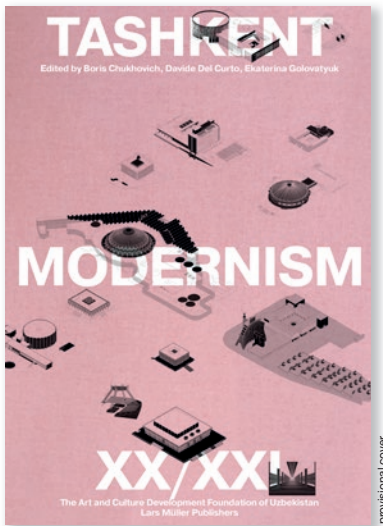


# **Lars Müller Publishers**

## **Autumn 2024**

**Architecture**  
**Design**  
**Photography**  
**Art**  
**Society**



provisional cover

## Stunning soviet-era modernist architecture in Tashkent

# Tashkent Modernism XX/XXI

Initiated and commissioned by the Art and Culture Development Foundation of Uzbekistan

Edited by Boris Chukhovich, Davide Del Curto and Ekaterina Golovatyuk

Preface by Saida Mirziyoyeva

Introductory statements by Francesco Bandarin and Gayane Umerova

With texts by Sofia Celli, Boris Chukhovich, Davide Del Curto, Federica Deo, Andrea Gritti,

Ekaterina Golovatyuk and Nicola Russi and an interview with Rem Koolhaas

Visual essay by Armin Linke

### August

#### Design: Hubertus Design

16.5 x 24 cm, 6½ x 9½ in, 928 pages  
approx. 500 illustrations, paperback  
ISBN 978-3-03778-751-9, English  
approx. EUR 55.– GBP 50.– USD 60.–



Tashkent, the capital of Uzbekistan, has been shaped by diverse cultures throughout its history. Following the 1966 earthquake, which caused large-scale destruction to the urban infrastructure, the city underwent a radical rebuilding campaign as architects from across the Soviet Union collaborated with local experts; the resulting modernist architecture (1964–1991) is unique to Tashkent and reflects its multifaceted social fabric.

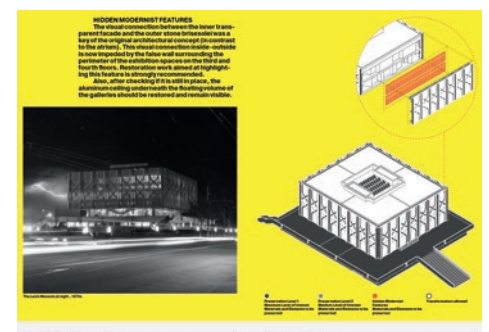
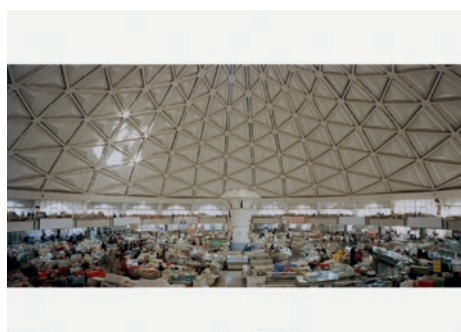
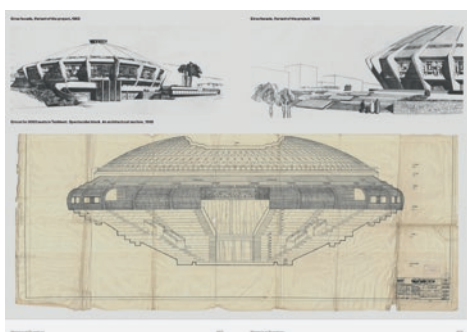
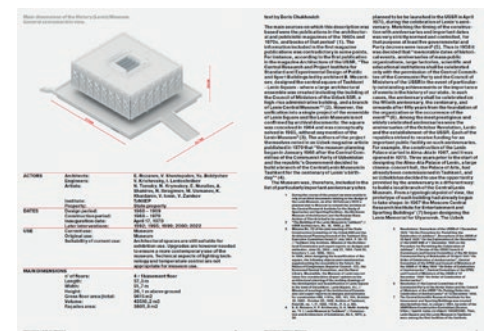
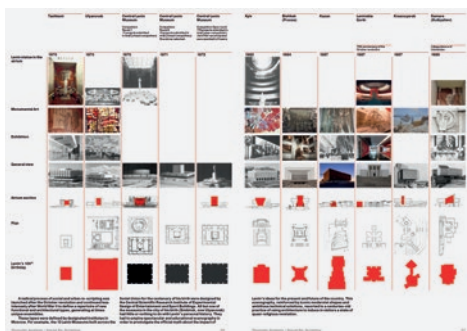
This publication combines the materials of the Tashkent Modernism XX/XXI project, for which an international team of architects, historians and restoration experts joined forces on recording and restoring the city's modernist legacy. This comprehensive book presents research results alongside insights that contextualize the work in a broader framework of Uzbek and Soviet history. It provides a strategic plan for conservation and adaptation of this important architectural heritage which resonates with preservation ambitions of modernist architectures on a global scale.

The publication consists of two parts. The first volume contains a series of written and visual essays, while the second encompasses fifteen building monographs that present histories, protection inventories and intervention strategies for the selected buildings.



## Documenting an ambitious, widely reported project to preserve the multicultural history of Uzbekistan's capital city

A richly illustrated tome for professionals and aficionados alike





# Revealing the creative process of an iconic designer

## Kenya Hara Draw

With text by Kenya Hara and an epilogue by Lars Müller

Kenya Hara inspires the world with his impeccable design – from the subtle atmospheres and environments he creates as the art director of Muji, to his ethereal exhibition designs, to his simple everyday objects, packaging and books. His design aesthetic can be traced back to a private practice: the diligent drafting of ideas and forms in delicate sketches and drawings which ultimately develop into convincing solutions.

For the first time in his career, Kenya Hara gives insight into the captivating early stages of his design process. Ranging from tentatively sketched beginnings to confident designs of complex concepts, *Draw* immerses readers in the renowned designer's forty-year-long process of sketching and drawing by hand, leaving no doubt about the origins of his authentic designs. Set to inspire the next generation of creatives, the book can be read as a gentle, persuasive call for the return to analogue processes in the design cycle.

September

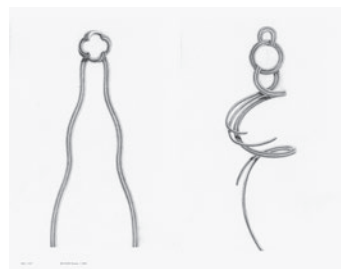
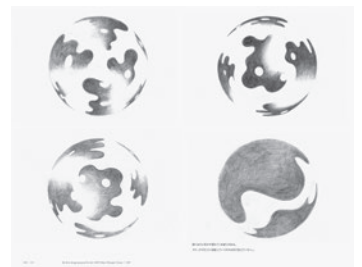
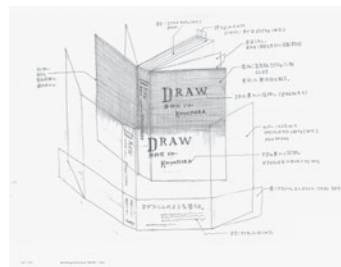
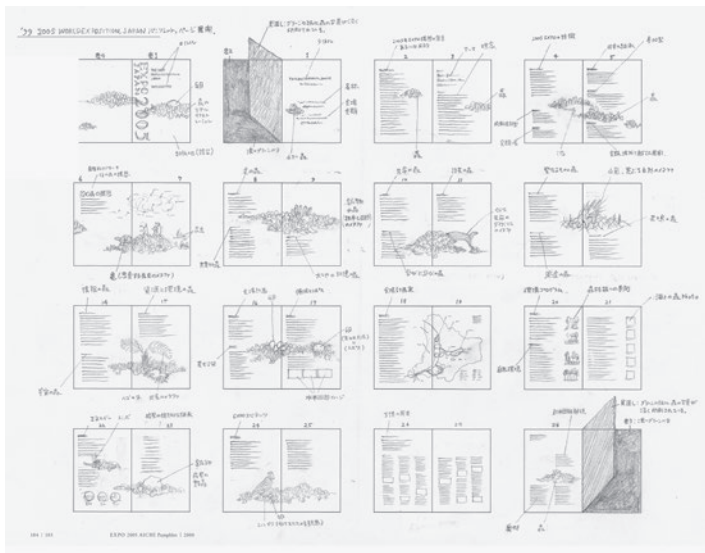
Design: Kenya Hara

18.2 × 28.4 cm, 7¼ × 11¼ in, 320 pages  
300 illustrations, paperback  
ISBN 978-3-03778-761-8, English  
approx. EUR 50.– GBP 45.– USD 55.–

KENYA HARA (\*1958) is considered the most influential designer of present-day Japan. After graduating in design from the Musashino Art University of Kodaira in 1983, he worked as a curator and graphic designer before taking on the role of art director at Muji in 2002. Hara is president of the Nippon Design Center Inc. and head of the department of Science of Design at Musashino Art University. He has published widely on his design theory, including the books *Designing Design* (2007), *White* (2009), *Designing Japan* (2018) and *100 Whites* (2019).



From the best-selling author of *Designing Design* and *100 Whites*, the first book dedicated to Hara's sketches



Previously published books by Kenya Hara:



### Cleaning

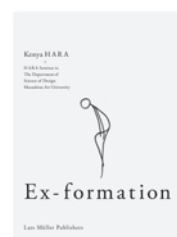
Kenya Hara (ed.)  
Project by MUJI

Design: Kenya Hara, Takuya Seki  
11.8 × 16 cm, 4¾ × 6¼ in, 504 pages  
374 illustrations, paperback  
2023, 978-3-03778-732-8, English  
EUR/GBP 30.– USD 38.–



### White

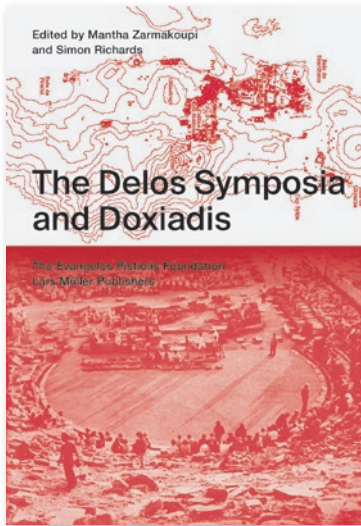
Design: Kenya Hara  
13 × 18.7 cm, 5 × 7¼ in, 80 pages  
4 illustrations, hardcover  
2021/2009, 978-3-03778-183-8,  
English  
EUR 25.– GBP 22.– USD 30.–



### Ex-formation

Design: Kenya Hara  
11.8 × 16 cm, 4¾ × 6¼ in, 480 pages  
500 illustrations, paperback  
2023/2015, 978-3-03778-466-2,  
English  
EUR 30.– GBP 22.– USD 35.–





# A history of the groundbreaking 1960s–1970s sustainability event

## The Delos Symposia and Doxiadis

Edited by Mantha Zarmakoupi and Simon Richards  
Co-published by the Evangelos Pistoilis Foundation

With essays by Tilemachos Andrianopolous, Harrison Blackman, Filippo De Dominicis, Thomas Doxiadis, Farhan Karim, Ahmed Khan, Dimitris Philippidis, and many more  
With an afterword by Panayotis Tournikiotis

September

**Design: Integral Lars Müller**  
16.5 x 24 cm, 6½ x 9½ in, approx. 544 pages  
approx. 150 illustrations, paperback  
ISBN 978-3-03778-762-5, English  
approx. EUR 45.– GBP 40.– USD 48.–



The Delos Symposia, which ran from 1963 to 1975, were a groundbreaking series of events dedicated to rethinking and reshaping the built environment to solve the planet's environmental and demographic problems. Choreographed around the charismatic Greek architect-planner Constantinos Doxiadis, and generating an entirely new "science of human settlements" called "Ekistics," this ambitious endeavor was run according to ancient Greek practices of the *sympósiōn*, with banquets, dancing and fancy dress parties taking place aboard cruise ships in the Aegean Sea. Each symposium concluded at the island-city of Delos, where influential figures as diverse as Margaret Mead, Arnold Toynbee, Siegfried Giedion, Buckminster Fuller, Barbara Ward, Jean Gottmann, Kenzō Tange, Jacqueline Tyrwhitt and Marshall McLuhan would formally proceed to the ancient amphitheater and participate in ceremonial declarations on world issues.

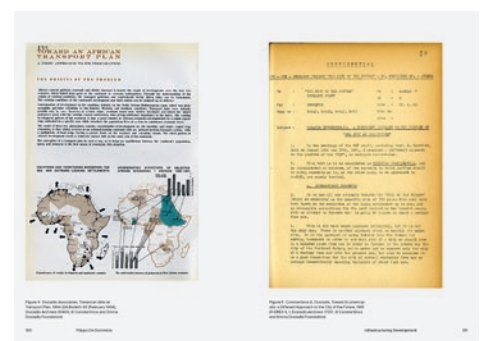
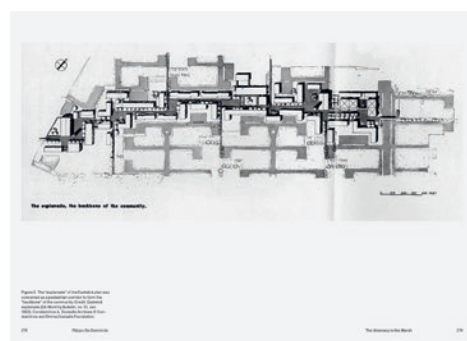
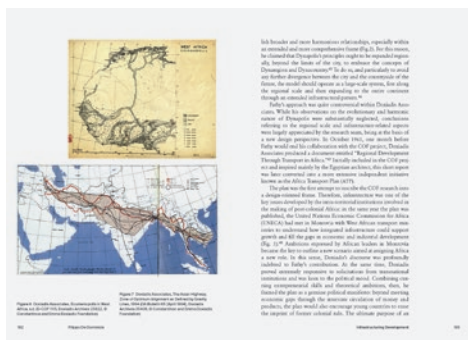
*The Delos Symposia and Doxiadis* offers the first comprehensive appraisal of the history and legacy of the Delos Symposia not only as a global humanitarian network, but also as an intellectual theater and publicity machine. It explores their ideals, commitments and fights, the way they fed into the colossal urban planning projects that Doxiadis was implementing across the world, and the lessons they might offer for contemporary thinking on sustainable development.

MANTHA ZARMAKOUPPI is the Morris Russell and Josephine Chidsey Williams Assistant Professor of Roman Architecture at the University of Pennsylvania. She has published widely on Roman luxury villas, as well as on the architecture, harbor infrastructure and urban development of late Hellenistic Delos.

SIMON RICHARDS is Senior Lecturer and Programme Director in Architectural History and Theory at Loughborough University, UK. His research areas are modern through to contemporary architecture, comparative philosophical aesthetics and discourses of tradition and heritage.

### Lessons from an influential humanitarian network including great minds of the era, from Buckminster Fuller to Margaret Mead

An essential book on the science of human settlements, for researchers in architecture, planning, archaeology, anthropology, history, geography and sociology





provisional cover

October

Design: Integral Lars Müller

16.5 x 24 cm, 6½ x 9½ in, approx. 320 pages  
 approx. 300 illustrations, paperback  
 ISBN 978-3-03778-763-2, English  
 approx. EUR 45.– GBP 40.– USD 50.–



First English translation of a best-selling book

More Than One:  
 Gio Ponti

Critic, Editor, Graphic Artist, Architect, Product Designer

Edited by Manfredo di Robilant and Manuel Orazi

With texts by Elena Dellapiana, Fulvio Irace, Gabriele Neri, Manuel Orazi, Francesco Parisi, Mario Piazza, Manfredo di Robilant, Paolo Rosselli and Cecilia Rostagni

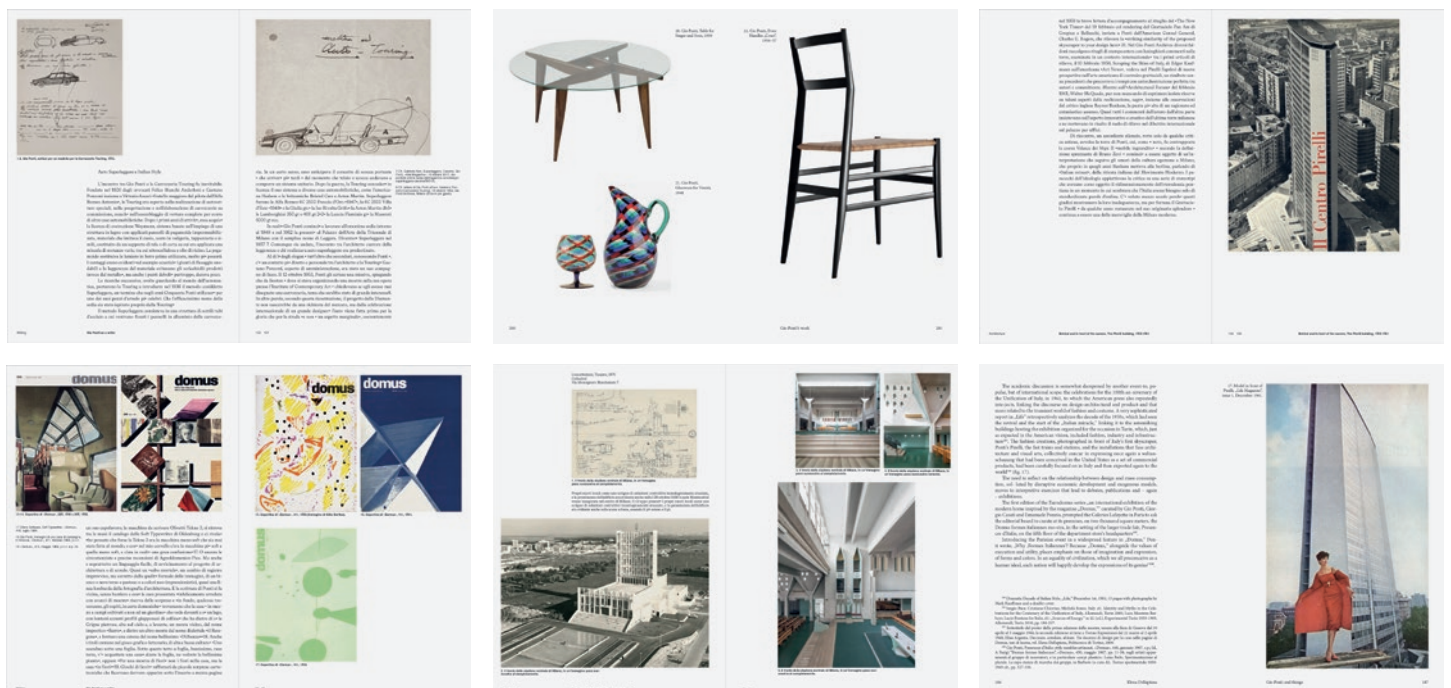
Gio Ponti (Milan 1891–1979) was a key figure for Italian modernism; it is impossible to confine his legacy to a single creative field. From 1923 to 1930, Ponti was artistic director of the now cult Italian tableware manufacturer Richard Ginori. In 1928, he founded the internationally renowned magazine *Domus*, which – apart from a break in the 1940s – he continued to direct for the rest of his life. In the postwar era, Ponti and his associates Antonio Fornaroli and Alberto Rosselli shaped the architectural image of Milan, but were also active across the globe from Caracas, to Tehran, to Denver, to Islamabad, to Eindhoven. This book delves into the many components of Ponti's contribution to the twentieth century, and traces his enduring influence in Italy and across the globe.

MANFREDO DI ROBILANT holds a Ph.D. in the history of modern architecture from the Polytechnic of Turin, where he is Assistant Professor of Architectural Design. He was a research associate for the 14th Venice architecture Biennale, directed by Rem Koolhaas, and Visiting Scholar at CCA Montréal. His research interests focus on the relationship between utility and symbol in architecture. He is founder and partner of the architecture studio DAR architettura, with Giovanni Durbiano and Alessandro Armando.

MANUEL ORAZI is an editor at the Italian publishing house Quodlibet and is currently a visiting professor at the Academy of Architecture in Mendrisio, Switzerland. His research is embedded in the field of the history of twentieth-century architecture and the city. In 2021, he curated the exhibition *Carlo Aymonino. Loyalty to betrayal* (Electa, Milan 2021) during the Triennale of Milan. He collaborates regularly with the newspaper *Il Foglio* and with the magazines *Domus*, *Log* and *Volume*.

Eight illuminating essays on the world-famous Italian architect, designer, writer and publisher (1891–1979)

From designing spoons to buildings and founding *Domus* magazine, Gio Ponti was a man of many talents





September

**Design: Integral Lars Müller**  
 16.5 x 24 cm, 6½ x 9½ in, 256 pages  
 approx. 160 illustrations, paperback  
 ISBN 978-3-03778-756-4, English  
 approx. EUR 40.– GBP 35.– USD 45.–



# Public art by the prolific German-American artist

## Christian Moeller Open Encounters

Public Art – Sculpture, Relief, Installation

With texts by Jan Tumlir, Harriet F. Senie, Cath Brunner, Tim Griffin and Christian Moeller

This publication documents a series of ambitious, large-scale projects produced by Christian Moeller within the public sphere between 2004 and 2023. During these years, the artist's practice underwent a considerable shift in focus. Renouncing his former self-designation as "media architect," Moeller began to downplay the role of information technology within his work to instead emphasize its pictorial and sculptural qualities. The works in this volume are based on a keen observation of social processes, often with a view to their playful disruption. At once fitting into and standing out from their surroundings, they present the public with a welcome reprieve from the routines of workday life. *Open Encounters* offers an exhaustive, lavishly illustrated overview of a highly productive period in Moeller's practice. The book features a career-spanning essay and running commentary on individual works by Jan Tumlir as well as texts by Harriet F. Senie, Cath Brunner, Tim Griffin and Christian Moeller himself.

CHRISTIAN MOELLER is a sculptor and installation artist. He was born in Frankfurt am Main, Germany, where he lived and worked until he moved to the United States in 2001. As a pioneer in his field, Moeller first gained widespread recognition in the 1990s working with electronic media technologies. His light installations and sound sculptures, changing in "real time," have won him an international reputation. Over the past two decades he has been increasingly focused on the field of public art. He consistently seeks to present his audience with forms that are open to multiple interpretations, and moreover interpretations that can suddenly flip. Underlying his work's broad-based appeal to civic celebration is a subtle criticality directed toward the political forces that constrain it. Moeller taught as a professor at the State College of Design in Karlsruhe, Germany, until he joined the UCLA department of Design Media Arts in 2001. He has his studio in Downtown Los Angeles, California.

A lavishly illustrated monograph revealing witty installations in public space

Commentary by acclaimed art critics and curators including the former editor-chief of *Artforum*



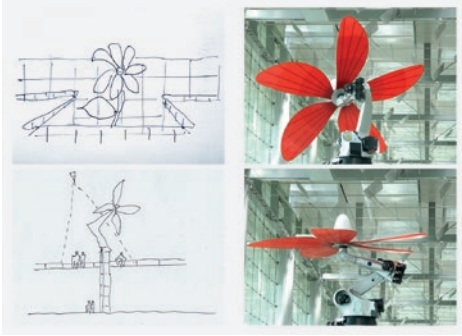
Bobble, 2007

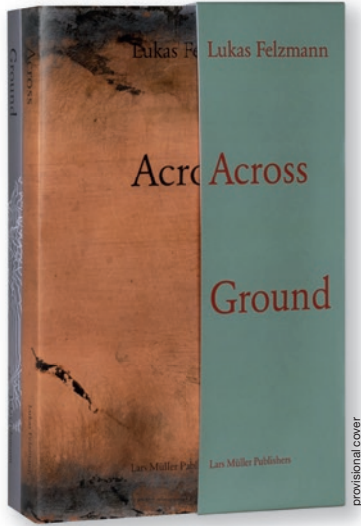
This monumental bowl sculpture was commissioned by the USA Commission for the Berkeley, California outlet, spanning 22 acres, this is the largest 800 grams in North America, and probably it comes second only to the United States. Located near the main entrance, Bobble, too, is visible, rising to a height of 8 ft. Bobble's surface is a series of colorful, abstract shapes that are playfully engaged, and this can have the effect of obscuring the sculpture's true nature. Bobble, the sculptor's response to an architectural context, linking a series of overlapping concrete terraces on the adjacent site of a former bank. Bobble is a work that challenges the viewer to confront their own preconceptions of gravity much like the Gulliver walking through the landscape. There is, in fact, the sculpture's weight hangs on an initial perception of familiarity. Bobble's form is a subtle play on an architectural form placed here in the middle of a public space. It is a work that is worth looking in mind on the face of this monumental and playful sculpture. The work is a playful and witty installation, "with Moeller, which also means that every individual is invited to their own reading of the experience of any other than those readings, which is open to the viewer at the time of its unveiling, was finished. Bobble is the "receptor" of the incoming building behind it. This installation is not for any reason, although it could be thought of as a playful and witty installation. The sculpture is equipped with a mobile head that resembles an owl's face, being gently atop the top of the piece and attached with a pivoting joint and a counterweight that allows it to move in response to the slightest breeze – a source to security.



2004, 2010

All of us have a United Nations for the United States, but Moeller also reflects from his perspective, an active sensitivity to quiet moments. 2004... the title of this work, that will be a general one. It is a commentary on the public sphere of the world's Big Area outside of World Trade. A place where "silence is golden," the library could mean to make a perfect fit for this work. However, it is a place where noise is a subtle barrier that every slight deflection of the air can be felt. The work is a playful and witty installation, "with Moeller, which also means that every individual is invited to their own reading of the experience of any other than those readings, which is open to the viewer at the time of its unveiling, was finished. Bobble is the "receptor" of the incoming building behind it. This installation is not for any reason, although it could be thought of as a playful and witty installation. The sculpture is equipped with a mobile head that resembles an owl's face, being gently atop the top of the piece and attached with a pivoting joint and a counterweight that allows it to move in response to the slightest breeze – a source to security.





Poetic Californian landscape photography

Lukas Felzmann  
Across Ground

With texts by Forrest Gander and Corey Keller

Across Ground comprises two new books by the Swiss-born, San-Francisco-based photographer Lukas Felzmann, who for nearly thirty years has been making poetic images that explore the intersection of nature and culture in California's landscape. Developed in tandem between 2017 and 2024, the two volumes take us on an allusive journey through the Golden State's fifty-eight counties, revealing seemingly liminal zones located in between cities, national parks and landmarks. Using a large format view camera, Felzmann follows the border of the continent to the edges of small towns to create a conceptual atlas of the Californian hinterland.

In Across Felzmann roams the territory freely, collecting signs of human activity in the natural environment, from foothills to felled cypress trees, in windows and reflections, across floodplains and focal planes. Across is not only a journey across land, but also across time and the process of photography, which Felzmann treats like a sculptural activity anchored by physical placement and the ultimate compression of space. In Ground this compression of space appears like a series of relief sculptures: monochrome records of topographical details brimming with beauty. Accompanied by poetic, geological reflections on each image by the Pulitzer Prize-winning poet Forrest Gander, these horizonless portrait images invite readers to immerse themselves in the here and now, rather than offer any promise of a final destination.

LUKAS FELZMANN is an artist working with photography, installations and books. He was born in Zurich, Switzerland, and lives and works in San Francisco. He taught photography at Stanford University for two decades and is now an affiliated scholar at the Bill Lane Center for the American West at Stanford University. Felzmann's work has been shown in exhibitions in Europe, Egypt, Columbia, China and the United States. He has been awarded several grants from the Swiss Government, the National Endowments for the Arts and recently a Guggenheim Fellowship. His six previous books are: Landfall, Waters in Between, Swarm, Helix, Gull Juju and Apophenia.

September

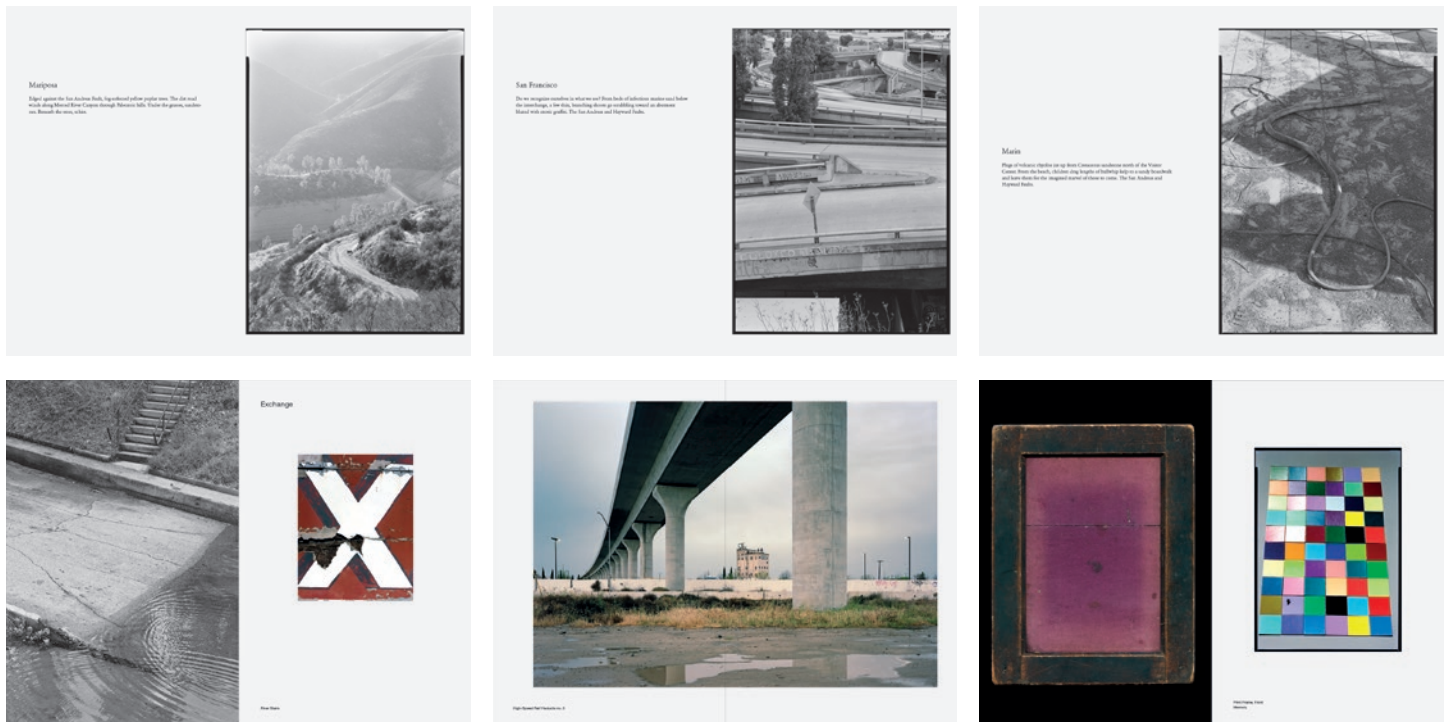
Design: Lukas Felzmann with Integral Lars Müller

20.3 x 30.5 cm, 8 x 12 in  
approx. 240 and 144 pages  
approx. 168 and 72 illustrations  
hardcover and paperback in slipcase  
ISBN 978-3-03778-764-9, English  
approx. EUR 70.- GBP 65.- USD 80.-



The first Swiss artist to receive a Guggenheim Fellowship since Robert Frank in 1958

A journey through the Californian hinterland in Felzmann's fifth photography book with Lars Müller





September

Design: Geoff Han

17 x 23.5 cm, 6¾ x 9¼ in, approx. 400 pages  
 approx. 200 illustrations, paperback  
 ISBN 978-3-03778-757-1, English  
 approx. EUR 45.- GBP 40.- USD 50.-



*Dynamic reflections on the state of urban housing*

SO-IL  
**In Depth**

**Urban Domesticities Today**

Edited by Florian Idenburg and Jing Liu

Photographs by Iwan Baan and Naho Kubota

With texts by Ted Baab, Florian Idenburg, Karilyn Johanesen, Nicolas Kemper and Jing Liu

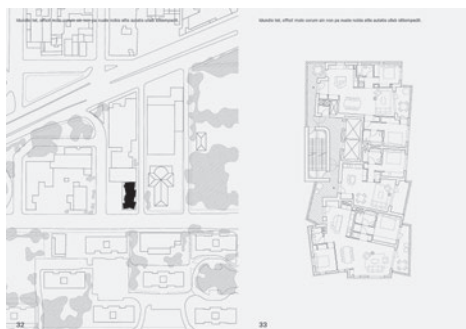
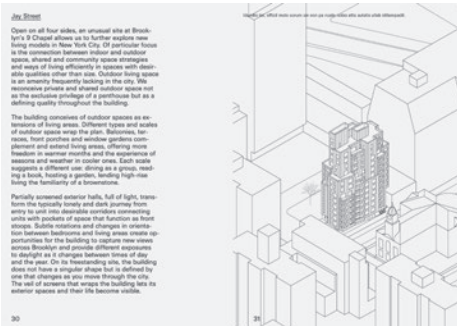
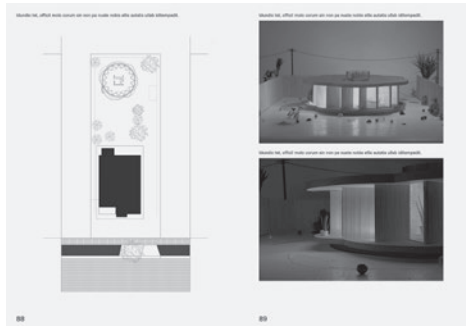
For over a decade, Brooklyn-based SO-IL has been envisioning houses, housings and other projects in between and adjacent to domestic spaces. Reflecting on the state of housing design today – often constrained by pressures of production – SO-IL approaches these sites with generous experimentation. In this book, the design office’s attempt to “hack” the codes, cores, courts and corridors takes center stage, exemplified by a selection of SO-IL’s most recent projects, exploring concepts including porosity, connectivity, community and orientation in urban living. Appealing to students and professionals alike, *In Depth* examines how housing might promote the well-being of its inhabitants by presenting new typologies for our ever-more urbanized world.

JING LIU, born in 1980 in China, is a founding partner at SO-IL. Liu grew up on three continents and in five cities, and is currently teaching and working from her base in Brooklyn.

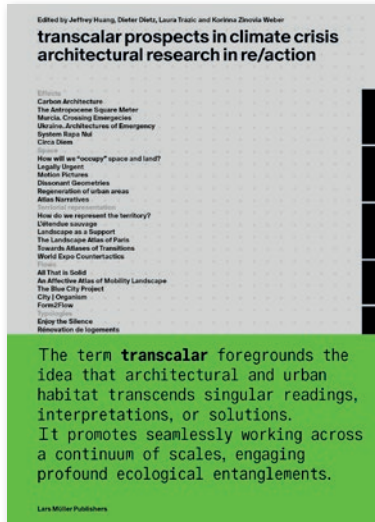
FLORIAN IDENBURG (1975, the Netherlands) is also a founding partner at SO-IL and Professor of the Practice at Cornell University AAP.

**Award-winning Brooklyn architecture studio founded by architect couple Florian Idenburg and Jing Liu**

**“They have paved the way for a new generation of architects, challenging the status quo in enigmatic buildings of all kinds.” – *Architectural Digest***







*Inspiring, interdisciplinary responses to the climate crisis*

**Transcalar Prospects in Climate Crisis**

architectural research in re/action

Edited by Jeffrey Huang, Dieter Dietz, Laura Trazic and Korinna Zinovia Weber

With essays by Charlotte Malterre-Barthes, Paola Viganò, Tommaso Pietropoli, Laila Seewang, Alfredo Thiermann, Javier Nueno, Pier Vittorio Aureli, Jo Tailieu and Véronique Patteeuw

Featuring a research project by the École Polytechnique Fédérale de Lausanne (EPFL)

Photographs by Etienne Malapart and Alain Herzog

As humanity grapples with the escalating challenges of climate change, the discipline of architecture finds itself at a critical juncture. The urgency of the situation demands that schools of architecture not only contribute to envisioning more serene futures but also equip the next generation of architects with the audacity to question, project, criticize, explore and imagine alternative solutions.

Architectural research is in re/action to this climate crisis. *Transcalar Prospects in Climate Crisis* offers a vital compilation of research projects and essays reflecting the investigative efforts at EPFL Architecture. Addressing critical issues like material uses, land and soil degradation, environmental justice and circular urban flows, the book brings together diverse, entangled perspectives and transcalar vantage points. It navigates complex factors such as comfort, standards, profit and individual needs, across a wide ecological spectrum. The book is a must-read for architects, urban planners, designers, scholars, and anyone seeking knowledge and inspiration for climate action, urging a conscious and critical, transcalar response to one of the most pressing issues of our time.

JEFFREY HUANG is the director of the Institute of Architecture and the City (IA) at EPFL, where he also heads the Media x Design Lab. He earned his DiplArch from ETH Zurich, and master's and doctoral degrees from Harvard Graduate School of Design. His research focuses on the convergence of physical and digital architectures.

DIETER DIETZ is an architect based in Zurich and Geneva, foregrounding space and collective contribution. Educated at ETH in Zurich and the Cooper Union in New York, Dieter is the initiator of the ALICE laboratory and director of the Architectural Section (SAR) at EPFL. He is also a founding member of the Architecture Land Initiative (ALIN).

LAURA TRAZIC studied architecture at the ENSA Marseille, and completed her doctoral research at EPFL while recipient of the Swiss Government Excellence Scholarships for Foreign Students. Her current postdoctoral research focuses on the role of shadows in architecture at the Museo Galileo in Florence, funded by the Swiss National Science Foundation.

KORINNA ZINOVIA WEBER is an architecture historian, author and publishing consultant, specialized in the built heritage of the twentieth century. She studied architecture at TU Munich and ENSA Paris-La Vilette and received her doctoral degree from EPFL for her research in rehabilitation strategies for postwar housing, financed by the excellence scholarship of the German Academic Scholarship Foundation.

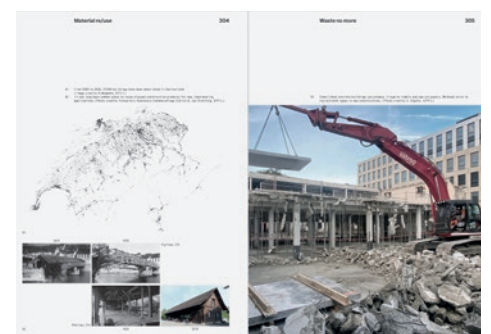
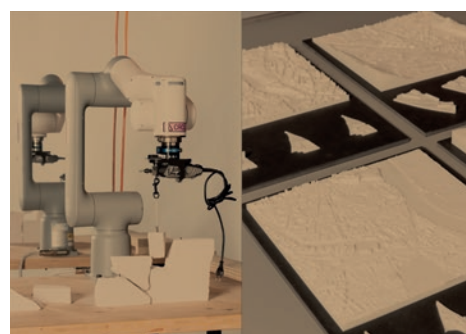
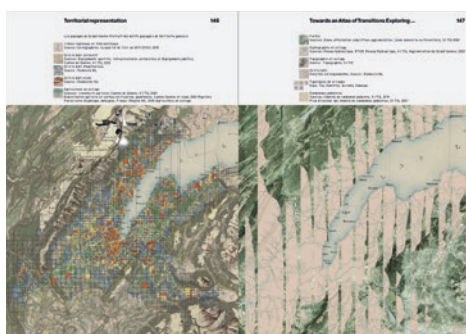
**A critical architecture studies book full of alternative approaches to climate action**

**An innovative project by EPFL in Lausanne, one of Europe's foremost science and technology institutions**

**September**

**Design: Hubertus Design**

16.5 x 24 cm, 6½ x 9½ in, approx. 416 pages  
approx. 280 illustrations, paperback  
ISBN 978-3-03778-765-6, English  
approx. EUR 45.– GBP 40.– USD 50.–





provisional cover

## Pioneering film posters from Poland to Cuba and beyond

### Poster Collection 36 Ciné-Passion

Edited by Bettina Richter, Museum für Gestaltung Zürich

With an essay by Christina Thomson

In the history of graphic design, the film poster has repeatedly exemplified graphic innovation. The first constructivist posters by the Stenberg brothers challenged viewing habits in the late 1920s, as did the radical, succinct film advertisements by Jan Tschichold. The Polish school of poster art, with exponents such as Henryk Tomaszewski and Roman Ciešlewicz, produced iconic film posters in the postwar era, and Cuban designers, including Antonio Reboiro and Ńiko, followed suit after 1959. Simultaneously, in the former Czechoslovakia, the likes of Milan Grygar, Karel Vaca and Josef Vylet'al helped the film poster gain international recognition. In all three countries, the lack of economic pressure allowed such creative power to flourish. In Germany, film distributors such as Neue Filmkunst Walter Kirchner or Atlas-Film prompted a new aesthetic by commissioning Hans Hillmann or Dorothea Fischer-Nosbisch.

The works presented in this publication illustrate an alternative to the Hollywood film poster with its canonical motifs and pompous spectacle. The unorthodox visual language of these "other" film posters largely dispenses with star portraits and film stills. Subtly poetic, and often ambiguous, films are interpreted individually, the visual material is creatively defamiliarized and the content consolidated into symbols. Up to this day, individual designers continue to celebrate the film poster as an autonomous artistic medium.

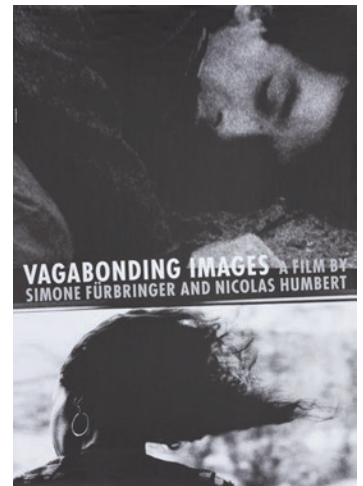
#### Radical graphic artists that challenged Hollywood's motifs

A book for film buffs and design lovers alike

### September

Design: Integral Lars Müller

16.5 x 24 cm, 6½ x 9½ in, approx. 96 pages  
approx. 110 illustrations, paperback  
ISBN 978-3-03778-766-3, English/German  
EUR/USD 25.– GBP 20.–





provisional cover

## *A masterpiece of modern Swiss architecture*

Marianne Burkhalter and Christian Sumi

# House Steiger Doldertal Zurich 1959

Flora Steiger-Crawford and Rudolf Steiger

With photographs by Leonardo Finotti

With texts by Arthur Rüegg, Dieter Kienast, Joseph Schwartz and Lukas Ingold  
Featuring historical photography by Walter Bender and Michel Zumbrunn

The Doldertal, a small valley north of the city of Zurich, is best known in the history of architecture as the residence of Swiss architectural theorist Siegfried Giedion, whose book *Space, Time and Architecture* (1941) is considered a landmark in the historiography of modernity. In 1936, Giedion commissions two houses designed by Alfred Roth and Marcel Breuer – known as the Doldertal Apartment Houses – which to this day remain among the most important built works of Neues Bauen in Switzerland.

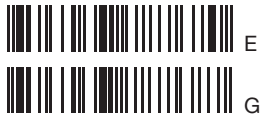
In 1959, the architect couple Flora Steiger-Crawford and Rudolf Steiger build their own homestead in the Doldertal – in immediate proximity to the Doldertal Apartment Houses. Crawford and Steiger are important representatives of the Swiss avant-garde; moreover, Flora Crawford is the first woman to receive a diploma in architecture from ETH Zurich. That same year, Alfred Roth designed another building, the Fellowhouse, right next to House Steiger.

*House Steiger Doldertal Zurich 1959: Flora Steiger-Crawford and Rudolf Steiger* offers a first in-depth look at the genesis of this masterpiece of modern Swiss architecture. Detailed analyses illustrate the central layout and outline the chronology, typology and construction of the building. Further contributions illuminate the relationship to local topography, the cultural context of the building, as well as important historical and contemporary architectural references, including House Steiger's famous neighbors.

### September

**Design: Karin Schiesser**

16.5 x 24 cm, 6½ x 9½ in, approx. 275 pages  
approx. 240 illustrations, paperback  
ISBN 978-3-03778-767-0, English  
ISBN 978-3-03778-768-7, German  
approx. EUR 45.– GBP 40.– USD 50.–

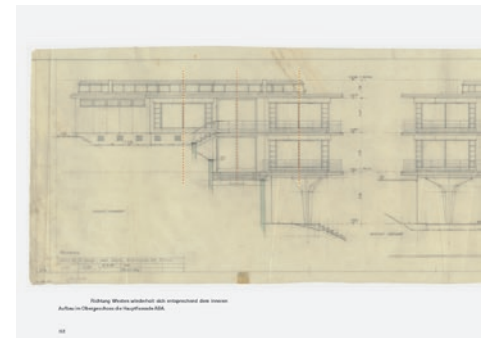


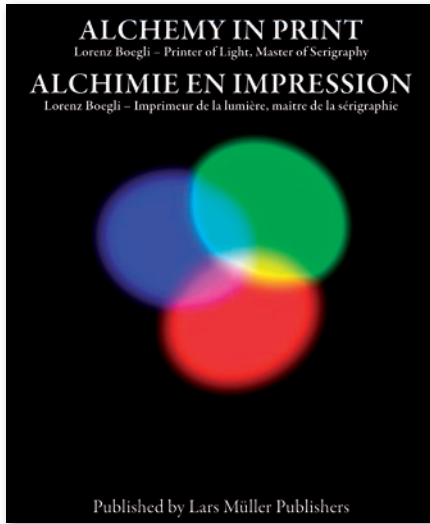
MARIANNE BURKHALTER has worked as an architect in Florence (Superstudio), New York and Los Angeles (Studio Works) and was an auditor at the University of Princeton. She has taught at SCI-ARC in Los Angeles and at EPFL Lausanne.  
CHRISTIAN SUMI studied at the ETH Zurich. He has worked for the Institute for the History and Theory of Architecture (gta) and taught at Harvard University GSD, EPFL Lausanne and the University of Strathclyde in Glasgow.

Together, Christian Sumi and Marianne Burkhalter founded burkhalter sumi architects in 1984 and their own joint studio in 2021. From 2008 to 2016, they held a shared professorship at the Accademia di Architettura Mendrisio (AAM). In 2024, Christian Sumi and Marianne Burkhalter received the Prix Meret Oppenheim.

**Sumptuous photography of an architect couple's house  
by leading photographer Leonardo Finotti**

**Embodying the timeless elegance of Californian and European  
modernist architecture**





provisional cover

*A radical counterpart to “digital only”:  
Lorenz Boegli makes paper glow*

## Alchemy in Print

Lorenz Boegli – Printer of Light, Master of Serigraphy

## Alchimie en Impression

Lorenz Boegli – Imprimeur de la lumière, maître de la sérigraphie

**Edited by Lars Müller**

With texts by Lorenz Boegli, Jacqueline Burckhardt, Judith Clark, Bice Curiger, Michael Hirschwiler, Mario Katzmayr, Nicolas Kenedi and Sabine Voigt

### September

**Design: Integral Lars Müller**

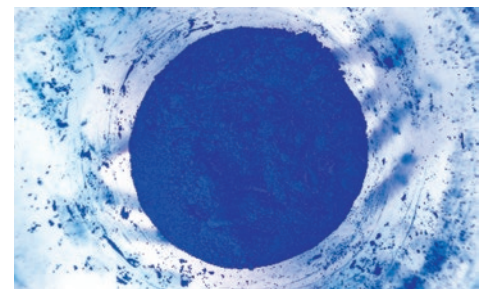
23 × 28 cm, 9 × 11 in, approx. 128 pages  
approx. 90 illustrations, paperback  
ISBN 978-3-03778-725-0, English/French  
EUR/GBP/USD 85.–

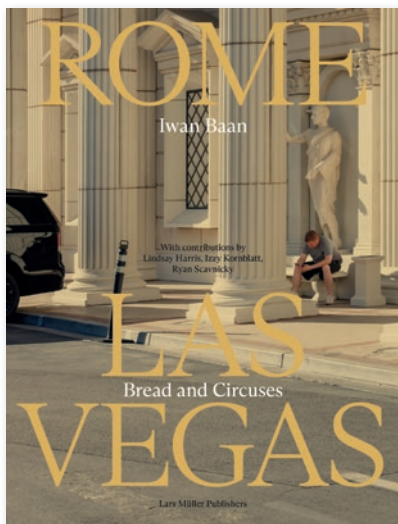


Lorenz Boegli is the master of screen printing and he guards the secrets surrounding his recipes and processes like the tinkerers and inventors of old. By utilizing pearlescent pigments in his innovative RGB printing technique, his works come to possess visual and dimensional qualities unattainable by other printing processes. Boegli’s craft is used by the crème de la crème of fashion, luxury and jewelry brands for their packaging and printed matter. Each commission leads him to develop his printing effects and techniques further; he astounds with emotional results that are only remotely reminiscent of traditional screen printing.

Boegli’s products achieve their maximum effect in this publication in combination and juxtaposition with offset printing in equally high quality. Across eight exquisite types of papers, the printing effects used bring to life the various motifs from art, photography, fashion and jewelry, offering an incomparable visual and sensual spectacle. Text contributions in letterpress enhance the haptic sensation of the book. Experts from various disciplines shed light on the metaphor of alchemy in relation to Boegli’s mastery and its significance for artistic and commercial use, as well as for the advancement of the printing industry.

**Lorenz Boegli’s masterful silkscreen art is appreciated by photographers, artists and luxury brands alike**



**Design: Haller Brun**

17 × 22.7 cm, 7 × 9 in, approx. 320 pages  
 approx. 180 illustrations, paperback with flaps  
 ISBN 978-3-03778-753-3, English  
 approx. EUR 45.– GBP 39.– USD 50.–



## *A cult photobook in the making focusing on two iconic cities*

Iwan Baan

### Rome – Las Vegas

Bread and Circuses

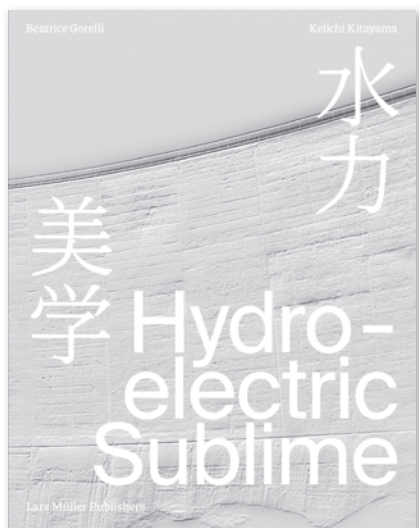
Edited by Lars Müller

With texts by Lindsay Harris, Izzy Kornblatt and Ryan Scavnicky

The cities of Rome and Las Vegas commonly sit at opposite ends of what architecture represents: whereas the former capital of the Roman Empire is perceived as ancient, proper and eternal, Sin City is described as flashy, vulgar and fake. Yet, both find themselves historically and contemporarily at the intersection of power and play.

Released fifty years after Denise Scott Brown and Robert Venturi's now canonical *Learning From Las Vegas* (1972), the images in this book capture the atmosphere of both cities from the sky to the ground, revealing unexpected similarities and rediscovering Las Vegas's extravaganza on the streets of Rome. Iwan Baan's photographs contrast and subvert common perceptions of authenticity and artificiality and ultimately question such bipolar distinctions. In their dialogue, the photographs follow Scott Brown and Venturi's plea to first look, understand and only then judge.

IWAN BAAN (\*1975) is a Dutch photographer based between Amsterdam and the U.S., known primarily for images that narrate the life and interactions that occur within architecture. In 2012, he received the Golden Lion at the Venice Biennale for his work on the Torre David in Caracas, Venezuela, gaining him further international acclaim. Architects turn to Baan to give their work a sense of place.

**Design: Beatrice Gorelli**

24 × 30.5 cm, 9½ × 12 in, approx. 176 pages  
 approx. 170 illustrations, hardcover  
 ISBN 978-3-03778-738-0, English/Japanese  
 approx. EUR 50.– GBP 46.– USD 55.–



## *Stunning photographs show the successful symbiosis of nature and engineering*

### Hydroelectric Sublime

Edited by Beatrice Gorelli and Keiichi Kitayama

With texts by Takako Itoh and Nicolas Nova  
 Photographs by Keiichi Kitayama

This book acts as a bridge between the topics of energy and water. It is an artfully crafted visual ode which imagines and reflects upon the intricate bond between the people who count on dams for energy and water, and the source that fuels this bounty. It is a tribute to the engineering feat so grand that it made Switzerland an energy hub in demand, providing the life-sustaining flow that drives our modern world.

Candid and curious, this publication focuses on two things: the appearance and significance of the dam and power plant, and the appreciation of the structure as an impressive manifestation of civilization and culture in harmony with the spectacular nature and surroundings. With interviews and breathtaking photographs, this book delves into the history of the valley region and includes memories and opinions of those involved. Expert insights broaden the context and consider Emosson as an example of an intact symbiosis of nature and culture, and provide a glimpse of what is to come.

BEATRICE GORELLI is a graphic and media designer who graduated with a master's degree in media design from HEAD, Geneva, and a bachelor's degree in visual communication from SUPSI, Lugano. She currently works in advertising as an art director and 3D animator.

KEIICHI KITAYAMA first worked as a fashion and celebrity portrait photographer in Japan before moving to Berlin, where his work has featured in several fashion magazines such as *GQ*, *Schön* and *Teeth*. His 2015 photo book *Amou Hoje?* about his stay in Brazil was featured in the American art magazine *Juxtapoz* and *Lomography Magazine* among others. After his stay in Switzerland, he acquired an interest in nature photography with a focus on environmental issues.



## The Anatomy of the Architectural Book

Edited by André Tavares

**Design: André Tavares**  
 16.5 x 24 cm, 6½ x 9½ in, 384 pages  
 346 illustrations, hardcover  
 2024/2016,  
 ISBN 978-3-03778-769-4, English  
 EUR 60.– GBP 55.– USD 65.–



*The Anatomy of the Architectural Book* examines approaches to structuring, constructing and designing architectural books and traces how they have changed over time.

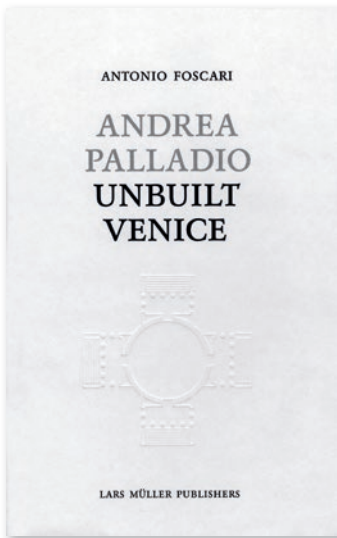
Dissecting a wealth of books through five conceptual tools – texture, surface, rhythm, structure and scale – André Tavares analyzes the material qualities of books in order to assess their crossovers with architectural knowledge. The detailed history of Siegfried Giedion’s *Befreites Wohnen* and the two incarnations of the Crystal Palace in Hyde Park and Sydenham provide a background that confront us not only with the rise of the industrialized book but also with the configuration of the book as a unique visual device.

Richly illustrated with samples from the library of the Canadian Centre for Architecture, the volume discusses a wide range of authors, including Vitruvius, William Morris, Gottfried Semper, El Lissitzky and Le Corbusier.

.....  
**A lavishly illustrated history of bookmaking and architecture**  
 .....

**“Its uniqueness lies in its exploration of how architects utilize their design skills in bookmaking.”**

– *Architect’s Newspaper*  
 .....



## Andrea Palladio Unbuilt Venice

Edited by Antonio Foscari

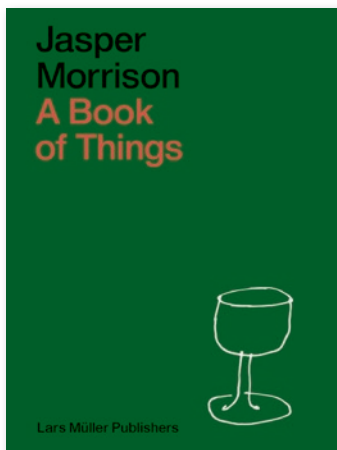
**Design: Integral Lars Müller**  
 15 x 24 cm, 6 x 9½ in, 288 pages  
 230 illustrations, hardcover  
 2024/2010,  
 ISBN 978-3-03778-222-4, English  
 EUR 40.– GBP 35.– USD 45.–



In this book, Antonio Foscari retraces Andrea Palladio’s life and offers new perspectives on the architect’s built and unbuilt work. The author reveals an image of Venice that differs from the one we all know: a city that projects itself into the modern age by abandoning the accepted principles of late medieval culture that had so profoundly influenced its formation.

.....  
**“The architect who inspired our love of columns”**  
 – *BBC*  
 .....

**A riveting picture of what Venice could have looked like today if Andrea Palladio had built his unbuilt projects**  
 .....



## Jasper Morrison A Book of Things

**Design: Jasper Morrison and Integral Lars Müller**  
 17 x 23 cm, 6¾ x 9 in  
 approx. 360 pages  
 Approx. 400 illustrations, paperback  
 2024/2015,  
 ISBN 978-3-03778-770-0, English  
 EUR 30.– GBP 30.– USD 35.–

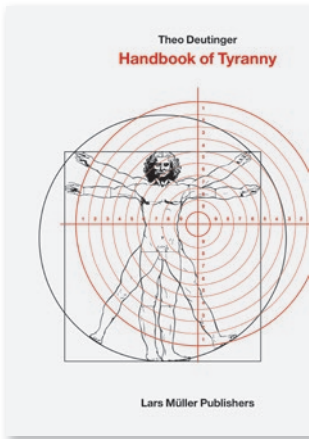


Jasper Morrison has the ability to bestow things with a distinctive style. His repertoire of essential designs is characterized by simplicity yet complexity, as well as a sense of poetry and humor. Morrison works on a global scale and is one of the most influential product designers in the world today. *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. Following on from *Everything but the Walls* (2002), *A Book of Things* is a continuation of Morrison’s intense examination of the world of things that accompany our lives and shape our environment.

Available again in a revised and extended edition.

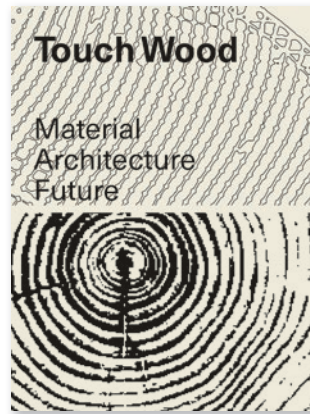
.....  
**“One of the most influential product designers of our time”** – *The New York Times*  
 .....

**Personal anecdotes give insight into the genesis of Jasper Morrison’s designs**  
 .....



**Theo Deutinger**  
**Handbook of Tyranny**  
 Design: Theo Deutinger  
 21 x 29.7 cm, 8¼ x 11¼ in, 172 pages  
 987 illustrations, hardcover  
 2023/2018, ISBN 978-3-03778-719-9, English  
 EUR/GBP 35.– USD 40.–

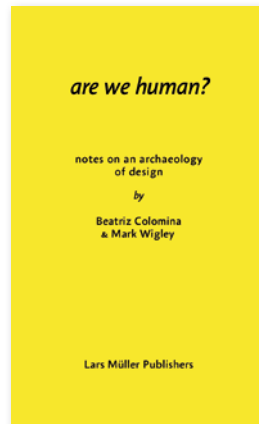
Updated edition



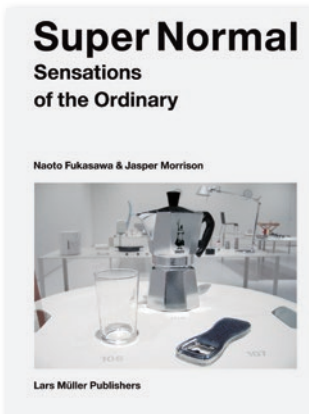
**Touch Wood**  
**Material, Architecture, Future**  
 Carla Ferrer, Thomas Hildebrand, Celina Martínez-Cañavate (eds.)  
 Design: Integral Lars Müller  
 20 x 27 cm, 7¾ x 10½ in, 304 pages  
 276 illustrations, paperback  
 2023, ISBN 978-3-03778-698-7, English  
 EUR/GBP 40.– USD 45.–



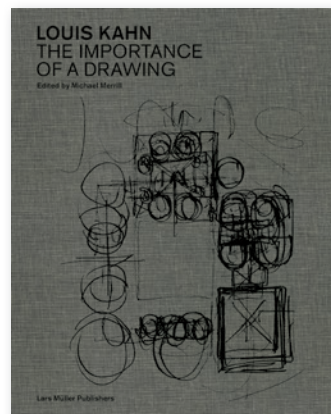
**Jasper Morrison**  
**The Hard Life**  
 Design: Jasper Morrison and Integral Lars Müller  
 22 x 30 cm, 8½ x 11¼ in, 208 pages  
 188 illustrations, hardcover  
 2022/2017, ISBN 978-3-03778-514-0, English  
 EUR 45.– GBP 35.– USD 49.–



**Beatriz Colomina and Mark Wigley**  
**Are We Human?**  
**Notes on an Archaeology of Design**  
 Design: Okay Karadayılar  
 11 x 18 cm, 4¼ x 7 in, 288 pages  
 181 illustrations, paperback  
 2024/2016, ISBN 978-3-03778-511-9, English  
 EUR 19.– GBP 15.– USD 20.–



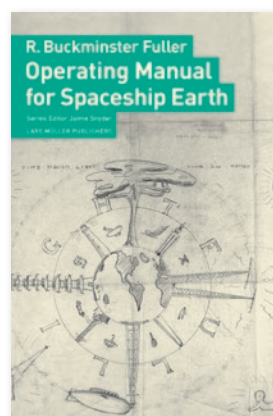
**Naoto Fukasawa, Jasper Morrison**  
**Super Normal**  
**Sensations of the Ordinary**  
 Design: Lars Müller  
 14.8 x 20 cm, 5¾ x 7¾ in, 128 pages  
 264 illustrations, paperback  
 2024/2007, ISBN 978-3-03778-106-7, English  
 EUR 25.– GBP 22.– USD 25.–



**Louis Kahn**  
**The Importance of a Drawing**  
 Michael Merrill (ed.)  
 Design: Integral Lars Müller  
 24 x 30 cm, 9½ x 11¾ in, 512 pages  
 919 illustrations, hardcover  
 2024/2021, ISBN 978-3-03778-644-4, English  
 EUR 90.– GBP 75.– USD 95.–



**Takahiro Kurashima**  
**Moirémotion**  
 Design: Takahiro Kurashima  
 17 x 23 cm, 6¾ x 9 in, 96 pages  
 43 illustrations, hardcover with moiré film  
 2024/2020, ISBN 978-3-03778-657-4, English  
 EUR/GBP/USD 30.–



**Operating Manual for Spaceship Earth**  
 Jaime Snyder (ed.)  
 Design: Integral Lars Müller  
 Reprint, original 1969  
 12 x 19 cm, 4¾ x 7½ in, 152 pages  
 7 black-and-white illustrations  
 paperback  
 2022/2008, ISBN 978-3-03778-126-5, English  
 EUR/GBP 18.– USD 20.–





Walter Gropius  
**International Architecture**  
BAUHAUSBÜCHER 1, 1925

**First English edition**

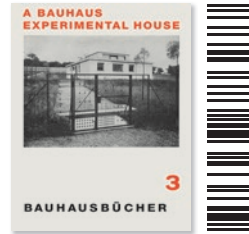
**Design: László Moholy-Nagy**  
18 × 23 cm, 7 × 9 in, 108 pages, with separate commentary, 100 images, hardcover 2019, ISBN 978-3-03778-584-3, English EUR 40.– GBP 35.– USD 45.–



Paul Klee  
**Pedagogical Sketchbook**  
BAUHAUSBÜCHER 2, 1925

**First English edition**

**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 35.–



Adolf Meyer  
**A Bauhaus Experimental House**  
BAUHAUSBÜCHER 3, 1925

**Design: László Moholy-Nagy**  
18 × 23 cm, 7 × 9 in, 80 pages, with separate commentary, 60 images, hardcover 2020, ISBN 978-3-03778-627-7, English EUR 35.– GBP 30.– USD 40.–



Oskar Schlemmer  
**The Theater of the Bauhaus**  
BAUHAUSBÜCHER 4, 1925

**Design: László Moholy-Nagy**  
18 × 23 cm, 7 × 9 in, 88 pages, with separate commentary, 58 images, hardcover 2020, ISBN 978-3-03778-628-4, English EUR 35.– GBP 30.– USD 40.–



Piet Mondrian  
**New Design**  
BAUHAUSBÜCHER 5, 1925

**First English edition**

**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 35.–



Theo van Doesburg  
**Principles of Neo-Plastic Art**  
BAUHAUSBÜCHER 6, 1925

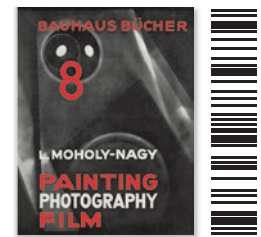
**Design: László Moholy-Nagy**  
18 × 23 cm, 7 × 9 in, 68 pages, with separate commentary, 32 images, hardcover 2020, ISBN 978-3-03778-629-1, English EUR 30.– GBP 25.– USD 35.–



Walter Gropius  
**New Works from the Bauhaus Workshops**  
BAUHAUSBÜCHER 7, 1925

**First English edition**

**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 45.–



László Moholy-Nagy  
**Painting, Photography, Film**  
BAUHAUSBÜCHER 8, 1925

**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 45.–



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.–



Jacobus Johannes Pieter Oud  
**Dutch Architecture**  
BAUHAUSBÜCHER 10, 1926

**First English edition**

**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.–



Kasimir Malevich  
**The Non-Objective World**  
BAUHAUSBÜCHER 11, 1927

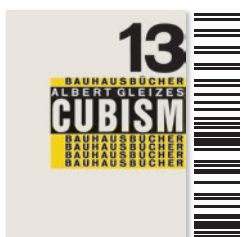
**Design: László Moholy-Nagy**  
18 × 23 cm, 7 × 9 in, 102 pages, with separate commentary, 92 illustrations, hardcover 2021, ISBN 978-3-03778-664-2, English EUR 40.– GBP 35.– USD 45.–



Walter Gropius  
**Bauhaus Buildings Dessau**  
BAUHAUSBÜCHER 12, 1930

**First English edition**

**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.–



Albert Gleizes  
**Cubism**  
BAUHAUSBÜCHER 13, 1928

**First English edition**

**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.–



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 2021, ISBN 978-3-03778-667-3, English EUR 50.– GBP 45.– USD 55.–



**Staatliches Bauhaus in Weimar 1919–1923**  
Facsimile Edition

**Design: László Moholy-Nagy**  
24.8 × 24.5 cm, 9¾ × 9¾ in, 226 pages 167 illustrations, hardcover 2019, ISBN 978-3-03778-620-8, German, with commentary (16 pages) EUR 60.– GBP 55.– USD 70.– 2019, ISBN 978-3-03778-623-9, English, with commentary (40 pages) and German facsimile in transparent slipcase EUR 70.– GBP 65.– USD 85.–



**bauhaus journal 1926–1931**  
Facsimile Edition

**Design: Integral Lars Müller (reprint)**  
21 × 29.7 cm, 8¼ × 11¾ in, 412 pages 14 issues with separate commentary (128 pages) and translation in transparent slipcase, 702 illustrations, paperback 2019, ISBN 978-3-03778-588-1, English 2019, ISBN 978-3-03778-594-2, German EUR 70.– GBP 65.– USD 80.–

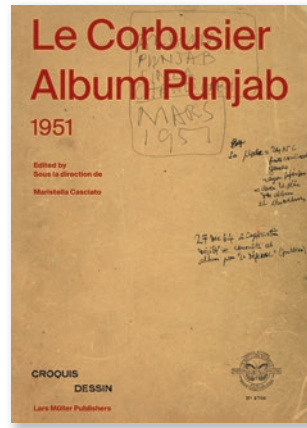




**Louis I. Kahn  
The Last Notebook**

Sue Ann Kahn (ed.)  
With a commentary by Michael J. Lewis

**Design: Integral Lars Müller**  
15 × 21 cm, 6 × 8¼ in,  
128 pages facsimile, 64 pages commentary)  
82 illustrations, hardcover/paperback  
in slipcase  
2024, ISBN 978-3-03778-752-6, English  
EUR 40.– GBP 45.– USD 38.–



**Le Corbusier  
Album Punjab, 1951**

Maristella Casciato (ed.)



**Design: Integral Lars Müller**  
23.4 × 31.5 cm, 9½ × 12½ in  
64 pages reprint, 144 pages commentary  
29 illustrations, paperback in slipcase  
2024, ISBN 978-3-03778-706-9, English/  
French  
EUR 75.– GBP 70.– USD 85.–



**Frida Escobedo  
The Book of Hours**

In collaboration with Zumtobel Group

**Design: Maricris Herrera**  
18 × 32 cm, 7 × 12½ in, 112 pages  
313 illustrations, hardcover  
2023, ISBN 978-3-03778-737-3, English  
EUR 40.– GBP 35.– USD 48.–



**Iwan Baan  
Brasilia – Chandigarh  
Living with Modernity**

**New edition**  
Lars Müller (ed.)

**Design: Integral Lars Müller**  
17 × 22.7 cm, 6¾ × 9 in, 240 pages  
124 illustrations, paperback  
2023/2010, ISBN 978-3-03778-750-2, English  
EUR 38.– GBP 35.– USD 45.–



**Cave Bureau  
The Architect's Studio**

Malou Wedel Bruun, Mette Marie Kallehauge,  
Louisiana Museum of Modern Art (eds.)

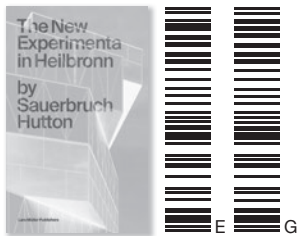
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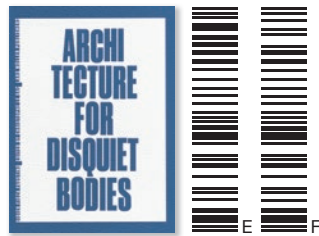
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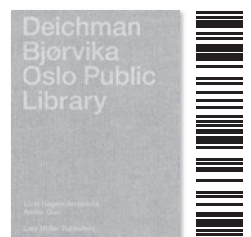
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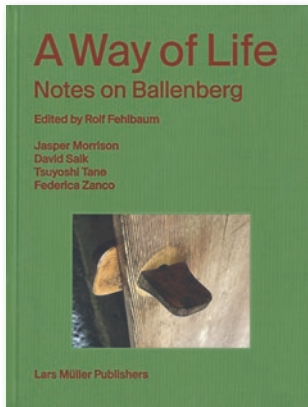
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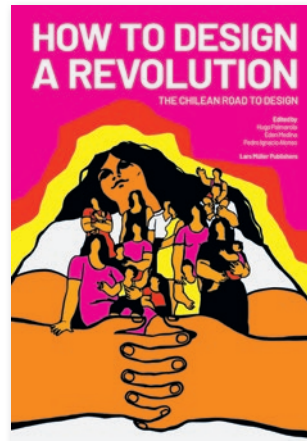
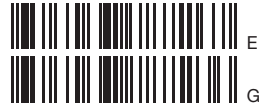
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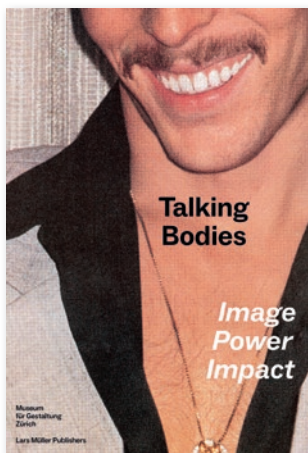
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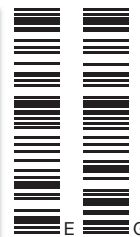
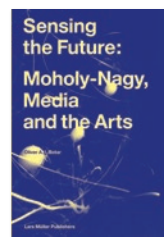
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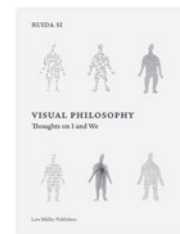
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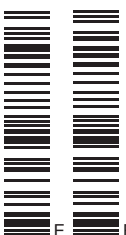
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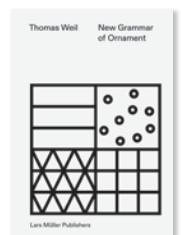
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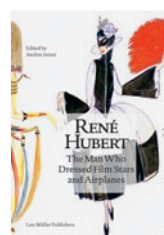
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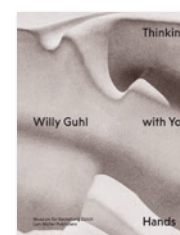
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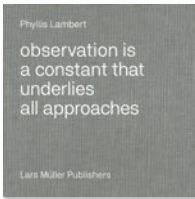
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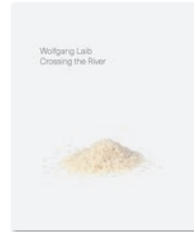
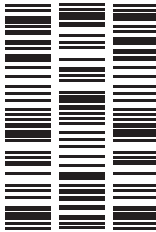
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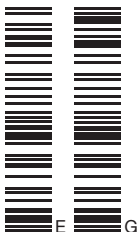
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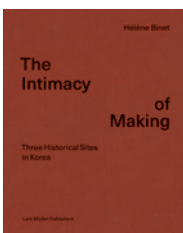
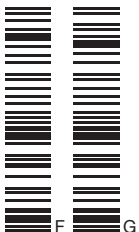
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