Dear friends and colleagues in the book trade,

When presenting a publishing program for 2021, there is no way to avoid mentioning the coronavirus. It has thoroughly disrupted our work on all fronts. But the pandemic has also set in motion thought processes that we take up in our program.

In *Financing Our Common Future* (page 11), for example, the financial expert Régis Marodon addresses a sore point in global capitalism, showing how people in poorer regions of the world are far more affected than we are in Europe by the consequences of the COVID crisis, which represents a major setback for their development. Achieving an understanding of the complex systems that govern the global economy and the world is the first step towards change.

“Sustainability” is a popular watchword these days, not only in debates on climate protection but also when considering the economy. In his essay in *Davos Is a Verb* (page 13), Tim Jackson asks if prosperity without growth is even possible. How can we rebuild our cities so that they can grow ecologically and economically while enjoying the fruits of technological advances (*The Industrious City*, page 15)?

In our publications we look back at the past in order to learn from history – from the *Bauhausbücher* (pages 4–5, 14) as well as from Korea’s solid, centuries-old architecture, which Hélène Binet showcases in her arresting photographs (page 10). And we also look to the future and wonder what conclusions can be drawn from our present-day observations – whether on the Antarctic continent (page 13) or in tranquil Switzerland, where gigantic *Data Centers* (page 19) are concealed behind barn doors.

With your help, we want to encourage our readers to think and act as they peruse thoughtfully designed books that please the eye and hand. With confidence and resilience, we are all looking forward to a successful book year in 2021!

The team at Lars Müller Publishers

We would love to know your opinion of our program:
books@lars-muller.com
Wassily Kandinsky
Point and Line to Plane
BAUHAUSBÜCHER 9, 1926

Design: Herbert Bayer
18 × 23 cm, 7 × 9 in, 208 pages, with separate commentary, 129 illustrations, hardcover
2021, ISBN 978-3-03778-662-8, English
EUR 45.– GBP 40.– USD 50.–

April

Point and Line to Plane, volume 9 of the Bauhausbücher series, 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.

Kandinsky’s essay can be read as an aesthetic analysis of form and its effect on the viewer. Based on the various effects of linear elements on our mood, Kandinsky attempts to develop an order of form types. Here, he offers an approach to a theory of the effects of form, which makes volume 9 one of the most important writings on art theory of the 20th century and it can still be understood as contemporary today.

WASSILY KANDINSKY, Bauhaus master from 1922 to 1933, was the school’s deputy director between 1923 and 1933. When he was appointed by the Bauhaus, he was already one of the great names in modern art. For young and talented people, this was often reason enough to engage the Bauhaus experiment.

Jacobus Johannes Pieter Oud
Dutch Architecture
BAUHAUSBÜCHER 10, 1926

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

April

“I am not an art historian but an architect: the future is more important to me than the past and I am more inclined to investigate what is to come than to research what has already occurred.” Thus begins Oud’s “confession” in volume 10 of the Bauhausbücher series. His writing 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. “What has happened teaches lessons for what is to come” – from these considerations Oud’s examination of Dutch architecture, which is recorded in this volume, derives its ideas.

J. J. P. OUD was a Dutch architect, designer and author. Between 1917 and 1921 he was a member of the De Stijl art movement. Oud was appointed Rotterdam City Architect in 1918 and held this position until 1933. He participated in the Bauhaus Week and the International Architecture Exhibition in 1923.

Kasimir Malevich
The Non-objective World
BAUHAUSBÜCHER 11, 1927

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

April

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, the eleventh, remains the only book publication in Germany to be produced during the life of the Russian avant-garde artist, and it laid the foundation for his late work: to wrest the mask of life from the true face of art.

KASIMIR MALEVICH studied at the Moscow School of Painting, Sculpture and Architecture in the studio of Fedor Rerber. He participated in several group exhibitions in St. Petersburg and Paris, before traveling to Germany in 1927, where he visited the Bauhaus in Dessau. Today, Malevich is known as one of the most important artists and theorists in the context of the Russian avant-garde.
All 14 Bauhausbücher now available in English

**Walter Gropius**

**Bauhaus Buildings Dessau**

BAUHAUSBÜCHER 12, 1930

Design: László Moholy-Nagy

18 × 23 cm, 7 × 9 in, 224 pages, with separate commentary, 203 illustrations, hardcover

2021, ISBN 978-3-03778-665-9, English

EUR 50.– GBP 45.– USD 55.–

April

In his third and last contribution within the Bauhausbücher series, the founder and long-standing director of the Bauhaus, Walter Gropius, gives a comprehensive overview of the Bauhaus in Dessau. In addition to a brief outline of the origins and development of the school, Gropius presents the architectural design of the new Bauhaus building and the associated Masters’ Houses with the help of photographic documentary evidence and planning sketches. In the book, he traces the technical planning development with extreme precision and provides an insight into the design practice of the “Bauhäusler.”

WALTER GROPIUS founded the Bauhaus in 1919 as a new type of art school that combined life, craft and art under one roof. Gropius, a pioneer of modern architecture, managed the Bauhaus as its director until 1928. He emigrated to the United States in 1934, where he taught as a professor at Harvard University in Cambridge.

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**Albert Gleizes**

**Cubism**

BAUHAUSBÜCHER 13, 1928

Design: László Moholy-Nagy

18 × 23 cm, 7 × 9 in, 104 pages, with separate commentary, 47 illustrations, hardcover

2021, ISBN 978-3-03778-666-6, English

EUR 40.– GBP 35.– USD 45.–

April

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

ALBERT GLEIZES, a French painter and writer, is considered an important representative of Cubism. He described himself as the founder of this art movement throughout his life. Albert Gleizes and Jean Metzinger wrote the first major treatise on Cubism, *Du “Cubisme”,* in 1912. Gleizes’ many theoretical writings were originally most appreciated in Germany, where especially at the Bauhaus his ideas were given thoughtful consideration.

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**László Moholy-Nagy**

**From Material to Architecture**

BAUHAUSBÜCHER 14, 1929

Design: László Moholy-Nagy

18 × 23 cm, 7 × 9 in, 244 pages, with separate commentary, 209 illustrations, hardcover


EUR 50.– GBP 45.– USD 55.–

April

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, this last book 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 from 1919 to its conclusion in 1933. Moholy-Nagy’s second contribution within the series (he also wrote *Painting, Photography, Film*, volume 8) searches “for the closest connection between art, science and technology by aiming for the training of finer sensory perception.”

LÁSZLÓ MOHOLY-NAGY was offered a position at the Weimar Bauhaus in 1923, and soon belonged to the inner circle of Bauhaus masters. When the school moved to Dessau, Moholy-Nagy and Walter Gropius began a fruitful collaboration as joint publishers of the Bauhausbücher series.
A fascinating insight into the cities of the future with an Asian perspective

Future Cities Laboratory: Indicia 03

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

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 program 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 checklists 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.

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

STEPHEN CAIRNS is Director of Future Cities Laboratory (FCL) in Singapore, Professor in Architecture at ETH Zurich and Principal Investigator of the Urban-Rural Systems project at FCL.

DEVISARI TUNAS is Research Scenario Leader for Archipelago Cities at Future Cities Laboratory (FCL).

Over a period of five years, the FCL worked on new knowledge, technologies and approaches for a sustainable urban future

This volume presents their results in the form of general principles, recommendations and guidelines

Previously published books:

Future Cities Laboratory
Indicia 01
Design: Studio Joost Grootens
17 × 24 cm, 6 ¾ × 9 ½ in, 240 pages
115 illustrations, paperback
2017, ISBN 978-3-03778-545-4, English
EUR 25.– GBP 25.– USD 30.–
Distribution in East and Southeast Asia by NUS Press

Future Cities Laboratory
Indicia 02
Design: Studio Joost Grootens
17 × 24 cm, 6 ¾ × 9 ½ in, 258 pages
233 illustrations, paperback
EUR 25.– GBP 25.– USD 30.–
Distribution in East and Southeast Asia by NUS Press
The first comprehensive analysis of the New Material Research Laboratory

Hiroshi Sugimoto and Tomoyuki Sakakida
Old Is New
Architectural Works by New Material Research Laboratory

“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 classical Japanese techniques with information drawn from the laboratory’s research.

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

Acclaimed artist Hiroshi Sugimoto and architect Tomoyuki Sakakida founded the NMRL in 2008

Their aim is to reinterpret the use of materials and construction methods from ancient times and to apply them in a modern setting

This richly illustrated book discusses their practice and approach using examples of selected projects
The high art of the political poster

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

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 stir up heated emotions and lead to ideological battles. 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.

Ja! Nein! Yes! No! Swiss 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 rather than rational enlightenment. Subtly condensed messages or graphically innovative language are hardly to be found in campaign posters. And yet many renowned designers created works that have inscribed themselves in the collective visual memory of the Swiss population and have become icons of Swiss poster design.

BETTINA RICHTER is an art historian, lecturer and author. Since 2006 she is curator of the Poster Collection of the Museum für Gestaltung Zürich. JAKOB TANNER is Professor Emeritus of Modern History at the University of Zurich and author of several books on the history of Switzerland in a European context.

Switzerland’s direct democracy promotes a rich culture of political posters
A cross-section of the campaign posters of a century reveals visual argumentation strategies and striking rhetoric

Previously published books in the series Poster Collection:

Poster Collection 31
Stop Motion
Bettina Richter, Museum für Gestaltung Zürich (Eds.)
Design: Integral Lars Müller
16.5 × 24 cm, 6 1/2 × 9 1/2 in, 96 pages
170 illustrations, paperback
2019, ISBN 978-3-03778-601-7 English/German
EUR 25.– GBP 20.– USD 25.–

Poster Collection 32
En Vogue
Bettina Richter, Museum für Gestaltung Zürich (Eds.)
Design: Integral Lars Müller
16.5 × 24 cm, 6 1/2 × 9 1/2 in, 96 pages
110 illustrations, paperback
2019, ISBN 978-3-03778-641-3 English/German
EUR 25.– GBP 20.– USD 25.–
Reinventing maps for the 21st century

Joost Grootens

Blind Maps and Blue Dots

The Blurring of the Producer-User Divide in the Production of Visual Information

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 mapmaking 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’s degree program at the Design Academy Eindhoven.

Interactive possibilities of digital media have fundamentally altered the way maps are created and used

This study investigates how the users of online mapping services become their creators
Where lichens and mosses become landscapes

Hélène Binet
The Walls of Suzhou Gardens
A Photographic Journey

With an essay by Juhani Pallasmaa

At the Classical Gardens of Suzhou in China, surface transforms into space; walls become landscapes. In her journey through this UNESCO World Heritage Site, Swiss French photographer Hélène Binet captures the traces of environmental influences on built structures. Her impressive series of photography shows how weather and time have turned blank walls into vivid depictions of nature. In Binet’s images, architecture becomes the frame for imaginary landscapes. By interweaving foreground and background, the artist tells stories that shift between the two dimensions of the plane and the three dimensions of space.

In an accompanying essay, architect and writer Juhani Pallasmaa captures the dream-like quality of the photographs and emphasizes Binet’s skill of balancing precision and vagueness to create images that stimulate the viewer’s imagination.

HÉLÈNE BINET was born in 1959 and 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.

Previously published books by Hélène Binet:

In The Intimacy of Making 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. Binet looks at three typologies of traditional architecture in Korea: the Confucian school and sacred place Byeongsan Sewon; the garden and tea house Soswaewon; and the Jongmyo Shrine. 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.
Sustainable finance visually explained

Régis Marodon

Financing Our Common Future
In the Time of Covid-19

With a foreword by Rémy Rioux

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-19 pandemic. This book explains in simple but precise terms, aided by 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 or 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 a multitude of situations, to question our preconceptions and to open our minds to deeper thought, so we can envision ways of moving forward.

RÉGIS MARODON is Special Advisor on sustainable finance at the French Development Agency (AFD). He performed research assignments for the World Bank as a consultant in various African countries, before joining the AFD in 1989 and joining the CEO advisory staff in 2016.

The Covid-19 pandemic highlights the need for sustainable development and economic resilience

Simple and clear illustrations decipher the workings of finance and the transition towards a sustainable economy

Previously published books on related topics:

Our World to Change!
Ruedi and Vera Baur, civic city (Eds.)
In collaboration with Attac
Design: Ruedi Baur, Danielle Rosales and Odyssée Khorsandian
12 × 16 cm, 4 ⅜ × 6 ⅜ in, 256 pages
260 illustrations, paperback
2017, ISBN 978-3-03778-530-0, French
EUR 18.– GBP 17.– USD 20.–

What are the central global issues humanity is facing today? How dire is the future really going to be? And what are possible ways to turn this world into a better one? These are the questions that the book Our World to Change! addresses. It not only explains figures related to economics, finance, ecology, nutrition and immigration, but also presents suggestions and alternatives from specialists in these fields – a book that every informed citizen should keep under their pillow.
The philosophy and practice of a musician and martial artist

Nik Bärtsch

Listening: Music – Movement – Mind

LISTENING: *Music – Movement – Mind* is a conceptual and practical book about the creative relationship between mind and body in the context of music and martial arts. It describes the potential of this relationship for our creativity and inspiration. Over the past 20 years, the musician and composer Nik Bärtsch, founder of the so-called Ritual Groove Music, has developed techniques that not only offer musicians and martial artists useful and surprising tools, but also support, focus and thus simplify learning processes in other fields of activity and in daily life. In addition to the individual learning aspect, Bärtsch presents basic collaborative and community-oriented strategies.

The content of the book is based on the long-standing experience of the author Nik Bärtsch and his wife Andrea Pfisterer as performers in live music, aikido practitioners, cultural entrepreneurs and teachers of music and physical techniques. They reflect their experiences and questions on a practical, philosophical, aesthetic and poetic level and offer and encourage new connections and perspectives for creative people.

"Imagine a composer as an engineer, listen with all your senses like a martial artist, train your sense of tempo, time and timing like a drummer, act with a partner like a unit." (Nik Bärtsch)

Through essays and pictures, interviews, exercises and games, the book conveys the authors' poetic understanding of body and mind and inspires the individual creativity and consciousness of the readers, regardless of their backgrounds. The visual material includes photographs, drawings and diagrams, album covers and graphic word fields. The publication also documents the stages of Bärtsch's musical development as composer, solo pianist and bandleader of Ronin and Mobile, two formations that enjoy international recognition.

NIK BÄRTSCH is an internationally renowned composer, pianist and teacher as well as founder of Ritual Groove Music. Either solo or with his groups Mobile and Ronin he plays textures between jazz, funk, new music, minimal, ritual and sacred music. His work is inspired by the Japanese culture, especially the martial art Aikido.

NIK BÄRTSCH and his Zen-Funk-bands are famous for their precise and rhythmic interaction as an organism

The first book of the extraordinary pianist and composer
Antarctic Resolution
Edited by Giulia Foscari / UNLESS

Design: Giulia Foscari with Integral Lars Müller
20 x 26.4 cm, 7¼ x 10¼ in, approx. 1020 pages
approx. 1000 illustrations, hardcover
approxEUR 50.– GBP 50.– USD 60.–

May

Louis Kahn: The Importance of a Drawing
Edited by Michael Merrill

Design: Integral Lars Müller
24 x 30 cm, 9¼ x 11¾ in, approx. 512 pages
approx. 500 illustrations, hardcover
approxEUR 90.– GBP 89.– USD 105.–

February

Jules Spinatsch
Davos Is a Verb
With an essay by Tim Jackson

Design: Jules Spinatsch with Integral Lars Müller
23 x 30 cm, 9¼ x 11¾ in, approx. 320 pages
approx. 300 illustrations, hardcover
approxEUR 55.– GBP 50.– USD 60.–

January

Mark Wasiuta
Information Fall-Out: Buckminster Fuller's World Game

Design: Integral Lars Müller
16.5 x 24 cm, 6¼ x 9½ in
approx. 320 pages
approx. 400 illustrations, paperback
2021, ISBN 978-3-03778-553-1, English
approxEUR 35.– GBP 30.– USD 35.–

May

Kazuo Shinohara
On the Threshold of Space-Making
Seng Kuan (Ed.)

Co-published by Harvard University GSD

Design: Integral Lars Müller
25 x 20.7 cm, 9¼ x 8¼ in, approx. 200 pages
approx. 150 illustrations, hardcover
2021, ISBN 978-3-03778-533-1, English
approxEUR 45.– GBP 40.– USD 50.–

January

In the era of the Anthropocene, it’s urgent to shift our collective attention to Antarctica, a continent that accounts for 10% of Planet Earth and 70% of the world’s fresh water. It 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 transnational and cross-disciplinary collaboration, this book 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, and art and technology. The holistic agenda culminates in the first “Declassified Archive of Antarctic Architecture,” revealing the unique evolution of inhabitation models and architectural typologies in the extreme.

Louis I. Kahn (1901–1974) was one of the most significant architects of the 20th 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 his achievements, 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.

In Davos Is a Verb, photo artist Jules Spinatsch focuses on a phenomenon typical of events around the world: the temporary appropriation of local infrastructures by major international corporations. In the context of the World Economic Forum (WEF) in Davos, a pop-up industry has grown up that generates an enormous short-term demand for reusable spaces, blank walls and empty rooms. Each year during the event, the infrastructure of the alpine city is altered in favor of the self-representation of companies, corporations and organizations hosting podiums, parties and esoteric sessions. In view of the debates over the WEF’s future, this photobook gains its relevance 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 Davos-born artist presents this practice with an ironic distance, while British ecological economist Tim Jackson, known for his critical attitude towards economic growth, reflects on the ironies and the eccentricities of “late” capitalism in Davos – and across the world.
In 1919, the state art school in Weimar was reopened under the direction of Walter Gropius, with a radical new teaching approach and under the new name Bauhaus. Four years would pass until the first exhibition, which presented a novel approach to art and spread the school’s ideas throughout the world. The catalogue Staalterisches Bauhaus in Weimar 1919–1923 was published in 1923 to accompany this first public showcase. This catalogue of its transdisciplinary oeuvre put the Bauhaus idea on paper for the first time and gave an idea of its potential. Featuring numerous projects, it also describes the theoretical doctrines of Paul Klee, Wassily Kandinsky, and Gertrud Grunow, thus conveying the teaching methods applied in the various workshops. Gropius’s preface explains the structure of the state-run Bauhaus and introduces its unique reform program, which called for and taught the unity of technology and art. Illustrations from the various workshops show projects by students whose connection with the Bauhaus is still largely unexplored today. With the original layout by László Moholy-Nagy and a cover designed by Herbert Bayer, the book represents an important testimony to the legendary avant-garde movement.

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.
Operating Manual for Spaceship Earth
Jaime Snyder (Ed.)
Design: Integral Lars Müller
Reprint, Original 1969
12 x 19 cm, 4½ x 7½ in, 152 pages
7 illustrations in black and white paperback
EUR 35.– GBP 15.– USD 20.–

Ideas And Integrities
A Spontaneous Autobiographical Disclosure
Jaime Snyder (Ed.)
Design: Integral Lars Müller
Reprint, original 1963
12 x 19 cm, 4½ x 7½ in, 416 pages
50 illustrations in b/w, paperback
EUR 25.– GBP 20.– USD 30.–

Your Private Sky
R. Buckminster Fuller
The Art of Design Science
Joachim Krausse and Claude Lichtenstein (Eds.)
Design: Integral Lars Müller
2015, ISBN 978-3-03778-524-9, English
EUR 35.– GBP 32.– USD 40.–

Backlist Architecture
963 illustrations, paperback
EUR 30.– GBP 27.– USD 35.–

X-Ray Architecture
Beatriz Colomina
Design: Integral Lars Müller
15 x 20 cm, 6 x 7½ in, 200 pages
277 illustrations, hardcover
EUR 35.– GBP 15.– USD 20.–

R. Buckminster Fuller
Pattern-Thinking
Design: Integral Lars Müller
16.5 x 24 cm, 6½ x 9½ in, 368 pages
963 illustrations, paperback
EUR 35.– GBP 29.– USD 40.–

Singular Personality
Architecture, Bohemian, Activist
Carl Pruscha
Design: Integral Lars Müller
29.7 x 21 cm, 11½ x 8½ in, 272 pages
488 illustrations, hardcover
2020, ISBN 978-3-03778-590-3, German
EUR 45.– GBP 44.– USD 50.–

I Have a Weakness for a Touch of Red
Yehuda Emmanuel Safran
Essays on Art, Architecture, and Portugal
Design: non-verbal club
14 x 22 cm, 5½ x 8½ in, 276 pages
61 illustrations, hardcover
2019, ISBN 978-3-03778-600-0, English
EUR 25.– GBP 22.– USD 30.–

The Anarchitecture Project
Mark Wigley
Design: Integral Lars Müller
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<th>Edition Details</th>
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Lars Müller Publishers
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