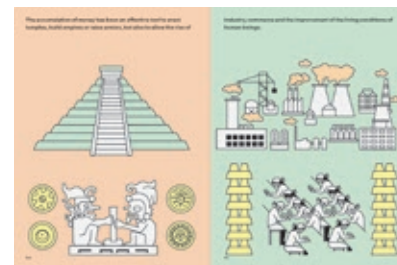
RÉGIS MARODON is Senior Advisor on sustainable finance at Agence Française de Développement (AFD).

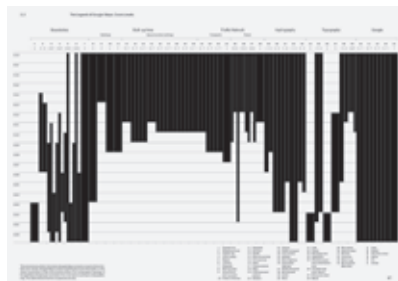
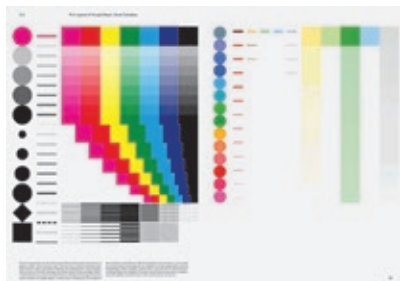
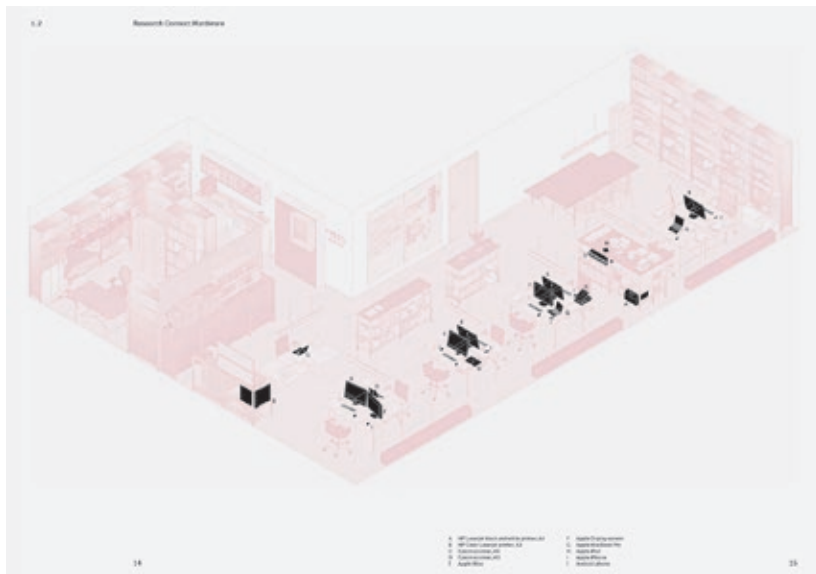
RUEDI BAUR is a renowned designer and professor, who has developed internationally recognized projects with Intégral Ruedi Baur, now Integral Designers, 10-Milliards-Humains and Civic city.

See also p. 47 and p. 132



Also available
 in French!





Joost Grootens BLIND MAPS AND BLUE DOTS The Blurring of the Producer-User Divide in the Production of Visual Information

Design: SJG / Joost Grootens, Dimitri Jeannotat

22 × 30 cm, 8½ × 11¼ in, 192 pages

47 illustrations, paperback

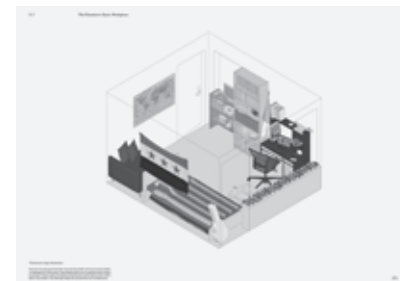
2021, ISBN 978-3-03778-658-1, English

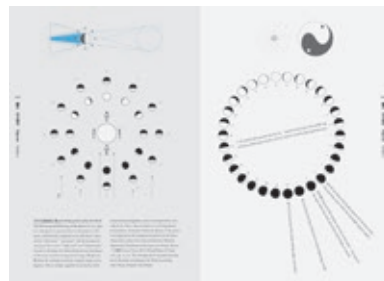
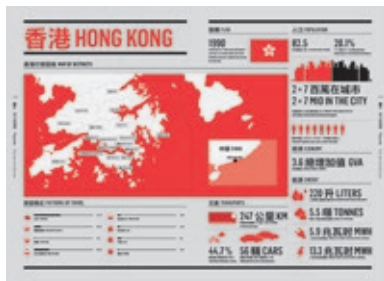
EUR 35.– GBP 30.– USD/CHF 40.–

The shift towards digital modes of production has fundamentally changed both cartography and graphic design. The omni-present computer, the interactive possibilities of digital media and the direct exchange of visual information through networks have blurred the distinction between designers and users of visual information.

Blind Maps and Blue Dots is the first work to explore the disappearing boundaries between producers and users of maps. Using three map-making practices as examples—the Blue Dot, the location function in Google Maps; the Strava Global Heatmap, a world map showing the activities of a fitness app; and the “Situation in Syria” maps, a regularly updated map of the Syrian conflict made by an Amsterdam teenager—renowned designer Joost Grootens shows the blurring of the binary distinction between producing and using, ultimately offering a whole new approach to graphic design.

JOOST GROOTENS is a graphic designer, researcher at Leiden University and program leader of the Information Design master at Design Academy Eindhoven. His research addresses the transformation of the fields and practices of graphic design and mapmaking resulting from technological changes in tools to record, create, edit, produce and disseminate visual information.





VISUAL COEXISTENCE Informationdesign and Typography in the Intercultural Field

**Edited by Ruedi Baur, Ulrike Felsing,
Civic City and HEAD Genève**

With contributions by Ruedi Baur, Sébastien Fasel,
Ulrike Felsing, Fabienne Kilchör, Eva Lüdi Kong,
Marco Maione, Roman Wilhelm

**Design: Ulrike Felsing, Jeannine Moser,
Roman Wilhelm**

16.5 × 24 cm, 6½ × 9½ in, 312 pages

193 illustrations, paperback

2020, ISBN 978-3-03778-613-0, English

EUR 35.– GBP 33.– USD 40.–

Interdisciplinary and intercultural experience coupled with sophisticated knowledge and skills are required for devising appropriate, differentiated design solutions for the global context. Ruedi Baur and his research team investigate and analyze visual graphics from different cultures and identify their specific principles of depiction.

The research was preceded by a comprehensive case study on the coexistence of Chinese and Latin as well as Arabic and Latin writing. The study culminates in an examination of the conditions under which the coexistence of diverse writing systems can enhance intercultural visual communication. This theme occupies designers in all cultures whose goal it is to promote global understanding while preserving the diversity of languages and writing systems.

RUEDI BAUR examines concrete design questions in social contexts, fundamentally oriented toward the development of an accountable design approach. He specializes in the design of public spaces and has developed internationally recognized projects with *Intégral Ruedi Baur et Associés*. He is a professor at the School of Art and Design, HEAD – Genève, the École nationale supérieure des Arts Décoratifs, Paris (ENSAD) and the University Strasbourg.



ULRIKE FELSING studied visual communication at the Academy of Visual Arts Leipzig. Together with Ruedi Baur, she directed the project "Researching design methods in the area of trans-cultural visual communication," which was funded by the Swiss National Science Foundation (2010–2015). Felsing has been a lecturer at the Bern University of the Arts (HKB) since 2010.

See also p. 43 and p. 132



Poster Collection 32
EN VOGUE

Edited by Bettina Richter, Museum für Gestaltung Zürich

With an essay by Elke Gaugele

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 96 pages

110 illustrations, paperback

2020, ISBN 978-3-03778-641-3, English/German

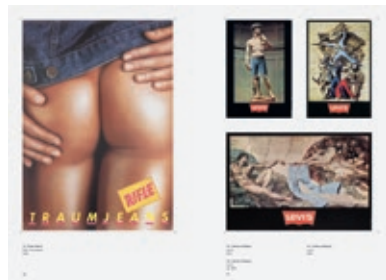
EUR 25.– GBP 20.– USD/CHF 25.–

Advertising creates dream worlds, yet always simultaneously bears witness to its era. Both these tendencies are exemplified in fashion posters. Moving beyond the latest modish trends and beauty ideals, fashion posters reflect moral codes and social conditions. In particular, they pander to the longing to escape routine everyday life, for these posters suggest that it is possible to attain a completely new identity simply by opting for a different garment or style. Androgynous models and less normative images of men and women in the advertising industry mark the dawn of a new era that entails constantly balancing aspirations to individuality against a sense of collective belonging.

Fashion posters from past and present are life-style propositions; they tell stories, seduce and shock. Playing with convention and provocation, bodies are sometimes lavishly veiled and disguised, sometimes sensually staged. At times consumers are only indirectly encouraged to



shop. A button or a coat collar as a pars pro toto illustrate product quality in historical posters. A new, somewhat controversial approach to fashion advertising emerges in Benetton campaigns from the early 1990s. Overtly erotic ostentation contrasts with poetic allusions that are for example the hallmark of highly aesthetic Japanese fashion posters. *En Vogue* brings together fashion advertising spanning roughly a hundred years and deploying myriad different PR strategies, in each case reflecting the cultures and periods in which it was created.



Poster Collection 33
JA! NEIN! YES! NO!
SWISS POSTERS FOR DEMOCRACY

Edited by Bettina Richter, Museum für Gestaltung Zürich

With an essay by Jakob Tanner

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 96 pages

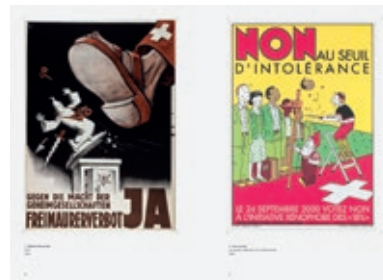
approx. 100 illustrations, paperback

2021, ISBN 978-3-03778-661-1, English/German

EUR 25.– GBP 20.– USD/CHF 25.–

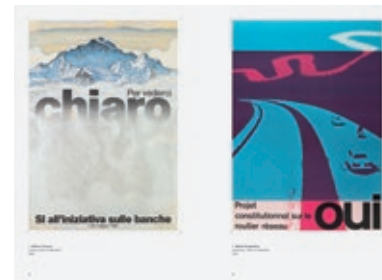
The Swiss population is called upon to participate actively in political decision-making processes through regular campaigns. These campaigns are often concerned with issues that heat up the emotions and lead to ideological battles. Swiss campaign posters, which have influenced opinion making since the beginning of the 20th century, bear testimony to direct democracy. This special form of political propaganda—prominently associated with Switzerland—is a sensitive indicator of socio-political moods and reflects both national mentalities and global tendencies.

Yes! No! Posters for Democracy reveals the visual argumentation strategies and rhetorical approaches that have shaped the Swiss campaign poster from 1918 to the present. Clichéd exaggerations, undifferentiated simplifications, a repertoire of drastic motifs and abridged slogans correspond to the laws of the medium, which is oriented towards a manipulative appeal



to the masses. Appeals to a sense of unity focus primarily on emotionalization, hardly on rational enlightenment. Subtly condensed messages or a graphically innovative language are hardly to be found in Swiss campaign posters. And yet many renowned designers created works that have inscribed themselves in the collective visual memory of the Swiss population and became icons of Swiss poster design.

See also pp. 128–129





Christian Sumi THE GODDESS – LA DÉESSE Investigations on the Legendary Citroën DS

Design: Karin Schiesser

24 × 16.5 × cm, 9½ × 6½ in, 232 pages

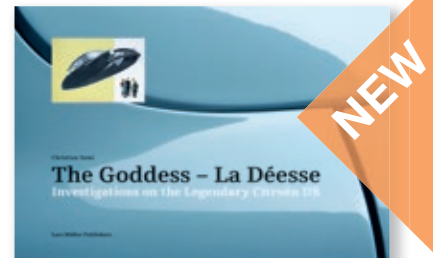
198 illustrations, hardcover

2020, ISBN 978-3-03778-626-0, English

EUR 35.– GBP 32.– USD/CHF 40.–

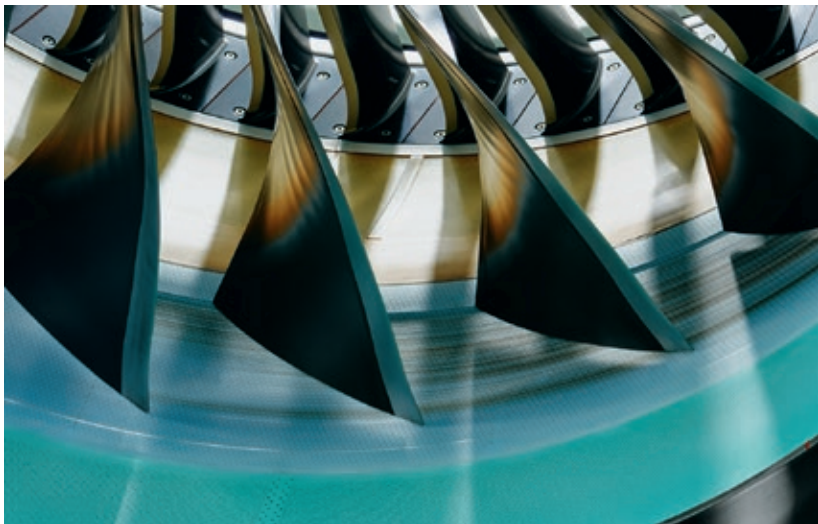
At its launch in 1955, the Citroën DS was a sensation and a magnet for designers, philosophers, and politicians alike. No other automobile has been able to combine form and technology so coherently and seemingly effortlessly. Radical in its implementation and revolutionary in terms of comfort and safety, the DS is one of the most innovative design icons of the 20th century.

In collaboration with Lars Müller Publishers, the Swiss architect Christian Sumi published the new edition of *AS in DS* by Alison and Peter Smithson in 2001. In this new publication, he analytically examines the characteristics of the classic vehicle. Carefully arranged picture series and drawings by Flaminio Bertoni and the Citroën design team, for example of the body, the chassis and the legendary hydraulics, illustrate the essay. Using advertising images Sumi critically analyzes, in both a contemporary and a philosophical context, the iconization and reception of the Citroën DS, as well as the theories arising from this phenomenon.



CHRISTIAN SUMI graduated from the Zurich Polytechnic, where he worked for the Institute of History and Theory of Architecture (gta). He has taught at the Harvard University Graduate School of Design GSD, the Lausanne Polytechnic EPFL and the University of Strathclyde in Glasgow. From 2008 to 2016 he had a full professorship at the Accademia di Architettura Mendrisio AAM, together with Marianne Burkhalter. Since 1984, Sumi and Burkhalter have been running an architectural practice in Zurich. The firm acquired an international reputation by, among other things, transformations of existing structures, new housing typologies, hotels and innovative wooden constructions and distinctive use of polychrome colors.





Maxime Guyon
AIRCRAFT
The New Anatomy

With an essay by Nicolas Nova

Design: Frederik Mahler-Andersen

22 × 28 cm, 8½ × 11 in, 126 pages

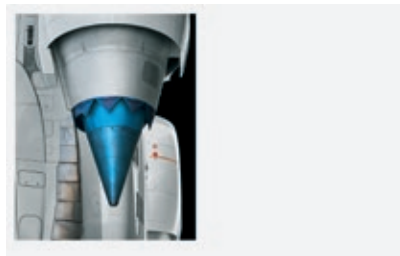
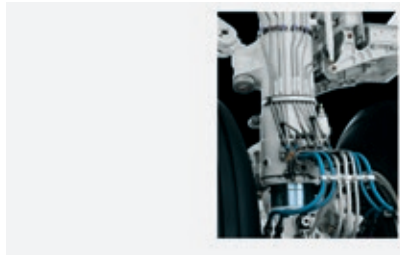
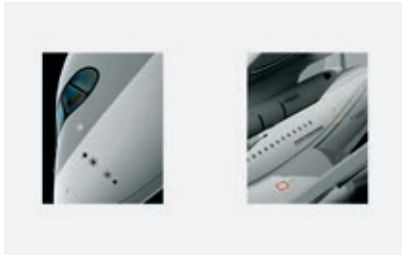
70 illustrations, hardcover

2020, ISBN 978-3-03778-634-5, English

EUR 30.– GBP 25.– USD/CHF 35.–

At a turning point in the history of the aeronautic era, *Aircraft: The New Anatomy* challenges the perception of the aviation industry and common conventions of photography. Between 2017 and 2020, French artist Maxime Guyon visited major European airplane manufacturers and other key players in this industry. With a strong conceptual aesthetic and a fascination for details, Guyon has created a photographic essay that approaches this topic in a whole new way. The series of images explores the captivating evolution of the aircraft industry as well as the constant expectation of progress within technology. Combining the principles of “form follows function” and the aesthetics of our postindustrial era, the book reopens the visual discussion that was first introduced in 1935 by Le Corbusier’s publication *Aircraft: The New Vision*.

MAXIME GUYON is an artist and commercial photographer working in Paris. He contributed to the creation of the Master Photography program at ECAL/Ecole cantonale d’art de Lausanne in 2015 alongside Milo Keller and worked as a researcher for ECAL at the same time for the project called “Augmented Photography” in 2017. His work explores sculptural dimensions as well as the ubiquitous dematerialization within the medium of photography.





Hélène Binet
THE INTIMACY OF MAKING
Three Historical Sites in Korea

With essays by Byong Soo Cho and
 Eugénie Shinkle

Design: Integral Lars Müller

24 x 30 cm, 9 1/2 x 11 3/4 in, 236 pages

151 illustrations, hardcover

2021, ISBN 978-3-03778-652-9, English

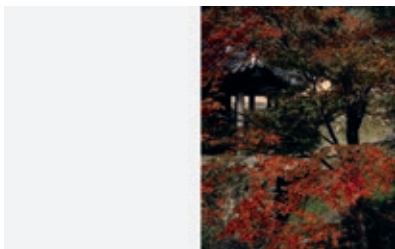
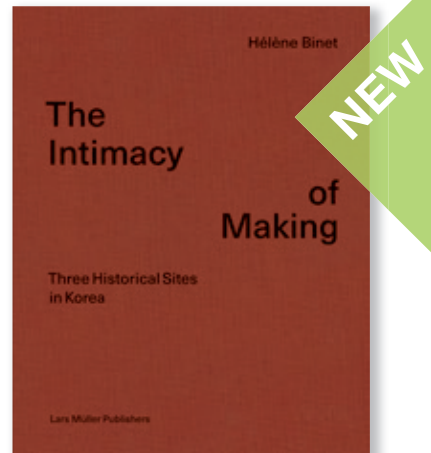
EUR 60.– GBP 55.– USD/CHF 65.–

In *The Intimacy of Making* Swiss French photographer Hélène Binet takes us on a visual journey through a world of stone, walls and gardens that define and celebrate the Korean art of making. In pure and calm photographs we discover traditional Korean architecture through a Western lens. The purity of the motifs sharpens one's eye for the often-overlooked beauty and harmony in our own environment and history, as well as for the care of craft and composition. This book is a reminder against our often fleeting and careless perceptions.

In her photographs, which were taken over the course of the last three years, Binet looks at three typologies of traditional architecture in Korea: the Confucian school and sacred place Byeongsan Sewon; garden and tea house Soswaewon; and the Jongmyo Shrine. Her camera combines both the nature and the built structures and reveals the soul of the three sites.

The photographic essays are accompanied by two texts: Korean architect, Byoung Soo Cho, offers insight into the cultural and architectural history, while art and design critic and teacher, Eugénie Shinkle, focuses on the "making."

HÉLÈNE BINET was born in 1959 and she is of both Swiss and French descent. She studied photography in Rome where she grew up. In 1986 she turned towards architectural photography, working with Zaha Hadid, Daniel Libeskind and many more. She is based in London where she works as an independent photographer.





Hiroshi Sugimoto and Tomoyuki Sakakida
OLD IS NEW
Architectural Works by
New Material Research Laboratory

Design: Integral Lars Müller

17.2 × 23 cm, 6 3/4 × 9 in, approx. 416 pages
 approx. 300 illustrations, hardcover
 2021, ISBN 978-3-03778-646-8, English
 approx. EUR 55.– GBP 50.– USD/CHF 60.–

“The oldest things are the newest”—this paradoxical idea is present throughout the oeuvre of contemporary Japanese artist and photographer Hiroshi Sugimoto. In 2008, Sugimoto and the architect Tomoyuki Sakakida founded the New Material Research Laboratory, an architectural firm that researches and develops “new materials” from known materials and techniques by applying a different approach and interpretation. The Laboratory’s aim is to rethink the use of old materials passed on to us from ancient times, the Middle Ages and the modern period. It advocates for a reconnection of the present with a bygone era, and to extend that connection to the future through architecture.

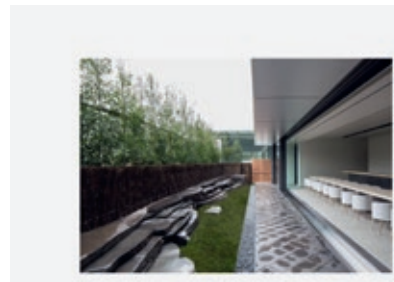
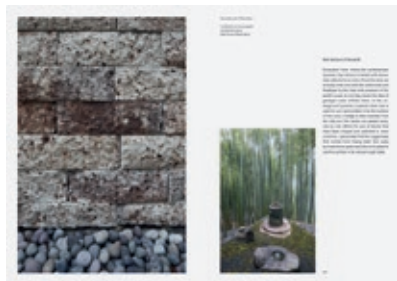
Old Is New delves into the art and architecture, as well as the archaeological philosophy and contemporary practice of the New Material Research Laboratory. Richly illustrated, the book shows the choice of materials for each project. The photographs in itself are compositions, presenting scenes that show a balance of the present and past. Sugimoto and Sakakida, discussing their practice and approach, wrote the principal texts of this volume. Additional text contributions delve into the origin of the laboratory’s design ethos rooted in Japanese tradition and aesthetics and their historical context. The book also includes an annotated index of materials and classic Japanese techniques with information drawn from the laboratory’s research.

HIROSHI SUGIMOTO was born in Tokyo in 1948. He has received international reputation as a photographic artist through his solid technique and clear concept seen in the series such as



Seascapes and *Theaters*, and his works are collected by major art museums throughout the world.

TOMOYUKI SAKAKIDA was born in Shiga in 1976. He studied architecture at the Kyoto Institute of Technology and established his own practice Tomoyuki Sakakida Architect and Associates in 2003. He is currently teaching at the Kyoto University of Art and Design.





Überquerung des Meeres mit einem kleinen Boot, 1941.



Ein kleiner Zug in der Nähe von Thun, 1941.

Die Vision eines besseren Lebens, der langgehegte amerikanische Traum, wird schmerzhaft, je weiter die Grenze nach Süden führt.



AUFBRUCH OHNE ZIEL

Annemarie Schwarzenbach als Fotografin

Edited by Nina Zimmer and Martin Waldmeier

In collaboration with the Zentrum Paul Klee

Design: Integral Lars Müller

19 × 26 cm, 144 pages

85 illustrations, paperback

2020, ISBN 978-3-03778-651-2, German

EUR 25.– CHF 29.–

GERMAN ONLY

Annemarie Schwarzenbach (1908–1942) ist eine der schillerndsten Figuren der modernen Schweizer Kultur- und Literaturgeschichte. Die Schriftstellerin, Fotoreporterin und Weltreisende hinterliess journalistische Veröffentlichungen, literarische Texte und Fotografien von grosser emotionaler Intensität und politischer Dringlichkeit.

Schwarzenbachs fotografische Dokumentationen der Zeit zwischen den Weltkriegen bezeugen ihr gewaltiges visuelles Können und beeindruckten bis heute. Ihre sorgfältig komponierten Bilder zeigen ein waches Interesse an politischen Umbrüchen und sozialen Fragen. Und sie spiegeln das Spannungsfeld hochaktueller Themen: Identität und Heimat, Individualität und Gemeinschaft, der Aufbruch aus traditionellen Geschlechterrollen und das Verhältnis zwischen Natur und Kultur, Tradition und Fortschritt.

Aufbruch ohne Ziel ist die erste Publikation, die sich ausschliesslich dem bisher wenig bekannten fotografischen Werk Schwarzenbachs widmet.

Aufbruch ohne Ziel

NEW

Annemarie
Schwarzenbach
als Fotografin

Herausgegeben von
Nina Zimmer und
Martin Waldmeier

Zentrum Paul Klee
Lars Müller Publishers



Begleitende Essays verorten ihre Bilder in der Geschichte der Fotografie und analysieren das Verhältnis von Fotografie und Literatur. Schwarzenbachs stete Fortbewegung als Form der Existenz – sowohl intellektuell wie geographisch – manifestiert sich anschaulich in diesem mehrperspektivischen Band.

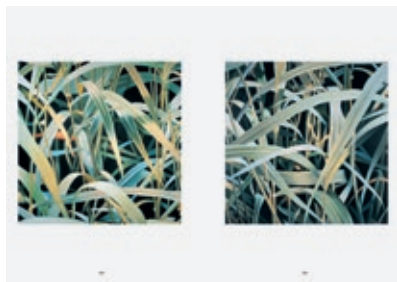
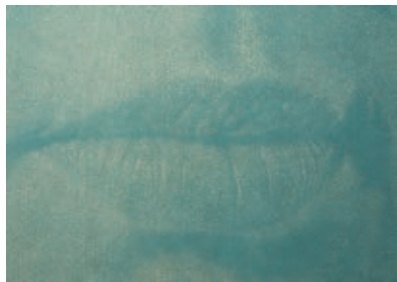
NINA ZIMMER ist seit August 2016 Leiterin des Kunstmuseums Bern und des Zentrum Paul Klee.

MARTIN WALDMEIER ist Kurator in der Abteilung Sammlung, Ausstellungen, Forschung am Zentrum Paul Klee, Bern.



Text block containing German text, likely an essay or introduction related to the book.





FRANZ GERTSCH: POLYFOCAL ALLOVER

Edited by the Swiss Institute, New York

With contributions by Tobia Bezzola, Eva Kenny, Timothy Leary, Dieter Roelstraete

Design: Karma

15.2 × 22.2 cm, 6 × 8 3/4 in, 236 pages

116 illustrations, hardcover

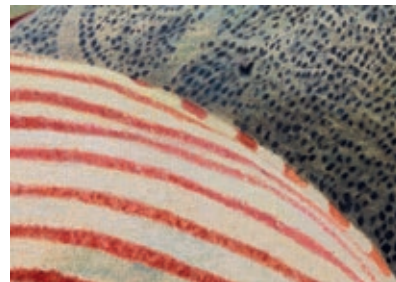
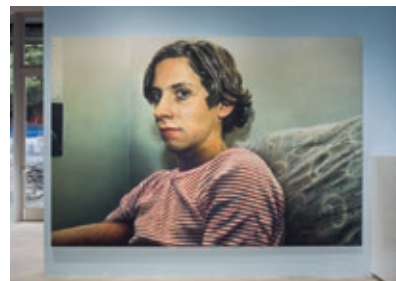
2020, ISBN 978-3-03778-656-7, English

EUR 30.– GBP 25.– USD/CHF 35.–

A leading figure of photorealism painting, Franz Gertsch (born 1930, Switzerland) has created monumental portraits of charismatic youths and meditative depictions of nature in vivid and painstaking detail for over fifty years.

Polyfocal Allover surveys Gertsch's paintings from 1970 to 1982 and woodcut prints from 1979 to 2019, reflecting a vision in which all that lies within the frame is accorded equal value. The essays, interviews, and conversations in this publication bring further definition to the lives and landscapes Gertsch renders with such virtuosic, eerie precision.

FRANZ GERTSCH was born in 1930 in Möriegen, Bern, and lives and works in Rüschegg-Heubach, Switzerland. Gertsch has participated in several important international exhibitions over his career, perhaps most significantly in *documenta 5* (1972), organized by Harald Szeemann, Jean-Christophe Ammann, and others, which centered upon artists considered by the curators to be "questioning reality." Gertsch's work was also included in the 1978 and 1999 Venice Biennales. Gertsch has been the recipient of multiple grants and prizes, including a DAAD Grant, Berlin (1974–1975), and a cultural award from the Bürgi-Willert-Stiftung (1998). The Museum Franz Gertsch in Burgdorf, Switzerland, is devoted to his work.



NEW

THINKING IN THIN AIR
Anthology of a Decade:
Engadin Art Talks

Edited by Cristina Bechtler and Finn Canonica

Design: Atelier Landolt/Pfister

15 × 21 cm, 5¾ × 8¼ in, 312 pages

87 illustrations, paperback

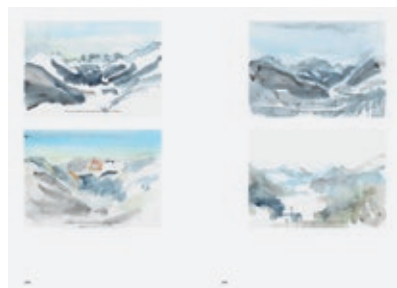
2020, ISBN 978-3-03778-624-6, English

EUR 28.– GBP 25.– USD 29.– CHF 30.–

E.A.T. / Engadin Art Talks, the forum in Zuoz in the crystalline winter-wonderland of the Swiss Alps, takes place at the end of January each year and has become famous as a meeting point for thought leaders and disruptive minds. The event is curated by Daniel Baumann, director of the Kunsthalle in Zurich, Bice Curiger, artistic director of the Vincent van Gogh Museum in Arles, Hans Ulrich Obrist, artistic director of the Serpentine Galleries in London, and Philip Ursprung, a history of art and architecture professor at the Swiss Federal Institute of Technology (ETH) in Zurich.

Thinking in Thin Air makes it possible to experience the ideas of the artists, architects, and scientists who gather every winter to exchange thoughts of social-political relevance and visions of the future of art. On the occasion of the tenth anniversary of Engadin Art Talks, this book provides an insight into the special atmosphere of this event. Designed like a pinboard, it can be read from any direction. It presents works by the participants, and offers a fascinating insight into the thinking and practice of some of the most important artists of our time in the form of essays, sketches, and works of art.

With contributions by Doug Aitken, Nairy Baghramian, Julian Charrière, Hans Danuser, Zvi Hecker, Ravit Helled, Thomas Hirschhorn, Bethan Huws, Joanna Lesnierowska, Sarah Morris, Albert Oehlen, Gianni Pettena, Tobias Rehberger, Julian Schnabel, Adrián Villar Rojas, Hans Jörg Ruch, Rolf Sachs, Tomás Saraceno, Michael Schindhelm, Juergen Teller, Oscar Tuazon, and Lawrence Weiner.



Architecture

Backlist

Lars Müller's catalogue is a cross section of architectural time, from cutting-edge thought about present and looming future challenges, alongside key historical documents for our ongoing appraisal of the legacies and stakes of modernity. Few publishers take such risks and offer such challenging and pertinent books, books which generate even as they register the intellectual horizons of design.

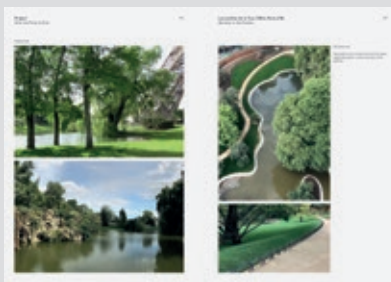
Barry Bergdoll, Meyer Schapiro Professor of Art History, Columbia University

When I look for the best architecture books, my favorites always come from Lars Müller. His books are exemplary in form and substance and are thought out intelligently, with love and good taste.

Miquel Adrià, publisher, Arquine, Ciudad de México

The architecture culture of today would be a desert without the extraordinary collection of books that have come out of Lars Müller's presses. Defeating Victor Hugo's prophecy "This will kill that," his substantial and seductive volumes have shaped an indispensable body of textual and visual knowledge, which doesn't replace architectural creation but transcribes and inspires it.

Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture, the Institute of Fine Arts, New York University



Nicola Eiffler, Nicole la Hausse de Lalouvière, Mara Katherine Smaby
WUNDERLUST WANDERKAMMER

Design: Integral Lars Müller
 17.5 × 24.6 cm, 6½ × 9½ in
 367 illustrations, 3 cardboard folders with 62 cards, a book with 168 pages, and two leporellos
 2016, ISBN 978-3-03778-489-1, e
 EUR/CHF 98.–



Günther Vogt
LANDSCAPE AS A CABINET OF CURIOSITIES
In Search of a Position

Design: Integral Lars Müller
 12 × 19 cm, 4¾ × 7½ in, 228 pages
 64 illustrations, hardcover
 2015, ISBN 978-3-03778-304-7, e
 2015, ISBN 978-3-03778-303-0, g
 EUR 24.– GBP 20.–
 USD/CHF 29.–

Auch auf Deutsch erhältlich!

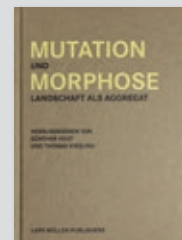
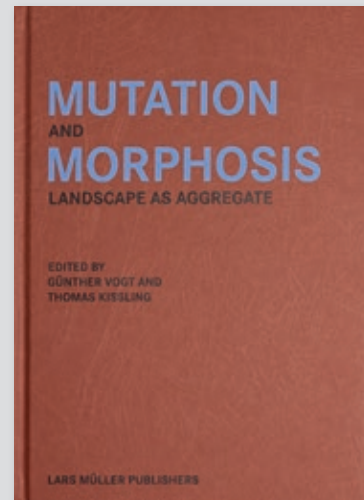
MUTATION AND MORPHOSIS Landscape as Aggregate

Edited by Günther Vogt and Thomas Kissling
 In collaboration with VOGT Landscape Architects,
 Case Studio VOGT, and the Chair for Landscape
 Architecture, ETH Zurich

Design: Integral Lars Müller
 17 × 24 cm, 6¾ × 9½ in, 784 pages
 1187 illustrations, paperback
 2020, ISBN 978-3-03778-618-5, English
 2020, ISBN 978-3-03778-619-2, German
 EUR 50.– GBP 50.– USD/CHF 60.–

Anyone viewing what we call a “landscape” from a distance will recognize that it is an artifact, a habitat created by humans as part of our built environment. Designing this realm carefully is a discipline that is taking on increasing importance today. Günther Vogt, with his practice in VOGT Landscape Architects and as a professor at ETH Zürich, has developed a set of tools and a working method that incorporate all the different dimensions of the human-designed environment, from the large-scale landscape to the small-scale urban public space.

Mutation and Morphosis looks at all the many aspects involved in the collective process of designing and shaping landscapes, from planning to implementation. The model as a tool and the collection as a driving force are illustrated on the basis of an astonishing variety of topics. In theoretical discussions and the examination of detailed dossiers of facts on the ground, a trajectory is traced: from the emergence of new landscapes as a result of climate change to the migration of the wolf to Central Europe, from the impact of invasive plants to the study of geological formation processes. The panorama that unfolds gives us insights into the broad context that landscape architects must consider in their work, exemplified by the outstanding projects realized by VOGT.



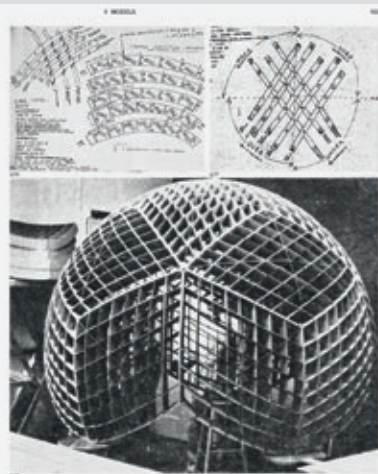
Auch auf Deutsch erhältlich!



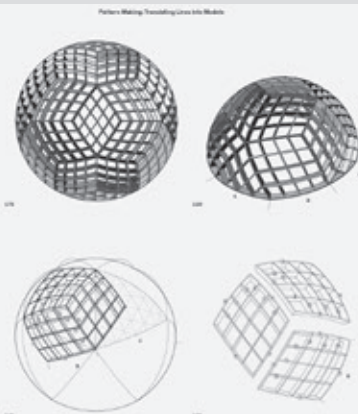
Günther Vogt
MINIATURE AND PANORAMA
Vogt Landscape Architects
Projects 2000–12

Second revised edition

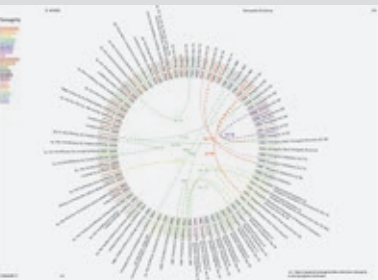
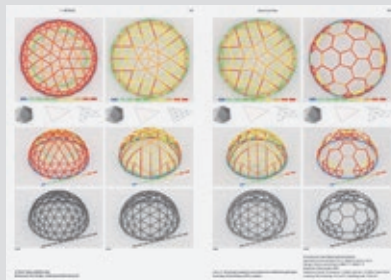
Design: Integral Lars Müller
 16.5 × 24 cm, 6½ × 9½ in
 608 pages, 1250 illus., paperback
 2012, ISBN 978-3-03778-233-0, e
 EUR 58.– GBP 50.–
 USD 68.– CHF 75.–



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100 The spherical triangles are calculated according to the Gauss method at a rate of 10.



Daniel López-Pérez
R. BUCKMINSTER FULLER
PATTERN-THINKING

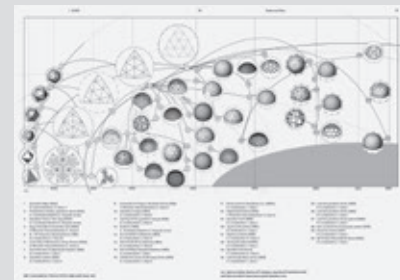
Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 368 pages
710 illustrations, paperback
2020, ISBN 978-3-03778-609-3, English
EUR 35.– GBP 33.– USD/CHF 40.–

Pattern-Thinking reassesses the work of Buckminster Fuller—unique hybrid between theoretician, architect, designer, educator, inventor, and author—as advancing contemporary models of design—research, practice, and pedagogy. Drawing extensively on Fuller’s archive, the book follows his unique process of translation between the physical and conceptual dimensions of design, to redefine our understanding of the relationships between geometry, structure, language, and intellectual property.

Rather than being organized around a chronology of distinct narratives, *Pattern-Thinking* follows these parallel explorations as the basis for Fuller's artifacts and inventions. In the space between lines, models, words, and patents, it traces his ambition to measure physical experience in an ever-expanding pattern of relationships, while coordinating these into a conceptual network of words and concepts that shape the basis for his thinking. Advocating a multidisciplinary and political perspective, Fuller's transversal logic expands the knowledge base of contemporary models of design, which seek to find broader participation and to address new publics.

DANIEL LÓPEZ-PÉREZ, who has a PhD in the history and theory of architecture from Princeton University, is an Associate Professor and a founding faculty member of the Architecture Program at the University of San Diego.

See also pp. 38–39



BUCKMINSTER FULLER REPRINTS

Edited by Jaime Snyder

R. Buckminster Fuller (1895–1983) was an architect, engineer, geometrician, cartographer, philosopher, futurist, inventor of the famous geodesic dome, and one of the most brilliant thinkers of his time. For more than five decades, he set forth his comprehensive perspective on the world's problems in numerous essays, which offer an illuminating insight into the intellectual universe of this renaissance man. These texts remain surprisingly topical even today, decades after their initial publication.

Long out of print, they are now republished, together with commentary by Jaime Snyder, the grandson of Buckminster Fuller. Designed for a new generation of readers, Snyder prepared these editions with supplementary material providing background on the texts, factual updates, and interpretation of Buckminster Fuller's visionary ideas.

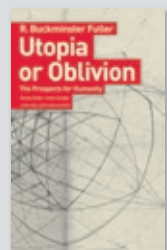


IDEAS AND INTEGRITIES
A Spontaneous Autobiographical Disclosure
Reprint, original 1963
12 × 19 cm, 4¾ × 7½ in, 416 pages
50 illustrations in b/w, paperback
2010, ISBN 978-3-03778-198-2, e
EUR 25.– GBP 20.–
USD 30.– CHF 34.–

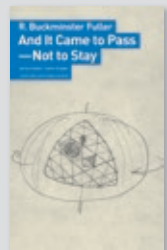
EDUCATION AUTOMATION
Comprehensive Learning for Emergent Humanity
Reprint, originals 1962–1979
12 × 19 cm, 4¾ × 7½ in, 224 pages
15 illustrations in b/w, paperback
2010, ISBN 978-3-03778-199-9, e
EUR 25.– GBP 20.–
USD 30.– CHF 34.–

OPERATING MANUAL FOR SPACESHIP EARTH
Reprint, original 1969
12 × 19 cm, 4¾ × 7½ in, 152 pages
paperback
2008, ISBN 978-3-03778-126-5, e
EUR 15.– GBP 15.–
USD 20.– CHF 18.–

Utopia or Oblivion is a provocative blueprint for the future. This comprehensive volume is composed of essays derived from the lectures Buckminster Fuller gave all over the world during the 1960s. His thesis is that humanity—for the first time in its history—has the opportunity to create a world where the needs of 100% of all people are met.

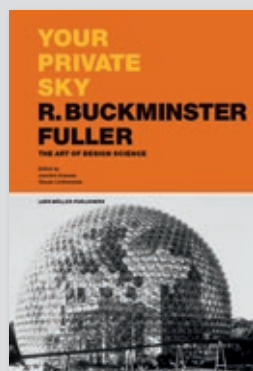


UTOPIA OR OBLIVION
The Prospects for Humanity
Reprint, original 1969
12 × 19 cm, 4¾ × 7½ in, 448 pages
32 illustrations, paperback
2008, ISBN 978-3-03778-622-2, e
EUR 25.– GBP 25.–
USD 30.– CHF 34.–



AND IT CAME TO PASS—NOT TO STAY
Reprint, original 1976
12 × 19 cm, 4¾ × 7½ in, 192 pages
paperback
2008, ISBN 978-3-03778-621-5, e
EUR 15.– GBP 15.–
USD 20.– CHF 22.–

And it Came to Pass—Not to Stay brings together a selection of Buckminster Fuller's lyrical and philosophical best, including seven "essays" in a form he called his "ventilated prose" which address global crises and his predictions for the future. These essays, including "How Little I Know," "What I am Trying to Do," "Soft Revolution," and "Ethics," put the task of ushering in a new era of humanity in the context of "always starting with the universe." In rare form, Fuller elegantly weaves the personal, the playful, the simple, and the profound.



New edition

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 528 pages
600 illustrations, paperback
2017, ISBN 978-3-03778-524-9, English
EUR 35.– GBP 32.– USD/CHF 40.–



Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 336 pages
377 illustrations, paperback
2016, ISBN 978-3-03778-428-0, English
EUR 35.– GBP 25.–
USD 35.– CHF 38.–

YOUR PRIVATE SKY
R. BUCKMINSTER FULLER
The Art of Design Science

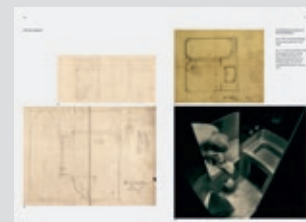
Edited by Joachim Krausse and
Claude Lichtenstein

Fuller, one of the most revolutionary technological visionaries of the twentieth century, was a quintessentially American self-made man. But he was also a technologist with a poet's imagination. This visual reader examines and documents Fuller's theories and projects, and critically deals with his ideology of "rescue through technology."



Mark Wigley
BUCKMINSTER FULLER INC.
Architecture in the Age of Radio

This intellectual biography rethinks the legacy of one of the key protagonists of the twentieth century. It shows that the obsessive, eccentric brilliance of Buckminster Fuller was devoted completely to the architecture of radio. The book draws extensively on Fuller's archive to show that his critical arguments and material techniques were too radical to be grasped at the time but have become urgently relevant today, in our increasingly electronic world.





CARL PRUSCHA SINGULAR PERSONALITY Architect, Bohemian, Activist

**Edited by Lars Müller, Arno Ritter,
Eva Schlegel**
Photographs by Iwan Baan, Hertha Hurnaus
With texts by Natalie Lettner, Michael Sorkin,
Manjushree Thapa

Design: Integral Lars Müller
29.7 × 21 cm, 11¼ × 8¼ in, 272 pages
488 illustrations, hardcover
2020, ISBN 978-3-03778-590-4, English
2020, ISBN 978-3-03778-598-0, German
EUR 45.– GBP 44.– USD/CHF 50.–

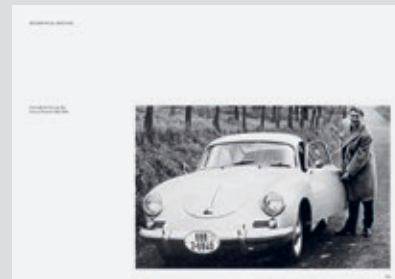
Carl Pruscha is an unusual architect. His works are found in New York, Kathmandu, and Vienna. Far removed from each other, these three geographical areas profoundly influenced his outlook and career. In the United States Pruscha planned visionary and utopian projects. He began to deal with the real world in Nepal where the UN had sent him as a consultant in 1964. In this foreign culture the young architect grew with the challenge. Aside from complex development proposals for the Kathmandu Valley he created remarkable buildings that blend tradition and Modernism in close harmony with their natural and landscape environment.

Following his return to Vienna in 1974 he became visibly engaged in academic and social issues. As rector of the Academy of Fine Arts, the man-about-town bohemian became a prominent figure in Vienna's architectural scene.

In this book essays by Manjushree Thapa and Natalie Lettner, a memoir by Michael Sorkin, photographic documentations by Iwan Baan and Hertha Hurnaus along with portfolios of Pruscha's projects cover his eventful life and extraordinary work.



Auch auf Deutsch erhältlich!



Yehuda Emmanuel Safran
I HAVE A WEAKNESS FOR A TOUCH OF RED
 Essays on Art, Architecture, and Portugal

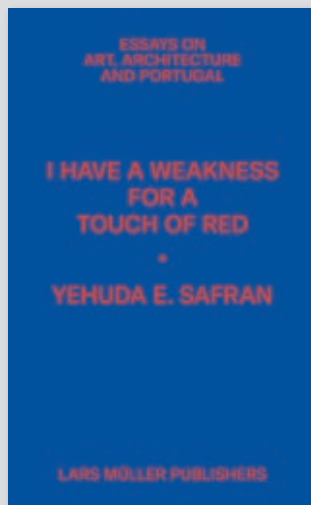
Design: non-verbal club

14 × 22 cm, 5½ × 8¾ in, 276 pages
 70 illustrations, paperback
 2019, ISBN 978-3-03778-600-0, English
 EUR 25.– GBP 22.– USD/CHF 30.–

In *I Have a Weakness for a Touch of Red* the passionate art and architecture critic Yehuda Safran collects a selection of his essays on architects and artists from Portugal that he has written since the 1980s. These are supplemented by further contributions on the most influential representatives of modern architecture.

Through this historical and at the same time very personal context, Safran places Portuguese architecture in an unprecedented perspective for the international readership, revealing the preservation of longstanding traditions as well as the increasing desire of an emerging generation that has, to an extent, overcome those traditions.

YEHUDA EMMANUEL SAFRAN is an internationally active critic of Art and Architecture. He has taught at the Architectural Association in London, the Jan van Eyck Academy in Maastricht, and the Harvard University Graduate School of Design, among others. He is a member of the advisory board of the first Autostrada Art Biennale in Kosovo. Currently he lives and works in New York.



INFINITE SPAN
 90 Years of Brazilian Architecture

**Edited by Fernando Serapião and
 Guilherme Wisink**

In collaboration with Casa da Arquitetura, Porto
 With texts by Adrián Gorelik, Daniele Pisani,
 Jean-Louis Cohen, Ana Vaz Milheiro,
 Diego de Souza, Ana Luiza Nobre, Wellington
 Cançado

Design: R2

21 × 27 cm, 8¼ × 10¾ in, 400 pages
 760 illustrations, paperback
 2019, ISBN 978-3-03778-589-8, English
 EUR 45.– GBP 40.– USD/CHF 50.–

In architecture, a span is something to be conquered, a challenge to overcome. For instance by reducing the number of supports, expanding floor slabs horizontally, tearing into the open air, and shedding more light on the ground floor. But span, or “vão” in Portuguese, also means a project or an action that ends in failure: something that was done in vain. For Brazilian architects, the word vão is almost always a synonym of freedom. In Brazil, modernization was touted as a leap over the country’s history, cast as “backwardness” and, in the case of architecture, over the absence of two traditions: the classical and the artisanal—an abysmal jump, in the face of the immense scale of its territory. And a challenge met head-on by an ambitious aesthetic avant-garde, invested in new design and remarkable engineering. Brazil is



a country “condemned to the modern,” said the critic Mário Pedrosa, conceiving this condemnation as liberation from tradition and as freedom to transform what could be done in vain (“em vão”) in the effective cultural conquest of the free span (“vão livre”).

This publication assembles representative projects and works of Brazilian architecture made between 1920 and 2018. It features crosscutting dialogues between the presented projects and highlights the intersections between architecture, music, literature, cinema, and performing arts.



**POWER/
 ARCHITECTURE**

Design: Studio Dobra
 17 × 24 cm, 6¾ × 9½ in, 260 pages
 581 illustrations, paperback
 2017, ISBN 978-3-03778-546-1, e
 EUR 29.– GBP 26.–
 USD/CHF 35.–

**Edited by Jorge Carvalho, Ricardo Carvalho,
 and Pedro Bandeira**

In collaboration with Casa da Arquitetura

The interaction of power and architecture is fundamental to the question of how contemporary society and architecture work together. The book renders visible a set of entities, informal conventions, stakeholders, and means involved in both the power of architectural forms and the external powers represented through architecture.

Sigfried Giedion
LIBERATED DWELLING
(BEFREITES WOHNEN)



Edited by Reto Geiser

Design: Sigfried Giedion / Integral Lars Müller
 12.5 × 19 cm, 5 × 7½ in, 100 pages, 86 illustrations, hardcover (facsimile), with commentary (96 pages) in transparent slipcase
 2019, ISBN 978-3-03778-568-3, English with German facsimile
First English translation
 2019, ISBN 978-3-03778-581-2, German
 EUR 35.– GBP 30.– USD/CHF 40.–

Sigfried Giedion's small, but vocal manifesto *Befreites Wohnen* (1929) is an early manifestation of modernist housing ideology and as such key to the broader understanding of the ambitions of the International Congresses of Modern Architecture (CIAM) and the debate on the industrialization of construction processes and its impact on public housing at the beginning of the twentieth century. An important step in Giedion's rise as one of the foremost propagators of modern architecture, this manifesto is based on the argumentative power of visual comparisons, and the only book the art historian both authored and designed.

Along a facsimile edition in German, Giedion's *Befreites Wohnen* is presented here for the first time in English translation. It is completed by annotation and a scholarly essay that anchors the work in the context of its time and suggests the book's relevance for contemporary architectural discourse.

RETO GEISER is an architect and scholar of modern architecture with a focus on the intersections between architecture, pedagogy, and media. He is the Gus Wortham Assistant Professor at the Rice University School of Architecture where he teaches history, theory, and design.



Auch auf Deutsch erhältlich!



Beatriz Colomina
X-RAY ARCHITECTURE

Design: Integral Lars Müller
 15 × 20 cm, 6 × 7¼ in, 192 pages
 277 illustrations, hardcover
 2019, ISBN 978-3-03778-443-3, English
 EUR 35.– GBP 30.– USD/CHF 40.–

X-Ray Architecture explores the enormous impact of medical discourse and imaging technologies on the formation, representation, and reception of twentieth-century architecture. It challenges the normal understanding of modern architecture by proposing that it was shaped by the dominant medical obsession of its time: tuberculosis and its primary diagnostic tool, the X-ray.

Modern architecture and the X-ray were born around the same time and evolved in parallel. While the X-ray exposed the inside of the body to the public eye, the modern building unveiled its interior, dramatically inverting the relationship between private and public. Architects presented their buildings as a kind of medical instrument for protecting and enhancing the body and psyche.

Beatriz Colomina traces the psychopathologies of twentieth-century architecture—from the trauma of tuberculosis to more recent disorders such as burn-out syndrome and ADHD—and the huge transformations of privacy and publicity instigated by diagnostic tools from X-Rays to MRIs and beyond. She suggests that if we want to talk about the state of architecture today, we should look to the dominant obsessions with illness and the latest techniques of imaging the body—and ask what effects they have on the way we conceive architecture.

BEATRIZ COLOMINA is an architecture theorist, curator, and professor in the School of Architecture as well as founding director of the Media and Modernity Program at Princeton University.



Chris Blencowe and Judith Levine
MOHOLY'S EDIT
The Avant-Garde at Sea, August 1933

Design: Integral Lars Müller
 15 × 24 cm, 6 × 9½ in, 198 pages
 95 illustrations, hardcover
 2019, ISBN 978-3-03778-566-9, English
 EUR 35.– GBP 30.– USD/CHF 40.–

In August 1933, during the 4th International Congress of Modern Architecture (CIAM) held at sea on the *Patris II* and in Athens, the elite of the European architectural and artistic avant-garde took to the Aegean islands in a barely-seaworthy nutshell that would bring them to the brink of disaster.

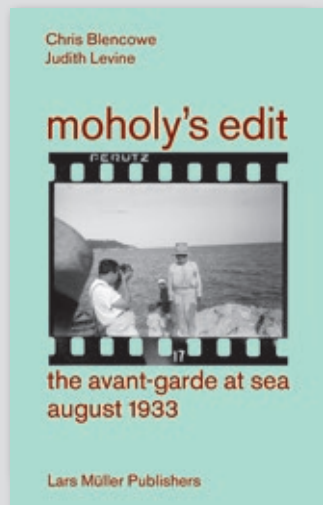
The "motley crew" included Le Corbusier, Fernand Léger, Amédée Ozenfant, Sigfried Giedion, Cor van Eesteren, and Otto Neurath. Crucial to the success of the surreal odyssey were members of the Greek avant-garde: Christian Zervos, publisher of *Cahiers d'Art*; Tériade, editor of *Minotaure*; and the painter Ghika. Also on board was László Moholy-Nagy, capturing the four days and nights in his legendary documentary *Architect's Congress*, around which this book is built.

Drawing on previously unpublished material including Moholy-Nagy's poetically ironic letter to his future wife, Sibyl, and forensic examination of Le Corbusier's *carnets*, the authors reconstruct the epiphanies, preoccupations, and estrangements of the key *personae* at this critical moment in European history.

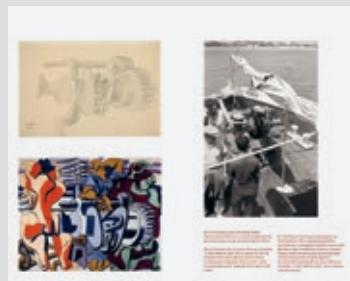


László Moholy-Nagy
TELEHOR
The International
Review New Vision

21 × 29.7 cm, 8¼ × 11¾ in
 138 pages, 69 illustrations,
 spiral binding (reprint)
 with commentary (80 pages)
 2013, ISBN 978-3-03778-253-8
 e/g/f/cs/es/cmn/ru/hu
 EUR 40.– GBP 35.–
 USD/CHF 45.–



See also pp. 8–9



In 1936 the first and only issue of the magazine *telehor* (Greek for tele-vision) was released in four languages, as a special edition on and by László Moholy-Nagy. This facsimile reprint makes it accessible again in terms of its artistic and theoretical-historical dimensions. Particular attention has been paid to the production process. Thus the volume appears spiral-bound, an ultramodern technique in the mid-1930s. It is accompanied by a commentary volume that places the magazine in the context of the art and media of its time.

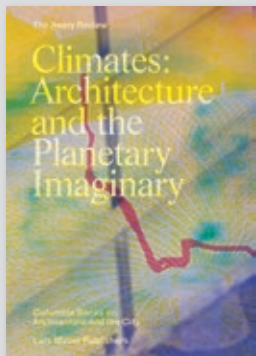
FLAT &



Josef Müller-Brockmann, Poster, 1953, first print, photo: Ernst Heiniger, Automobil Club der Schweiz ACS, 128 × 90,5 cm

**Rare posters from private collections
 at fair prices for knowledgeable and
 passionate enthusiasts. The selection
 is curated by Lars Müller.**

www.flatandbound.com



Design: Neil Donnelly, Sean Yendrys
16.5 × 24 cm, 6½ × 9½ in, 384 pages
246 illustrations, paperback
2016, ISBN 978-3-03778-494-5, English
EUR 35.– GBP 28.– USD/CHF 39.–

CLIMATES: ARCHITECTURE AND THE PLANETARY IMAGINARY

**Edited by James Graham
with Caitlin Blanchfield, Alissa Anderson,
Jordan Carver, and Jacob Moore**
The Avery Review, in collaboration with
Columbia Books on Architecture and the City
and Columbia University GSAPP

This collection of essays asks how climate influences our conception of what architecture is and does, and shows the work of leading practitioners as well as new approaches to understanding climate in architecture based on research.

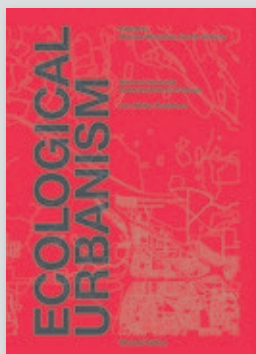
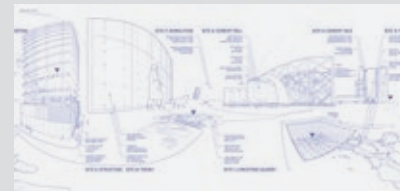


Design: Integral Lars Müller
21 × 29.7 cm, 8¼ × 11¼ in, 232 pages
217 illustrations, hardcover
2017, ISBN 978-3-03778-525-6, English
EUR 35.– GBP 32.– USD/CHF 39.–

EMBODIED ENERGY AND DESIGN Making Architecture between Metrics and Narratives

Edited by David Benjamin
In collaboration with Columbia University GSAPP

Architecture accounts for one third of global carbon emissions, energy consumption and waste. Yet embodied energy—the various forms of energy required to extract raw matter, to produce and transport building materials and to assemble a building—remains largely underexplored. This publication addresses and examines the issue.



**This revised edition features over
40 new international projects**

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 656 pages
1600 illustrations, hardcover
2016, ISBN 978-3-03778-467-9, English
EUR 50.– GBP 37.– USD/CHF 50.–

ECOLOGICAL URBANISM

Edited by Mohsen Mostafavi with Gareth Doherty
Co-published by Harvard University
Graduate School of Design

While climate change, sustainable architecture, and green technologies have become increasingly topical, issues surrounding the sustainability of the city are much less developed. The premise of this book is that an ecological approach is urgently needed as an imaginative and practical method for addressing existing as well as new cities. Design provides the synthetic key to connect ecology with an urbanism that is not in contradiction with its environment.



Design: Pentagram
20 × 27 cm, 7¾ × 10¾ in, 300 pages
360 illustrations, paperback
2018, ISBN 978-3-03778-580-5, English
EUR 35.– GBP 30.– USD/CHF 40.–

Lydia Kallipoliti THE ARCHITECTURE OF CLOSED WORLDS Or, What Is the Power of Shit?

In collaboration with Storefront for Art
and Architecture

The Architecture of Closed Worlds is a genealogy of self-reliant environments. Contemporary discussions about global warming, recycling, and sustainability have emerged as direct conceptual constructs related to the study and analysis of closed systems. From the space program to countercultural architectural groups experimenting with autonomous living, this publication presents an archive of 37 historical living prototypes from 1928 to the present.



Peter Eisenman
THE FORMAL BASIS OF
MODERN ARCHITECTURE

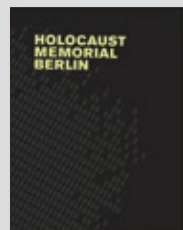
Second edition in smaller format

Design: Integral Lars Müller
 22.8 × 24 cm, 9 × 9½ in, 384 pages
 600 illustrations, hardcover
 2018, ISBN 978-3-03778-573-7, English
 EUR 30.– GBP 27.– USD/CHF 35.–

In *The Formal Basis of Modern Architecture* the internationally acclaimed US-American architect Peter Eisenman—world famous for his Holocaust Memorial in Berlin (2005)—confronts historicism with theory and the analysis of form, whose distinguishing features he regards as the foundation of architectural composition. The architect illustrates his observations with numerous, extremely precise hand drawings.

Eisenmann wrote *The Formal Basis of Modern Architecture*, his dissertation, in 1963 at the University of Cambridge. The dissertation was first published as a facsimile edition by Lars Müller Publishers in 2006. The original content of the publication is now available again in a smaller format.

PETER EISENMAN is an internationally recognized architect and educator. Award-winning large-scale housing and urban design projects, innovative facilities for educational institutions, and series of inventive private houses shape his career of excellence in design.



Peter Eisenman
HOLOCAUST
MEMORIAL BERLIN

Design: Integral Lars Müller
 24 × 30 cm, 9 × 11¼ in
 120 pages, 65 illustrations
 hardcover
 2005, ISBN 978-3-03778-056-5, e
 2005, ISBN 978-3-03778-059-6, g
 EUR 23.– GBP 20.–
 USD/CHF 30.–



Text by Hanno Rauterberg
 Photographs by Hélène Binet and Lukas Wassmann

This publication documents the Holocaust Memorial in Berlin, which consists of 2700 concrete blocks flowing unassertively over an enormous field and inviting visitors to immerse themselves in them. The monument cannot be interpreted in any one specific way, which is what makes it so spectacular.

Mark Wigley
CUTTING MATTA-CLARK
The Anarchitecture Investigation

In collaboration with the Canadian Centre for Architecture and Columbia University GSAPP

Design: Integral Lars Müller
 16.5 × 24 cm, 6½ × 9½ in, 528 pages
 813 illustrations, paperback
 2018, ISBN 978-3-03778-427-3, English
 EUR 35.– GBP 28.– USD/CHF 39.–

The Anarchitecture group show at the fabled 112 Greene Street gallery—an artistic epicenter of New York's downtown scene in the 1970s—in March 1974 has been the subject of an enduring discussion, despite a complete lack of documentation about it. Anarchitecture, a collective challenging all conventional understandings of architecture, has become a foundational myth, but one that remains to be properly understood. *Cutting Matta-Clark* investigates the group through extensive interviews with the protagonists and a dossier of all the available evidence.

Stemming from a series of meetings, organized by Gordon Matta-Clark and reflecting his long-standing interest in architecture, the Anarchitecture exhibition was conceived as an anonymous group statement in photographs about the intersection of art and building. But did it actually happen? It exists only through oblique archival traces and the memories of the participants.

This publication features unpublished archival evidence; The dossier is subjected to ever deeper forensic analysis—cutting into both the concepts and the cuts to see what the elusive, mysterious, seductive, yet viral word Anarchitecture offers us today.

MARK WIGLEY is professor of architecture at Columbia University. The historian and theorist explores the intersection of architecture, art, philosophy, culture, and technology.



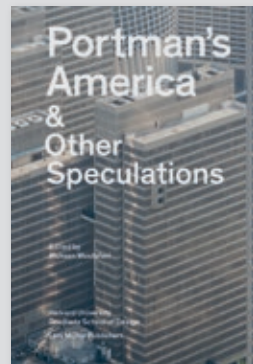


Design: Integral Lars Müller
16.5 x 24 cm, 6 1/2 x 9 1/2 in, 368 pages
345 illustrations, paperback
2018, ISBN 978-3-03778-519-5, English
EUR 35.– GBP 29.– USD/CHF 40.–

MARCEL BREUER BUILDING GLOBAL INSTITUTIONS

Edited by Barry Bergdoll and Jonathan Massey

Marcel Breuer (1902–1981) is celebrated as a furniture designer, teacher, and architect who changed the typical American house after his emigration from Europe to the U.S.A. in 1937. Often seen as a pioneer of a “Brutalist modernism,” Breuer might best be understood through the lens of the changing institutional structures in and for which he worked—among them the former Whitney Museum with its great megalith recently reopened as the Met Breuer.

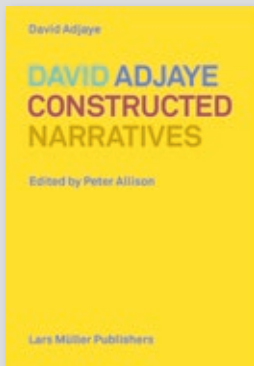


Design: Integral Lars Müller
16.5 x 24 cm, 6 1/2 x 9 1/2 in
356 pages, 396 illustrations, paperback
2017, ISBN 978-3-03778-532-4, English
EUR 35.– GBP 28.–
USD 35.– CHF 40.–

PORTMAN'S AMERICA & Other Speculations

Edited by Mohsen Mostafavi
Co-published by Harvard University Graduate
School of Design
Photographs by Iwan Baan

One of the world's most controversial architects, John Portman, is known for his series of large-scale building projects—megastuctures—that radically redefined the relationship of architecture to the city and its citizens. His own voice complements the contributions of others, to present a more complex reading of both the architect and his architecture.

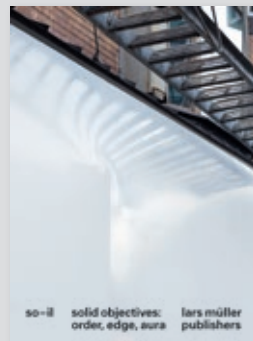


Design: Integral Lars Müller
16.5 x 24 cm, 6 1/2 x 9 1/2 in, 320 pages
361 illustrations, paperback
2017, ISBN 978-3-03778-517-1, English
EUR 45.– GBP 35.– USD/CHF 49.–

David Adjaye DAVID ADJAYE CONSTRUCTED NARRATIVES

Edited by Peter Allison

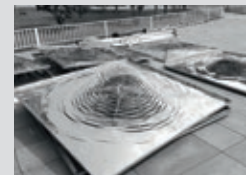
Constructed Narratives brings together essays and several recently completed buildings by David Adjaye, in the United States and elsewhere. In the essays, Adjaye shows how his approach to the design of temporary pavilions and furniture, private houses, and installations at the 2015 Venice Biennale feeds into his designs for public buildings. Other essays discuss his engagement with geography, the urban environment, his approach to materiality, and architectural types.



Design: Geoff Han
17 x 23 cm, 6 3/4 x 9 in, 484 pages
365 illustrations, paperback
2017, ISBN 978-3-03778-501-0, English
EUR 40.– GBP 35.– USD/CHF 40.–

Florian Idenburg, Jing Liu, Ilias Papageorgiou SOLID OBJECTIVES: Order, Edge, Aura

Rather than a catalog of works, the book is a visual and textual manifesto towards progressive practice in an interconnected and global environment. As a collection of built and unbuilt projects, texts, processes, and experiments, it embodies an intellectual and artistic attitude that has gained this young office attention. Taking the form of a radical monograph, it curates the firm's content based on conceptual themes, allowing the reader to have a generous, multi-dimensional, and immersive experience, similar to how one would experience SO-IL's architecture.

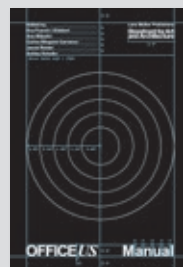


OFFICEUS

OfficeUS, the US Pavilion for the 2014 International Architecture Exhibition, La Biennale di Venezia, reframes the history of U.S. architecture through the lens of export in two interrelated constructs: "The Office" and "The Repository." The "Repository" presents 1,000 projects designed by 200 US offices working abroad in a chronological archive of the last 100 years. Collectively these projects tell multiple, imbricated stories of US firms, typologies, and technologies, as well as a broader narrative of modernization and its global reach. The "Office" engages these projects, revisiting their premises and conclusions over the course of the Biennale. It functions as a laboratory staffed by a diverse group of resident design partners collaborating with outpost offices and a rotating cast of visiting experts. Together, these two halves of OfficeUS create both an historical record of the US contribution to global architectural thought, and a petri dish in which

that record is submitted to contemporary agents of disruption and critique. The outcome of this exhibition has resulted in three publications: the *Agenda*, the *Atlas*, and the *Manual*.

OfficeUS is curated by Eva Franch i Gilabert, Ana Miljački, and Ashley Schafer and produced by Storefront for Art and Architecture, PRAXIS Journal, students from MIT's Department of Architecture and the Knowlton School at The Ohio State University, Leong Leong, Pentagram: Natasha Jen, CASE, Lars Müller, Architizer, and CLOG.



OFFICEUS MANUAL

Eva Franch i Gilabert, Ana Miljački, Carlos Minguez Carrasco, Jacob Reidel, Ashley Schafer (Eds.)

Design: Pentagram
16 x 24 cm, 6¼ x 9½ in, 288 pages
461 illustrations, paperback
2017, ISBN 978-3-03778-439-6, e
EUR 20.– GBP 17.–
USD 25.– CHF 20.–

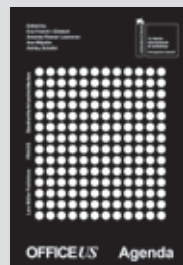
The *OfficeUS Manual* is a guide to day-to-day architectural practice that documents and interrogates the protocols and procedures of architecture offices over the last hundred years. Thoroughly insightful, often humorous, and sometimes stupefying, the *Manual* combines historical material from large firms and small studios with contemporary reflections by more than fifty architects, artists, and writers concerned with the needs and desires of professional architecture practice today.



OFFICEUS ATLAS (REPOSITORY)

Eva Franch i Gilabert, Ana Miljački, Ashley Schafer, Michael Kubo (Eds.)

Design: Pentagram
16 x 24 cm, 6¼ x 9½ in, 1232 pages
1416 illustrations, hardcover
2015, ISBN 978-3-03778-438-9, e
EUR 35.– GBP 30.–
USD 35.– CHF 40.–



OFFICEUS AGENDA (CATALOGUE)

Eva Franch i Gilabert, Ana Miljački, Ashley Schafer, Michael Kubo, Amanda Reeser Lawrence (Eds.)

Design: Pentagram
16 x 24 cm, 6¼ x 9½ in, 272 pages
370 illustrations, paperback
2014, ISBN 978-3-03778-437-2, e
EUR 25.– GBP 22.–
USD/CHF 30.–

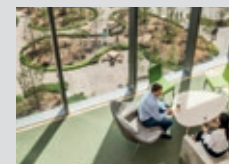


Design: Integral Lars Müller
17 x 24 cm, 6¼ x 9½ in, 364 pages
244 illustrations, hardcover
2017, ISBN 978-3-03778-497-6, English
EUR 45.– GBP 35.– USD/CHF 49.–

Mark C. Fishman LAB

Building a Home for Scientists

Laboratories are both monasteries and space stations, redolent of the great ideas of generations past and of technologies to propel the future. Yet standard lab design has changed only little over the last decades. This richly illustrated book explores the roles of labs through history, from the alchemists of the Middle Ages to the chemists of the 19th and 20th centuries, and to the geneticists and structural biologists of today. Further, Mark Fishman describes how to build labs as homes for scientists, to accommodate not just their fancy tools, but also their personalities.



WHAT IS A MUSEUM NOW?

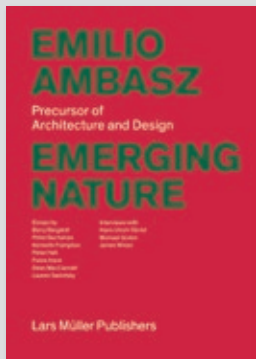
Snohetta and the San Francisco Museum of Modern Art

With texts by Justin Davidson, Andrew Russett, Rebecca Solnit

What is the role of a museum in contemporary society? No longer an inward-looking shrine to the art object, a museum today must engage with its local conditions in a proactive way. This book presents Snohetta's investigation into how architecture can nurture social engagement, foster relationships between art and people, and support the museum's mission to remain vital and magnetic.

Design: Snohetta with Integral Lars Müller
22 x 28 cm, 8¼ x 11 in, 288 pages
315 illustrations, hardcover
2017, ISBN 978-3-03778-507-2, English
EUR 45.– GBP 40.– USD/CHF 49.–





Design: Integral Lars Müller
21 × 29.7 cm, 8¼ × 11¼ in, 312 pages
160 illustrations, paperback
2017, ISBN 978-3-03778-526-3, English
EUR 35.– GBP 32.– USD/CHF 39.–

EMILIO AMBASZ EMERGING NATURE Precursor of Architecture and Design

With contributions by Barry Bergdoll, Peter Buchanan, Kenneth Frampton, Peter Hall, Fulvio Irace, Dean MacCannell, Hans Ulrich Obrist, Lauren Sedofsky, Michael Sorkin, James Wines

This comprehensive volume documents the work of the Argentine architect and designer Emilio Ambasz and discusses his projects ranging from buildings and urban gardens including green facade vertical gardens to exhibition designs and everyday objects.



Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 320 pages
202 illustration, paperback
2018, ISBN 978-3-03778-499-0, e/sp
EUR 30.– GBP 25.– USD/CHF 35.–

LANDSCAPE OF FAITH Architectural Interventions along the Mexican Pilgrimage Route

Edited by Tatiana Bilbao Estudio
Photographs by Iwan Baan

Landscape of Faith is a documentation of the way architecture can increase the identity of a pilgrimage route and add layers of meaning that reach far beyond the religious. La Ruta del Peregrino stretches a distance of 117 kilometers through the vast and imposing mountain range of Jalisco, Mexico. Approximately two million people participate each year in this religious phenomenon. This book conveys the feeling of travelling on the pilgrim's route and encountering architectural monuments embedded in the harsh landscape.

See also p. 17

ROBERTO BURLE MARX LECTURES Landscape as Art and Urbanism

Edited by Gareth Doherty
Photographs by Leonardo Finotti

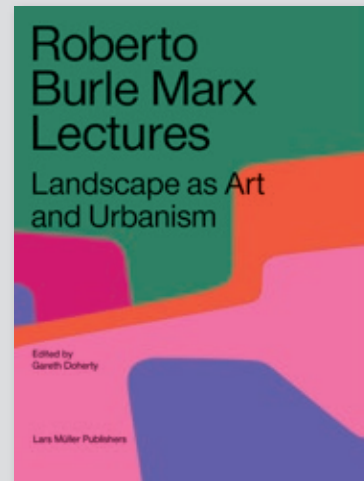
Second edition

Design: Integral Lars Müller
15 × 20 cm, 6 × 7¾ in, 288 pages
73 illustrations, paperback
2020, ISBN 978-3-03778-625-3, English
EUR 30.– GBP 25.– USD/CHF 30.–

Roberto Burle Marx (1909–1994) remains one of the leading landscape architects in history. The significance of his landscape design lies in his use of abstract shapes that rarely employ symmetry, and his use of tropical, mainly Brazilian, flora.

His distinctive and widely acclaimed work has been featured and referenced in numerous sources, yet few of Burle Marx's own words have been published. This book of previously unpublished lectures fills this void. The lectures, delivered on international speaking tours, address topics such as: "The Garden as an Art in Living," "Gardens and Ecology," and "The Problem of Garden Lighting." Their timely publication helps shed light on Burle Marx's distinctive style and ethos of landscape as a way of life.

GARETH DOHERTY is Assistant Professor of Landscape Architecture and Senior Research Associate at Harvard University Graduate School of Design.





Design: Integral Lars Müller
30 × 24 cm, 11¼ × 9½ in, 160 pages
103 illustrations, hardcover
2016, ISBN 978-3-03778-503-4, English
EUR 40.– GBP 30.– USD/CHF 45.–

Leonardo Finotti A COLLECTION OF LATIN AMERICAN MODERN ARCHITECTURE

With an essay by Barry Bergdoll

This volume presents roughly one hundred of Leonardo Finotti's photographs of undiscovered Latin American modern architecture and offers an important overview of the region. Collecting visits, stories, experiences, and photographs, his research took place in diverse latitudes, eight of them published in this book: Montevideo, Buenos Aires, Valparaíso, São Paulo, Bogotá, Caracas, México City, and Havana.

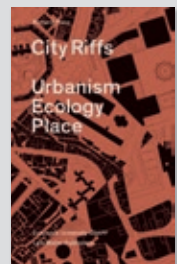


MAKE NEW HISTORY 2017 Chicago Architecture Biennial

Design: Zak Group
20 × 27 cm, 7¼ × 10¾ in, 344 pages
300 illustrations, paperback
2017, ISBN 978-3-03778-535-5, e
EUR 40.– GBP 35.–
USD/CHF 45.–

Edited by Mark Lee, Sharon Johnston,
Sarah Hearne, Letizia Carzoli

The companion publication to the 2017 Chicago Architecture Biennial invites speculation on the status and importance of historical material to the field of architecture today. The book brings together an eminent collection of historians, curators, and practitioners and features over a hundred artists and architects from the exhibition.



Richard Plunz CITY RIFFS Urbanism, Ecology, Place

Design: Integral Lars Müller
15 × 24 cm, 6 × 9½ in, 160 pages
30 illustrations, paperback
2017, ISBN 978-3-03778-500-3, e
EUR 25.– GBP 20.–
USD/CHF 29.–

In collaboration with Columbia Books on Architecture and the City and Columbia University GSAPP

City Riffs traces the shifting perspectives of urban design within an ever-changing global context. Moving between sixteen cities, the book also considers transdisciplinary aspects of urbanism. As it covers a wide range of places and methods, this book will be an asset to anyone who works on, lives in, or thinks about cities.



FUTEBOL Urban Euphoria in Brazil

Photographs by Leonardo
Finotti and Ed Viggiani

Design: Integral Lars Müller
17 × 23 cm, 6¼ × 9 in, 64 pages
32 illustrations, hardcover
2014, ISBN 978-3-03778-431-0, e
EUR 20.– GBP 18.–
USD/CHF 25.–

In Brazil, soccer is more than just a sport. It is hope for a better future, a distraction from everyday life, creator of identity and community. If there is no ball around, people kick fruit or cans; when there is no field, they make one. Soccer marks the soul of the Brazilian people, as well as the image of city and landscape. In this volume, two Brazilian photographers seek and find soccer in places where one might not expect to find it.

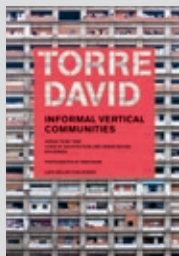


EXPERIMENTAL PRESERVATION

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in
192 pages, 130 illustrations
paperback
2016, ISBN 978-3-03778-492-1, e
EUR 30.– GBP 25.–
USD/CHF 35.–

Edited by Jorge Otero-Pailos, Erik Fenstad
Langdalen, and Thordis Arrhenius

Experimental Preservation examines the experimental engagements with the preservation of culturally charged objects. The book provides a window into the intellectual frameworks, aesthetic modes, cultural ambitions, and political commitments that are the basis of experimental preservation.



TORRE DAVID Informal Vertical Communities

Alfredo Brillembourg and
Hubert Klumpner, Urban-Think
Tank, Chair of Architecture and
Urban Design, ETH Zürich (Eds.)

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 416 pages
406 illustrations, hardcover
2013, ISBN 978-3-03778-298-9, e
EUR 45.– GBP 38.–
USD/CHF 45.–

The skyscraper Torre David in Caracas has remained uncompleted since the Venezuelan economy collapsed, but between 2007 and 2014 more than 750 families lived there. Urban-Think Tank spent a year studying the physical and social organization of this "vertical slum." The authors see in informal settlements a potential for innovation and experimentation, with the goal of putting design in service to a more sustainable future.



TABULA PLENA Forms of Urban Preservation

Design: Still Room
16.5 × 23 cm, 6½ × 9 in, 256 pages
149 illustrations, paperback
2016, ISBN 978-3-03778-491-4, e
EUR 40.– GBP 30.–
USD/CHF 45.–

Edited by Bryony Roberts

In collaboration with Oslo School of Architecture and Design and Columbia University GSAPP

This book considers strategies and possibilities for urban sites that are full of existing buildings and systems that have accumulated over time. It concludes a compilation of essays, selected case studies, and a series of discussions.



Adolf Loos
DAS ANDERE
(THE OTHER)

Design: Integral Lars Müller
21 × 24 cm, 8 1/4 × 9 1/2 in
2 × 16 pages facsimiles of magazines, with commentary (48 pages)
in transparent slipcase
2016, ISBN 978-3-03778-481-5, e/g
EUR 35.– GBP 25.–
USD 38.– CHF 35.–

Edited by Beatriz Colomina

In 1903, Adolf Loos edited the journal *Das Andere*, in which he expressed his thoughts on, and theories of, contemporary architecture, fashion, and design, and showed his admiration especially for the fashion and culture of England and America. This facsimile allows today's readers to discover Loos' magazine anew. Beatriz Colomina supplements the reprint with an extensive commentary.



Marc Bachmann and Marianne Pletscher
WOHNEN WIR IM PARADIES?
Die Bernoullihäuser in Zürich

Design: Integral Lars Müller
24 × 30 cm, 9 1/2 × 11 1/4 in
112 pages, 49 illustr., hardcover
2016, ISBN 978-3-03778-502-7, g
EUR 40.– CHF 45.–

In photographs by Marc Bachmann and texts by Marianne Pletscher, this book portrays the inhabitants of Hans Bernoulli's terraced housing estate, built in 1924 and 1928 for the Zurich working class. The small houses with gardens and their interiors had originally been built identical, but with time and the arrival of new residents the floor plans changed, walls were demolished and rebuilt, and each house was individualized as desired.

GERMAN ONLY



ARCHITECTURE AND PLURALITY
Aga Khan Award for Architecture 2016

Mohsen Mostafavi (Ed.)

Design: Integral Lars Müller
16.5 × 24 cm, 6 1/2 × 9 1/2 in
344 pages, 215 illustrations
paperback
2016, ISBN 978-3-03778-523-2, e
EUR 30.– GBP 25.–
USD/CHF 35.–

One guiding principle of this cycle of the Aga Khan Award for Architecture is the importance of plurality. Since its inception the Award has aimed to be inclusive and to embrace the engagement of a diverse group of users. Equally, it has sought projects that explore a plurality of methods and architectures in achieving that goal. This book demonstrates innovative approaches and projects that respond to the challenges and potentials of contemporary conditions and contexts.



IMPLICATE & EXPLICATE
Aga Khan Award for Architecture 2010

Mohsen Mostafavi (Ed.)

Design: Irma Boom
16.5 × 24 cm, 6 1/2 × 9 1/2 in
352 pages, 191 illustrations
hardcover
2011, ISBN 978-3-03778-242-2, e
EUR 30.– GBP 25.–
USD/CHF 35.–



ARCHITECTURE IS LIFE
Aga Khan Award for Architecture 2013

Mohsen Mostafavi (Ed.)

Design: Integral Lars Müller
16.5 × 24 cm, 6 1/2 × 9 1/2 in
352 pages, 206 illustrations
hardcover
2013, ISBN 978-3-03778-378-8, e
EUR 30.– GBP 25.–
USD/CHF 35.–



AFTER BELONGING
The Objects, Spaces, and Territories of the Ways We Stay in Transit

Oslo Architecture Triennale 2016

Design: This is Our Work
16.5 × 24 cm, 6 1/2 × 9 1/2 in
400 pages, 517 illus., paperback
2016, ISBN 978-3-03778-520-1, e
EUR 40.– GBP 30.–
USD/CHF 45.–

The global circulation of people, information, and goods has destabilized what we understand by residence, questioning spatial permanence, property, and identity—a crisis of belonging. Circulation brings greater accessibility to ever-new commodities and further geographies, but, simultaneously, also promotes growing inequalities for large groups who are kept in precarious states of transit. The publication examines both our attachment to places and collectivities as well as our relation to the objects we produce, own, share, and exchange.



THE FORM OF FORM
Lisbon Architecture Triennale

André Tavares and Diogo Seixas Lopes (Eds.)

Design: João Faria/Drop
21.6 × 26.2 cm, 8 1/2 × 10 1/4 in
228 pages, 230 illustrations
paperback
2016, ISBN 978-3-03778-504-1, e
EUR 40.– GBP 30.–
USD/CHF 45.–



Deane Simpson
YOUNG-OLD
Urban Utopias of an Aging Society

Design: Studio Joost Grootens
17 × 24 cm, 6 3/4 × 9 1/2 in, 576 pages
553 illustrations, hardcover
2014, ISBN 978-3-03778-350-4, e
EUR 40.– GBP 35.–
USD 45.– CHF 40.–



EUROPE CITY
Lessons from the European Prize for Urban Public Space

Design: David Lorente-Tomoko Sakamoto with Bet Puigbó
16.5 × 24 cm, 6 1/2 × 9 1/2 in
200 pages, 101 illus., paperback
2015, ISBN 978-3-03778-474-7, e
EUR 29.– GBP 20.–
USD/CHF 29.–



Mirco Zardini
ROOMS YOU MAY HAVE MISSED
UMBERTO RIVA, BIJOY JAIN

Design: Integral Lars Müller
15 × 21 cm, 6 × 8 1/4 in, 240 pages
266 illustrations, paperback
2015, ISBN 978-3-03778-458-7, e
2015, ISBN 978-3-03778-459-4, f
EUR 25.– GBP 18.–
USD/CHF 25.–



Christopher Dell
LA VILLE COMME PARTITION OUVERTE

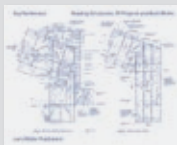
Civic City, Vera and Ruedi Baur (Eds.)

Design: Ruedi Baur, Danielle Rosales, Robin Coenen
16.5 × 24 cm, 6 1/2 × 9 1/2 in
128 pages, 100 illus., paperback, with booklet (36 pages)
2016, ISBN 978-3-03778-496-9, f
2016, ISBN 978-3-03778-495-2, g
EUR 28.– GBP 22.–
USD/CHF 30.–



Matthias Böttger, Stefan Carsten, Ludwig Engel
SPECULATIONS TRANSFORMATIONS

Design: Onlab
21 × 29.7 cm, 8 1/4 × 11 1/4 in
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hardcover
2016, ISBN 978-3-03778-478-5, e
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EUR 39.– GBP 29.–
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1983-2011

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Guy Nordenson
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Selected Writings

Design: Integral Lars Müller
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 464 pages, 218 illustrations
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Louisa Hutton and
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ARCHIVE 2

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 24 × 30 cm, 9½ × 11¼ in, 424 pages
 1216 illustrations, hardcover
 2016, ISBN 978-3-03778-389-4, e/g
 EUR 60.– GBP 43.–
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SAUERBRUCH HUTTON
ARCHIVE

Design: Heimann und Schwantes
 24 × 30 cm, 9½ × 11¼ in
 344 pages, 1387 illustrations
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 2006, ISBN 978-3-03778-083-1, e/g
 EUR 60.– GBP 43.–
 USD 66.– CHF 60.–

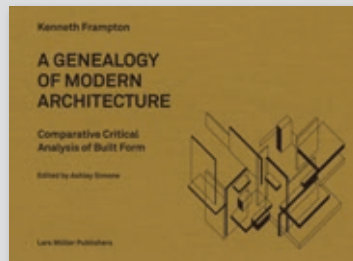
Introduction by Barry Bergdoll

Guy Nordenson made his mark crafting and executing challenging structural design projects while intertwining the disciplines of science and art. This book presents 39 complex architectural structures, both built and unbuilt, by the Princeton University professor and structural engineer. This body of work, developed with architects and artists, reveals Nordenson's unique approach to a progressive collaborative process as both engineer and designer.

This rich collection of writings and criticisms by Guy Nordenson brings together previously published essays on structural engineering, architecture, design, and seismic research from 1972 to 2008. Nordenson's essays provide the unique viewpoint of the structural engineer and design collaborator, adding context that relates not only to the history of architecture and engineering, but locates these fields in a larger network of cultural relevance.

This second major monograph on Sauerbruch Hutton includes detailed descriptions of 70 works from the period between 2006 and 2015 as well as six essays by the architects and a complete register of all projects. The current compendium traces the development of the office's architectural practice and thinking through a series of completed buildings, works in progress, and projects that, as yet, remain unrealised.

This monograph documents with 60 projects, 8 texts, and a complete register of projects Sauerbruch Hutton architects' rise to one of the leading practices concerned with a sustainable environment in the post-industrial city. It reveals their architectural thinking and their understanding of the profession as an ongoing process of research.



Design: Integral Lars Müller
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 692 illustrations, hardcover
 2015, ISBN 978-3-03778-369-6, English
 EUR 40.– GBP 29.– USD/CHF 40.–



Design: Luke Bulman-Office
 17 × 24 cm, 6¾ × 9½ in, 416 pages
 244 illustrations, hardcover
 2016, ISBN 978-3-03778-498-3, English
 EUR 45.– GBP 35.– USD/CHF 49.–

Kenneth Frampton
A GENEALOGY OF MODERN ARCHITECTURE
Comparative Critical Analysis of Built Form

Edited by Ashley Simone

A Genealogy of Modern Architecture is a reference work on modern architecture by Kenneth Frampton, one of today's leading architectural theorists. Conceived as a genealogy of twentieth century architecture from 1924 to 2000, it presents fourteen comparative analyses of canonical modern buildings.



THE BUILDING

Edited by José Aragüez

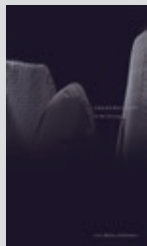
For nearly fifty years "the building" has primarily been viewed as a means rather than an end within architectural history and theory. This volume presents an alternative to that trend by reconceiving it as a central discursive category in its own right. Contributors offer insightful discussions of key architectural structures conceived in Europe, Asia, and the U.S.A. over the last three decades. In doing so they propel architectural thinking's importance as a domain of knowledge.





Anders Abraham
A NEW NATURE
9 Architectural
Conditions Between
Liquid and Solid

Design: Jeanne Betak
23 × 28 cm, 9 × 11 in, 600 pages
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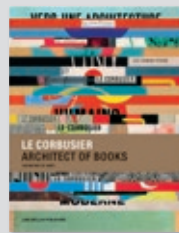
Ma Yansong
SHANSHUI CITY

Design: Kenya Hara
17.8 × 31 cm, 7 × 12¼ in, 244 pages
103 illustrations, hardcover
2015, ISBN 978-3-03778-457-0, e
EUR 49.– GBP 39.–
USD 50.– CHF 49.–



Tim Benton
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Le Corbusier
Secret Photographer

Design: Integral Lars Müller
24 × 16.5 cm, 9½ × 6½ in
416 pages, 970 illustrations
hardcover
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Catherine de Smet
LE CORBUSIER,
ARCHITECT OF BOOKS

Design: Integral Lars Müller
21 × 28 cm, 8¼ × 11 in, 128 pages
100 illustrations, hardcover
2005, ISBN 978-3-03778-034-3, e
2005, ISBN 978-3-03778-052-7, g
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Stefan Gandl
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CATALOGUE

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(315 HD-bitmap tree masks,
51 HD vector trees, 72 illustrations
of bark, 144 documentary
illustrations), hardcover
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Maria Giuseppina
Grasso Cannizzo
LOOSE ENDS

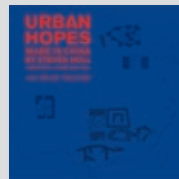
Sara Marini (Ed.)

Design: Maria Giuseppina
Grasso Cannizzo
and Integral Lars Müller
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206 sheets in a box, 877 illus.
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Catherine Dumont
d'Ayot, Tim Benton
LE CORBUSIER'S
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Design: Integral Lars Müller
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2013, ISBN 978-3-03778-293-4, g
2013, ISBN 978-3-03778-328-3, f
EUR 30.– GBP 25.–
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URBAN HOPES
Made in China by
Steven Holl

Christoph a. Kumpusch (Ed.)

Design: Christoph a. Kumpusch
with restmüell/Christof Lang
and Integral Lars Müller
17 × 17 cm, 6¼ × 6¼ in, 288 pages
166 illustrations, hardcover
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Giulia Foscari
ELEMENTS OF VENICE

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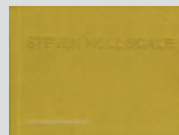
Josep Lluís Mateo
AFTER CRISIS
Contemporary Archi-
tectural Conditions

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paperback
2011, ISBN 978-3-03778-230-9, e
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TIME

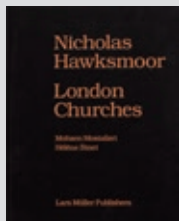
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Lars Müller (Ed.)

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Photographs by Hélène Binet

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2012, ISBN 978-3-03778-288-0, f
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ZAHA HADID
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Zaha Hadid
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Franziska Bark Hagen VERSUCHE DAS GLÜCK IM GARTEN ZU FINDEN

Professur Günther Vogt,
Departement Architektur,
ETH Zürich (Eds.)

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Shadi Rahbaran and Manuel Herz NAIROBI, KENYA

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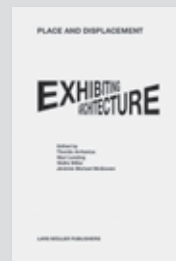
Marc McQuade (Ed.)

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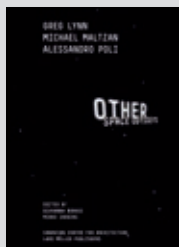
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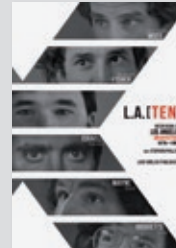
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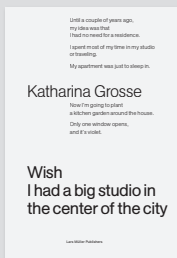
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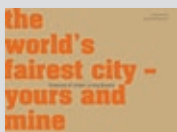
Sean Lally
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248 pages, 90 illustrations
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**2007–2012 published
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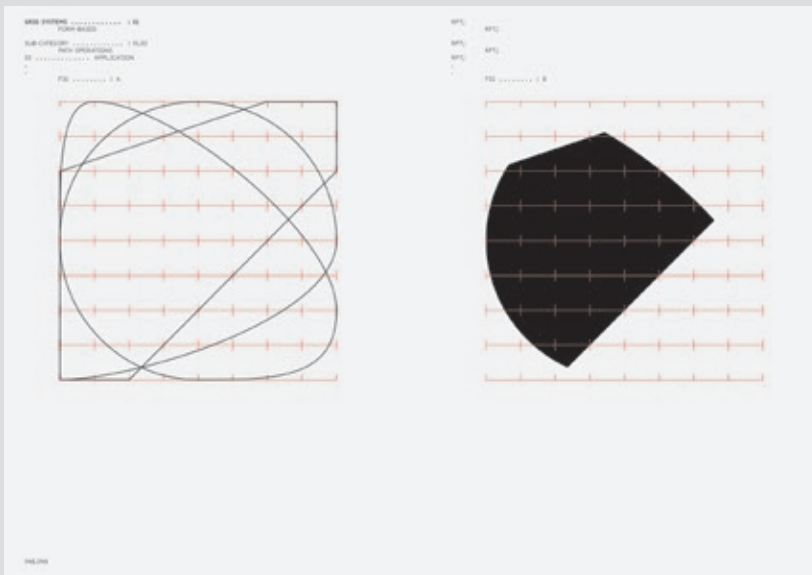
Steven Heller, author, critic, and co-chair of the MFA Design / Design as Entrepreneur program at the School of Visual Arts, New York City

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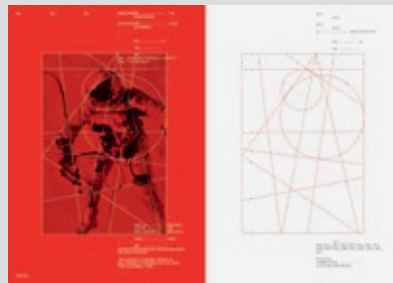
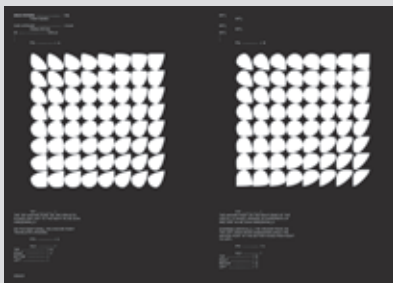
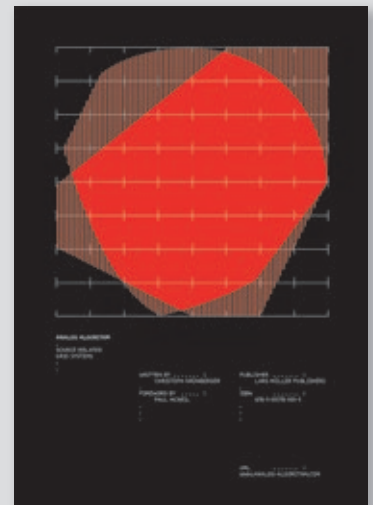
Design: Christoph Grünberger
17×24 cm, 6¼×9½ in, 304 pages
55 illustrations, paperback
2019, ISBN 978-3-03778-593-5, English
EUR 45.– GBP 40.– USD/CHF 50.–

This book is a tool kit to create new forms. It deals with grid-based design and gives the reader techniques to develop new forms, fonts, logos, and patterns. The concept represents a design process in which individual decisions follow much larger and deeper principles than immediate and spontaneous-intuitive actions.

Using a wide variety of examples, each chapter contains a detailed description of the procedure from form analysis to setting up design rules and their application. Both a workbook and a source of inspiration, this publication provides designers and architects with the tool they need to find analytical forms—analogue, algorithm-based, exploratory but never of arbitrary origin.

The procedures described allow an almost infinite number of possibilities. The designer is thus transformed from inventor to interpreter or curator, who assesses individual forms for logos, fonts or patterns on the fly and ensures that the design process is always efficient and goal-oriented.

CHRISTOPH GRÜNBERGER, born 1975, is a German illustrator and designer. He is active in the fields of corporate, interactive and spatial design, with a strong focus on exploring the limits of interaction and desktop applications. Together with Stefan Gandl he is co-author of the book *Neubau Modul* and collaborated on the exhibition *Neubausm* at gallery MU (Eindhoven/NL) in 2008, which was opened by Wim Crouwel.





Design: Kenya Hara
13 × 18.7 cm, 5 × 7 1/2 in, 224 pages
6 illustrations, hardcover
2019, ISBN 978-3-03778-579-9, English
EUR 28.– GBP 25.– USD 35.– CHF 32.–

Kenya Hara 100 WHITES

White not only plays an important role in Japanese culture in general but also in the work of designer Kenya Hara. In *100 Whites*, Hara gives one hundred specific examples of white—such as snow, Iceland, rice, and wax. On the basis of these examples he discusses the importance of white in design—not only as a color but as a philosophy. Hara describes how he experiments with the different whites he mentions, what they mean in the process of his work, and how they influence design today. *100 Whites* is the extension of his previously published book *White*.



Design: Kenya Hara, Sebastian Fehr
13 × 18.7 cm, 5 × 7 1/2 in, 208 pages
45 illustrations, hardcover
2019, ISBN 978-3-03778-611-6, English
EUR 28.– GBP 28.– USD 35.– CHF 32.–

Kenya Hara DESIGNING JAPAN A Future Built on Aesthetics

Designing Japan presents renowned designer Kenya Hara's vision of how his industry can support Japan in crafting a future founded on a unique philosophy of beauty as well as crowd-sourced wisdom from around the world. A master co-laborator, meticulous organizer, and globally conscious innovator, Hara draws on more than three decades of participations in design work and exhibition curating, as well as deep professional interaction with creators from many fields.



Kenya Hara WHITE

Design: Kenya Hara
13 × 18.7 cm, 5 × 7 1/2 in
80 pages, 4 illustrations
hardcover
2010, ISBN 978-3-03778-183-8, e
2010, ISBN 978-3-03778-182-1, g
EUR 25.– GBP 22.–
USD 30.– CHF 29.–

Auch auf Deutsch erhältlich!

White is not a book about color. It is rather Kenya Hara's attempt to explore the essence of "white," which he sees as being closely related to the origin of Japanese aesthetics—symbolizing simplicity and subtlety. The central concepts discussed in this publication are emptiness and the absolute void.



Kenya Hara EX-FORMATION

Design: Kenya Hara
11.8 × 16 cm, 4 3/4 × 6 1/4 in
480 pages, 500 illustrations
paperback
2015, ISBN 978-3-03778-466-2, e
EUR 30.– GBP 22.–
USD 35.– CHF 30.–

For Kenya Hara, design begins with comprehension of the unknown. In contrast to "information," "exformation" describes how little we really know and thus becomes the starting point for any type of design. Based on a range of projects stemming from Kenya Hara's teaching at the Musashino Art University, the book describes what "exformation" can look like in design practice. *Ex-formation* explores the void, absence, and indeterminacy in contemporary design.



Design: Kenya Hara
16.5 × 24 cm, 6 1/2 × 9 1/2 in, 472 pages
389 illustrations, paperback
2014, ISBN 978-3-03778-450-1, English
EUR 45.– GBP 35.– USD 55.– CHF 50.–

Kenya Hara DESIGNING DESIGN

Representing a new generation of designers in Japan, Kenya Hara pays tribute to his mentors, using long overlooked Japanese icons and images in much of his work. In *Designing Design*, he impresses upon the reader the importance of "emptiness" in both the visual and philosophical traditions of Japan, and its application to design, made visible by means of numerous examples from his own work.

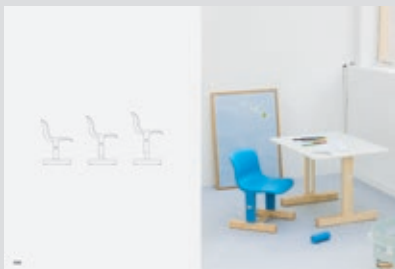
KENYA HARA is a Japanese graphic designer and professor at the Musashino Art University in Tokyo. Since 2002 he is the art director for MUJI.





COLLECTIONS

During our first years of existence as BIG-GAME, without clients, the main part of our activity consists of presenting prototype collections at the Milan Furniture Fair: an exercise in communication almost as much as in design. HERITAGE IN PROGRESS in 2005, PACK SWEET PACK in 2006, PLUS IS MORE in 2007: the idea of pre-sending ourselves surrounded by our objects comes from Milo Koller, photographer and classmate at Ecol, whom we ask, sometimes at our own peril, to produce the pictures of our collections.



BIG-GAME EVERYDAY OBJECTS Industrial Design Works

Edited by BIG-GAME

In collaboration with mudac, Lausanne
With texts by Anniina Koivu and Susanne Hilpert Stuber

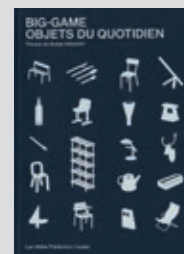
Design: Flavia Cocchi

17 × 23 cm, 3¼ × 9 in, 160 pages
162 illustrations, hardcover
2019, ISBN 978-3-03778-604-8, English
2019, ISBN 978-3-03778-605-5, French
EUR 25.– GBP 20.– USD/CHF 30.–

BIG-GAME is a Swiss design studio founded by three friends in 2004. This book presents their industrial design work on everyday objects. Through anecdotes, diagrams, and pictures made for the publication, the book gives an overview of fifteen years of practice and reveals the pleasure the designers take in creating items that become part of our everyday lives. From a wine bottle sold in supermarkets to a chair in the permanent collection of the MoMA, a set of cutlery for an airline to a timepiece for a Swiss watchmaker, a collaboration with Japanese potters to a piece of furniture sold at Ikea, the charming, humorous, and direct tone they use to explain their work is a fun way to express the industrial design process today.

Based on a series of informal interviews, the main text by famous design critic Anniina Koivu explains the design process within this modern-day design collective. The introduction by curator of mudac, Susanne Hilpert Stuber, casts a light on the relationship between BIG-GAME and today's Swiss design industry, and puts it in an international context.

AUGUSTIN SCOTT DE MARTINVILLE,
GRÉGOIRE JEANMONOD, and ELRIC PETIT are BIG-GAME, a design studio based in Lausanne. The studio has received numerous awards and its works are held in prestigious design collections worldwide.



Also available in
French!



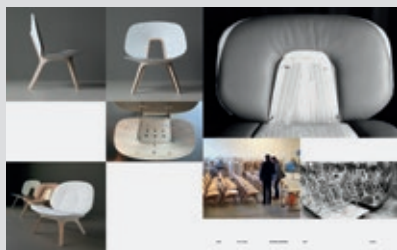
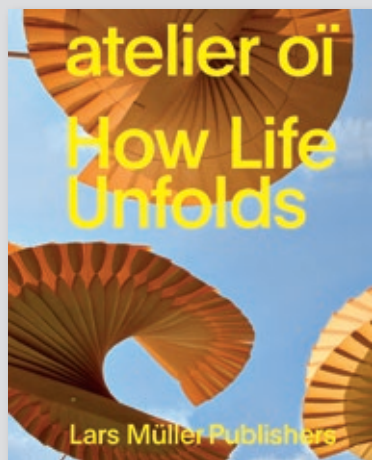
atelier oï
HOW LIFE UNFOLDS

With contributions by atelier oï, Albrecht Bangert, Carlotta de Bevilacqua, Christian Brändle, Francis Kéré, Lars Müller, Suzanne Schwarz, Yasushi Yamazaki

Design: Matthieu Visentin
21 × 26 cm, 8¼ × 10¼ in, 384 pages
511 illustrations, paperback
2018, ISBN 978-3-03778-565-2, English
EUR 39.– GBP 35.– USD/CHF 45.–

How Life Unfolds provides an insight into the approach, methods, and processes of the popular design studio atelier oï based in La Neuveville, Switzerland. atelier oï pushes the boundaries of architecture, product design, and scenography and experiments with various textures and dimensions. The troika—Aurel Aebi, Armand Louis, and Patrick Raymond—presents surprising design solutions that are remembered by the public as icons—be it the Arteplage at Expo 2002 in Neuchâtel, a precious perfume bottle or floating paper installations.

The publication features archive material as well as descriptions of current projects and photo essays. Statements of designers and partners, friends and critiques, customers and producers let the readers delve further into the world of the multi-awarded design studio. The book also offers an insight into its immense material archive, which has grown over the decades.



Aaron Betsky
RENNY RAMAKERS:
RETHINKING DESIGN

Introduction by Wim Pijbes

Design: Irma Boom
15 × 21.5 cm, 6 × 8½ in, 304 pages
702 illustrations, paperback
2019, ISBN 978-3-03778-569-0, English
EUR 30.– GBP 27.– USD/CHF 35.–

Renny Ramakers is realizing projects that combine virtual technologies and social media with the craft of design to develop new social relations. For more than three decades, the Dutch art historian, critic, and curator has been influencing the nature and purpose of design. As co-founder of the Droog Design collective, she has championed the notion of furniture and industrial design as a rethinking of today's world.

When Droog first exhibited at the Milan furniture fair in 1993, its assemblies of found materials and witty forms instantly changed the landscape of design. Since then, Ramakers has worked with makers and creators to move beyond slick objects and towards critical projects that open our eyes to our multifaceted realities while offering easy access and great joy to users.

Author Aaron Betsky describes the ways Renny Ramakers has emphasized the mix of high and low cultures, the reuse of images, the importance of wit, the necessity of user participation, the elegance of the undressed object, and the possibility of design acting as a catalyst to create social change. This volume will survey the work Ramakers has done since 1980 as the author of countless articles and books on design, as the promotor of Droog, as project director and curator, and as thinker.

AARON BETSKY, born 1958, is curator, critic, author, and lecturer in the fields of architecture and art. Former director of the Cincinnati Art Museum, he is the current dean of the School of Architecture at Taliesin.



Thonik
WHY WE DESIGN

With texts by Aaron Betsky, Adrian Shaughnessy, Gert Staal, and thonik

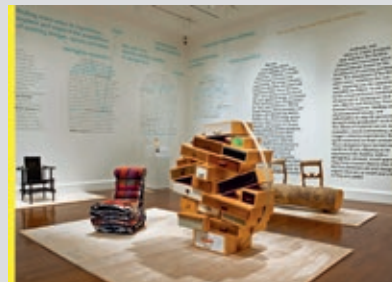
Design: Thonik

17 × 24 cm, 6¼ × 9½ in, 352 pages
560 illustrations, paperback
2019, ISBN 978-3-03778-556-0, English
EUR 35.– GBP 30.– USD/CHF 40.–

Everybody is a designer! But why? Why do we color, organize, and form the world around us—and why do we call that a profession?

In this book, thonik, the Amsterdam-based studio led by lauded designers Nikki Gonnissen and Thomas Widdershoven, researches eleven personal reasons why they design—from the need to create impact to a constant search for independence; from the benefits of systems to the urgency of play. Additionally *Why We Design* looks back on twenty-five years of design practice and speculates on the future of graphic design.

THONIK was founded in 1993 and specializes in visual communication, graphic identity, interaction, and motion design. To the studio it is important to create work that sets apart and differentiates, work that sparks discussions and initiates change—one design at a time.



SOCIAL DESIGN
Participation and Empowerment

Edited by Angeli Sachs, Museum für Gestaltung Zürich

With texts by Claudia Banz, Michael Krohn, and Angeli Sachs

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 192 pages
242 illustrations, paperback
2018, ISBN 978-3-03778-570-6, English
EUR 25.– GBP 20.– USD 30.– CHF 29.–

Social design is design for society and with society. As social innovation and on the basis of dialogue and participation, social design strives for a new networking of the individual, civil society, government, and the economy. It is thus a response to a global growth economy and its consequences for humans and the environment: The means of production and resources are becoming scarcer, setting off discussions about the need to redesign social systems and living and working environments.

Architects and designers have always played a vital role in shaping this social culture. *Social Design* thus presents a long-overdue survey of current international positions of interdisciplinary breadth, ranging from new infrastructures to the re-conquest of cities by their inhabitants.



GLOBAL DESIGN
International Perspectives and Individual Concepts

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in
320 pages, 350 illustrations
paperback
2010, ISBN 978-3-03778-210-1, e
2010, ISBN 978-3-03778-154-8, g
EUR 17.– GBP 17.–
USD 25.– CHF 23.–



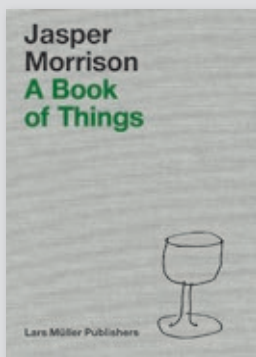
This volume surveys the ways in which our globalized world has manifested itself in design since ca. 1970, and the ways in which design has evolved to serve a globalized world. The point of departure is a conception of design which encompasses architecture, graphics, the media, fashion, product and industrial design, as well as the production processes. The diverse phenomena of globalization are visualized through works by well-known artists such as Armin Linke, Fischli Weiss, Didier Faustino, and Thomas Demand.



Design: Jasper Morrison and Integral Lars Müller
 22 × 30 cm, 8½ × 11¼ in, 208 pages
 188 illustrations, hardcover
 2017, ISBN 978-3-03778-514-0, English
 EUR 45.– GBP 35.– USD/CHF 49.–

Jasper Morrison THE HARD LIFE

By what means did so much beauty and ingenuity appear in articles of everyday rural life in Portugal? How did the shape of these objects balance necessity and formal perfection so skillfully? This book explores the effect that generations of trial and error brought to objects that made life both livable and meaningful to a pre-industrial society. The objects photographed and described by designer Jasper Morrison may be appreciated both for their beauty and for the example they set of design at its purest.



Design: Jasper Morrison and Integral Lars Müller
 20 × 27 cm, 7¾ × 10½ in, 312 pages
 375 illustrations, hardcover
 2015, ISBN 978-3-03778-463-1, English
 EUR 59.– GBP 43.– USD/CHF 59.–

Jasper Morrison A BOOK OF THINGS

Jasper Morrison has the ability to bestow things that accompany our lives and shape our environment with a distinctive signature style. His repertoire of essential designs is characterized by both simplicity and complexity, as well as a sense of poetry and humor. *A Book of Things* is a collection of products and projects across the broad spectrum of his activities and demonstrates the continuity of his interests and methods, which he describes in succinct texts.



Design: Lars Müller
 14.8 × 20 cm, 5¾ × 7¾ in, 128 pages
 264 illustrations, paperback
 2007, ISBN 978-3-03778-106-7, English
 EUR 25.– GBP 22.– USD/CHF 25.–

Naoto Fukasawa, Jasper Morrison SUPER NORMAL Sensations of the Ordinary

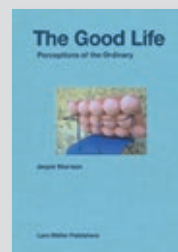
In this compilation of objects the authors present a convincing portrait of the way in which “unobtrusive” design slots into our everyday lives and affects our aesthetic sensibility. This type of design is natural and appropriate, the hallmarks of its quality. With their oeuvre, both designers have an enduring impact on contemporary design discourse.



Jasper Morrison A WORLD WITHOUT WORDS

Design: Anthony Arefin
 1998, Reprint
 10.8 × 15.4 cm, 4¼ × 6 in
 108 pages, 104 illustrations
 paperback
 2012, ISBN 978-3-03778-207-1, e
 currently out of stock

In Jasper Morrison's collection of pictures, icons of design history meet up with the unassuming objects of everyday life, and curious findings with the archetypes of modernism. Every picture tells a story and in juxtaposition with its neighbor a new one is also created—without words, in the language of form. Morrison responds to the arbitrariness of form with simplicity and complexity, poetry and humor in a repertoire of compelling designs.



Jasper Morrison THE GOOD LIFE Perceptions of the Ordinary

Design: Jasper Morrison and Integral Lars Müller
 17 × 23 cm, 6¾ × 9 in, 80 pages
 37 illustrations, hardcover
 2014, ISBN 978-3-03778-423-5, e
 EUR 20.– GBP 18.– USD/CHF 25.–

Just what is it that catches the eye, and why? What's the significance of a broken flowerpot or a garden hose wrapped around an old car wheel? In this collection of photo essays, the famous designer examines and imagines the life behind a series of seemingly ordinary situations. Jasper Morrison Ltd. has studios in London, Paris, and Tokyo and designs a wide range of household, architectural, and urban products, working with well-known brands like Alessi and Vitra.



Design: Okay Karadayılar
 11 × 18 cm, 4¼ × 7 in, 288 pages
 181 illustrations, paperback
 2017, ISBN 978-3-03778-511-9, English
 EUR 19.– GBP 15.– USD/CHF 20.–

Beatriz Colomina and Mark Wigley
ARE WE HUMAN?
 Notes on an Archaeology of Design

The question *Are We Human?* is both urgent and ancient. Beatriz Colomina and Mark Wigley offer a multi-layered exploration of the intimate relationship between human and design and rethink the philosophy of design in a multi-dimensional exploration from the very first tools and ornaments to the constant buzz of social media. Colomina's and Wigley's field notes offer an archaeology of the way design has gone viral and is now bigger than the world.



Design: Carolien Niebling, Helge Hjorth Bentsen, Olli Hirvonen
 21 × 28 cm, 8¼ × 11 in, 156 pages
 174 illustrations, paperback
 2017, ISBN 978-3-03778-538-6, English
 EUR 28.– GBP 25.– USD/CHF 30.–

Carolien Niebling
THE SAUSAGE OF THE FUTURE

Edited by ECAL/École cantonale d'art de Lausanne

The sausage is one of mankind's first-ever designed food items. It was designed to make the most of animal protein in times of scarcity. So can we look to the sausage to provide a solution once again, in order to reduce the consumption of meat? This book takes the reader on a journey through all the building blocks of a sausage and presents lesser-known ingredients, carefully selected for their "future potential."



FLAT & BOUND

Rare posters and books on architecture, design and art of the twentieth century and its avant-garde, curated by Lars Müller.

www.flatandbound.com

PASSENGER INFORMATION SYSTEM
Design Manual for the Swiss Federal Railways
by Josef Müller-Brockmann

Edited by Museum für Gestaltung Zürich
and the Shizuko Yoshikawa and
Josef Müller-Brockmann Foundation
With texts by Andres Janser and Peter Spalinger

First English translation

**Design: Josef Müller-Brockmann/
Integral Lars Müller**
21 × 29.7 cm, 8½ × 11¼ in, 222 pages
324 illustrations, paperback
2019, ISBN 978-3-03778-610-9, German/English
EUR 45.– GBP 45.– USD/CHF 50.–

In 1980 Josef Müller-Brockmann laid the cornerstone for a uniform visual identity for the Swiss Federal Railways (SBB) with his legendary *Visual Information System at Train Stations and Stops*. In view of Switzerland's multilingualism, the manual proposed a signage system that largely did without language; with his functional typography, the pioneer of Swiss graphic design conceived an intuitively comprehensible signage system for use throughout the country to also guide passengers unfamiliar with the terrain to their destination with the help of pictograms. The visual concept was developed in dialogue with the SBB and still dominates the railways' visual identity even today.

Müller-Brockmann's manual, greatly expanded in 1992 and given the title *Passenger Information System*, is a prime example of a complex design project that succeeds through extreme rationality and consistency. It thus serves as a compass for designers worldwide in their daily work.

This reprint with an English translation makes the manual accessible for the first time to a broader public. Andres Janser examines the project in the context of Müller-Brockmann's conceptual work and the systematic international design for which railways everywhere were striving during the period.



Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in, 272 pages
396 illustrations, paperback
2015, ISBN 978-3-03778-468-6, English
EUR 39.– GBP 29.– USD/CHF 39.–
1994, ISBN 978-3-907078-59-4, German
EUR 29.– GBP 19.– USD/CHF 29.–

Auch auf Deutsch erhältlich!



**Lars Müller
HELVETICA
Homage to a Typeface**

Design: Integral Lars Müller
12 × 16 cm, 4¾ × 6¼ in, 256 pages
400 illustrations, paperback
2002, ISBN 978-3-03778-046-6, e
EUR 19.– GBP 15.–
USD/CHF 20.–

Lars Müller
JOSEF MÜLLER-BROCKMANN
Pioneer of Swiss Graphic Design

This illustrated essay traces the history of one of the leading exponents of "Swiss Graphic Design" in the 1950s and 1960s. Müller-Brockmann's posters are world-famous for their ability to convey information with great visual tension and an extreme economy of means. He created a body of work in which timeless principles of visual communication are inscribed. In addition to the posters, this publication presents examples of logotypes, appearances, and exhibitions as well as lesserknown works in chronological order.



"Helvetica is the perfume of the city."
Lars Müller

This book sings the praises of this shift-worker and solo entertainer of typefaces, of its forgotten creator, and all those who have contributed to its unparalleled international march of triumph over the past sixty years.



**HELVETICA FOREVER
Story of a Typeface**

Design: Victor Malsy and Lars Müller with Integral Lars Müller
17.5 × 24 cm, 7½ × 10¼ in
160 pages, 150 illustrations
hardcover
2008, ISBN 978-3-03778-120-3, g
2009, ISBN 978-3-03778-121-0, e
currently out of stock



**Wolfgang Weingart
TYPOGRAPHY
My Way to Typography**

Design: Wolfgang Weingart
22.5 × 27.5 cm, 8¾ × 10¾ in
520 pages, 600 illustrations
paperback
2014, ISBN 978-3-03778-426-6,
English/German
Special edition available
in our webshop



Design: Integral Lars Müller

21 × 29.7 cm, 8¼ × 11¼ in, 160 pages
107 illustrations, hardcover
2014, ISBN 978-3-03778-372-6, English
2014, ISBN 978-3-03778-339-9, German
EUR 39.– GBP 30.– USD/CHF 45.–

Auch auf Deutsch erhältlich!

See also p. 134

MAX BILL'S VIEW OF THINGS
Die gute Form: An Exhibition 1949

Edited by Lars Müller in collaboration with
Museum für Gestaltung Zürich

In 1949 the international touring exhibition *Die gute Form* conceived by Max Bill caused some upset in Switzerland and abroad. But it also exerted a wide-reaching influence—for example, upon the way in which consumer goods were perceived. This publication places the exhibition in a theoretical context that considers its reception and impact within the history of design.



Design: NORM

21.6 × 32.4 cm, 8½ × 12¼ in, 352 pages
943 illustrations, hardcover
2014, ISBN 978-3-03778-399-3, English
2014, ISBN 978-3-03778-352-8, German
EUR 55.– GBP 45.– USD 60.– CHF 59.–

Auch auf Deutsch erhältlich!

100 YEARS OF
SWISS GRAPHIC DESIGN

Edited by Museum für Gestaltung Zürich,
Christian Brändle, Karin Gimmi, Barbara Junod,
Christina Reble, Bettina Richter

This book takes a fresh look at Swiss typography and photographics, posters, corporate image design, book design, journalism, and typefaces over the past 100 years. It presents the diversity of contemporary visual design while also tracing the fine lines of tradition that connect the work of different periods.



NEUE GRAFIK
NEW GRAPHIC DESIGN
GRAPHISME ACTUEL
1958–1965

Edited by Lars Müller

Facsimile of all 18 issues published,
with commentary

Neue Grafik, the "International Review of graphic design and related subjects," can be seen as a programmatic platform and publishing organ of Swiss graphic design, an international authority in its field at the time. Today it is an important landmark of the recent history of graphic design.



25 × 28 cm, 9¾ × 11 in, 1184 pages (reprints),
44 pages (commentary)
18 paperback volumes in a slipcase
2014, ISBN 978-3-03778-411-2
English/German/French
EUR 250.– GBP 200.–
USD 300.– CHF 250.–



Design: NORM

21.6 × 32.4 cm, 8½ × 12¼ in, 376 pages
927 illustrations, hardcover
2014, ISBN 978-3-03778-441-9, English
2014, ISBN 978-3-03778-440-2, German
EUR 55.– GBP 45.– USD 60.– CHF 59.–

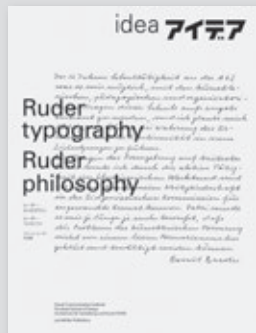
Auch auf Deutsch erhältlich!

100 YEARS OF SWISS DESIGN

Edited by Museum für Gestaltung Zürich,
Christian Brändle, Renate Menzi, Arthur Rüegg

100 Years of Swiss Design offers a new perspective of Switzerland's achievements in furniture and product design. The book presents the essential historical designs in chronological sequence, from the regional roots of the early days around 1900 to the globalized network of today. Thirty essays by known experts shed light on themes typical of their times in word and image.





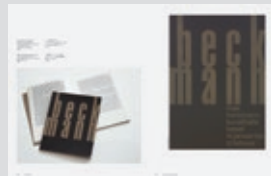
Design: Helmut Schmid and Nicole Schmid
23 × 30 cm, 9 × 11¼ in, 226 pages
310 illustrations, hardcover
2017, ISBN 978-3-03778-541-6, English/Japanese
EUR 50.– GBP 40.– USD/CHF 55.–

IDEA No. 333 RUDER TYPOGRAPHY – RUDER PHILOSOPHY

Edited by Helmut Schmid

Published in collaboration with the Basel School of Design

The 333th issue of the renowned Japanese magazine *idea* is dedicated to Swiss graphic designer Emil Ruder, showcasing his work in the world of typography. It brings together essays from fellow designers and engages with Ruder's many years of teaching in Basel, his thirty years as publisher of the famous *Typografische Monatsblätter* as well as his posters, fonts, and philosophy.



Design: Dafi Kühne
24 × 30 cm, 9½ × 11¼ in, 152 pages
182 illustrations, hardcover
2017, ISBN 978-3-03778-509-6, English
2017, ISBN 978-3-03778-508-9, German
EUR 45.– GBP 35.– USD/CHF 49.–

Auch auf Deutsch erhältlich!

Dafi Kühne TRUE PRINT

Edited by Reto Caduff

With texts by David Shields and Rudolf Barmettler

Dafi Kühne is a Swiss designer who works with analog and digital techniques to produce fresh and unique letterpress-printed posters. Using very different kinds of tools—from a computer to a pantograph—for his compositions, he pushes the boundaries of design. Fusing modern means with the century-old tradition of letterpress, he forms a new vocabulary for how to communicate through type and form in a truly contemporary way.

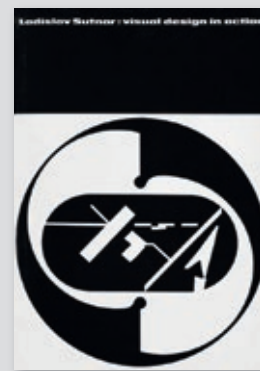
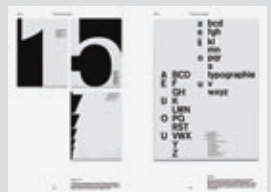


Design: Louise Paradis
21.5 × 31.5 cm, 8½ × 12½ in, 276 pages
472 illustrations, hardcover
2017, ISBN 978-3-03778-538-6, English
EUR 50.– GBP 40.– USD/CHF 55.–

30 YEARS OF SWISS TYPOGRAPHIC DISCOURSE IN THE TYPOGRAFISCHE MONATSBLÄTTER TM RSI SGM 1960–90

Edited by École cantonale d'art de Lausanne and Roland Früh, Louise Paradis, and François Rappo

The *TM* was one of the most important journals to successfully disseminate the phenomenon of "Swiss typography" to an international audience. With more than 70 years in existence, the journal witnessed significant moments in the history of typography and graphic design.



21.5 × 31.1 cm, 8½ × 12¼ in, 188 pages
378 illustrations, hardcover (facsimile)
with commentary (36 pages)
2015, ISBN 978-3-03778-424-2, English
EUR 75.– GBP 50.– USD 79.– CHF 75.–

LADISLAV SUTNAR VISUAL DESIGN IN ACTION

Edited by Reto Caduff and Steven Heller

Ladislav Sutnar : visual design in action was the career defining exhibition of the Czech "Constructivist" designer Ladislav Sutnar (1897–1976) that also spurred a book of the same title, first published in 1961. Sutnar's brilliant structural systems for clarifying dense industrial data placed him in the pantheon of Modernist pioneers and made him one of the visionaries of what we today call "information design."



POSTER COLLECTION

The publications of the *Poster Collection* series have been published since 2000 in conjunction with Museum für Gestaltung Zürich. The series is conceived as a catalogue of the museum's holdings, published in installments. The idea underpinning the series is to present the diversity of the Zurich-based Poster Collection, which documents the Swiss and international history of the poster from beginnings in the 19th century right up to the present day. The Poster Collection is one of the most comprehensive archives of its kind anywhere in the world. The series of publications sheds light on the various questions that can be raised concerning this medium and illustrates thematic, motif-based, design history, and monographic approaches to the topic.



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2019, 978-3-03778-601-7, e/g
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2015, 978-3-03778-477-8, e/g
EUR 25.– GBP 19.–
USD/CHF 25.–



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USD 40.– CHF 35.–



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2014, ISBN 978-3-03778-392-4, e/g
EUR 28.– GBP 24.–
USD 40.– CHF 35.–



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2012, 978-3-03778-258-3, e/g
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USD 40.– CHF 35.–



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EUR 20.– GBP 15.–
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2003, 978-3-03778-014-5, e/g
EUR 20.– GBP 15.–
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2003, 978-3-03778-004-6, e/g
EUR 20.– GBP 15.–
USD 22.– CHF 26.–



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2011, 978-3-03778-266-8, e/g
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2010, 978-3-03778-205-7, e/g
EUR 25.– GBP 25.–
USD 35.– CHF 34.–



PC 20 **HELP! APPEALS TO SOCIAL CONCIENCE**
2009, 978-3-03778-174-6, e/g
EUR 25.– GBP 25.–
USD 35.– CHF 34.–



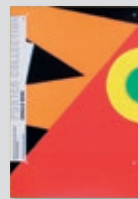
PC 19 **HEAD TO HEAD**
2009, 978-3-03778-151-7, e
2009, 978-3-03778-130-2, g
EUR 23.– GBP 30.–
USD/CHF 40.–



PC 06 **VISUAL STRATEGIES AGAINST AIDS**
2003, 978-3-907078-90-7, e/g
EUR 23.– GBP 20.–
USD 26.– CHF 30.–



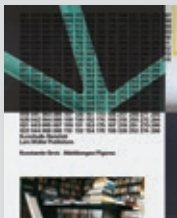
PC 04 **HORS-SOL**
2001, 978-3-907078-54-9, e/g
EUR 23.– GBP 20.–
USD/CHF 30.–



PC 02 **DONALD BRUN**
2001, 978-3-907078-53-2, e/g
EUR 20.– GBP 15.–
USD 20.– CHF 26.–



PC 01 **REVUE 1926**
2001, 978-3-907078-52-5, e/g
EUR 22.– GBP 20.–
USD 20.– CHF 29.–



KONSTANTIN GRICIC ABBILDUNGEN/ FIGURES

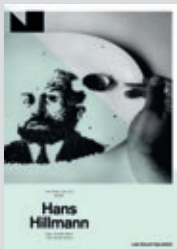
Design: strobo Berlin München
20 × 24,5 cm, 11¼ × 9½ in
432 pages, 336 illustrations
paperback
2016, ISBN 978-3-03778-505-8
e/g
EUR 40.– GBP 30.–
USD/CHF 45.–



FINDINGS ON ICE

PARS, Hester Aardse and Astrid van Baalen (Eds.)

Design: studio Joost Grootens
20 × 27 cm, 7¾ × 10½ in
190 pages, 126 illustrations
paperback
2007, ISBN 978-3-03778-125-8, e
EUR 30.– GBP 25.–
USD/CHF 35.–



A5/01: HANS HILLMANN The Visual Works

Design: Jens Müller
14,8 × 21 cm, 5¾ × 8¼ in
128 pages, 187 illustrations
paperback
2009, ISBN 978-3-03778-179-1
e/g
EUR 20.– GBP 18.–
USD/CHF 26.–



A5/03: CELESTINO PIATTI +dtv The Unity of the Program

Design: Jens Müller
14,8 × 21 cm, 5¾ × 8¼ in
128 pages, 196 illustrations
paperback
2009, ISBN 978-3-03778-178-4
e/g
EUR 20.– GBP 18.–
USD/CHF 26.–



FINDINGS ON LIGHT

PARS, Hester Aardse and Astrid Alben (Eds.)

Design: Joost Grootens
20 × 27 cm, 7¾ × 10½ in, 208 pages
280 illustrations, paperback
2016, ISBN 978-3-03778-490-7, e
EUR 35.– GBP 29.–
USD/CHF 39.–



FINDINGS ON ELASTICITY

PARS, Hester Aardse and Astrid van Baalen (Eds.)

Design: studio Joost Grootens
20 × 27 cm, 7¾ × 10½ in
208 pages, 70 illustrations
paperback
2010, ISBN 978-3-03778-148-7, e
EUR 30.– GBP 25.–
USD/CHF 35.–



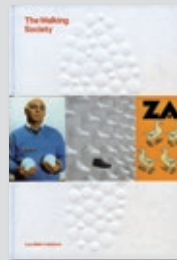
A5/02: PHILIPS-TWEN Realism Is the Score

Design: Jens Müller
14,8 × 21 cm, 5¾ × 8¼ in
96 pages, 103 illustrations
paperback
2009, ISBN 978-3-03778-180-7
e/g
EUR 20.– GBP 18.–
USD/CHF 26.–



A5/07: ROLF MÜLLER Stories, Systems, Marks

Design: Jens Müller
14,8 × 21 cm, 5¾ × 8¼ in
128 pages, 350 illustrations
paperback
2013, ISBN 978-3-03778-414-3
e/g
EUR 20.– GBP 18.–
USD/CHF 26.–



CAMPER: THE WALKING SOCIETY

Design: Atlas and Dani Rubio
16,5 × 24 cm, 6½ × 9½ in
408 pages, 372 illustrations
hardcover
2015, ISBN 978-3-03778-462-4, e
EUR 35.– GBP 30.–
USD/CHF 35.–



CORPORATE DIVERSITY Swiss Graphic Design and Advertising by Geigy, 1940–1970

Design: NORM
19,8 × 26,9 cm, 7¾ × 10½ in
208 pages, 385 illus., hardcover
2009, ISBN 978-3-03778-160-9, e
out of stock
2009, ISBN 978-3-03778-161-6, g
EUR 40.– GBP 35.–
USD/CHF 45.–



FREITAG Out of the Bag

Design: Jacques Borel
11,6 × 17,8 cm, 4½ × 7 in
280 pages, 310 illustrations
paperback
2012, ISBN 978-3-03778-278-1, e
2012, ISBN 978-3-03778-289-7, g
EUR 25.– GBP 22.–
USD/CHF 25.–



Jan Conradi UNIMARK INTERNATIONAL The Design of Business and the Business of Design

Design: Kevin Rau with Jan Conradi
19 × 26 cm, 7½ × 10¼ in, 244 pages
150 illustrations, hardcover
2010, ISBN 978-3-03778-184-5, e
EUR 45.– GBP 40.–
USD/CHF 45.–



Ken Miki APPLE Learning to Design, Designing to Learn

Design: Ken Miki
17 × 24 cm, 6¾ × 9½ in
164 pages, 224 illustrations
paperback
2013, ISBN 978-3-03778-386-3, e
EUR 25.– GBP 22.–
USD/CHF 25.–



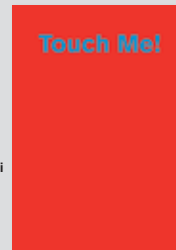
SQM THE QUANTIFIED HOME

Design: Folder
17 × 24 cm, 6¾ × 9½ in
304 pages, 140 illustrations
paperback
2014, ISBN 978-3-03778-453-2, e
EUR 35.– GBP 28.–
USD/CHF 35.–



Massimo Vignelli THE VIGNELLI CANON

Design: Massimo Vignelli
14,8 × 21 cm, 5¾ × 8¼ in
112 pages, 142 illustrations
paperback
2010, ISBN 978-3-03778-225-5, e
EUR 20.– GBP 15.–
USD/CHF 20.–
2012, ISBN 978-3-03778-268-2, g
EUR 14.– GBP 15.–
USD 20.– CHF 17.–



TOUCH ME! The Mystery of the Surface

Design: Eicke Bonk
16,5 × 24 cm, 6½ × 9½ in
184 pages, 21 illustrations
hardcover
2011, ISBN 978-3-03778-229-3, e
2011, ISBN 978-3-03778-254-5, g
EUR 30.– GBP 25.–
USD/CHF 35.–



DON'T BRAND MY PUBLIC SPACE!

Design2context, Civic City (Eds.)

Design: Ruedi Baur and Maria Roszkowska

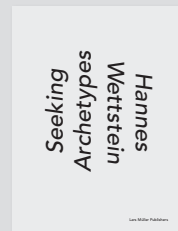
16.5 × 24 cm, 6½ × 9½ in
288 pages, 1669 illustrations
paperback
2013, ISBN 978-3-03778-348-1, e
2013, ISBN 978-3-03778-354-2, f
EUR 30.– GBP 25.–
USD/CHF 35.–



SIGNS FOR PEACE An Impossible Visual Encyclopedia

Design2context, Ruedi Baur,
Vera Baur Kockot (Eds.)

Design: Megan Hall
16.5 × 24 cm, 6½ × 9½ in
600 pages, 1762 illustrations
paperback
2013, ISBN 978-3-03778-243-9, e
EUR 30.– GBP 25.–
USD/CHF 35.–



HANNES WETTSTEIN SEEKING ARCHETYPES

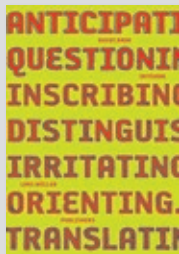
Studio Hannes Wettstein (Eds.)

Design: Prill & Vicieli
23 × 29 cm, 9 × 11½ in, 292 pages
662 illustrations, hardcover
2012, ISBN 978-3-03778-265-1
e/g/f
EUR 35.– GBP 30.–
USD/CHF 35.–



Pierre Bernard MY WORK IS NOT MY WORK

Design: Reynoud Homan
16.5 × 24 cm, 6½ × 9½ in
320 pages, 270 illustrations
paperback
2008, ISBN 978-3-03778-087-9, e
2007, ISBN 978-3-03778-086-2, f
2007, ISBN 978-3-03778-104-3, nl
EUR 40.– GBP 35.–
USD/CHF 45.–



Ruedi Baur RUEDI BAUR INTÉGRAL

Anticipating, Questioning,
Inscribing, Distinguishing,
Irritating, Orienting, Translating

Design: Ruedi Baur, Heidi Abt,
Meriem Bouhara, Chantal Grossen
16.5 × 24 cm, 6½ × 9½ in, 480 pages
200 illustrations, hardcover
2010, ISBN 978-3-03778-134-0, e
2010, ISBN 978-3-03778-203-3, f
EUR 50.– GBP 48.–
USD/CHF 55.–



Ulrike Felsing DYNAMIC IDENTITIES IN CULTURAL AND PUBLIC CONTEXTS

Design2context (Ed.)

Design: Ilka Flora, Ulrike Felsing
16.5 × 24 cm, 6½ × 9½ in
256 pages, 434 illustr., paperback
2010, ISBN 978-3-03778-163-0, e
2010, ISBN 978-3-03778-162-3, d
EUR 35.– GBP 30.–
USD/CHF 40.–



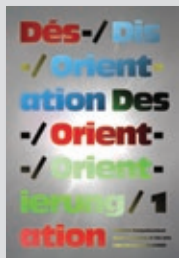
Mark Holt, Hamish Muir 8vo ON THE OUTSIDE

Design: Mark Holt, Hamish Muir
12 × 16 cm, 4¾ × 6¼ in, 536 pages
395 illustrations, hardcover
2005, ISBN 978-3-03778-019-0, e
EUR 25.– GBP 23.–
USD/CHF 30.–



SOME BOOK Graphic Expressions between Design and Art

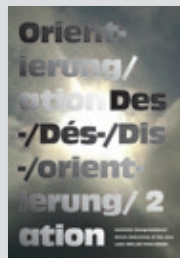
Design: Sven Völker
16.5 × 21 cm, 6½ × 8¼ in
272 pages, 199 illustrations
hardcover
2013, ISBN 978-3-03778-412-9
e/g
EUR 30.– GBP 25.–
USD/CHF 35.–



DIS-/ORIENTATION 1

Design2context, Ruedi Baur,
Stefanie-Vera Kockot,
Clemens Bellut, Ulrike Felsing,
and Andrea Gleiniger (Eds.)

Design: R. Baur, P. Taylor,
U. Felsing
16.5 × 24 cm, 6½ × 9½ in
264 pages, 300 illus., paperback
2008, ISBN 978-3-03778-133-3
e/g/f
EUR 15.– GBP 15.–
USD/CHF 20.–



DIS-/ORIENTATION 2

Design2context, Ruedi Baur,
Stefanie-Vera Kockot,
Clemens Bellut, and
Andrea Gleiniger (Eds.)

Design: Ruedi Baur, Megan Hall
16.5 × 24 cm, 6½ × 9½ in
384 pages, 50 illustrations
paperback
2010, ISBN 978-3-03778-158-6
e/g/f
EUR 15.– GBP 15.–
USD/CHF 20.–



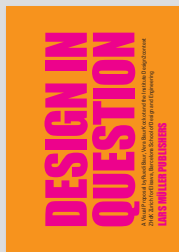
Pierre Mendell AT FIRST SIGHT

Design: Pierre Mendell
24 × 30 cm, 9½ × 11¼ in
200 pages, 250 illustrations
hardcover
2001, ISBN 978-3-907044-49-0, e
EUR 30.– GBP 25.–
USD/CHF 35.–
2001, ISBN 978-3-907078-64-8, g
EUR 10.– GBP 9.–
USD 15.– CHF 12.–



Pierre Mendell POSTERS FOR THE OPERA

Design: Pierre Mendell
15.5 × 22 cm, 6 × 8¼ in
160 pages, 97 illustrations
hardcover
2006, ISBN 978-3-03778-082-4
e/g
EUR 25.– GBP 22.–
USD/CHF 30.–



DESIGN IN QUESTION

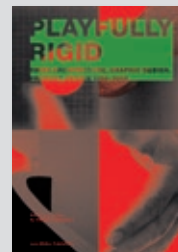
Elisava, Design2context,
Ruedi Baur and Vera Baur
Kockot (Eds.)

Design: Integral Ruedi Baur
7.4 × 10.5 cm, 3 × 4 in, 384 pages
15 illustrations, hardcover
2012, ISBN 978-3-03778-280-4, e
EUR 20.– GBP 18.–
USD/CHF 20.–



Gerlinde Schuller DESIGNING UNIVERSAL KNOWLEDGE The World as Flatland – Report 1

Design: Information Design
Studio / Gerlinde Schuller
16.5 × 24 cm, 6½ × 9½ in, 304 pages
650 illustrations, hardcover
2009, ISBN 978-3-03778-149-4, e
EUR 35.– GBP 30.–
USD/CHF 40.–



Claude Lichtenstein PLAYFULLY RIGID Swiss Architecture, Graphic Design, Product Design, 1950–2006

Design: Integral Lars Müller
16.5 × 24 cm, 6½ × 9½ in
300 pages, 437 illustrations
hardcover
2007, ISBN 978-3-03778-090-9, e
2007, ISBN 978-3-03778-089-3, g
EUR 25.– GBP 20.–
USD/CHF 25.–



Jean-Benoît Lévy HANDBOOK

Design: Jean-Benoît Lévy
12 × 16 cm, 4¾ × 6¼ in
256 pages, 490 illustrations
paperback
2006, ISBN 978-3-03778-077-0, e
EUR 15.– GBP 15.–
USD/CHF 20.–



GEFESSELTER BLICK 25 kurze Monografien und Beiträge über neue Werbegestaltung

Reprint, Original 1930
21 × 26,5 cm, 8 1/4 × 10 1/2 in
112 pages, 140 illustrations
hardcover
1996, ISBN 978-3-907044-02-5, g
EUR 45.– CHF 52.–



Gefesselter Blick, the captivated gaze, is one of the most important publications on the state of commercial art in the late 1920s. The Rasch brothers invited 25 designers to write brief “mono-graphs and contributions.” Their publication launches a radical reversal of classic advertising design. The most revolutionary artists of the time are represented.

GERMAN ONLY

Photography

Backlist

Lars Müller is the couturier among publishers. Every book from his publishing house is distinguished by a form that is custom-made for its content. And yet one can still recognize a coherent line and attitude, both in terms of design and choice of themes. Lars Müller has developed his independent publishing house into a strong brand that inspires blind faith on the part of buyers and readers.

Nils Becker, founder of Architonik

As Marcel Duchamp said, no matter how valuable something is, it would basically not exist if there were no one to appreciate it. The work of Lars Müller Publishers sheds light on what has not yet been discovered or what has been overlooked.

Yusuke Nakajima, owner, POST Bookshop, Tokyo



DAS GESETZ UND SEINE VISUELLEN FOLGEN

Ruedi Baur (Ed.)

Design: Severin Wucher
17 × 24 cm, 6 3/4 × 9 1/2 in, 608 pages
650 illustrations, hardcover
2005, ISBN N 978-3-03778-043-5
g/f
EUR 40.– CHF 40.–

GERMAN/FRENCH ONLY

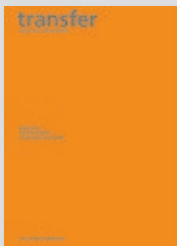


UNBESTIMMT

Clemens Bellut,
Design2context (Eds.)

Design: Veruschka Götz
16.5 × 24 cm, 6 1/2 × 9 1/2 in
240 pages, 216 illustrations
paperback
2013, ISBN 978-3-03778-290-3, g
EUR 35.– CHF 40.–

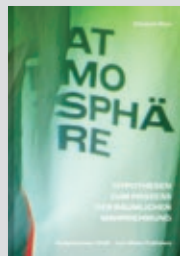
GERMAN ONLY



Peter Erni, Martin Huwiler, Christophe Marchand TRANSFER Erkennen und Bewirken

Design: Autoren
19,6 × 27 cm, 7 3/4 × 10 1/2 in
416 pages, 1500 illustrations
paperback
2008, ISBN 978-3-03778-113-5, g
EUR 30.– CHF 30.–

GERMAN ONLY



Elisabeth Blum ATMOSPÄRE Hypothesen zum Prozess der räumlichen Wahrnehmung

Design: Katarina Lang Loveridge,
Imke Plinta
16.5 × 24 cm, 6 1/2 × 9 1/2 in, 256 pages
100 illustrations, paperback
2010, ISBN 978-3-03778-235-4, g
EUR 30.– CHF 35.–

GERMAN ONLY

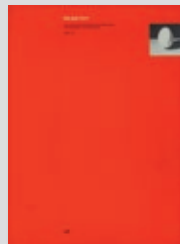


Bruno Munari FAR VEDERE L'ARIA – DIE LUFT SICHTBAR MACHEN

Claude Lichtenstein, Alfredo
Häberli, and Museum für
Gestaltung Zürich (Eds.)

Design: Integral Lars Müller
16 × 24 cm, 6 1/4 × 9 1/2 in, 288 pages
490 illustrations, hardcover
1995, ISBN 978-3-906700-94-6, g
EUR 25.– CHF 30.–

GERMAN ONLY



Peter Erni DIE GUTE FORM Programm des Schweizerischen Werkbundes

Design: Lars Müller
22 × 30 cm, 8 1/2 × 12 in
160 pages, 600 illustrations
hardcover
1983, ISBN 978-3-906700-01-4, g
EUR 30.– CHF 30.–

GERMAN ONLY

See also p. 124

Salvatore Vitale

HOW TO SECURE A COUNTRY From Border Policing via Weather Forecast to Social Engineering—A Visual Study of 21st-Century Statehood

Edited by Salvatore Vitale, Lars Willumeit

With essays by Roland Bleiker, Philip Di Salvo,
Jonas Hagmann, Salvatore Vitale, Lars Willumeit

Design: Offshore Studio

21 × 27 cm, 8¼ × 10½ in, 280 pages

209 illustrations, hardcover

2019, ISBN 978-3-03778-597-3, English

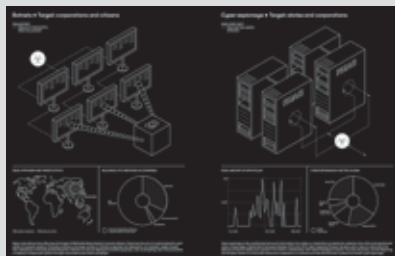
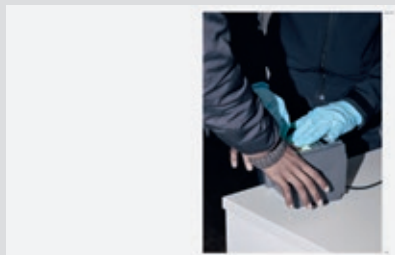
EUR 35.– GBP 30.– USD/CHF 40.–

Switzerland is well-known as one of the safest countries on earth and as a prime example of efficiency and efficacy. One of the central reasons that such a country exists is the development of a culture based on protection, which is supported by the presence and production of national security. When in 2014 Swiss people voted in favor of a federal popular initiative “against massive immigration,” Salvatore Vitale, an immigrant living in Switzerland felt the need to research this phenomenon in order to comprehend where the motives for this constant need for security originate and how they became part of Swiss culture.

In *How to Secure a Country* Vitale explores this country’s national security measures by focusing on “matter-of-fact” types of instructions, protocols, bureaucracies, and clear-cut solutions which he visualizes in photographs, diagrams, and graphical illustrations. The result is a case study that can be used to explain the global context and the functioning of contemporary societies.

Essays provide an analysis of the structure of the Swiss security system and a view on the politics of photography and discuss attitudes, behaviors, and codes in 21st-Century statehood.

SALVATORE VITALE, born in Italy in 1986, is a Swiss-based visual artist and editor. He teaches at the Lucerne University of Applied Sciences and Arts and is also the co-founder of YET magazine.



Beat Streuli

FABRIC OF REALITY

With texts by Nils Röllner and Hilde Van Gelder

Design: Beat Streuli and Integral Lars Müller

20 × 27.5 cm, 8¼ × 10½ in, 620 pages

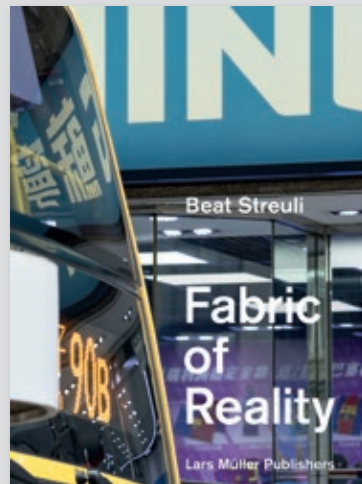
257 illustrations, hardcover

2019, ISBN 978-3-03778-576-8, English

EUR 35.– GBP 30.– USD/CHF 40.–

With his new artist’s book *Fabric of Reality*, Beat Streuli for the first time lays a trail leading through his oeuvre. Following *Public Works* (JRP Ringier, 2012), which delivered an overview of Streuli’s installations from 1996–2011, the artist now links projects, photographs, and video stills from the past seven years with early black-and-white works. Arranged in close succession and with frequent superimposition, the works create a visual rhythm that conveys an impression of an oeuvre marked by sober conceptual observation verging on documentary status. Essays on the themes of urbanism and sociology, as well as on media theory and the theory of perception, embed Streuli’s work in a discursive context.

BEAT STREULI, born in Switzerland in 1957, attended the Schools of Design in Basel and Zurich and the Hochschule der Künste in Berlin. Streuli is interested in the inhabitants of cities but also in the cities themselves as an urban and architectural concept and he has recently often worked outside the global metropolises, in suburbs and smaller cities.



COLOR MANIA

The Material of Color in Photography and Film

Edited by Barbara Flückiger, Eva Hielscher, and Nadine Wietlisbach

Design: Meierkolb

16 × 24 cm, 6¼ × 9½ in, 240 pages
122 illustrations, paperback
2020, ISBN 978-3-03778-607-9, English
2020, ISBN 978-3-03778-606-2, German
EUR 25.– GBP 25.– USD/CHF 30.–

Since the earliest days of cinema, film has been a colorful medium and art form. More than 230 film color processes have been devised in the course of film history, often in close connection with photography. In this regard, both media institutionalized numerous techniques such as hand and stencil coloring as well as printing and halftone processes. Apart from these fundamental connections in terms of the technology of color processes, film and photography also share and exchange color attributions and aesthetics.

This publication highlights material aspects of color in photography and film, while also investigating the relationship of historical film colors and present-day photography. Works of contemporary photographers and artists who reflect on technological and culture-theoretical aspects of the material of color underline these relations. Thematic clusters focus on aesthetic and technological parallels, including fashion and identity, abstraction and experiment, politics, exoticism, and travel.

Color Mania contains a general introduction to color in film and photography (technique, materiality, aesthetics) as well as a series of essays that take a closer look at specific aspects. An extensive image section illustrates the texts and color systems and continues the aesthetic experience of the various processes and objects in book form.



Auch auf Deutsch erhältlich!



Armin Linke und Peter Hanappe

PHENOTYPES/LIMITED FORMS

In collaboration with ZKM Karlsruhe and Sony Computer Science Laboratories
With texts by Estelle Blaschke, Wilfried Kühn, Vittorio Loreto, Doreen Mende, Peter Weibel

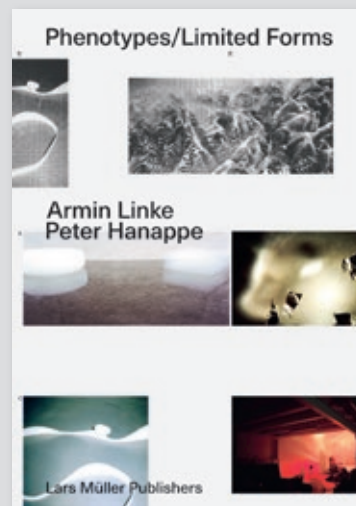
Design: Laure Giletti and Gregory Dapra

18 × 26.5 cm, 7 × 10½ in, 364 pages
2700 illustrations, paperback
2018, ISBN 978-3-03778-575-1, English
EUR 40.– GBP 35.– USD/CHF 45.–

Contrary to the common "Don't Touch—Just Look" approach, the exhibition *Phenotypes/Limited Forms* encourages visitors to pick their favorite subjects out of a total of several hundreds of displayed photographs, rearrange them, name their sequences, and print them in the form of a fanfold. All exhibited images are part of the photographer Armin Linke's archive.

This publication acts as an extension of the interactive exhibition and social experiment; it analyzes the 30 000 sequences selected by the public. Algorithms help understand the connection between the photographs, the number of times they were chosen by an individual visitor, and how the visitors named their personal selection of images. The format asks for the visitors' contribution and only with the help of their involvement the work of art is whole. Essays by curators and art historians discuss the subject on a theoretical level while examining the aspects of participation and emancipation as well as the question of the autonomy of images.

ARMIN LINKE was born in 1966 and lives in Berlin. As a photographer and filmmaker he analyzes the formation, the "Gestaltung" of our natural, technological, and urban environment, perceived as a diverse space of continuous interaction. PETER HANAPPE studied electronic engineering at the University of Ghent. As a researcher at Sony Computer Science Lab in Paris he worked on new modes of content creation and distribution that involve the participation of (online) communities.



Special Edition of PHENOTYPES/ LIMITED FORMS

Limited edition:
1 copy of the above title and
1 original, signed, and numbered
photograph by Armin Linke,
24 × 30 cm, 9½ × 11¾ in
EUR 200.–

Available in our webshop!

RUTH ERDT NICHT ZITTERN

Design: Christian Vuillemin
18 × 28.2 cm, 7 × 11 in, 272 pages
121 illustrations, hardcover
2017, ISBN 978-3-03778-540-9, German
EUR 40.– CHF 45.–

GERMAN ONLY

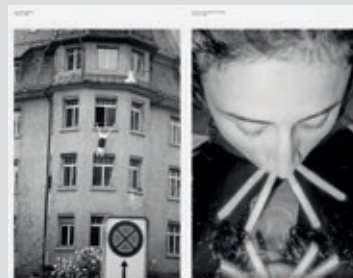
This book gives an intimate insight into the life and work of photographer Ruth Erdt by means of writing and image.

Die Fotografin Ruth Erdt besitzt die Begabung, ihre Welt auch mit Mitteln ausserhalb des eigenen Genres zu beschreiben: Eine ungemein eindrückliche autobiografische Schrift erzählt gemeinsam mit bislang unveröffentlichten Bildern ihr persönlich-künstlerisches Werden – und das der zeitgenössischen Fotografie.

Ruth Erdts Werk wendet sich dem Verborgenen zu, doch das dokumentierte Leben ist mehr als ein Abbild intimer Realität. Das Private, Vertraute, Einzelne ist Anlass für Zwischenmenschliches, Quelle der Fiktion, Beginn des Erzählens. In der Tradition autobiografischer Fotografie entstehen Bilder von eindringlicher Offenheit – sie erlauben, die Welt mit Erdts Augen anders zu sehen.

Dem fotografischen Werk steht der autobiografische Text in nichts nach. Eine direkte und unnachgiebige Sprache eröffnet Erdts Welt, in harten und weichen Tönen zeichnet sie ihr persönliches und fotografisches Leben nach, von der Jugend bis in die Gegenwart. Die langsame, sorgfältige Arbeit mit dem Negativ, die Entwicklung im Labor, die Einzigartigkeit und Verletzlichkeit des Materials – ein Teil davon kommt erst durch die Sprache zu uns. In dieser Welt ist der Betrachtende nicht Eindringling, sondern Gast, nicht in der Fremde, sondern eigentlich bei sich.

RUTH ERDT, geboren 1966, hat Grafik und Fotografie studiert. Sie lebt und arbeitet in Zürich und Berlin.



Jojakim Cortis, Adrian Sonderegger DOUBLE TAKE Eine wahre Geschichte der Fotografie

With essays by Christian Caujolle and Florian Ebner
With an interview by William A. Ewing

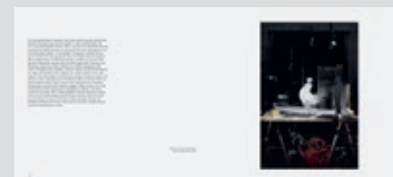
Design: Martin Andersen/Andersen M Studio
27 × 24 cm, 10½ × 9½ in, 128 pages
87 illustrations, hardcover
2018, ISBN 978-3-03778-564-5, German
EUR 30.– CHF 35.–

GERMAN ONLY

In *Double Take*, the artist duo Jojakim Cortis and Adrian Sonderegger reconstruct world-famous photographs that have gone down in history, delivering extraordinary new interpretations.

In Double Take rekonstruiert das Künstlerduo Jojakim Cortis und Adrian Sonderegger weltbekannte Fotografien, welche in die Geschichte eingingen, und liefert dabei aussergewöhnliche Neuinterpretationen. Das Duo stellt die Aufnahmen in detailgetreuer Miniaturausgabe nach und bildet diese abermals mittels Fotografien ab. Unter den Sujets befinden sich unter anderem das letzte Abbild der Titanic vor ihrem Untergang sowie der Angriff der japanischen Luftstreitkräfte auf Pearl Harbor.

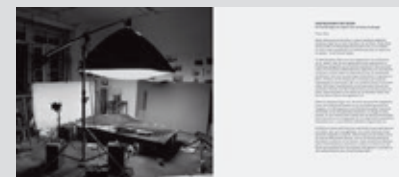
Die berühmtesten Bilder der Fotografiegeschichte haben sich so stark in unser visuelles Gedächtnis eingeschrieben, dass wir sie kaum mehr einer genauen Betrachtung unterziehen. Mit spitzbübischem Schalk gelingt es dem Künstlerduo, diese Ikonen neu zu beleuchten und unsere



Schaulust zu wecken. Ihre kluge, witzige Betrachtung des Mediums Fotografie wirft höchst aktuelle Fragen auf: Was ist echt? Was ist Täuschung? Und können wir den Bildern noch trauen? Double Take ist ein Augenöffner und ein Verwirrspiel zugleich.

JOJAKIM CORTIS hat an der Zürcher Hochschule der Künste (ZHdK) Fotografie studiert. Seit 2006 arbeitet er als freischaffender Fotograf sowie seit 2009 als Dozent an der ZHdK.

ADRIAN SONDEREGGER hat ebenfalls an der ZHdK studiert und arbeitet seit 2006 als freischaffender Fotograf und Dozent. Von 2010 bis 2011 Dozent an der F+F Schule für Kunst und Design in Zürich.





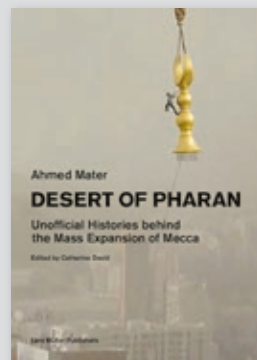
Design: Integral Lars Müller
 24 × 17 cm, 9½ × 6¼ in, 42 pages
 22 photographs, hardcover
 2017, ISBN 978-3-03778-550-8, English
 2017, ISBN 978-3-03778-549-2, German
 EUR 20.– GBP 18.– USD/CHF 25.–

Auch auf Deutsch erhältlich!

Balthasar Burkhard, Markus Jakob “CLICK”, SAID THE CAMERA.

Twenty animals meet for the photographer's beauty contest. On Balthasar Burkhard's portraits all the animals are equally beautiful. The protagonist of the story is a shy donkey watching the cheerful activity. Markus Jakob describes the illustrious rendezvous with kind and humorous words.

This publication is a reprint of the beloved children's book, which was first published in 1997.

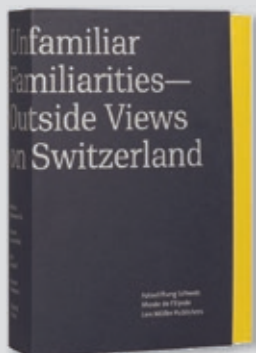


Design: Integral Lars Müller
 20 × 26.4 cm, 7¾ × 10¼ in, 632 pages
 623 photographs, paperback
 2016, ISBN 978-3-03778-485-3, English
 EUR 60.– GBP 45.– USD/CHF 60.–

Ahmed Mater DESERT OF PHARAN Unofficial Histories behind the Mass Expansion of Mecca

Edited by Catherine David

This photographic essay charts Mecca's origins to its more recent history. Mecca is a place that accommodates not only sacred structures but also huge fluctuations in population during Ramadan. This book provides singular access to the site and its associated social and religious rituals, along with its architectural planned and proposed development.



Design: Pilar Rojo
 16.5 × 23 cm, 6½ × 9 in, 312 pages
 200 photographs, 6 booklets in a slipcase
 2017, ISBN 978-3-03778-510-2, English/French/German
 EUR 40.– GBP 37.– USD/CHF 45.–

UNFAMILIAR FAMILIARITIES— OUTSIDE VIEWS ON SWITZERLAND

**Edited by Peter Pfrunder, Lars Willumeit,
 Tatyana Franck**

In collaboration with Fotostiftung Schweiz, Winterthur and Musée de l'Elysée, Lausanne

For *Unfamiliar Familiarities* five internationally renowned photographers from all over the world were invited to scrutinize Switzerland as independent and subjective observers—unrestricted by any advertising commission. Their images invite viewers to see the familiar with the eyes of an outsider.



Design: Andri Pol and Integral Lars Müller
 20 × 27.5 cm, 7¾ × 10¼ in, 432 pages
 295 photographs, paperback
 2013, ISBN 978-3-03778-275-0, English
 2013, ISBN 978-3-03778-262-0, German
 EUR 50.– GBP 40.– USD/CHF 55.–

Auch auf Deutsch erhältlich!

Andri Pol INSIDE CERN European Organization for Nuclear Research

With an essay by Peter Stamm
 and a text by Rolf Heuer

CERN, the European Organization for Nuclear Research, is best known for its giant particle accelerator. The photographer Andri Pol has mixed with its multicultural community of researchers and followed their work over an extended period of time. In doing so he has created a unique portrait of this fascinating world. This volume offers a glimpse of the human side of top-level research.



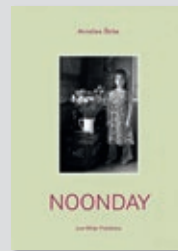


Design: Integral Lars Müller
 22 × 28 cm, 8¼ × 11 in, 704/576 pages
 861 illustrations, hardcover
 2012, ISBN 978-3-03778-274-3
 German with English/French translations
 2012, ISBN 978-3-03778-260-6, German
 EUR 75.– GBP 70.– USD/CHF 88.–

SWISS PHOTOBOOKS FROM 1927 TO THE PRESENT A Different History of Photography

Edited by Peter Pfrunder, Fotostiftung Schweiz

Swiss Photobooks from 1927 to the Present offers an overview of the history of Swiss photography. The focus is on seventy selected photobooks, from classics to long-forgotten publications or brilliant works by contemporary photographic artists. They are presented with lavish series of illustrations and texts by highly-esteemed authors, while five longer essays position them in their respective eras.



Annelies Štrba NOONDAY

Lars Müller (Ed.)

Design: Integral Lars Müller
 17 × 24 cm, 6¼ × 9½ in
 336 pages, 295 photographs
 hardcover
 2015, ISBN 978-3-03778-388-7, e/g
 EUR 40.– GBP 30.–
 USD/CHF 45.–



Christian Vogt IT WAS ALWAYS THERE, IT'S JUST GROWN STRONGER

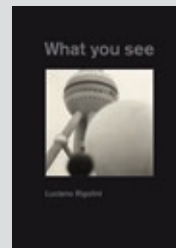
**Design: Christian Vogt with
 Integral Lars Müller**
 24 × 16.5 cm, 9½ × 6½ in
 148 pages, 128 photographs
 hardcover
 2014, ISBN 978-3-03778-455-6, e
 EUR 25.– GBP 22.–
 USD/CHF 30.–



PATRICK FAIGENBAUM KOLKATA–CALCUTTA

Jean-François Chevrier (Ed.)

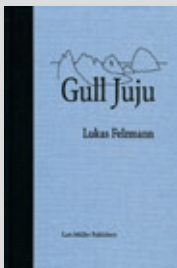
Design: Integral Lars Müller
 24 × 30 cm, 9½ × 11¼ in
 160 pages, 153 photographs
 hardcover
 2015, ISBN 978-3-03778-464-8, e
 2015, ISBN 978-3-03778-469-3, f
 EUR 35.– GBP 30.–
 USD/CHF 35.–



Luciano Rigolini WHAT YOU SEE

Fotostiftung Schweiz (Ed.)
 With an essay by Peter Pfrunder

Design: Integral Lars Müller
 12 × 16 cm, 4¾ × 6¼ in
 160 pages, 107 photographs
 hardcover
 2008, ISBN 978-3-03778-139-5
 e/g/f/jap
 EUR 25.– GBP 22.–
 USD/CHF 25.–



Lukas Felzmann GULL JUJU Photographs from the Farallon Islands

Design: Integral Lars Müller
 16.7 × 25.4 cm, 6½ × 10 in
 168 pages, 137 photographs
 hardcover
 2015, ISBN 978-3-03778-449-5, e
 EUR 39.– GBP 29.–
 USD/CHF 39.–



Lukas Felzmann SWARM

**Design: Lukas Felzmann
 with Lars Müller**
 21 × 27 cm, 8¼ × 10½ in
 240 pages, 115 photographs
 hardcover
 2011, ISBN 978-3-03778-241-5, e
 EUR 50.– GBP 45.–
 USD/CHF 55.–



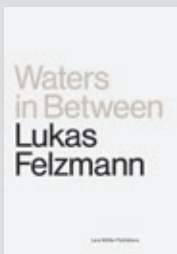
Klaus Merkel TREES LIKE STONES

Design: Integral Lars Müller
 24 × 30 cm, 9½ × 11¼ in
 120 pages, 94 photographs
 hardcover
 2013, ISBN 978-3-03778-272-9, e
 2013, ISBN 978-3-03778-263-7, g
 EUR 25.– GBP 23.–
 USD/CHF 30.–



Klaus Merkel ALBUM OF STONES

Design: Integral Lars Müller
 24 × 30 cm, 9½ × 11¼ in
 160 pages, 110 photographs
 hardcover
 2005, ISBN 978-3-03778-058-9, e
 2005, ISBN 978-3-03778-062-6, g
 EUR 25.– GBP 23.–
 USD/CHF 30.–



Lukas Felzmann WATERS IN BETWEEN

Design: Integral Lars Müller
 19 × 27 cm, 7½ × 10½ in
 320 pages, 161 photographs
 hardcover
 2009, ISBN 978-3-03778-138-8, e
 EUR 50.– GBP 45.–
 USD/CHF 55.–



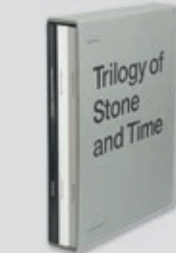
Lukas Felzmann LANDFALL

Design: Lukas Felzmann
 13 × 18 cm, 5 × 7 in, 144 pages
 70 photographs, hardcover
 2004, ISBN 978-3-907078-92-1
 e/g
 EUR 28.– GBP 25.–
 USD/CHF 30.–



Klaus Merkel THE READING OF TIME IN THE TEXT OF NATURE

Design: Integral Lars Müller
 24 × 30 cm, 9½ × 11¼ in
 96 pages, 84 photographs
 hardcover
 2000, ISBN 978-3-907044-97-1, e
 EUR 25.– GBP 23.–
 USD/CHF 30.–
 2000, ISBN 978-3-907044-40-7, g
 EUR 25.– GBP 25.–
 USD 38.– CHF 34.–



Klaus Merkel TRILOGY OF STONE AND TIME

Design: Integral Lars Müller
 25 × 31.5 cm, 9 × 11¼ in
 cardboard slipcase
 2013, ISBN 978-3-03778-273-6, e
 2013, ISBN 978-3-03778-264-4, g
 EUR 88.– GBP 80.–
 USD/CHF 98.–

Auch auf Deutsch erhältlich!



Andreas Seibert
**THE COLORS OF
GROWTH**
China's Huai River

Design: Integral Lars Müller
26 × 19 cm, 10 ¼ × 7 ½ in
272 pages, 191 photographs
hardcover
2012, ISBN 978-3-03778-295-8, e
EUR 35.– GBP 30.–
USD/CHF 35.–



Barbara Heé
CHAVIOLAS
A Landscape,
so Intimate and Aloof

Design: Integral Lars Müller
29 × 19 cm, 11 ½ × 7 ½ in
240 pages, 167 photographs
hardcover
2010, ISBN 978-3-03778-165-4, e
EUR 40.– GBP 22.–
USD 35.– CHF 45.–



Andreas Seibert
**FROM SOMEWHERE
TO NOWHERE**
China's Internal
Migrants

Design: Integral Lars Müller
19 × 26 cm, 7 ½ × 10 ¼ in
320 pages, 228 photographs
hardcover
2008, ISBN 978-3-03778-146-3, e
EUR 40.– GBP 35.–
USD/CHF 45.–



**RESET-BEYOND
FUKUSHIMA**
Will the Nuclear
Catastrophe Bring
Humanity to Its Senses?

Design: Integral Lars Müller
23 × 29.7 cm, 9 × 11 ¼ in, 216 pages
130 photographs, paperback
2012, ISBN 978-3-03778-292-7
e/jap
EUR 30.– GBP 25.–
USD/CHF 35.–



Christian Lutz
TROPICAL GIFT
The Business of Oil and
Gas in Nigeria

Design: Integral Lars Müller
30 × 24 cm, 11 ¾ × 9 ½ in
96 pages, 52 photographs
hardcover
2010, ISBN 978-3-03778-226-2, e
EUR 35.– GBP 30.–
USD/CHF 40.–



Christian Lutz
PROTOKOLL

Design: Integral Lars Müller
30 × 24 cm, 11 ¾ × 9 ½ in
90 pages, 54 photographs
hardcover
2007, ISBN 978-3-03778-110-4
e/g/f/sp
EUR 35.– GBP 30.–
USD/CHF 40.–



**Yann Mingard,
Alban Kakulya**
EAST OF A NEW EDEN
European External
Borders. A Documentary
Account

Design: Integral Lars Müller
25 × 33 cm, 9 × 13 in, 320 pages
150 photographs, hardcover
2010, ISBN 978-3-03778-176-0, e/f
EUR 40.– GBP 35.–
USD/CHF 45.–



Jules Spinatsch
**TEMPORARY
DISCOMFORT**

Design: W. Heininger
24 × 30 cm, 9 ½ × 11 ¼ in
186 pages, 115 photographs
hardcover
2005, ISBN 978-3-03778-047-3, e/g
EUR 30.– GBP 25.–
USD/CHF 35.–

See also p. 41

Art

Backlist

Lars has always taken the greatest care of what Paul Valéry called the “second virtue” of a book: its quality as an object, its “physique.”

Catherine de Smet, professor of graphic design history, University of Paris 8, Vincennes-Saint-Denis

Lars, short for Laurentius, “he who wears the laurel wreath,” is a publisher of caliber and substance. In the course of 38 years, through many ups and downs, he has shown that he has what it takes to produce a wonderful program: a fine instinct for his themes and images, curiosity about the many formats and possibilities for presenting content, and the entrepreneurial spirit to bring his books to the world.

Nicola von Velsen, publisher, Hatje Cantz

Michael Dumontier, Micah Lexier
CALL AMPERSAND RESPONSE

Design: Michael Dumontier, Micah Lexier
 17 × 24 cm, 6¼ × 9½ in, 392 pages
 392 illustrations, paperback
 2019, ISBN 978-3-03778-591-1, English
 EUR 40.– GBP 35.– USD/CHF 45.–

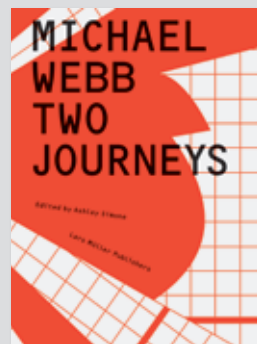
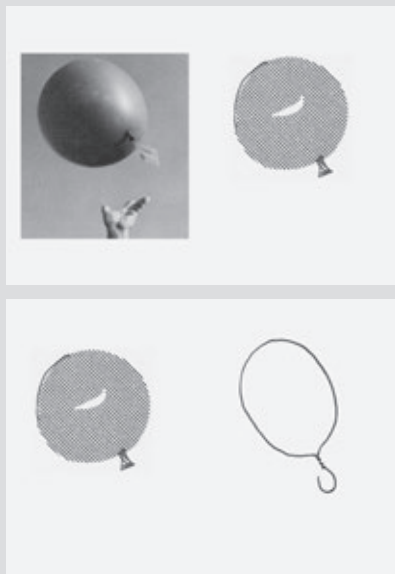
Call Ampersand Response is a collaborative artwork made through an exchange of images via email. Between 2011 and 2017 Michael Dumontier and Micah Lexier conceived this activity as a way to share with each other their mutual interest in found images, line drawings, and used books. The starting image was of a circle on a rectangle; every subsequent image was visually connected to the previous one. It was understood from the beginning that they had to use images that could be scanned from physical items they already had at home (no images from the Internet)—such as children's books, personal collections of technical manuals, and assorted ephemera.

The call-and-response nature of the enterprise can be appreciated in the distinctive pairs of facing pages that present themselves as you go through the bound book. To reinforce their dual roles each image appears twice in the book, once as response and again as call. One can see the resulting series of images as a closed loop with no beginning and no end.

This second, expanded edition includes the entire project of 196 exchanges that make up Dumontier and Lexier's clever, competitive, and meandering loop of images.

MICHAEL DUMONTIER, born 1974, is a contemporary artist who lives and works in Winnipeg. He is known in particular for his minimal paintings and collages.

MICAH LEXIER, born 1960, is a Toronto-based artist whose activities including making, collecting and organizing.



Design: Integral Lars Müller
 21 × 28 cm, 8¼ × 11 in, 206 pages
 284 illustrations, hardcover
 2018, ISBN 978-3-03778-554-6, English
 EUR 39.– GBP 33.– USD/CHF 45.–

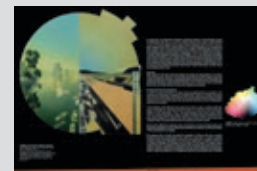


Design: Integral Lars Müller
 21 × 28 cm, 8¼ × 11 in, 296 pages
 427 illustrations, hardcover
 2017, ISBN 978-3-03778-516-4, English
 EUR 45.– GBP 39.– USD/CHF 50.–

MICHAEL WEBB
TWO JOURNEYS

Edited by Ashley Simone
 With a foreword by Kenneth Frampton
 With essays by Michael Sorkin and Mark Wigley

Two Journeys is the first comprehensive monograph on the work of Michael Webb, an artist and trained architect, who operates at the intersection of the two disciplines. The publication assembles sixty years of Webb's work into a continuously evolving narrative about the multifaceted relationships among the built environment, landscape, and moving vehicles.



Allan Wexler
ABSURD THINKING
Between Art and Design

Edited by Ashley Simone

This is the first comprehensive monograph on the work of Allan Wexler, one of the most original artists of the last half century. The publication documents more than 200 projects, which mediate the gap between fine and applied art using the mediums of architecture, sculpture, photography, painting, and drawing.





Design: Integral Lars Müller
25 × 28 cm, 9¼ × 11 in, 248 pages
236 illustrations, hardcover
2018, ISBN 978-3-03778-567-6
English/German/Japanese
EUR 50.– GBP 45.– USD/CHF 60.–

Gabrielle Schaad
SHIZUKO YOSHIKAWA

Edited by Lars Müller
With an essay by Midori Yoshimoto

This publication is the first monograph on the Japanese-born, constructive-concrete artist Shizuko Yoshikawa (1934–2019). Her work combines the rational concepts of European modern art with the poetry and ease of the intuitional Japanese Zen tradition. As a member of the second generation of constructive-concrete art, she takes a special position due to her Japanese origins and education.



Auch auf Deutsch erhältlich!

FROM ANSELM TO ZILLA
The Peter and Elisabeth Bosshard Collection of the Stiftung Kunst(Zeug)Haus

Design: Integral Lars Müller
24 × 30 cm, 9½ × 11¼ in, 320 pages
390 illustrations, hardcover
2017, ISBN 978-3-03778-547-8, e
2017, ISBN 978-3-03778-539-3, g
EUR 40.– GBP 35.–
USD/CHF 45.–

Edited by Peter Stohler, Petra Giezendanner, and Anja Gubelmann

This catalogue presents one of the largest collections of Swiss contemporary art in print for the first time, encompassing works by famous names such as Annelies Štrba, Adrian Schiess, Ueli Berger, and Miriam Cahn, as well as gems by lesser-known artists such as Niklaus Rüegg and Maureen Kaegi.

Gerda Steiner, Jörg Lenzlinger
NATIONALPARK

Design: Büro 146, Valentin Hindermann, Madleine Stahel, Malke Hamacher mit Barbara Hoffmann
19.5 × 25.5 cm, 156 pages
88 illustrations, hardcover
2014, ISBN 978-3-03778-425-9, g
EUR 30.– CHF 38.–

GERMAN ONLY

Edited by Stephan Kunz

Die Ausstellung Nationalpark des Künstlerpaars Gerda Steiner und Jörg Lenzlinger gestaltete den Sulserbau des Bündner Kunstmuseums von Grund auf um und bildete den künstlerischen Auftakt zum 100-jährigen Bestehen des Schweizerischen Nationalparks 2014. In ihr sind Bildergärten, Gedankenfelder und Wissensquellen angelegt, die neue Ideen und Zusammenhänge von Natur und Museum entstehen lassen.



MANIFESTA 11
WHAT PEOPLE DO FOR MONEY

Design: Integral Ruedi Baur
21 × 26 cm, 8¼ × 10¼ in
320 pages, 262 illustrations
paperback
2016, ISBN 978-3-03778-488-4, e/g
EUR 30.– GBP 25.–
USD/CHF 30.–



MANIFESTA 11
IN ZÜRICH
A Collective Art Experiment

Design: Atelier Landolt/Pfister
16.5 × 24 cm, 6½ × 9½ in
224 pages, 170 illustrations
paperback
2016, ISBN 978-3-03778-515-7, e/g
EUR 25.– GBP 22.–
USD/CHF 25.–

Edited by Stichting Foundation Manifesta 11

The official catalogue of the 11th edition of Manifesta, the European Biennial of Contemporary Art, features numerous collaborative projects between artists and citizens from different worlds of work and gives insight into the cooperations from the professionals' perspective. The publication includes documentations of the biennial, commentaries, sociological research, and literary texts.

Edited by Stadt Zürich Kultur
Photographs by Andreas Seibert

Is an art biennial able to influence the public's perception of art in urban space and reach the art crowd as well as the passing audience? Will critical questions regarding the correlation of art and work arise and challenge the practices of the art scene? The book documents the collective art experiment Manifesta 11 and acts as a collection of memories.

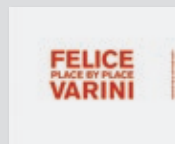


Julius von Bismarck, Julian Charrière, Eric Ellingsen
SOME PIGEONS ARE MORE EQUAL THAN OTHERS

Design: Heilmann und Schwantes
21 × 24.7 cm, 8¼ × 9¾ in
176 pages, 78 illus., hardcover
2015, ISBN 978-3-03778-465-5, e
EUR 50.– GBP 37.–
USD/CHF 50.–

Pigeon languages our cities. This urban manifesto is a breeding ground for more wild zones of contact with poets, philosophers, historians, architects, and other species. It evolves ideas on the role of public domains and the encounter with contemporary art today.

With contributions by Olafur Eliasson, Ben Marcus, CA Conrad, Craig Dworkin, Lyn Hejinian, Marjorie Welish, Juliana Spahr, Ian Bogost, David Graham Burnett, Claudia Roden, and many others.



FELICE VARINI
PLACE BY PLACE

Design: Integral Lars Müller and Marie de Crécy
30 × 24 cm, 11¼ × 9½ in
402 pages, 615 illustrations
hardcover
2013, ISBN 978-3-03778-405-1, e
2013, ISBN 978-3-03778-406-8, f
EUR 50.– GBP 45.–
USD/CHF 50.–

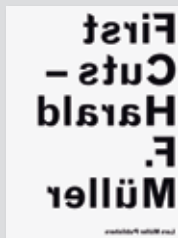
This publication constitutes a re-examination of Felice Varini's complete oeuvre. His fascinating spatial installations make use of urban landscapes, walls, and rooms as "screens" for abstract graphical projections, which the artist paints, draws, or fabricates from materials such as adhesive tape. Seen from an ideal vantage point, they appear as unexpected two-dimensional patterns against their three-dimensional background.



SALIBA
Mazza–Aus der feinen
Küche Syriens

Design: Pierre Mendell
 15.4 × 21.6 cm, 6 × 8½ in, 176 pages
 49 illustrations, hardcover
 1999, ISBN 978-3-907078-98-3
 arab/g
 EUR 25.– GBP 22.–
 USD 30.– CHF 29.–

GERMAN/ARABIC ONLY



FIRST CUTS
HARALD F. MÜLLER

Gerd Blum and Johan
 Frederik Hartle (Eds.)

Design: büro uebele
 18 × 24 cm, 7 × 9½ in, 192 pages
 38 illustrations, paperback
 2013, ISBN 978-3-03778-408-2
 e/g
 EUR 30.– GBP 25.–
 USD/CHF 30.–



Silvia Bächli
LIDSCHLAG
How It Looks

Design: Silvia Bächli and
 Lars Müller
 22 × 28 cm, 8½ × 11 in, 304 pages
 211 illustrations, hardcover
 2004, ISBN 978-3-03778-013-8
 e/g
 EUR 30.– GBP 25.–
 USD/CHF 35.–



Annemarie Bucher
SPIRALE
Eine Künstlerzeitschrift
1953–1964

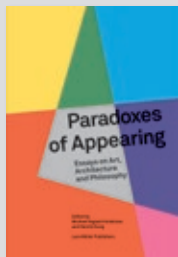
Design: Lars Müller
 22 × 30 cm, 224 pages
 450 illustrations, hardcover
 2001, ISBN 978-3-906700-21-2, g
 EUR 40.– CHF 45.–

GERMAN ONLY



Hamish Fulton
THE UNCARVED BLOCK

Design: Hamish Fulton
 30 × 24 cm, 11¼ × 9½ in, 160 pages
 120 illustrations, hardcover
 2010, ISBN 978-3-03778-227-9, e
 EUR 35.– GBP 30.–
 USD/CHF 35.–



PARADOXES OF
APPEARING
Essays on Art,
Architecture and
Philosophy

Design: Integral Lars Müller
 16.5 × 24 cm, 6½ × 9½ in
 224 pages, 60 illustrations
 paperback
 2009, ISBN 978-3-03778-192-0, e
 EUR 30.– GBP 25.–
 USD/CHF 35.–



Olafur Eliasson
YOUR MOBILE
EXPECTATIONS:
BMW H₂R PROJECT

Design: Heilmann und
 Schwantes, Studio Olafur
 Eliasson
 14.7 × 21 cm, 5¾ × 8¼ in, 336 pages
 415 illustrations, hardcover
 2008, ISBN 978-3-03778-117-3, e
 EUR 20.– GBP 18.–
 USD 25.– CHF 26.–



Christian Möller
A TIME AND PLACE
Media Architecture

Design: Integral Lars Müller
 12.5 × 19 cm, 5 × 7½ in, 240 pages
 288 illustrations, paperback
 2004, ISBN 978-3-907078-91-4, e
 EUR 20.– GBP 18.–
 USD 30.– CHF 26.–

Society

Backlist

Lars Müller is a great publisher whose design and ecological ethics have created some of the most relevant books of the last 40 years. Lars listens to creative minds and interprets their ideas with individually designed books that conform to the author's or artist's intention. As an educator and publisher, Lars informs us to step softly on the planet.

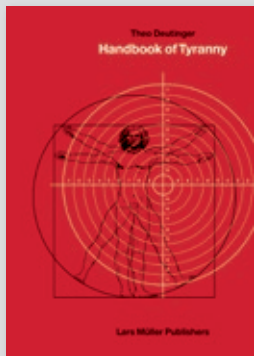
William Stout, William Stout Architectural Books, San Francisco

Deep moral convictions, a passion for archives, and a curiosity about the world make Lars Müller Publishers a model of editorial integrity. Swimming against the tide, their unwavering commitment to print proves that the raison d'être of a book can evolve over time.

Manon Mollard, editor, The Architectural Review

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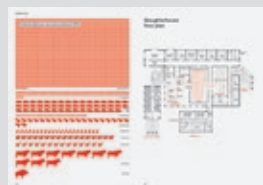
Rachel K.B. Troye, professor, Head of Institute of Design, The Oslo School of Architecture and Design



Design: Theo Deutinger
21 × 29.7 cm, 8¼ × 11¼ in, 164 pages
987 illustrations, hardcover
2017, ISBN 978-3-03778-534-8, English
EUR 30.– GBP 25.– USD 30.– CHF 35.–

Theo Deutinger HANDBOOK OF TYRANNY

Handbook of Tyranny portrays the routine cruelties of the twenty-first century through a series of detailed non-fictional graphic illustrations. None of these cruelties represent extraordinary violence—they reflect day-to-day implementation of laws and regulations around the globe. Deutinger gives a profound insight into the relationship between political power, territoriality, and systematic cruelties. Every page of his book questions our current world of walls and fences, police tactics and prison cells, crowd control and refugee camps.



Design: Theo Deutinger
16 × 24 cm, 6¼ × 9½ in, 192 pages
70 illustrations, hardcover
2019, ISBN 978-3-03778-592-8, English
EUR 25.– GBP 25.– USD/CHF 30.–

Theo Deutinger ULTIMATE ATLAS Logbook of Spaceship Earth

How can we keep track of everything that happens on the Earth? Expanding on the visions of Buckminster Fuller and Stewart Brand, *Ultimate Atlas* answers these questions by radically levelling graphic data. Breaking down planet Earth into twelve sections, the book gives a page spread to information pertaining to themes like the territorial size of Earth's countries, the planet's most commonly spoken languages, or the places where the most chickens are raised. Here is truly "planet earth in a book."



DIASPORA FROM THE MIDDLE EAST AND NORTH AFRICA Communities, Architecture, Neighborhoods

Edited by Ahmed and Rashid Bin Shabib

Design: Moylin Yuan and Integral Lars Müller
17 × 24 cm, 6¼ × 9½ in, 264 pages
250 illustrations, paperback
2019, ISBN 978-3-03778-544-7, English
EUR 35.– GBP 30.– USD/CHF 40.–

From Iranians in Los Angeles to Assyrians in Sweden and Palestinians in Tokyo, this book highlights the diverse young and old diaspora communities of the Middle East and North Africa living all around the world. Drawing from the more than ten-year archive of *Brownbook* magazine, the book offers extensive coverage of the contemporary culture of this region and its diaspora.

Diaspora of the Middle East and North Africa is a portrait of communities who have planted roots in adoptive cities into which they have now blended. In the light of the ongoing discussion on migration, this publication is an urgent testament that migration from the region isn't something new but a burning issue today.

The twin brothers AHMED and RASHID BIN SHABIB were born and raised in Dubai. Both studied economics and property development in Boston. They graduated from Oxford University with a focus on urbanism and sustainability of urban areas. Back in Dubai, in 2007, they began publishing *Brownbook*, a magazine dealing with modern society in the Middle East and North Africa and with a focus on clearing up false stereotypes. Since 2017, after the magazine was discontinued, they actively participate in urban design and sustainability in Dubai by redesigning old buildings and factories for social and cultural purposes and making them accessible to the public.



PROTEST.

Eine Zukunftspraxis

Edited by Basil Rogger, Jonas Vögeli, and Ruedi Widmer, Zurich University of the Arts and Museum für Gestaltung Zürich

Design: Meret Fischli, Anna Marchini Camia, Silvan Possa

16 × 24 cm, 6¼ × 9½ in, 448 pages

199 illustrations, paperback

2018, ISBN 978-3-03778-559-1, German

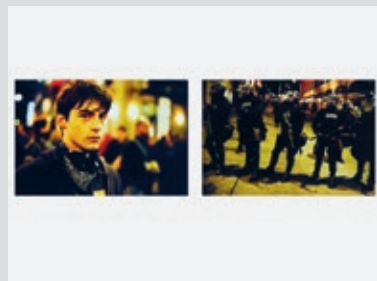
EUR 25.– GBP 22.– USD/CHF 29.–

GERMAN ONLY

Protest. präsentiert und reflektiert aktuelle und vergangene Formen von Protest und blickt aus verschiedensten Perspektiven auf die widerständischen Praxen marginalisierter Gemeinschaften. Die Publikation zeigt auf, wie sich der Protest der Ironie, Subversion und Provokation bedient, um aus der Position der Machtlosigkeit dem kontrollierenden Herrschaftssystem kleine, aber spürbare Nadelstiche zu versetzen.

«Make Love Not War», «Soyez réalistes, demandez l'impossible», «Keine Macht für Niemanden», «We are the 99%» – durch die Geschichte der vergangenen Jahrzehnte zieht sich ein konstanter Strom von widerständigen Äusserungen und Methoden im Hinblick auf die herrschenden Verhältnisse. Was von den Rändern der Gesellschaft in deren Mitte dringt, bricht sich Bahn in Form eines Protests. Virtuos bedient sich dieser der aktuellen Zeichen und Symbole, verwandelt sie, schafft neue Ästhetiken und Bedeutungen und öffnet so einen Raum, der sich der Kontrolle entzieht.

Die mit ausdrucksstarken Fotografien und Plakaten illustrierte Publikation befasst sich mit sozial- und kulturgeschichtlichen, soziologischen und politologischen Perspektiven ebenso wie mit bildtheoretischen und kulturwissenschaftlichen Ansätzen. Auch zeitgemässe Entwicklungen wie die Virtualisierung des Protestes, seine Wendung ins Fiktive oder seine Instrumentalisierung in der Politik werden in den Blick genommen.



IN THE LIFE OF CITIES Parallel Narratives of the Urban

Mohsen Mostafavi (Ed.)

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in

376 pages, 286 illustrations

hardcover

2012, ISBN 978-3-03778-302-3, e

EUR 35.– GBP 30.–

USD/CHF 35.–



Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 332 pages

138 illustrations, paperback

2017, ISBN 978-3-03778-381-8, English

EUR 35.– GBP 30.– USD/CHF 35.–



GLOBAL PRAYERS

Jochen Becker, Katrin Klingan, Stephan Lanz, Kathrin Wildner (Eds.)

Design: image-shift. net & Pierre Maïte

16.5 × 24 cm, 6½ × 9½ in

656 pages, 410 illustrations

hardback

2014, ISBN 978-3-03778-373-3, e

EUR 35.– GBP 28.–

USD/CHF 38.–



Rosmarie Scheu and Harry Kool VILLA MONTE – SCHULE DER KINDER

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in

288 pages, 115 illustrations

hardcover

2014, ISBN 978-3-03778-452-5, g

EUR 25.– CHF 25.–

GERMAN ONLY

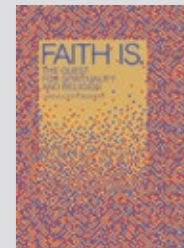
ETHICS OF THE URBAN

The City and the Spaces of the Political

Edited by Mohsen Mostafavi

Co-published by Harvard University Graduate School of Design

In a world of intensifying geoeconomic integration, financial and geopolitical volatility, population movements, environmental crises, and a wave of protest, cities are sites for claims on state power and new formations of political subjectivity, belonging, identity, and citizenship. This volume contains essays from experts in history, sociology, art, political theory, planning, law, and design exploring the urban spaces of the political.



FAITH IS.

The Quest for Spirituality and Religion

Lukas Niederberger and Lars Müller (Eds.)

Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in

396 pages, 159 illustrations

hardcover

2009, ISBN 978-3-03778-144-9, e

2009, ISBN 978-3-03778-143-2, g

EUR 30.– GBP 25.–

USD/CHF 35.–



WORLD OF GIVING

Jeffrey Inaba and C-Lab, Columbia University GSAPP (Eds.)

Design: Daniella Spinat, Daniel Koppich

16.5 × 24 cm, 6½ × 9½ in

256 pages, 120 illustrations

paperback

2010, ISBN 978-3-03778-181-4, e

EUR 25.– GBP 22.–

USD/CHF 30.–



Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 500 illustrations
2004, ISBN 978-3-03778-017-6, English
720 pages, hardcover
EUR 45.– GBP 38.– USD/CHF 50.–
2008, ISBN 978-3-03778-114-2, German
672 pages, paperback
EUR 30.– GBP 25.– USD/CHF 35.–

Auch auf Deutsch erhältlich!

THE FACE OF HUMAN RIGHTS

Edited by Walter Kälin, Judith Wyttenbach, and Lars Müller

"All men are born free and have an equal right to freedom." This publication attempts to present all aspects of human rights visually and make them tangible. Over 500 photographs show human rights infringements world-wide and the tireless struggle to implement and preserve those rights. The extensive selection of text explores the background and creates a dense network of links.



Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 528 pages
340 illustrations, hardcover
2013, ISBN 978-3-03778-396-2, English
2013, ISBN 978-3-03778-296-5, German
EUR 45.– GBP 38.– USD/CHF 50.–

Auch auf Deutsch erhältlich!

DEMOCRACY: AN ONGOING CHALLENGE

Edited by NCCR Democracy, Hanspeter Kriesi, Lars Müller

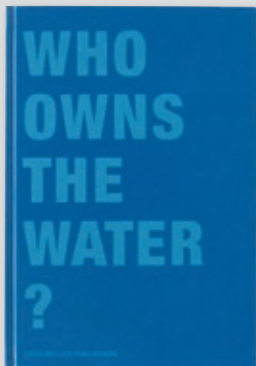
Is democracy the best form of government? What are the hallmarks of a good democracy? These questions were asked in ancient times and we are still trying to find the answers today. *Democracy: An Ongoing Challenge* uses the power of images to complement text, resulting in a compendium of the history and development of democracy, and offering insight into contemporary debates.



WHO OWNS THE WATER?

Edited by Lars Müller, Klaus Lanz, Christian Rentsch, and René Schwarzenbach

Industrialization and population growth have brought about a global water crisis. Social, ecological, political, and economic conflicts obstruct efforts to resolve the global water crisis. Water is an instrument of power. The key question reads: Is water a commodity or is free access to water an inalienable human right?



Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 536 pages
301 illustrations, hardcover
2006, ISBN 978-3-03778-018-3, English
2006, ISBN 978-3-03778-015-2, German
EUR 45.– GBP 38.– USD/CHF 50.–

Auch auf Deutsch erhältlich!



Design: Integral Lars Müller

16.5 × 24 cm, 6½ × 9½ in, 576 pages
307 illustrations, hardcover
2012, ISBN 978-3-03778-245-3, English
2011, ISBN 978-3-03778-244-6, German
EUR 45.– GBP 38.– USD/CHF 50.–

Auch auf Deutsch erhältlich!

FOR CLIMATE'S SAKE!

A Visual Reader of Climate Change

Edited by Lars Müller, Klaus Lanz, Christian Rentsch, and René Schwarzenbach

For Climate's Sake! sets itself the goal of conveying the knowledge revealed by climate research in a manner that is both concise and appealing. It differs from other books on climate change principally in the way it is conceived as a visual reader that deliberately uses the effectiveness and power of the image to present the theme in a graphic way.



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