

# fear and love: reactions to a complex world

## tour proposal



the  
**DESIGN  
MUSEUM**



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## touring programme

The Design Museum touring programme was set up in 2002 with an aim to bring design exhibitions to audiences around the UK and internationally. Since then, more than 100 exhibitions have toured to 90 venues in 21 countries worldwide.

The Design Museum touring exhibitions range in size from 150 - 1000 square metres and cover all areas of design – architecture, fashion, furniture, graphics, and product.

The Design Museum has recently re-opened in its spectacular new home on High Street Kensington and has grown its portfolio of touring exhibitions which are available for hire from Spring 2017 onwards.

## exhibition overview

What is design today? As a term it lacks an elastic limit, seeming to offer a solution to every problem. It is either the supreme discipline of our time or it is in danger of fatal over-reach.

The exhibition consists of a series of major new commissions by some of the most innovative practitioners in design and architecture on the issues surrounding design today, its ability to address technological, social or environmental questions. The eleven installations explore a spectrum of issues that define our time – from protecting the environment to network culture and sentient robots. The exhibition asserts that design is deeply connected not just to commerce and culture but to urgent underlying issues – issues that inspire fear and love.

Increasingly, design is concerned with a world beyond objects. Design is an expanded field – a mode of thought even – that encompasses systems and experiences. It is a discipline that now concerns itself with ever larger and more complex issues. The role of the designer is no longer that of the form-giver but rather of the synthesiser, pulling together stakeholders in a web of social relations. How do we communicate the scale and complexity of design's purview to an audience that still largely thinks of it in terms of form and style?

Design has changed since the mid-20th century, when its primary role was to support a consumer lifestyle. But, at heart, design is still a discipline that seeks to provide solutions. And while these are often solutions to non-problems, it is also true that “design” is increasingly implicated in challenges that are disturbingly real – so real and seemingly insurmountable that sometimes we prefer to look away.

In an age that is repressing its fear of the future, the twin modes are nostalgia and accelerationism. The speed of the present is a perfect tension between “slower” and “faster”. Design produces the future, but can design protect us from it?

As designers tackle ever larger issues, and as the global challenges we face seem to grow ever starker, design feels like a membrane against fear. Whether it is tackling sustainability, inequality, elderly care or privacy, design exists on a knife-edge between anxiety and optimism, between fear and calm. Design is our best defence against ourselves. It sustains the myth of progress, and yet it can also create fear at the pace of change.

This is a multidisciplinary exhibition that is not afraid to question design in the context of a complex and rapidly changing world. Fear and Love is an atmosphere – a mood – more than a theme. The exhibition holds a mirror up to our moment and condenses that image into a series of powerful experiences. Because Fear and Love is not just a mood, it is also a set of emotional reactions to be experienced by the visitor.

The exhibition is accompanied by a book published by Phaidon, which is available to venues for purchase.

## exhibition details

Curator:	Justin McGuirk
Assistant Curator:	Gonzalo Herrero Delicado
Exhibition Design:	Sam Jacob Studio
Graphic Design:	OK-RM
Venues:	Design Museum, London 24 Nov 2016 – 23 Apr 2017
Available:	Late spring 2017 onwards
Space:	approx. 870 sq m



Chinese fashion designer Ma Ke is presenting her Wuyong collection developed with local and natural resources as a counteraction to China's fast industrialised fashion production.



Japanese graphic designer Kenya Hara presents research on the future global shortage of food and the importance of raising awareness about redefining our staples.



Neri Oxman's Death Mask series pushes the boundaries of human body evolution with hyper-defined 3D-printed masks that adapt to different stages of our lives.



Hussein Chalayan presents his new collection of wearable technologies following extensive previous research on the technological implementation of clothes.

## participants and installations

**Madeline Gannon**, Designer and Principal, MADLAB, US

**Metahaven**, Graphic Designers, Netherlands

**Hussein Chalayan**, Fashion Designer and Director, Chalayan, UK

**Neri Oxman**, Designer, Architect and Director, Mediated Matters, MIT, US

**OMA**, Architecture, urbanism and cultural analysis practice, Netherlands

**Rural Urban Framework**, Architects, Hong Kong

**Arquitectura Expandida**, Architects and Activists, Colombia

**Ma Ke**, Fashion Designer and Principal, Wuyong, China

**Christien Meindertsma**, Designer, Netherlands

**Kenya Hara**, Designer and Art Director, MUJI, Japan

**Andres Jacque**, Architect and Principal, Office for Political Innovation, Spain

In response to Brexit, **OMA**, the architecture practice founded by Rem Koolhaas, presents a pan-European living room. Furnished with pieces from the 28 EU member states, the installation proposes that our idea of domesticity has been shaped by an ideal of European cooperation and trade. The centrepiece of the room is a vertical blind in the form of OMA's barcode flag for the EU.

**Madeline Gannon**, based in Pittsburgh, is reprogramming a 2.6m-high industrial robot so that it behaves differently from how it was intended. Rather than being a tool that merely performs repetitive tasks, it is able to sense and respond to your presence. Responding to the anxiety that robots will 'take our jobs', she suggests that there can be empathy between human and machine.

The graphic designers **Metahaven**, based in Amsterdam, present a film about the marine wildlife conservation group Sea Shepherd. The piece, accompanied by a series of highly graphic flags, is a work of advocacy in support of Sea Shepherd's anti-whaling activities, but also a meditation on forms of intelligence that we barely understand.

London-based fashion designer **Hussein Chalayan** has produced a series of wearable devices that detect your emotional states and project them to the outside world. The pieces address the repressed emotions of city life, such as fear of terrorism.

The architect and designer **Neri Oxman** has created with the Mediated Matter Group and 3D printing company Stratasys, a series of death masks called Vespers, using ultra-high definition 3D printing. Reviving this ancient ritual object traditionally made using wax or plaster with state-of-the-art technology, Oxman speculates on how wearable accessories might help to transform us at the end of our lives. This new body of work is the culmination of a project that recently included a mask created for Björk.

Dutch product designer **Christien Meindertsma**'s installation explores the potential of recycling textiles. Noting that there is almost no culture of textile

recycling, she examines the lost value of 1,000 discarded woollen sweaters, turning their fibres into a highly physical and colourful presence in the exhibition.

Chinese clothing designer **Ma Ke** presents the latest pieces in her Wuyong or 'Useless' collection. Ma Ke's philosophy is to create clothes with a connection to the land and to rural traditions. Rejecting consumerist fast fashion, she treats her clothes as forms of artistic but also ethical expression.

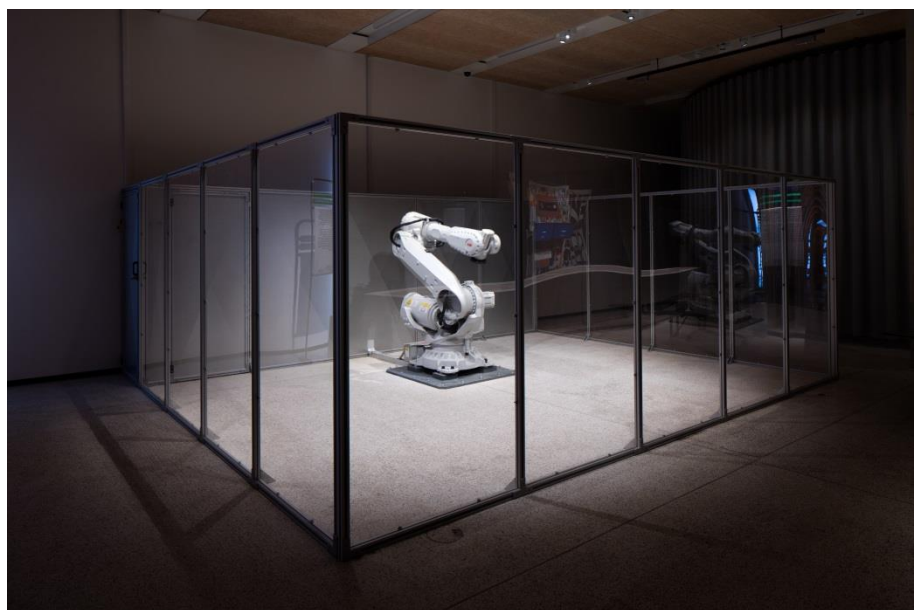
**Andrés Jaque**, based in New York and Madrid, explores the way network culture is designing new forms of behaviour. Looking in particular at social media dating apps, his audio-visual installation Intimate Strangers presents a series of tales about how our pursuit of networked sex and love is changing the way we view the city, our bodies and our identity.

Tokyo-based **Kenya Hara**, the graphic designer and art director of Muji, looks at what we eat, creating a graphic display about the most common staple foods. Hara argues that the roots of our cultural identities, from landscape to cuisine, lie in the grains we consume daily.

**Arquitectura Expandida**, an activist architecture collective from Colombia, has created a replica of a school that they have designed and built in one of the most disadvantaged communities of Bogota. The structure, Potocinema, holds a series of videos by young people from the school in Bogota, who are reflecting on fear and love in their neighbourhood.

Hong Kong-based **Rural Urban Framework** explores how the nomads of Mongolia are adapting to urban life, giving up traditional freedoms for the difficult conditions of unplanned settlements. Their installation is a structure that examines how to adapt the traditional ger (yurt) for a more communal life.

**Four venues will have the opportunity to commission a new installation relevant to their country.**



Madeline Gannon's sentient robot.

# terms and conditions

Hire Fee, on request:

## INCLUDED IN THE HIRE FEE

- Curation and concept by the Design Museum
- Administration and tour management by the Design Museum
- Commissions
- Use of images and films with rights cleared
- DM exhibition text in digital format (English only included)
- Use of DM exhibition and graphic design concept
- Use of selected DM display and AV kit to be confirmed.

## COSTS PAYABLE BY THE VENUE

- Hire Fee, payable in instalments
- Fee to Exhibition Designer to adapt the exhibition for the venue's space
- Share of transport and crating, storage of empty crates
- Insurance
- Installation and de-installation costs including build, technicians, couriers and any additional staff required on site
- Provision, installation and maintenance of AV kit
- Translation and production of exhibition graphics, fee to graphic designer
- Publicity costs, press or printed materials such as private view invitation, flyer, poster, advertising
- Provision of English language exhibition catalogue (optional)
- Any other costs relating to exhibition production.



Christien Meindertsma's installation draws attention to the potential of recycling textiles and the massive and unnecessary clothing consumption in the world.

## **contact**

To find out more about this exhibition and tours available from 2017, please contact:

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