

**Museum
für Gestaltung
Zürich**

**Publications
2014–2019**

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Passenger Information System Design Manual for the Swiss Federal Railways by Josef Müller-Brockmann



In 1980 Josef Müller-Brockmann created a key component for a uniform visual identity of the Swiss Federal Railways (SBB) with his legendary *Visual Information System for Railway Stations and Stops*. In view of Switzerland's multilingualism, the concept, which was developed in dialog with SBB's chief architect Uli Huber, proposes a signage system that largely dispenses with language. Composed of a vast library of pictograms it is intuitively comprehensible and still dominates the railways' visual identity today. Müller-Brockmann's manual, greatly expanded in 1992 and given the title *Passenger Information System*, is a prime example of a complex design project that has succeeded due to its extreme rationality and consistency. It thus serves as a compass for designers worldwide in their daily work. This reprint contains an English translation, making the manual accessible for the first time to a broader public. Andres Janser examines the project in the context of Müller-Brockmann's conceptual work and the systematic international design for which railways everywhere were striving during the period.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Shizuko Yoshikawa and
Josef Müller-Brockmann Stiftung (ed.)

Lars Müller Publishers, 2019

Design: Integral Lars Müller

Softcover

222 pages

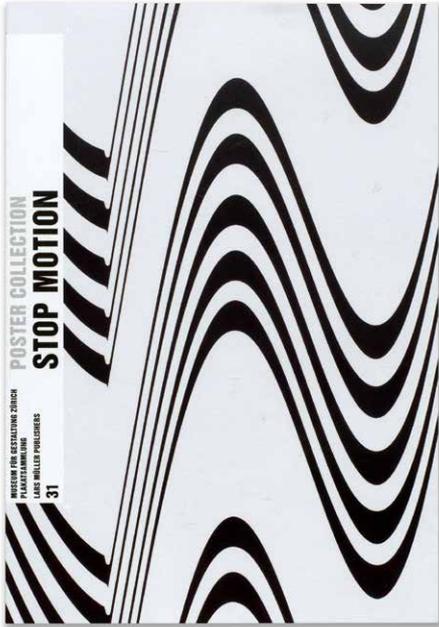
320 color illustrations

21 × 29,7 cm

978-3-03778-610-9

German / English

Stop Motion Poster Collection 31



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.

With an essay by Ellen Lupton, curator for Contemporary Design at the Cooper Hewitt, Smithsonian Design Museum, New York

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Shizuko Yoshikawa and
Josef Müller-Brockmann Stiftung (ed.)

Lars Müller Publishers, 2019

Design: Integral Lars Müller

Softcover

222 pages

320 color illustrations

21 × 29,7 cm

978-3-03778-610-9

German / English

Mon univers Le Corbusier's World of Objects



Le Corbusier's homes and workplaces were cabinets of curiosities filled to the brim with works of art, African masks, Serbian vases, industrial glassware, bleached bones, and strangely veined stones. This bewildering hodgepodge of items documents the famous architect's own special way of appropriating the world around him through objects and images.

Published on the occasion of the exhibition *Mon univers* at the Pavillon Le Corbusier in Zurich, this publication shows a selection from the extensive collection of originals preserved by the Fondation Le Corbusier in Paris. It focuses on identifying the items, allocating them to the various creative phases of Le Corbusier's career, and localizing them in the various settings in which he lived.

BIBLIOGRAPHIC INFORMATION

Arthur Rüegg; Museum für Gestaltung Zürich (ed.)

Museum für Gestaltung Zürich, 2019

Design: Herendi Artemisio

Softcover

48 pages

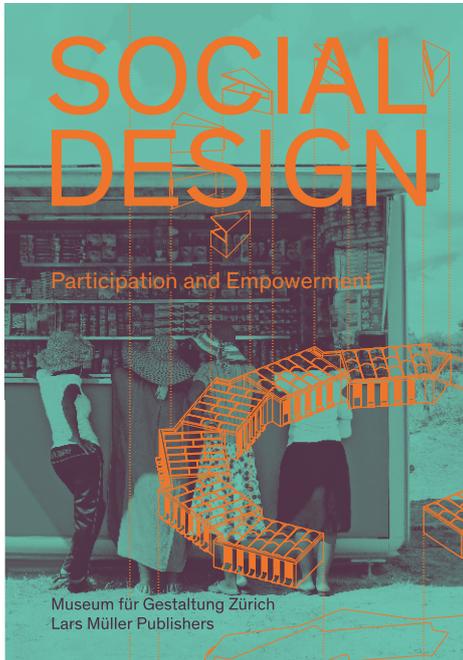
32 color and b/w illustrations

16,5 x 16,5 cm

978-3-907265-11-6 English

978-3-907265-10-9 German

Social Design Participation and Empowerment



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

Architects and designers have always played a vital role in shaping this social culture. *Social Design* thus presents a long-overdue survey of current international positions of interdisciplinary breadth, ranging from new infrastructures to the re-conquest of cities by their inhabitants. Some twenty-five projects in the areas of urban space and landscape, housing, education and work, production, migration, networks, and the environment are framed by three research studies that trace the historical roots and foundations of social design and look at today's theoretical discourse as well as future trends.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Angeli Sachs (ed.)

Lars Müller Publishers, 2018

Design: Integral Lars Müller

Softcover

192 pages

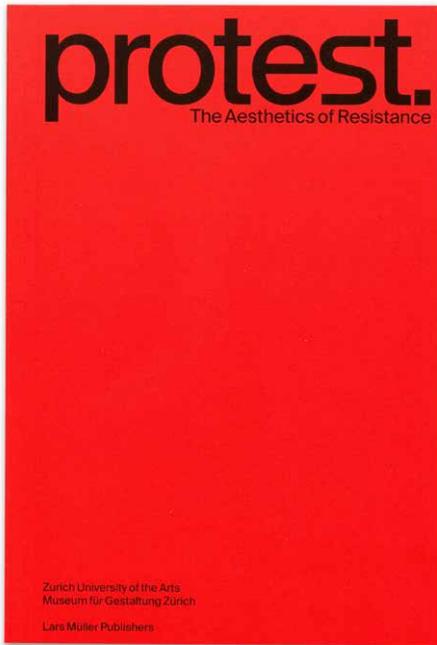
242 color illustrations

16,5 x 24 cm

978-3-03778-570-6 English

978-3-03778-571-3 German

Protest. The Aesthetics of Resistance



“Make Love Not War,” “Soyez réalistes, demandez l’impossible,” “Keine Macht für Niemanden,” “We are the 99%”: The last decades have been accompanied by a constant flow of resistant statements and methods in view of the prevailing conditions. When something is able to reach from the margins of society into its very center, it forges ahead in the form of a protest. It masterfully and creatively draws on contemporary signs and symbols, subverting and transforming them to engender new aesthetics and meanings, thereby opening up a space that eludes control.

Illustrated with expressive photographs and posters, *Protest.* considers social, culture-historical, sociological and politological perspectives as well as approaches that draw on visual theory, popular culture and cultural studies. In the process, the book takes into account in particular such contemporary developments as the virtualization of protest, how it has been turned into the fictional and its exploitation in politics by power holders of all shades.

BIBLIOGRAPHIC INFORMATION

Basil Rogger, Jonas Voegeli, Ruedi Widmer /
Museum für Gestaltung Zürich (eds.)

Lars Müller Publishers, 2018

Design: Meret Fischli, Silvan Possa

Softcover

416 pages

320 color illustrations

16 x 24 cm

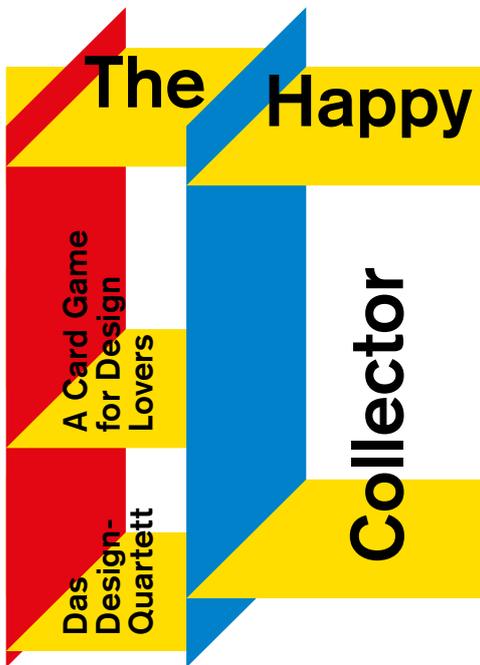
978-3-03778-560-7 English

978-3-03778-559-1 German

The Happy Collector

A Card Game for Design Lovers

Das Design-Quartett



How many cubic meters does the little Michelin man actually take up? What insurance value does the potato peeler Rex have and how fragile is Sophie Taeuber-Arp's Dr. Komplex? The designer pack of cards *The Happy Collector* shows 52 objects from the design and decorative arts collection at the Museum für Gestaltung Zürich, selected by the curators Renate Menzi and Sabine Flaschberger.

Playfully – as a classical card game or top trumps – it presents not only the favorite objects and collection highlights of the museum, but also conveys important aspects of the collection procedure: from purchase, storage and handling to insurance and documentation.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich

av edition, 2018

Design: Weicher Umbruch

56 Cards in a collar box

52 color illustrations

7,5 × 10,3 cm

978-3-89986-276-8

German / English

Self-Promotion Poster Collection 30



Self-Promotion, the 30th edition of the *Poster Collection* series, features a compilation of posters the Museum für Gestaltung in Zürich has commissioned over the years to promote their own exhibitions. Most of them were designed by Swiss designers, though there are some exceptions by international artists, giving the collection a global profile.

Ever since the 1910s, Zurich's Kunstgewerbemuseum – which was founded in 1875 and is known today as the Museum für Gestaltung Zürich – has been focusing on producing high-quality posters. They serve to project the museum's visual identity into the public space while at the same time documenting the variety of themes represented. The posters' high recognition factor is achieved not through rigid corporate design but by means of graphical quality, versatile design approaches and meticulous printing.

The collection can be regarded as a brief history of both Swiss poster and Swiss graphic design. The whole range is covered: From the pictorial scenes used in the 1920s and the graphic and typographic solutions following the lead of the Russian Constructivists to the Swiss Style, which dominated the Swiss cultural poster until the 1960s, and more experimental approaches from the 70s. Today, innovative designs by young talents deliver surprising contemporary posters.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Bettina Richter (ed.)

Lars Müller Publishers, 2018

Design: Integral Lars Müller

Softcover

192 pages

300 color illustrations

16,5 x 24 cm

978-3-03778-558-4

German / English

Turn the Puppets Loose *Lasst die Puppen tanzen*



The collection of the Museum für Gestaltung Zürich includes some 350 equally impressive and touching puppets that embody a wide variety of characters. *Turn the Puppets Loose* takes an in-depth look at this varied ensemble ranging from circus dancers to court ladies, robber chiefs, and *Doktor Faust*, and follows the popular figure of Hansjoggel into the world of texts performed in puppet theater. This richly illustrated volume focuses on Sophie Taeuber-Arp's radical figures for *König Hirsch*, the inspired puppet ensembles designed by Otto Morach, and Alexandra Exter's avant-garde marionettes in the formal vocabulary of the Russian Constructivists. It also offers portraits of the renowned graphic artist Josef Müller-Brockmann as a stage designer and the established businessman Fred Schneckenburger as the head of his own expressive puppet cabaret. An introductory essay discusses the Zurich puppet tradition surrounding the school director Alfred Altherr as an integral part of the teaching at the Kunstgewerbeschule, today's Zürcher Hochschule der Künste. The biographies of the featured artists and designers offer astonishing insights.

BIBLIOGRAPHIC INFORMATION

Collecting as Research / Sammeln heisst forschen, vol. 3

Museum für Gestaltung Zürich / Sabine Flaschberger (ed.)

Museum für Gestaltung Zürich, 2017

Design: Norm

Softcover

138 pages

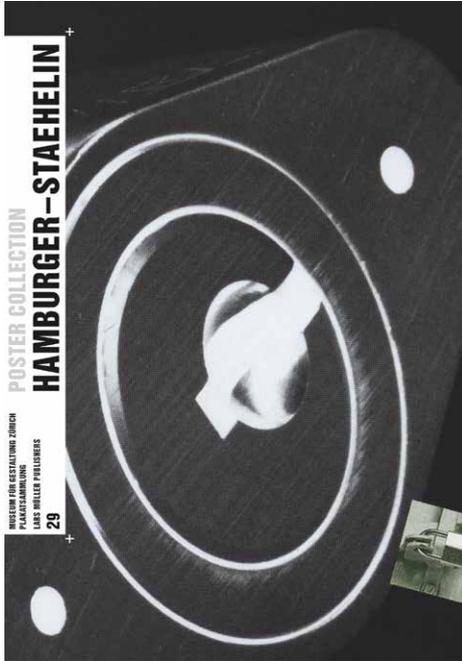
157 color illustrations

16 × 24 cm

978-3-907265-09-3

German / English

Hamburger – Staehelin Poster Collection 29



Hamburger – Staehelin, the 29th edition of the *Poster Collection* series, is the first comprehensive tribute to the same-named Swiss designers. Connected by a passion for precision and detail, the two graduates of Allgemeine Gewerbeschule Basel share a creative attitude that continues and reformulates the legacy of Swiss Style.

Their posters manifest a reduced yet poetic-sensuous expression while challenging intellectually. In particular the posters advertising exhibitions convey complex contents in a puristic and timeless manner. The creations by Hamburger are characterized by a more pronounced adherence to tradition, while Staehelin's experimental openness often leads to surprising results. The joint works of the two reveal the mutual appreciation and fruitfulness of their professional exchange. Their sensitively developed posters for the Museum für Gestaltung (Museum of Design) in Zurich reflect an inspiring combination of graphic design principles and a pure delight in creativity.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Bettina Richter (ed.)

Lars Müller Publishers, 2017

Design: Integral Lars Müller

Softcover

96 pages

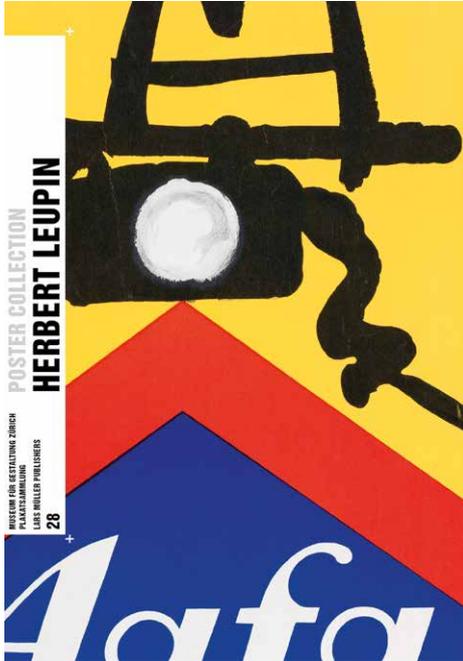
101 color illustrations

16,5 x 24 cm

978-3-03778-536-2

German / English

Herbert Leupin Poster Collection 28



Marking the centenary of his birth, the *Poster Collection* series devotes this edition to the popular Swiss poster designer Herbert Leupin. Primarily conceiving posters for consumer goods, for many years Leupin created advertising for products as diverse as the soft drink Pepita, charcuterie from Grossmetzgerei Bell, and Roth-Händle cigarettes. He helped these and many other companies develop their own brand identity and a recognizable presence in public space. In doing so, he struck the right balance between oldschool artist's posters and a methodology for a successful publicity strategy – and thus bridged the increasingly wide divide between art, graphic design, and advertising.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Bettina Richter (ed.)

Lars Müller Publishers, 2016

Design: Integral Lars Müller

Softcover

80 pages

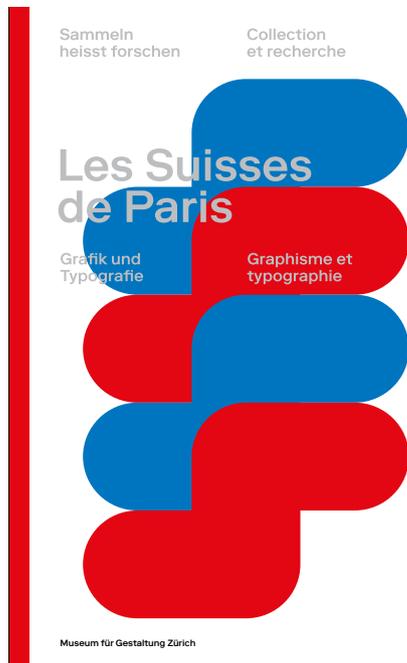
90 color illustrations

16,5 x 24 cm

978-3-03778-506-5

German / English

Les Suisses de Paris. Grafik und Typografie *Graphisme et typographie*



The City of Lights exerts a magical pull. Artists, architects, graphic designers: they are all drawn to Paris. *Les Suisses de Paris* recounts the stories of outstanding Swiss graphic designers and typographers who came to the French art metropolis after World War II to seek their fortunes. With their Swiss training, they impressed their employers and also became indispensable teachers. They not only spread the Swiss and International Styles but were also in step with the latest trends such as Op Art and Pop Art. Working together with their Parisian colleagues, they created an urban graphic design that has retained its freshness to this day and left an indelible mark on future generations. The publication portrays 20 designers who worked for several years or for the rest of their lives in Paris and are in some cases still active there. Seven of the prestigious contracts entrusted to them are presented here. An in-depth essay from a French perspective provides a critical insight into the reception of Swiss graphic design in France from the 1950s to the 1970s.

BIBLIOGRAPHIC INFORMATION

Sammeln heisst forschen / Collection et recherche, vol. 2

128 pages

Museum für Gestaltung Zürich / Barbara Junod (ed.)

206 color illustrations

Museum für Gestaltung Zürich, 2016

16 × 24 cm

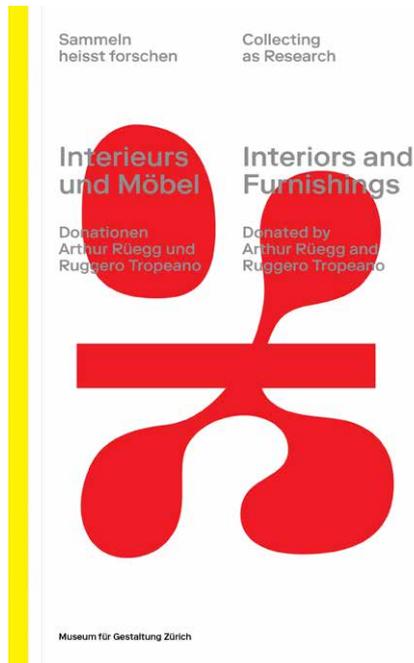
Design: Norm

978-3-907265-08-6

Softcover

German / French

**Interiors and Furnishings.
Donated by Arthur Rüegg and Ruggero Tropeano**
Interieurs und Möbel.
Donationen Arthur Rüegg und Ruggero Tropeano



The Museum für Gestaltung Zürich is the only institution in Switzerland that has been collecting the products of both utilitarian and artistically sophisticated design cultures since 1875. The collections, encompassing some 500,000 objects, are of international importance and serve to mediate between practice and theory, art and industry, and production and reception. With the exhibition series *New in the Collection* the museum is paying tribute to the substantial gifts it has received. These include the donation by the architects Arthur Rüegg and Ruggero Tropeano of a number of distinguished furniture ensembles and outstanding modernist pieces. The accompanying publication goes beyond the description of the individual objects to demonstrate in an exemplary fashion how a collection can be instrumental to writing well-researched and creatively inspired design history.

BIBLIOGRAPHIC INFORMATION

Collecting as Research / Sammeln heisst forschen, vol. 1
Arthur Rüegg; Museum für Gestaltung Zürich (ed.)
Museum für Gestaltung Zürich, 2015
Design: Norm
2nd edition
Softcover

128 pages
168 color illustrations
16 × 24 cm
973-3-907265-05-5
German / English

The Hand *Die Hand* Poster Collection 27



Gestures and facial expressions are our foremost non-linguistic means of interpersonal communication. It is thus no coincidence that the face and hand are also popular motifs in visual communication. The history of posters is particularly rich in variations on the hand. In consumer posters and billboards, a hand presents desirable products or demonstrates how certain items are used. But the hand can also take the form of a symbolically charged gesture in the political poster: as fist held high, admonishing pointer finger, or violent paw. In cultural posters, the hand then becomes the emblem of the creative and artistic individual. Just as versatile as the rhetoric of the hand are its diverse uses as a design element. Photographic, illustrative and abstract graphic images add up to a small cultural history of the hand as an eloquent conveyor of messages.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Bettina Richter (ed.)

Lars Müller Publishers, 2015

Design: Integral Lars Müller

Softcover

96 pages

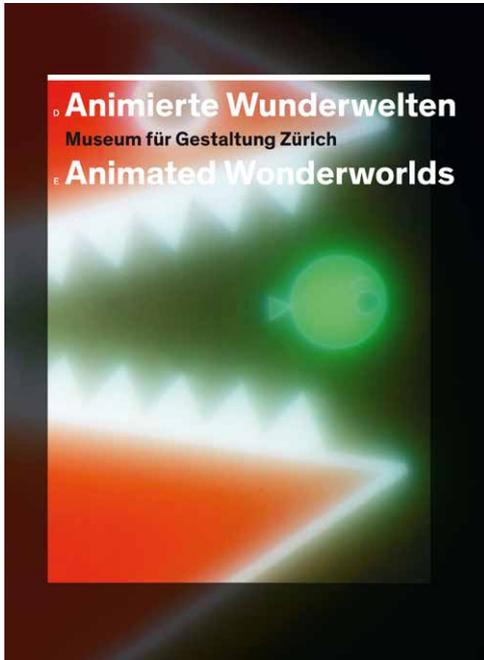
120 color illustrations

16,5 x 24 cm

978-3-03778-477-8

German / English

Animated Wonderworlds *Animierte Wunderwelten*



Mythical creatures constructed from pixels inhabit fantastical worlds, flight simulators give us a chance to soar like birds, and media facades cover entire buildings. Animated images such as these permeate our visual culture and we take them and the way they shape our everyday lives so much for granted that we scarcely notice them, at least consciously. Hyper-realistic images blur the boundaries between reality and fiction. Interactive creations such as video games and immersive installations offer equally astounding experiences. Animation also gives form to philosophical ideas and formats without a clear shape, such as data and information, and renders nanometer-scale events visible. This publication presents seminal works and looks at how they came into being, offering glimpses into the multifaceted world of animation in the digital era.

BIBLIOGRAPHIC INFORMATION

Suzanne Buchan, Andres Janser; Museum für Gestaltung Zürich (ed.)

Museum für Gestaltung Zürich, 2015

Design: Müller+Hess, Basel

208 pages

196 color illustrations

26 films (eBook)

17,5 x 23 cm

978-3-907265-06-2 Softcover

978-3-907265-07-9 eBook

German / English

100 Years of Swiss Design



100 Years of Swiss Design offers a new perspective on Switzerland's achievements in furniture and product design. The book presents the most important historical designs in chronological order, from their regionally rooted beginnings around 1900 to the globalized network of today. Through text and image, thirty essays by acclaimed experts shed light on the themes typical of the different periods. In addition to the design process, manufacturing techniques, sales, and reception, the focus is on the changing roles of the designer as a mediator between form and function and as an entrepreneur, social worker, and brand creator. Featuring one hundred key works from the Museum für Gestaltung's Design Collection, the world's largest collection of Swiss design, this reference work is the first to present a comprehensive show of works by Swiss designers, from the anonymous to the famous.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Christian Brändle, Renate Menzi,
Arthur Rüegg (eds.)

Lars Müller Publishers, 2014

Design: Norm

Hardcover

376 pages

927 color illustrations

21,6 x 32,4 cm

978-3-03778-441-9 English

978-3-03778-440-2 German

100 Years of Swiss Graphic Design



100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photo-graphics, posters, corporate image design, book design, journalism and typefaces over the past hundred years. With illuminating essays by prominent experts in the field and captivating illustrations, this book, designed by the Zürich studio NORM, presents the diversity of contemporary visual design while also tracing the fine lines of tradition that connect the work of different periods. The changes in generations and paradigms as manifested in their different visual languages and convictions are organized along a timeline as well as by theme. The various fields of endeavor and media are described, along with how they relate to advertising, art, and politics. Graphic design from Switzerland reflects both international trends and local concerns. High conceptual and formal quality, irony and wit are its constant companions. A comprehensive reference work on Swiss design.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Christian Brändle, Karin Gimmi, Barbara Junod, Christina Reble, Bettina Richter (eds.)

Lars Müller Publishers, 2014

Design: Norm

Hardcover

352 pages

943 color illustrations

21,6 x 32,4 cm

978-3-03778-399-3 English

978-3-03778-352-8 German

Japan – Nippon Poster Collection 26



Posters circulated in Japan simultaneously with the country's swift reconstruction and economic revival after the Second World War. If the first generation of poster designers was mostly guided by Western modernism, searching for a universal and functional way of communication, the following generation from the 1970s onwards increasingly drew on their own pictorial tradition and maintained marked individual approaches. This was not least a reaction to the West's fascination with a poster culture with very different parameters and arguments. Until today, the Japanese poster functions most notably as a highly aesthetic image advertisement and indoor medium, presupposing the designer as an artist.

BIBLIOGRAPHIC INFORMATION

Museum für Gestaltung Zürich / Bettina Richter (ed.)

Lars Müller Publishers, 2014

Design: Integral Lars Müller

Softcover

112 pages

137 color illustrations

16,5 x 24 cm

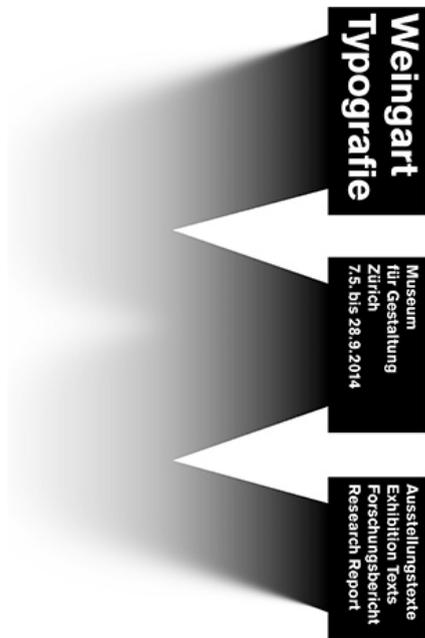
978-3-03778-422-8

German / English

Weingart Typografie

Booklet on the Exhibition and Research Report

Begleitheft zur Ausstellung und Forschungsbericht



Wolfgang Weingart revitalized modern Swiss typography and thus wrote international design history. In the 1960s his dynamic letter and text images caused an uproar in the specialized world of typography because they broke a number of typesetting rules, including the dogma of the right angle, which was one of the hallmarks of Swiss typography. In the 1970s and 1980s Weingart made a name for himself internationally with his collaged layers of halftone film. Their principle of layering and montage anticipated the digital sampling of the postmodern “New Wave” and the possibilities offered by Photoshop software today. But Weingart’s international reputation is also due to his many years of teaching. In 1968 he began teaching typography in the Advanced Class for Graphic Design at the Basel School of Design. His students came from around the world, ensuring that what they had learned in Basel would later be disseminated internationally.

BIBLIOGRAPHIC INFORMATION

Institute for Cultural Studies in Arts, Museum für Gestaltung Zürich (eds.)

Museum für Gestaltung Zürich, 2014

Softcover

80 pages

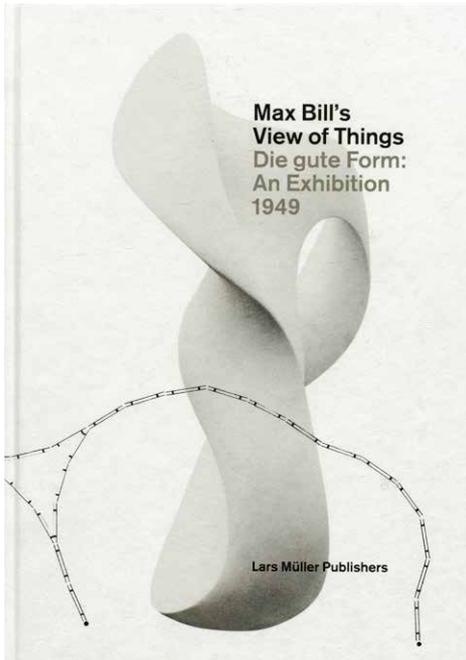
65 color and b/w illustrations

15 x 23 cm

978-3-906437-41-5

German / English

Max Bill's View of Things Die gute Form: An Exhibition 1949



The international touring exhibition *Die gute Form* was conceived by Max Bill on behalf of the Swiss Werkbund and was shown for the first time in 1949 at the Basel Mustermesse trade fair. The exhibition consisted of 80 display panels, designed by Bill, presenting a selection of consumer goods from all over the world, chosen by Bill as examples of good design. The show caused some upset in Switzerland and fuelled heated debates abroad. But it also exerted a wide-reaching influence – for example, upon the way in which consumer goods were perceived. This publication documents Bill's initiative in reproductions of the original display panels and layout plans for the venues visited by the exhibition, and places *Die gute Form* in a theoretical context that considers its reception and impact within the history of design.

BIBLIOGRAPHIC INFORMATION

Lars Müller Publishers (ed.) in collaboration
with the Museum für Gestaltung Zürich

Lars Müller Publishers, 2014

Design: Integral Lars Müller

Hardcover

160 pages

106 b/w illustrations

21 x 29,7 cm

978-3-03778-372-6 English

978-3-03778-339-9 German