

**Museum
für Gestaltung
Zürich**

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2014–2018**

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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

Design: Weicher Umbruch

56 Cards in a collar box

52 color illustrations

7,5 x 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

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.)

Design: NORM

Softcover

138 pages

157 color illustrations

16 x 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

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

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*



BIBLIOGRAPHIC INFORMATION

Sammeln heisst forschen / Collection et recherche, vol. 2

Museum für Gestaltung Zürich / Barbara Junod (ed.)

Design: NORM

Softcover

128 pages

206 color illustrations

16 x 24 cm

978-3-907265-08-6

German / French

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



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.)

Design: NORM

2nd edition

Softcover

128 pages

168 color illustrations

16 x 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

Design: Integral Lars Müller

Softcover

96 pages

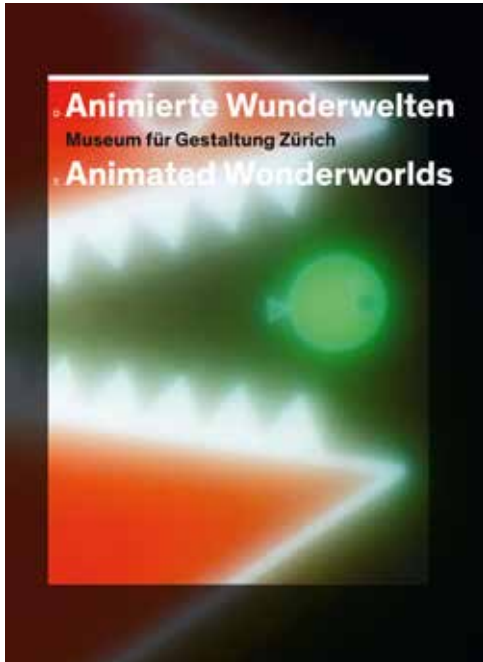
120 color illustrations

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.)

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

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

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

Design: Integral Lars Müller

Softcover

112 pages

137 color illustrations

16,5 x 24 cm

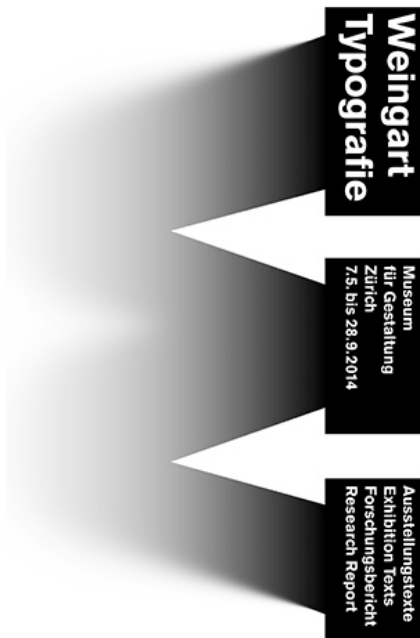
978-3-03778-422-8

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.)

15 x 23 cm

Softcover

978-3-906437-41-5

80 pages

German / English

65 color and b/w illustrations

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

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