

# Museum für Gestaltung Zürich

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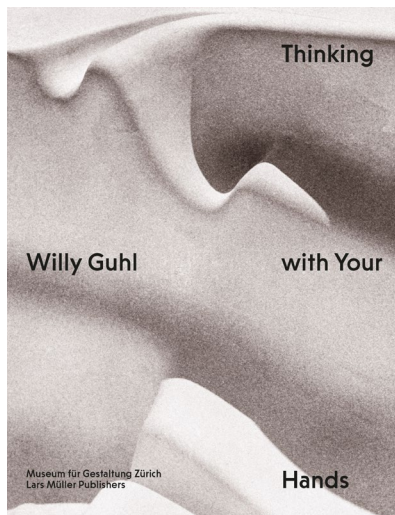
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## Willy Guhl – Thinking with Your Hands



Museum für Gestaltung Zürich /  
Renate Menzi (eds.)  
Lars Müller Publishers, 2023  
Design: Teo Schifferli  
Hardcover  
304 pages  
992 color and b/w illustrations  
22,5 × 28 cm  
978-3-03778-715-1 English  
978-3-03778-714-4 German

[Look inside](#)

**As a pioneer of modern design, Willy Guhl created world-famous furniture such as the Eternit garden chair or Europe’s first plastic shell chair. In the tradition of modernism and against the traditional “Heimatstil”, he developed a holistic design approach oriented to human beings and their needs. Functionality and reduction to the essential characterize his everyday objects. For companies such as Dietiker, Eternit and Aebi, Willy Guhl designed seating furniture, planters and mowing machines.**

**Willy Guhl’s designs and his teaching methods bear witness to the innovations of the booming design industry of the post-war period and the changing professional image of the industrial designer. As a teacher, he influenced generations of Swiss designers. This first comprehensive monograph illuminates Willy Guhl’s legacy in the context of his design and teaching practice as well as current theories of the design discipline. As a thematically structured catalog of works, it offers a complete index of all design projects.**

## Haettenschweiler from A to Z Graphics and Type Design



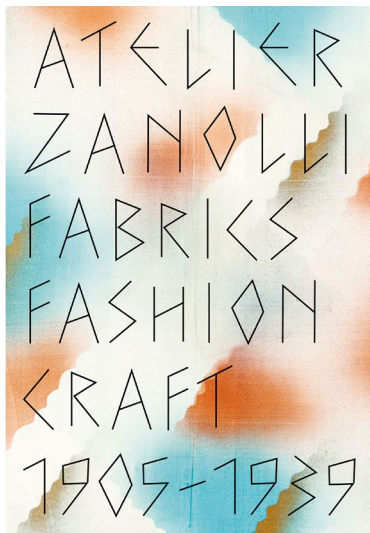
Collecting as Research /  
Sammeln heisst forschen, vol. 4  
Museum für Gestaltung Zürich /  
Barbara Junod (eds.)  
Museum für Gestaltung Zürich, 2022  
Design: Norm  
Softcover  
132 pages  
211 color and b/w illustrations  
16 × 24 cm  
978-3-907265-20-8  
English / German

[Look inside](#)

Walter F. Haettenschweiler's (1933–2014) oeuvre displays a captivating stylistic diversity and remarkable versatility. The designer was proficient in disciplines as disparate as corporate design, commercial graphics, typeface and interior design, as well as fine art. While still training as a graphic designer in the fifties, Haettenschweiler designed the legendary *Schmalfette Grotesk* typeface, which would achieve cult status in magazines such as *Twen* and *Paris Match* and was later adopted by Microsoft as its system font Haettenschweiler.

The *Lettera* books Haettenschweiler published with co-editor Armin Haab brought him further worldwide acclaim, proposing title fonts that challenged modernist sobriety while joyfully expanding the possibilities of type design. Haettenschweiler proved to be just as eager to experiment when it came to commercial graphics, turning out a variety of innovative solutions. His Studio for Advertising and Design conceived logos, business stationery, and advertising materials for more than 160 clients. By turns austere or playful, the designer's formal vocabulary never lapsed into arbitrariness but exuded stylistic confidence combined with painstaking craftsmanship. Here too—in fruitful connection with the typefaces he created—a refreshing body of work is revealed.

## Atelier Zanolli – Fabrics, Fashion, Craft 1905–1939



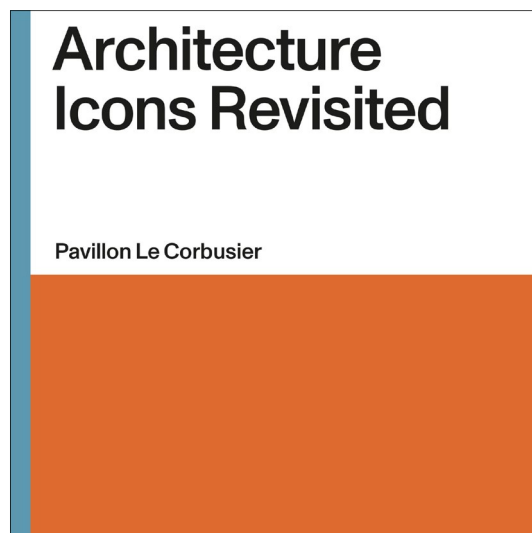
Museum für Gestaltung Zürich / Sabine  
Flaschberger (eds.)  
Scheidegger & Spiess, 2022  
Design: Simone Farner, Naima Schalcher  
Hardcover  
328 pages  
626 color and b/w illustrations  
20 × 27 cm  
978-3-03942-082-7 English  
978-3-03942-081-0 German

[Look inside](#)

**Viva Zanolli!** The charming, artistic design work of the Zanolli family, who emigrated from Veneto to Switzerland in 1905, finds its expression in products such as stenciled silks, colorful beadwork or ornate leather and wooden objects. Driven by the desire for creative self-realization and led by women, the company transformed itself from a simple dressmaker to an arts and crafts studio with a broad range of products. While oriented towards trends in avant-garde art, it also catered to contemporary tastes through large-scale commissions for prominent Zurich department stores.

The history of the atelier is also an intimate story of the urban textile industry and of creatively ambitious women at the beginning of the twentieth century. The ideal of collaborative work, handmade one-of-kind products, and the struggle to establish a name in artistically and historically turbulent times are all themes that resonate powerfully today.

## Architecture Icons Revisited



Danaé Panchaud, Simon Marius Zehnder;  
Museum für Gestaltung Zürich (eds.)  
Museum für Gestaltung Zürich, 2022  
Design: Herendi Artemisio  
Softcover  
48 pages  
48 color and b/w illustrations  
16,5 × 16,5 cm  
978-3-907265-19-2 English  
978-3-907265-18-5 German

[Look inside](#)

**Le Corbusier used photography purposefully to promote his talent and his visions. Countless images, many of them taken at the time the buildings were constructed, made a vital contribution to the reception of his architecture and shape our perception of it even today. The seven positions presented here show how contemporary photographers approach his works and how they are recalibrating our view of these icons of architecture.**

## Niklaus Troxler Poster Collection 34

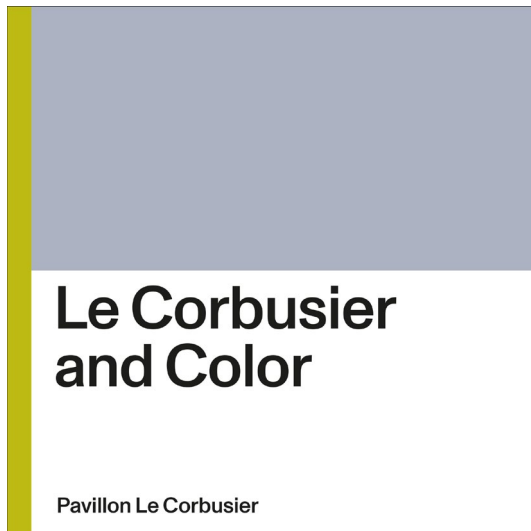


Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2022  
Design: Integral Lars Müller  
Softcover  
96 pages  
109 color illustrations  
16,5 × 24 cm  
978-3-03778-687-1  
English / German

[Look inside](#)

As one of the most important poster designers of our time, Swiss graphic designer Niklaus Troxler (born 1947) has devoted himself primarily to jazz posters. In 1966 Troxler organized the first jazz concert in his hometown Willisau in the canton of Lucerne. In 1975 he founded a jazz festival there that has since brought both established and innovative artists in Swiss and international jazz to the stage every year. Troxler has designed countless posters for the festival as well as for the individual concerts, constantly reinventing himself. If his early jazz posters were still strongly oriented towards an illustrative comprehensibility, he soon emancipated himself from any narration. His virtuoso playing in the plane translates the character of experimental music and takes up its improvisational gestures. Troxler's posters are synesthetic experiences and make music physically tangible. He is particularly interested in type, which he always designs in new ways and with different means, exploring the limits of legibility.

## Le Corbusier and Color



Arthur Rüegg;  
Museum für Gestaltung Zürich (ed.)  
Museum für Gestaltung Zürich, 2021  
Design: Herendi Artemisio  
Softcover  
48 pages  
48 color and b/w illustrations  
16,5 × 16,5 cm  
978-3-907265-17-8 English  
978-3-907265-16-1 German (out of stock)

[Look inside](#)

**Le Corbusier was fascinated by color and its spatial and associative properties his whole life long. A universal artist, he made color an integral part of his architectural concept and developed “color keyboards” to match. This publication traces the most important milestones in the development of his polychromy and shows that his uniquely intelligible position has forfeited none of its topicality.**



## Ja! Nein! Yes! No! Swiss Posters for Democracy Poster Collection 33

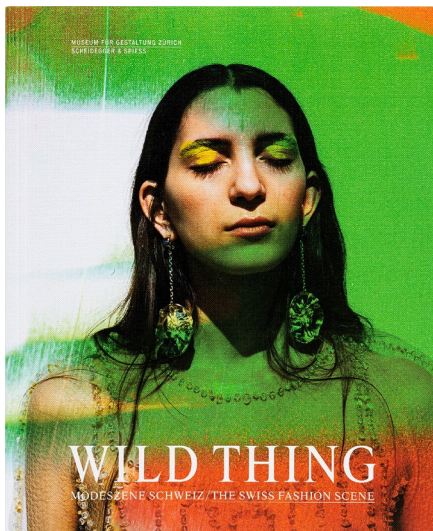


Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2021  
Design: Integral Lars Müller  
Softcover  
96 pages  
147 color illustrations  
16,5 × 24 cm  
978-3-03778-661-1  
English / German

[Look inside](#)

The Swiss population is called upon to participate actively in political decision-making processes through regular referendums. Swiss campaign posters, which have influenced opinion-making since the beginning of the 20th century, bear testimony to direct democracy. This special form of political propaganda – prominently associated with Switzerland – is a sensitive indicator of socio-political moods and reflects both national mentalities and global tendencies. *Ja! Nein! Yes! No! Swiss Posters for Democracy* reveals the visual argumentation strategies and rhetorical approaches that have shaped the Swiss campaign poster from 1918 to the present. Clichéd exaggerations, undifferentiated simplifications, a repertoire of drastic motifs and abridged slogans correspond to the laws of the medium, which is oriented towards a manipulative appeal to the masses. Appeals to a sense of unity focus primarily on emotionalization rather than rational enlightenment. Subtly condensed messages or graphically innovative language are hardly to be found in campaign posters. And yet many renowned designers created works that have inscribed themselves in the collective visual memory of the Swiss population and have become icons of Swiss poster design.

# Wild Thing The Swiss Fashion Scene / Modeszene Schweiz



Museum für Gestaltung Zürich / Karin Gimmi,  
Christoph Hefti (eds.)  
Scheidegger & Spiess, 2021  
Design: Marietta Eugster Studio  
Softcover  
136 pages  
261 color illustrations  
23 × 28,5 cm  
978-3-03942-015-5  
English / German

[Look inside](#)

The Swiss fashion scene is in motion: young labels, collectives, and established brands demonstrate their creative potential on unequal stages. They draw from national tradition as well as from a global zeitgeist, designing hightech functional clothing and fashion that promises fluid identities and rejects rigid gender attributions. Minimalist silhouettes contrast with exuberant textile design, and diverse collaborations shift established processes of the discipline. Swiss fashion constantly reinvents itself; the publication *Wild Thing* shows it as a vibrating snapshot.

With the *Primo – Print in Motion* app, individual images can be set in motion: [Embedded videos](#) show fashion on the catwalk and at Swiss fashion schools, and get industry experts talking.

## En Vogue Poster Collection 32

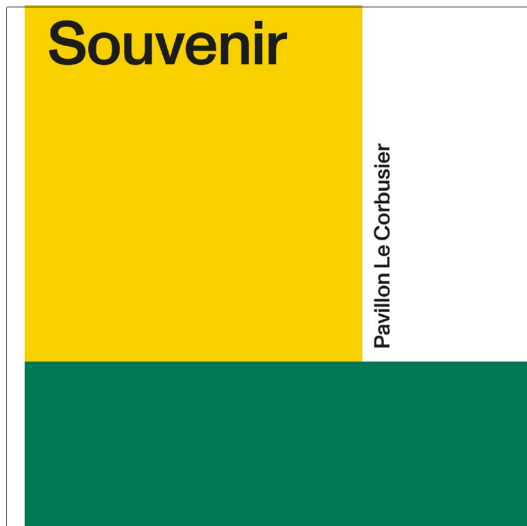


Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2020  
Design: Integral Lars Müller  
Softcover  
96 pages  
130 color illustrations  
16,5 × 24 cm  
978-3-03778-641-3  
English / German

[Look inside](#)

Advertising creates dream worlds, yet always simultaneously bears witness to its era. Both these tendencies are exemplified in fashion posters. Moving beyond the latest modish trends and beauty ideals, fashion posters reflect moral codes and social conditions. Fashion posters from past and present are lifestyle propositions; they tell stories, seduce and shock. Playing with convention and provocation, bodies are sometimes lavishly veiled and disguised, sometimes sensually staged. At times consumers are only indirectly encouraged to shop. A button or a coat collar as a pars pro toto illustrate product quality in historical posters. Overtly erotic ostentation contrasts with poetic allusions that are for example the hallmark of highly aesthetic Japanese fashion posters. Androgynous models and less normative images of men and women in the advertising industry mark the dawn of a new era that entails constantly balancing aspirations to individuality against a sense of collective belonging. *En Vogue* brings together fashion advertising spanning roughly a hundred years, reflecting the cultures and periods in which it was created.

## Souvenir Pavillon Le Corbusier



Christian Brändle; Museum für Gestaltung  
Zürich (ed.)

Museum für Gestaltung Zürich, 2020

Design: Herendi Artemisio

Softcover

64 pages

58 color and b/w illustrations

16,5 × 16,5 cm

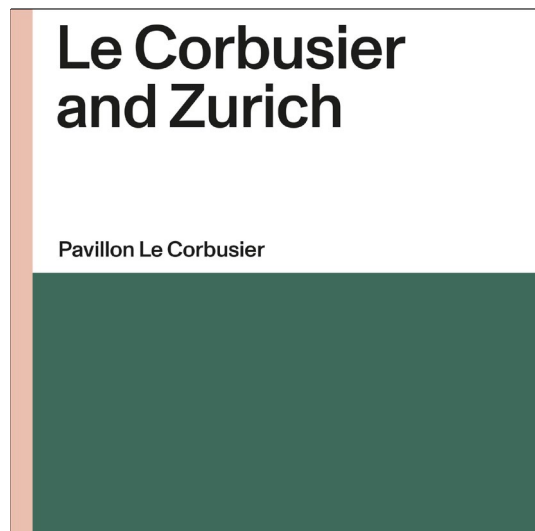
978-3-907265-15-4 English

978-3-907265-14-7 German

[Look inside](#)

The Pavillon Le Corbusier in Zurich is the last building by this important architect and his only design in steel and glass. The compact exhibition house combines many of the groundbreaking ideas that Le Corbusier advocated in his extensive practice. *Souvenir* follows the trail of this creative legacy, looking back and into the newly renovated building – a piece of the Pavillon Le Corbusier to take home as a memento.

## Le Corbusier and Zurich

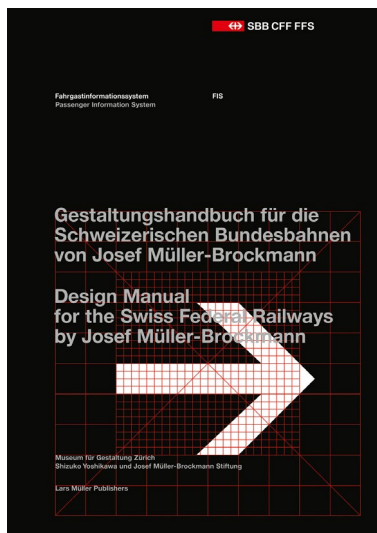


Bruno Maurer, Arthur Rüegg;  
Museum für Gestaltung Zürich (ed.)  
Museum für Gestaltung Zürich, 2020  
Design: Herendi Artemisio  
Softcover  
48 pages  
48 color and b/w illustrations  
16,5 × 16,5 cm  
978-3-907265-13-0 English  
978-3-907265-12-3 German

[Look inside](#)

Zurich was a key point of reference for Le Corbusier and the most important platform from which his ideas would spread worldwide. Attesting to the city's importance in this regard are the Pavillon Le Corbusier for his gallerist Heidi Weber, in addition to unrealized large-scale projects, honorary doctorates, and solo exhibitions at the Kunsthaus, several lectures, and his *Œuvre complète*. *Le Corbusier and Zurich* traces this surprisingly productive relationship.

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



Museum für Gestaltung Zürich, Shizuko Yoshikawa und Josef Müller-Brockmann Stiftung (eds.)

Lars Müller Publishers, 2019

Design: Josef Müller-Brockmann;

Integral Lars Müller

Softcover

222 pages

320 color illustrations

21 × 29,7 cm

978-3-03778-610-9

English / German

[Look inside](#)

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.



## Stop Motion Poster Collection 31



Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2019  
Design: Integral Lars Müller  
Softcover  
96 pages  
137 color illustrations  
16,5 × 24 cm  
978-3-03778-601-7  
English / German

[Look inside](#)

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.

*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.

## Mon univers Le Corbusier's World of Objects



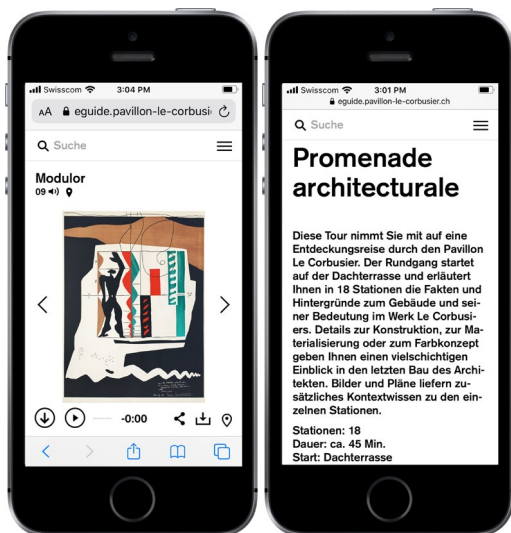
Arthur Rüegg;  
Museum für Gestaltung Zürich (ed.)  
Museum für Gestaltung Zürich, 2019  
Design: Herendi Artemisio  
Softcover  
48 pages  
32 color and b/w illustrations  
16,5 × 16,5 cm  
978-3-907265-11-6 English  
978-3-907265-10-9 German

[Look inside](#)

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.



## eGuide Pavillon Le Corbusier

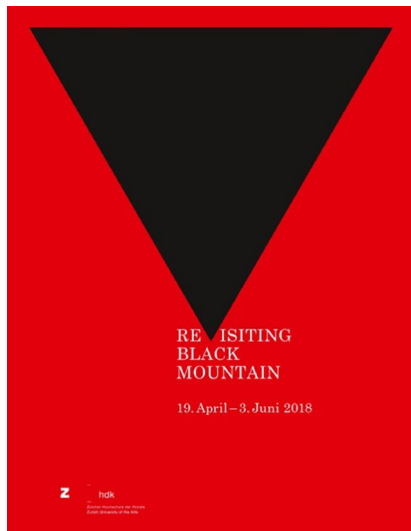


Museum für Gestaltung Zürich (ed.)  
Museum für Gestaltung Zürich, 2019  
Texts by Arthur Rüegg  
90 color illustrations  
Design: Stillhart Konzept und Gestaltung GmbH  
English / German / French

[eguide.pavillon-le-corbusier.ch](http://eguide.pavillon-le-corbusier.ch)

The eGuide to the Pavillon Le Corbusier takes visitors on a journey of discovery in 18 stations, using visuals, text, and sound to convey background information and interesting facts about the building and its significance in Le Corbusier's oeuvre. Details on the construction, the materials selected, and the color scheme provide multifaceted insights into the architect's last building – from the cloud-shaped door handle in the entrance area to the cable conduits in primary colors, from the harmoniously laid slates to the curved railing on the roof terrace.

## Revisiting Black Mountain



Zürcher Hochschule der Künste,  
Museum für Gestaltung Zürich (eds.)  
Zürcher Hochschule der Künste, 2019  
Design: Weicher Umbruch  
Softcover  
212 pages  
162 color and b/w illustrations  
22 × 17 cm  
978-3-73578-742-2  
German

**This publication documents the exhibition and event *Revisiting Black Mountain*, which took place from April 19 to June 3, 2018, with over forty projects, exhibitions, performances, and lectures by students, teachers, and researchers at Zurich University of the Arts.**

## Social Design Participation and Empowerment



Museum für Gestaltung Zürich /  
Angeli Sachs (eds.)  
Lars Müller Publishers, 2018  
Design: Integral Lars Müller  
Softcover  
192 pages  
242 color illustrations  
16,5 × 24 cm  
978-3-03778-570-6 English  
978-3-03778-571-3 German (out of stock)

**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 reconquest 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.**

# Protest. The Aesthetics of Resistance



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 × 24 cm  
978-3-03778-560-7 English (out of stock)  
978-3-03778-559-1 German

[Look inside](#)

**“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.

## The Happy Collector A Card Game for Design Lovers / Das Design-Quartett



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  
English / German

[Look inside](#)

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.

## Self-Promotion Poster Collection 30



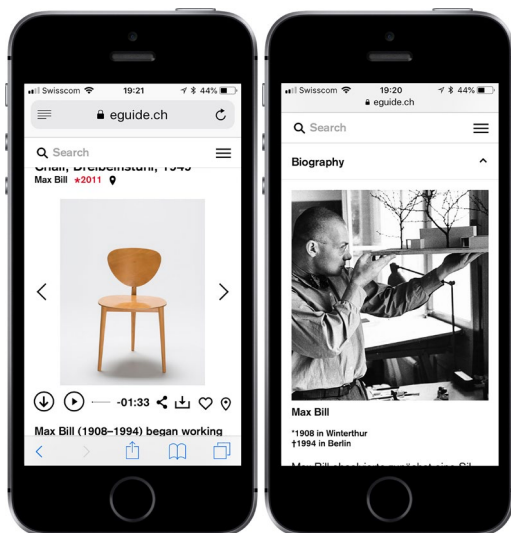
Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2018  
Design: Integral Lars Müller  
Softcover  
192 pages  
300 color illustrations  
16,5 × 24 cm  
978-3-03778-558-4  
English / German

[Look inside](#)

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.

## eGuide.ch



Museum für Gestaltung Zürich (ed.)  
Museum für Gestaltung Zürich, 2018  
With contributions from Sabine Flaschberger,  
Barbara Junod, Renate Menzi, Bettina Richter /  
and Rhiannon Ash, Christian Brändle, Vanessa  
Gendre, Karin Gimmi, Andres Janser, Julia  
Klinner, Franziska Müller-Reissmann, Andrea  
Eschbach, Tatiana Arquint, Andreas Heege,  
Heidrun Osterer, Arthur Rüegg  
1000 color illustrations  
Design: Stillhart Konzept und Gestaltung GmbH  
English / German / French

[eGuide.ch](http://eGuide.ch)

The eGuide offers multimedia stories and in-depth information in images, text, video, and sound on more than 200 exhibits from the collection exhibitions *Collection Highlights* and *Ideal Living* as well as the poster gallery and the Swiss Design Lounge. 360-degree views of selected pieces and more than ten tours make exploring the collection online a real experience: thematic tours such as *Swiss International Style*, *100 Years of Swiss Design* or *Our oddest birds* convey design knowledge from different perspectives. Specially compiled tours (in German and in Swiss German) are available for children and offer a playful approach to design history.

## Turn the Puppets Loose / Lasst die Puppen tanzen



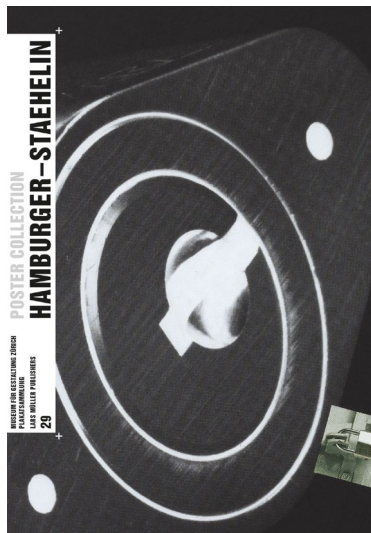
Collecting as Research /  
Sammeln heisst forschen, vol. 3  
Museum für Gestaltung Zürich /  
Sabine Flaschberger (eds.)  
Museum für Gestaltung Zürich, 2017  
Design: NORM  
Softcover  
138 pages  
157 color illustrations  
16 × 24 cm  
978-3-907265-09-3  
English / German

[Look inside](#)

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.



## Hamburger – Staehelin Poster Collection 29



Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2017  
Design: Integral Lars Müller  
Softcover  
96 pages  
101 color illustrations  
16,5 × 24 cm  
978-3-03778-536-2  
English / German

[Look inside](#)

***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 Zürich reflect an inspiring combination of graphic design principles and a pure delight in creativity.

## Herbert Leupin Poster Collection 28

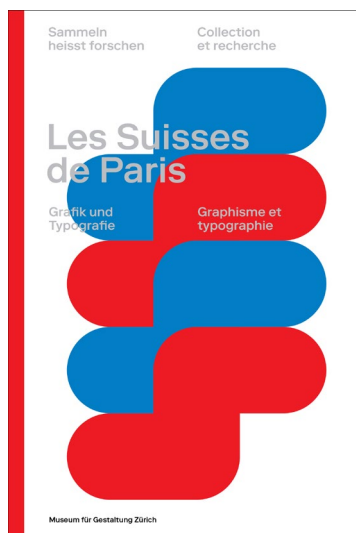


Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2016  
Design: Integral Lars Müller  
Softcover  
80 pages  
90 color illustrations  
16,5 × 24 cm  
978-3-03778-506-5  
English / German

[Look inside](#)

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.

## Les Suisses de Paris. Grafik und Typografie / Graphisme et typographie



Sammeln heisst forschen /  
Collection et recherche, vol. 2  
Museum für Gestaltung Zürich /  
Barbara Junod (eds.)  
Museum für Gestaltung Zürich, 2016  
Design: NORM  
Softcover  
128 pages  
206 color illustrations  
16 × 24 cm  
978-3-907265-08-6  
German / French (out of stock)

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.

# Interiors and Furnishings Donated by Arthur Rüegg and Ruggero Tropeano



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  
English / German

[Look inside](#)

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. *Interiors and Furnishings. Donated by Arthur Rüegg and Ruggero Tropeano* is paying tribute to the substantial donation of a number of distinguished furniture ensembles and outstanding modernist pieces by the Swiss architects. 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.

## The Hand / Die Hand Poster Collection 27



Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2015  
Design: Integral Lars Müller  
Softcover  
96 pages  
120 color illustrations  
16,5 × 24 cm  
978-3-03778-477-8  
English / German

[Look inside](#)

**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.**

## Animated Wonderworlds / Animierte Wunderwelten



Museum für Gestaltung Zürich /  
Suzanne Buchan, Andres Janser (eds.)  
Museum für Gestaltung Zürich, 2015  
Design: Müller+Hess, Basel  
208 pages  
196 color illustrations  
26 films (eBook)  
17,5 × 23 cm  
978-3-907265-06-2 Softcover  
978-3-907265-07-9 eBook  
English / German

[Look inside](#)

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.

## 100 Years of Swiss Design



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 × 32,4 cm

978-3-03778-441-9 English

978-3-03778-440-2 German

[Look inside](#)

***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.**

## 100 Years of Swiss Graphic Design



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 × 32,4 cm  
978-3-03778-399-3 English  
978-3-03778-352-8 German

[Look inside](#)

***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.**



## Japan – Nippon Poster Collection 26

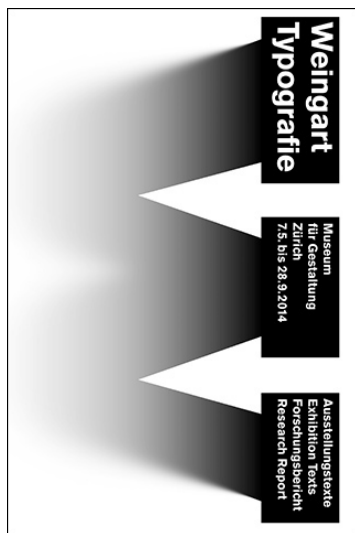


Museum für Gestaltung Zürich /  
Bettina Richter (eds.)  
Lars Müller Publishers, 2014  
Design: Integral Lars Müller  
Softcover  
112 pages  
137 color illustrations  
16,5 × 24 cm  
978-3-03778-422-8  
English / German

[Look inside](#)

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, pre-supposing the designer as an artist.

## Weingart Typografie Booklet on the Exhibition and Research Report / Begleitheft zur Ausstellung und Forschungs- bericht



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 × 23 cm  
978-3-906437-41-5  
English / German (out of stock)

**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.**

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



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 × 29,7 cm  
978-3-03778-372-6 English  
978-3-03778-339-9 German

[Look inside](#)

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.