

**STAATLICHES BAUHAUS IN WEIMAR 1919–1923**  
**(STATE BAUHAUS IN WEIMAR 1919–1923)**  
Facsimile edition with complete English translation

Edited by Lars Müller

With a text by Astrid Bähr

Design: László Moholy-Nagy

24,8 × 24,5 cm, 9 ¾ × 9 ¾ in, 226 pages, approx. 167 images,  
hardback with separate commentary (approx. 40 pages) in  
slipcase

2019, ISBN 978-3-03778-623-9, English

2019, ISBN 978-3-03778-620-8, Deutsch

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

**Available October 2019**



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In 1919, the state art school in Weimar was re-opened under the direction of Walter Gropius, with a radical new teaching approach and under the new name Bauhaus. Four years would go by until the first exhibition, which presented a novel approach to art to an enthusiastic public and spread the school's ideas throughout the world.

The catalogue *Staatliches 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, the catalogue also describes the theoretical doctrines of Paul Klee, Wassily Kandinsky, and Gertrud Grunow, and thus conveys 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, shedding light on the work and aspirations of the Bauhaus from its earliest days.

The commentary accompanying this facsimile edition places this momentous publication, long out of print, in a historical context, documenting the Bauhaus from initial idea to the standing it would attain as a pre-eminent

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**BIG-GAME**  
**Industrial Design Works**

Edited by BIG-GAME, in collaboration with mudac, Lausanne

With contributions by Anniina Koivu, Susanne Hilpert Stuber

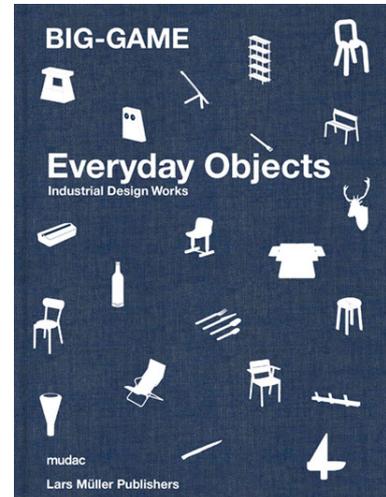
Design: Flavia Cocchi

17 × 23 cm, 6 ¾ × 9 in, approx. 160 pages, approx. 200 images,  
hardback

2019, ISBN 978-3-03778-604-8, English

2019, ISBN 978-3-03778-605-5, French

EUR 25.- USD 30.- GBP 20.-



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

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

Augustin Scott de Martinville is French and Swiss, born in 1980. He grew up in Beijing, Hong Kong and Paris. He studied industrial design at ECAL, where he graduated in 2003 and 2005. Professor at ECAL, he created the MAS Design for Luxury & Craftmanship program, which he directed from 2008 to 2012, and directed the Master of Product Design from 2012 to 2014.

Augustin Scott de Martinville, Grégoire Jeanmonod and Elric Petit are BIG-GAME. As design studio based in Lausanne, they describe their work as simple, functional and optimistic. The trio produces a variety of products and accessories for companies such as Alessi, Hay, Karimoku, Muji, Magis, Nespresso and Moustache. BIG-GAME's work is accessible, charming and, above all, useful. The studio has received numerous awards including the Swiss Design Award, the iF design award, the Wallpaper Design Award, the Good Design Award, the Hublot Design Award and Design Preis Schweiz. BIG-GAME's works are held in prestigious design collections worldwide such as Museum für Gestaltung in Zurich, the Musée du Grand-Hornu in Boussu, Belgium, the Centre Georges Pompidou as well as the MoMA and the mudac in Lausanne.

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**Aaron Betsky**  
**RENNY RAMAKERS: RETHINKING DESIGN—CURATOR OF  
CHANGE**

Design: Irma Boom

16,5 × 24 cm, 6 ½ × 9 ½ in, approx. 308 pages, approx. 400  
images, paperback  
2018, ISBN 978-3-03778-569-0, English  
EUR 30.- USD 35.- GBP 27.-

available in September 2018



RENNY  
RAMAKERS:  
RETHINKING  
DESIGN  
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CURATOR

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Renny Ramakers is realizing projects that combine virtual technologies and social media with the craft of design to develop new social relations. For more than three decades, the Dutch art historian, critic, and curator has been changing the nature and purpose of design. As co-founder of the Droog Design collective, she has championed the notion of furniture and industrial design as a rethinking of today's world. When Droog first exhibited at the Milan furniture fair in 1993, its assemblies of found materials and witty forms instantly changed the landscape of design. Since then, Ramakers has worked with makers and creators to move beyond slick objects and towards critical projects that open our eyes to our multifaceted realities while offering easy access and great joy to users.

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

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**Kenya Hara**  
**100 WHITES**

Design: Kenya Hara

13,5 × 19,5 cm, 5 ¼ × 7 ¾ in, approx. 216 pages, 5 images,  
hardback

2018, ISBN 978-3-03778-579-9, English

EUR 25.- USD 30.- GBP 20.-

available in October 2018



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

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**STOP MOTION**  
**Poster Collection 31**

Edited by Bettina Richter, Museum für Gestaltung Zürich

With an essay by Ellen Lupton

Design: Integral Lars Müller

16,5 × 24 cm, 6 ½ × 9 ½ in, approx. 96 pages, approx. 150  
images, paperback

2019, ISBN 978-3-03778-601-7, English/German

EUR 25.- USD 25.- GBP 30.-



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The medium of the poster is distinguished by displaying messages combining images and text on a static, two-dimensional surface. Designers have, however, always toyed with extending the plane by adding a third dimension, whether spatial or temporal, in order to fool the eye. *Stop Motion* examines the myriad creative approaches to suggesting movement, recession into depth, dynamics, and rhythm. Perspectival narrowing and plastically rendered motifs are among the traditional stylistic means used in painterly and illustrative posters. Borrowings from Op Art or psychedelic art perplex the eye. In photographic posters, techniques such as blurring or time exposure are used to cause an image to vibrate. But sophisticated printing techniques can also broaden the possibilities of visual expression. In contemporary posters, it is the strictly graphic means of writing, abstract pictograms, or geometric forms that stretch out nested spaces, through which the gaze wanders restlessly.

*Stop Motion* reveals that poster designers have in fact traditionally sought to incorporate the aspect of movement. Moreover, the works assembled in the publication show that—with the exception of the current animated poster trend—the simulation of movement and three dimensions is always the result of a conscious design decision motivated by the respective content.

Ellen Lupton was born 1963 in Philadelphia, USA. She did her PhD in design at University of Baltimore in 2008. Ellen Lupton is Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum in New York City and faculty at the Maryland Institute College of Art in Baltimore. She curated exhibitions such as *The Senses: Design Beyond Vision, Beauty—Cooper Hewitt Design Triennial, How Posters Work*, and *Beautiful Users*. Books include *Design Is Storytelling, Thinking with Type, Graphic Design Thinking, Graphic Design: The New Basics*, and *Type on Screen*.

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