

**Museum
für Gestaltung
Zürich**

**Touring Exhibitions
On Offer**

Looking for Venues

3
TYPE IN MOTION 2.0
Multimedia

4
SOCIAL DESIGN
Product Design

5
PLASTIC GARBAGE PROJECT 3.0
Product Design

6
LE CORBUSIER BY RENÉ BURRI
Photography

7
WEINGART TYPOGRAPHY
Graphic Design

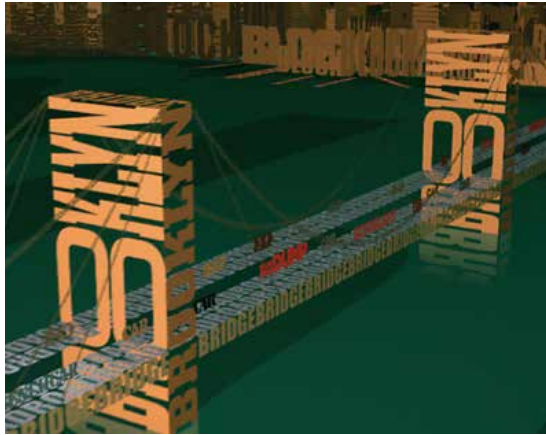
8
PROTEST !
Graphic Design

9
ALEXEY BRODIVITCH
Graphic Design

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Type in Motion 2.0



Whether it be on the computer screen, on television or in the cinema, the digitalisation of everyday life had meant that we are confronted everywhere with words, sentences, and even entire texts that move. With great inventiveness artists make use of many different kinds of appliances with dynamic typefaces. As a result they both expand and change our ways of reading the world. We react more attentively, on a small surface we receive a large amount of information—which is also constantly updated—or we are entertained in a surprising way. The rhythm of such texts is

often adapted to the music or the sounds that we hear at the same time. Music videos, advertising spots and short films, trailers, eboards and media facades, digital postcards and logos from all around the world introduce us to the extensive universe of moving lettering. Through experiments with text that are presented as interactive installations the exhibition also ventures a look into the future.

The exhibition was updated in 2015.

VENUES

- 2012 Museum für Gestaltung Zürich
- 2012 Fundación Barrié Vigo
Fundación Barrié A Coruña
- 2015 Le Lieu du Design, Paris
(updated version)
- 2016 Hyundai Card Design Library, Seoul
(updated and localized version)

FACTS

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|-----------|--|
| Available | Short term |
| Content | Films on screens and canvas, interactive digital installations |
| Space | 300–400 sqm |
| Fee | On request, local copyrights not included |

Social Design



A loom to start a business, a do-it-yourself house, or a solar kiosk for local power supply: social design is design for and with society — and highly topical. The consequences of the global growth economy are becoming increasingly severe for both human beings and the environment. Social design confronts the increasing imbalance of resources, means of production, and future opportunities and relies on a new, equitable exchange between the individual, civil so-

ciety, the state, and the economy. Against this background, architects, designers, craftsperson, and engineers are all developing solutions.

This exhibition presents relevant international projects and discusses the redesign of social systems, as well as of living and working environments.

VENUES

- 2018 Museum für Gestaltung Zürich
- 2019 Germany (tbc)

FACTS

- Available From summer 2019
- Content 25 - 35 projects (case studies)
- Space 400–700 sqm
- Fee On request
- Publication Social Design as Social Innovation
Museum für Gestaltung Zürich (ed.)
Lars Müller Publishers

Out to Sea? The Plastic Garbage Project 3.0



Plastic – a material for eternity? Since the start of the 20th century this mineral oil based material has proceeded in a triumphal march through the world of consumption. But what happens to a plastic product at the end of its lifecycle? Ever since mass-produced plastic products have made our lives easier, the sea has gradually begun to change into a gigantic soup of plastic—every year more than 8–12 million metric tons of garbage reach the oceans. Today plastic is everywhere: on the open sea, on the sea floor and on beaches. There it not only disfigures the beauty of nature and leads to economic losses but also has alarming effects on nature, animals, and ultimately also on our health. This exhibition aims to convey facts about the plastic pollution of

our seas and rivers in a illustrative way, to examine important questions in this context, and to animate consumers of plastic goods to take action. This exhibition presents facts about plastic garbage in the sea and illustrates the dimensions of this ecological catastrophe. In addition, the exhibition examines various questions such as the advantages and disadvantages of using plastic products, the considerations of product design, the potential of recycling, and the impact on health. Possible solutions are grouped around a series of Rs: reduce, reuse, recycle, recover, rethink, redesign... and aim at encouraging plastic consumers to take action.

An updated exhibition is available from Spring 2018.

VENUES

| | |
|------|--|
| 2012 | Museum für Gestaltung Zürich |
| 2013 | MKG Hamburg, TR1 Tampere, Trapholt Kolding, Vandalorum Värnamo |
| 2014 | Sjöfartsmuseet Göteborg, Meeresmuseum Stralsund, Design Museum Gent, Darb 1718 Cairo, AESVT Casablanca, Fundación Barrié Vigo, JREDS Amman, IndyACT Beirut |
| 2015 | AESVT Tétouan, Joanneum Graz, Library of Alexandria, AESVT Agadir, Utzon Center Aalborg, Hongkong Science Museum |
| 2016 | Villa Méditerranée Marseille, La Mégisserie Saint-Junien, MAO Ljubljana, Het Valkhof Nijmegen |
| 2017 | Tekniska Museet Stockholm |

FACTS

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|-----------|--|
| Available | From Spring 2018 |
| Content | Marine debris, photographs, films, illustration materials, other media |
| Space | 400–700 sqm |
| Transport | One 40-foot container, scenography included |
| Website | www.plasticgarbageproject.org |
| Fee | € 18 000, Drosos Foundation supports several venues. |

drosos (...)

Le Corbusier by René Burri



René Burri (1933 – 2014) helped shape the history of photography in the 20th century. Many of his images, such as the cigar-smoking Che Guevara, are known throughout the world. René Burri, born in Zurich in 1933, is one of the most important photographers of our time. He studied in Hans Finsler's legendary photography class at the Kunstgewerbeschule Zurich (School of Arts and Crafts) and found his own visual style early with his portraits and reportage photography. Before he undertook countless journeys to the scenes of world events as a member of the renowned Magnum photo agency, he produced two powerful photo series on the chapel of Ronchamp.

Particularly in 1959 and 1960 he concerned himself intensively with the work and character of Le Corbusier, who was already regarded as the epitome of the architect. Museum für Gestaltung Zürich was able to acquire over a hundred valuable vintage prints – including numerous photo icons – from Burri's Le Corbusier portfolio. This wonderful treasure forms the core of the exhibition, which also includes previously unknown color photos and other items from Burri's collection.

VENUES

- 2010 Museum Bellerive – Museum für Gestaltung Zürich
- 2016 Pavillon Le Corbusier Zürich

FACTS

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|-----------|------------------------------|
| Available | On request |
| Content | 115 framed photographs |
| Space | 200–400 sqm |
| Transport | Exhibits without scenography |
| Fee | On request |

Weingart Typography



Wolfgang Weingart is regarded as the “enfant terrible” of modern Swiss typography. At an early stage he broke with the established rules: He freed letters from the shackles of the design grid, spaced, underlined or reshaped them and reorganized type-setting. Later he mounted halftone films to form collages, anticipating the digital sampling of the post-modern “New Wave”. As a typography teacher at the Basel School of Design Weingart shaped several generations of designers from 1968 onwards. They came from throughout the world and helped him achieve international recognition. Weingart’s experimental design approach and

the connection between analog and digital techniques that he called for are topical again today. His life’s work is shown and juxtaposed with works produced through his teaching activity. All the exhibits come from the Museum’s own collections, as the designer donated a major part of his archive to the Museum. In the meantime this material has been electronically recorded and systematically analyzed as part of a research project led by the Institute for Cultural Studies of Zurich University of the Arts and supported by the Swiss National Science Foundation.

VENUES

| | |
|------|---|
| 2012 | Museum für Gestaltung Zürich |
| 2015 | Hong Kong Design Institute |
| 2016 | Tap Seac Gallery, Macao |
| 2017 | Central Academy Fine Arts Museum, Beijing |
| 2017 | Tongji University College of Design, Shanghai |
| 2017 | Guangzhou Academy of Fine Arts |

FACTS

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| Available | Short term |
| Content | Facsimile with several authentic objects, films no conservatorial restriction |
| Space | 400–600 sqm |
| Transport | 1 box with authentic objects |
| Fee | On request |

Protest !



Globalization, women's rights, Trump: the poster has established itself as an effective medium for political struggle. 50 years after 1968, the onset of a worldwide rebellion, this exhibition presents around 300 international protest posters. The spectrum ranges from Käthe Kollwitz's emotional appeal against war to the legendary messages of the Parisian Atelier Populaire and contemporary political manifestos. The designs dismantle rulers, denounce injustice, or lend utopia a face. They are instances of visual memory, appeal to the necessity of resistance today, and prove the topicality and universality of the depicted themes.

Accompanied by protest songs, videos, and images from virtual space, the exhibition showcases the work of socially engaged designers and illuminates various strategies of protest.

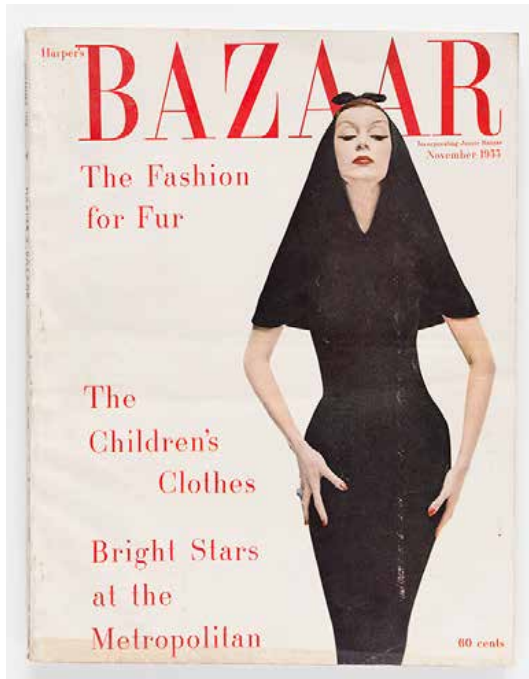
VENUES

2018 Museum für Gestaltung Zürich

FACTS

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|-----------|--|
| Available | From August 2018 |
| Content | 200 Posters (framed), films, photographs |
| Space | 300–400 sqm |
| Transport | Exhibits without scenography |
| Fee | On request |

Alexey Brodovitch



From revolutionary Russia, to the theatre of new perspectives that was 1920s Paris, and finally to New York and the world of high fashion, Alexey Brodovitch's creative energy was both absorbed and cultivated by unlimited opportunities. As a designer and photographer, he displayed a Renaissance-like mastery of the graphic arts, but it was one that was never codified into a consistent visual theory. Rather, he approached each new project with the attitude "If you know yourself, you are doomed". It was as Art Director of Harper's Bazaar and teacher in his famed Design Laboratory, that Brodovitch translated the avant-garde

ideas of European modernism into the vernacular tropes of American commercial culture. With photographers and designers who entered his sphere of influence, he continually pushed them to excite and provoke, never to simply satisfy. The photographer who absorbed most completely the lessons Brodovitch imparted was Richard Avedon. Over a period of 15 years, Avedon and Brodovitch worked together at Harper's Bazaar and produced the iconic photo-book *Observations* (1959). A relationship that encapsulated the 20th century journey of radical design and photography from Europe to America and back again.

VENUES

2020 Museum für Gestaltung Zürich

FACTS

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| Available | from 2020 |
| Space | 700–1000 sqm |
| Fee | On request |