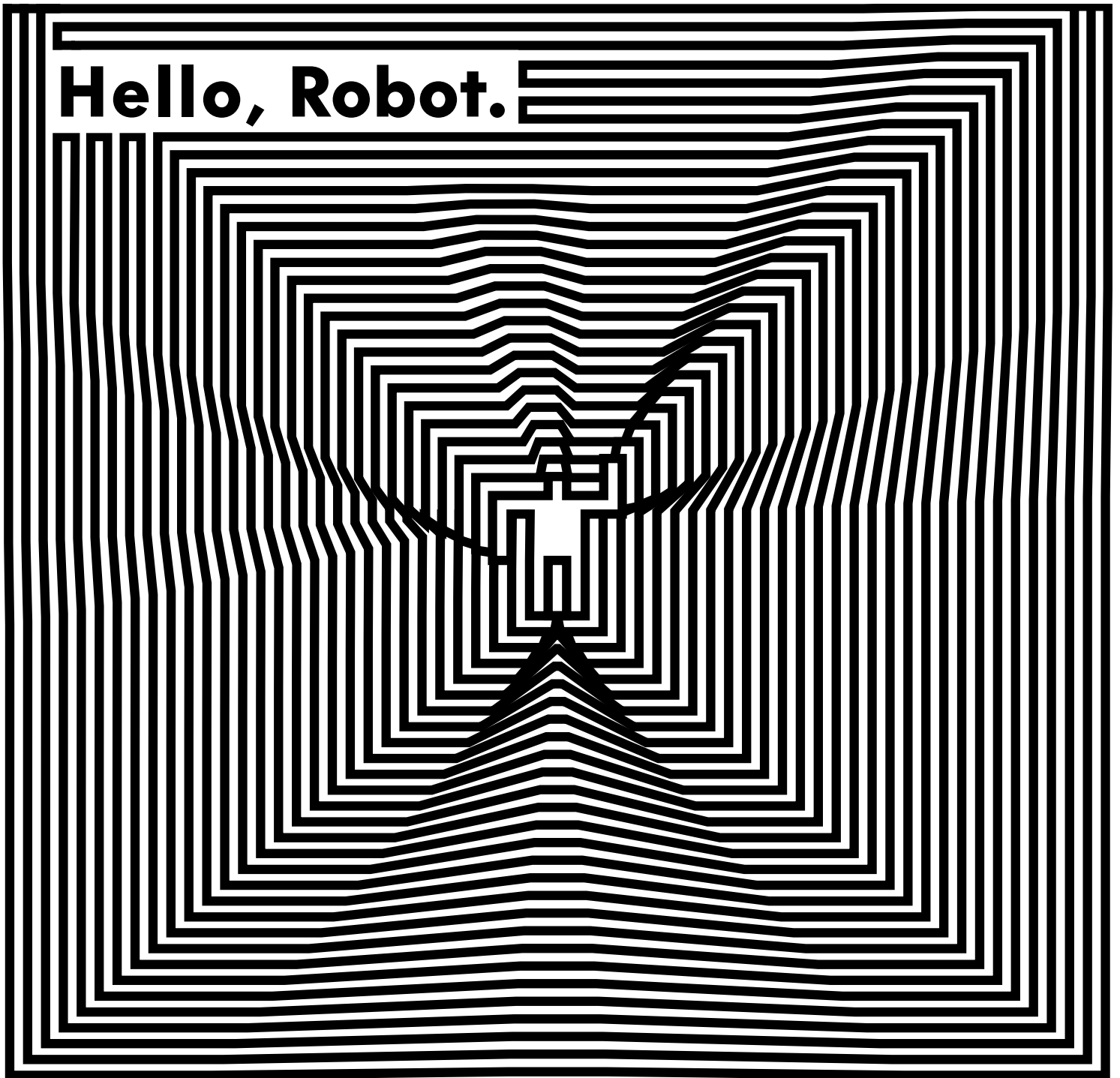


Hello, Robot.



A Travelling Exhibition of the Vitra Design Museum,
MAK Vienna and Design museum Gent

**Vitra
Design
Museum**



ICD/ITKE University of Stuttgart, Research Pavilion, 2013 – 2014, Cover: Robot Morph, Christoph Niemann, 2016

Hello, Robot.

Design between Human and Machine

»Hello, Robot. Design between Human and Machine« looks at how robotics is entering our everyday lives and shows the decisive role played by design. A broad range of exhibits illustrates the areas where we are already encountering robots today and where we are likely to see them in the near future: in industry, the military, in our day-to-day environments; in children's bedrooms and old-age homes; in our bodies and in the cloud; while shopping and having sex; in computer games and, of course, in film and literature. The show examines our – often ambivalent – relationship to new technology and discusses the opportunities and challenges we face both as individuals and as a society. It raises awareness of the ethical and political questions that arise today in light of the technological advances in robotics, and confronts us with the contradictions often contained in the answers to these questions.

Design plays a central role in these complex dynamics, having always been a mediator between humans and machines as well as between different disciplines. In the discourse on robotics, design straddles seemingly insurmountable contradictions. While the debate oscillates between enthusiasm and criticism, hope and fear, utopia and dystopia, design offers concrete solutions as well as thought experiments showing that the truth often lies at both extremes at once: developments in robotics provide cause for joy and concern in equal measure. And in this context, design is about more than just appearances. »Hello, Robot.« addresses the way design shapes the interactions and relations between humans

and machines, but also between humans – for good and for bad. »Hello, Robot.« also shows that design is indispensable if robots are to become properly integrated into our lives and not remain hidden away in washing machines, cars, and ATM machines.

The exhibition is deliberately interdisciplinary in reach. Everyday objects will be presented to the visitors alongside art installations, architectural models, drawings, sketches, illustrations, posters, books, comics, photographs, films, computer games, web and interactive design. For the most part they will see robots, but not always, because »Hello, Robot.« often draws on other, cutting-edge technologies to prompt a discussion about how to deal with a world of objects and an infrastructure that is becoming ever more intelligent, autonomous, and self-learning. Definitions of terms, posted on the walls in the form of a glossary, will help visitors to navigate the displays, while the pictograms from a robot taxonomy with which the exhibition begins provide an overview of the multiple forms robots can take.

»Hello, Robot. Design between Human and Machine« is a co-production of the Vitra Design Museum, the MAK – Austrian Museum of Applied Arts / Contemporary Art, and the Design museum Gent. Four curators are collaborating on the concept and realisation of the exhibition, which will travel internationally after its initial tour of Weil am Rhein, Vienna, and Ghent. The curators are supported by an international team of advisors which includes such luminaries as Sci-Fi author Bruce Sterling, design researcher Gesche Joost, Turin architect and head of the MIT Senseable City Lab Carlo Ratti, media art specialist Sabine Himmelsbach, and cultural and media studies scholar Paul Feigelfeld.



Philip Beesley, Hylozoic Soil, installation at the Musée des beaux-arts, Montreal, Quebec/Canada, 2007

Concept and Exhibition Design

»Hello, Robot. Design between Human and Machine« is the story of a convergence. This convergence takes place in four stages over the course of 14 questions for the visitor. Each step narrows the gap between human and machine and broadens the definition of what constitutes a robot. Right at the outset, »Hello, Robot.« lists the criteria setting robots apart from simple machines and defines the concept with the aid of a robot taxonomy. Within this basic definition, however, the term develops over the course of the exhibition, not least in order to accommodate the full spectrum of our robotic environment.

As they make their way through the exhibition, visitors are confronted with seemingly simple questions to which, on closer consideration, there are no straightforward answers. By encouraging the visitors to discuss and reflect on their own involvement with technology, the questions extend the reach of the exhibition beyond its immediate context. Irrespective of whether we are standing in front of a robot today, an automatic 1950s kitchen in a Jaques Tati film, or a far more evolved technology that our children and grandchildren will (have to) befriend in the future, the questions are always the same. »Hello, Robot.« therefore remains relevant no matter how fast or relentless the pace of technological development.

To aid orientation, visitors will find refined definitions and explanations of the concept of the robot on the walls, along

with related buzzwords like industry 4.0, deep learning, smart cities, and singularity. These aim to sharpen the understanding of what constitutes a robot and to systematise the exhibits, which often have little to do with conventional ideas about robots.

1. Science and Fiction: »Hello, Robot.« welcomes visitors with a kind of cabinet of curiosities, where they encounter robots as they would in a museum, as a foreign species that we regard with interest, but also with clichéd ideas.

2. Programmed for Work: After this initial, distanced encounter, the robot comes two steps closer – perhaps even too close for comfort – in the world of work, production, and industry. In this context, robots are often described as a threat to the human workforce. This is also how they present themselves in »Hello, Robot.«, looking down in gleaming industrial light from the slightly raised position of the (stylised) assembly line.

3. Friend and Helper: With step three, humans and machines meet eye to eye. The robot is a smart assistant, a sensitive friend and an empathic helper, someone who cares for and looks after us, lives with us, someone who loves and dreams. The visitors quite literally become part of this scenario.

4. Becoming One: With step four, convergence is complete. The boundaries between human and robot dissolve when we become part of the robot (thanks to robotic architecture) and it is part of us (thanks to prosthetics, implants, and nanotechnology). The use of reflective surfaces helps to illustrate this merging process in the exhibition design.

Science und Fiction



Have you ever met a robot? – What was your first experience with a robot? – Do we really need robots? – Are robots our friends or our enemies? – Do you trust robots?

Very few people have actually encountered a robot – at least one they would describe as such. But our ideas and expectations about robots are strongly shaped by popular culture. From a young age we learn in films, TV series, books, comics, video games, and toys what robots look like, how they communicate with us, and how they behave: they are more or less like people, but made of metal. And we all expect – more or less consciously – that one day soon we will live with robots just as we do with our friends, neighbours, and colleagues – or that we will have to defend ourselves against them before they replace us once and for all. »Hello, Robot.« confirms these ambivalent expectations – for the time being at least – welcoming visitors with a variety of friendly and hostile bipedal machines.

Our fixation with humanoid robots extends from an early fascination with automaton and into the scientific laboratories of today – although researchers really ought to know better, because in fact we are surrounded by robots and robotic systems that are capable of assuming every conceivable physical or digital form, materiality, scale, and intelligence level: from drones to check-out counters, from cranes to nanobots, and from vacuum cleaners with the intelligence of an amoeba to online chatbots that can engage in charming

small talk about art. Cars and washing machines are part-robot today and, ultimately, we can define any object and system as a robot if it can take in information from its surroundings, generate outputs that manifest themselves in some physical form, and display a degree of learning capacity and autonomy in the process. Which is why, right at the start »Hello, Robot.« confronts visitors with objects that they might not have recognised as robots. Definitions and the aforementioned taxonomy are provided as aids to orientation.

The complex variety of their manifestations is matched only by the complexity and ambivalence of our relationship with robots. The question of whether we need them or even like them is not really ours to ask. They are already here, and as in the case of the smartphone, which few people considered necessary as recently as a decade ago, one day a critical mass of users of smart, autonomous objects and applications will drag even the most ardent luddites willy-nilly into the robotic age. Whether robots will then be our friends or enemies, whether we will control them or vice versa, remains to be seen. And the question whether we should trust robots is perhaps less pertinent than whether we should trust the political-economic complex of humans, organisations, and infrastructure that stands behind them.



Vincent Fournier, The Man Machine: Reem B #7 [Pal], Barcelona, photograph, 2010



Universal Pictures, Ex Machina, film (still image), 2014



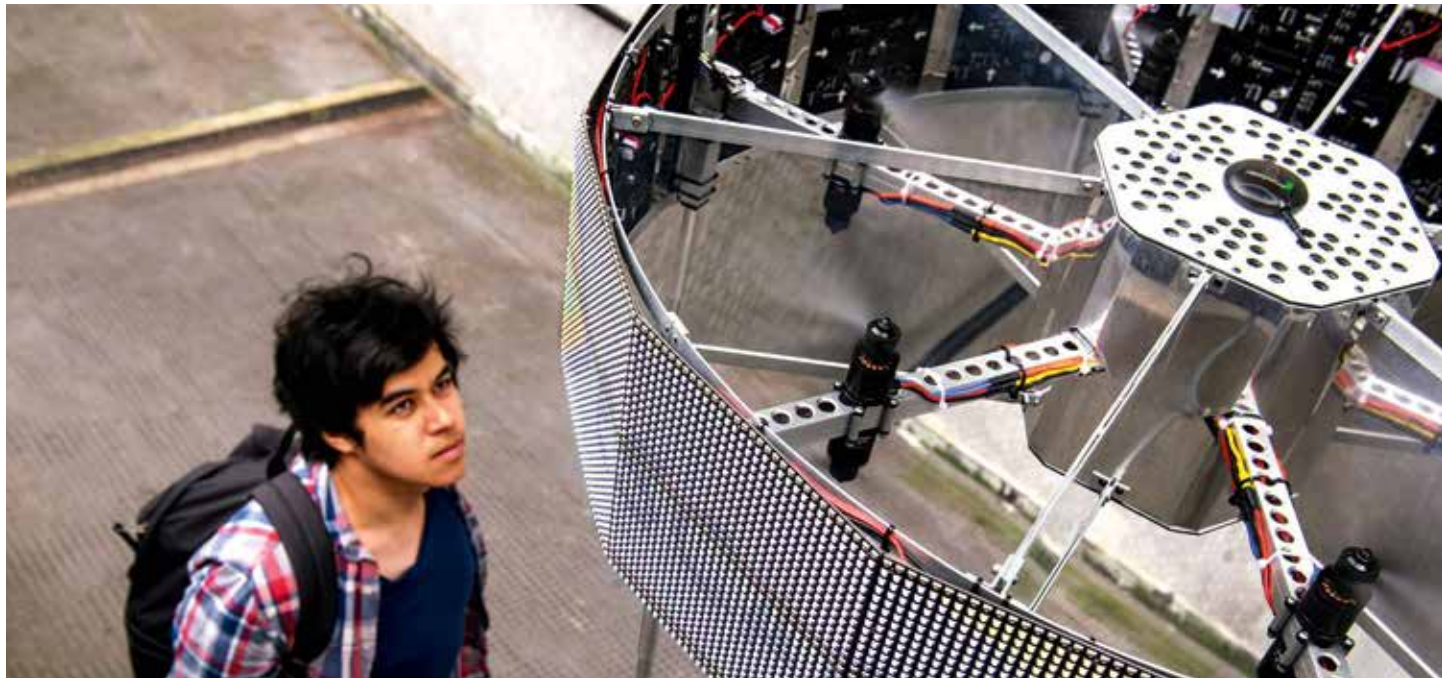
Vandamm Studio, Stage Production of R.U.R. [Rossum's Universal Robots], photograph, 1928 – 1929



ECAL Media & Interaction Design, Thymio Meets ECAL, video (still image), 2015



Kibwe Tavares, Robots of Brixton, short film (still image), 2011



Superflux, The Drone Aviary, installation and short film (still image), 2015



John Heartfield, Es kommt immer darauf an wohin die Reise geht, illustrated brochure, 1927



Robo Wunderkind, Robo Wunderkind, robotic toy, 2016



Heinz Schulz-Neudamm, Metropolis, colour printed film poster, 1926



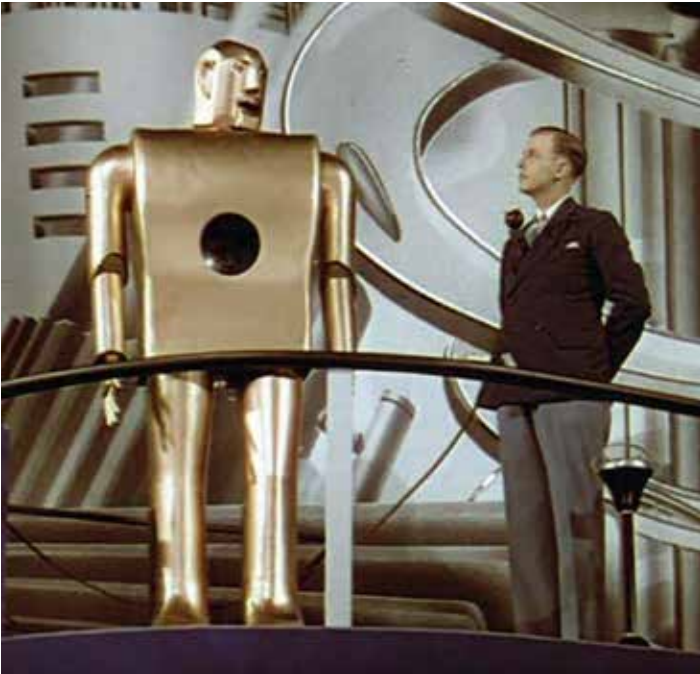
Superflux, Uninvited Guests, installation and short film (still image), 2015



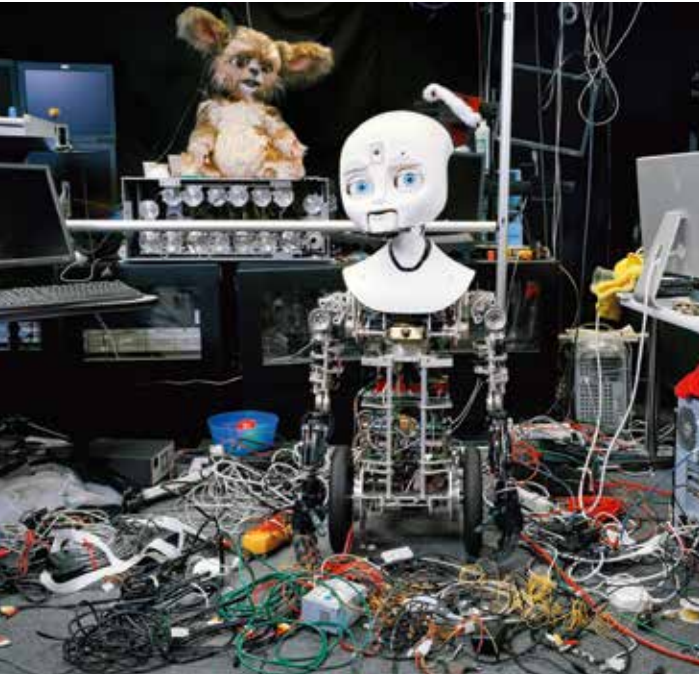
George Lucas, Star Wars: Episode IV – A New Hope, film (still image), 1977



Kazuhiro Kondo, Mobile Suit Gundams, props, ca. 1995



Westinghouse Electric Corp., The Middletons, film (still image), 1939



Yves Gellie, Human Version 2.0, USA, 2009, photograph, 2009



Joseph Popper, When the Home Stops, Video (still image), 2011

Programmed for Work

2

Do you think your job could be done by a robot? – Do you want to be your own producer?

In the world of work, production, and industry – among the general public at least – robots are strongly associated with the fear of job loss. The issue is the subject of heated debate not only in the media; designers, artists, and filmmakers too are looking at what happens when people are gradually replaced by intelligent machines in the workplace. Will our standard of living decline along with our income? Or will we finally have more time for our friends, families, and hobbies thanks to a three-day week and an unconditional basic income? Will new professions arise, and if so, what will they be? Will we work side by side with robots who are fully networked with customers and suppliers, as Industry 4.0 promises?

The fear of losing jobs to new technologies is as old as the first industrial revolution. In those days it was looms and steam engines that rendered hundreds of thousands of jobs obsolete. Since then every technological leap has triggered the same discussions: most recently with the PC in the 1980s, the Internet in the 1990s, and now with robots. Time has shown that we have always found new areas of work even if working conditions have changed dramatically since the

eighteenth century. »Hello, Robot.« seeks to shed light on the current debate from different perspectives against the background of technological and social change.

In the shadow of this debate, which ultimately still presupposes traditional structures of production and labour, a completely new breed of human has evolved: the prosumer. Prosumers consume what they produce themselves. What distinguishes them from individual world reformers is that they are globally networked via the Internet and have easy access to new, digital, robotic means of production. Both factors allow prosumers to sidestep traditional markets in order to develop, produce, and distribute tailor-made, smart products. Even today digital processes such as 3D printing make it possible for individuals to produce small pieces of furniture or everyday objects at a reasonable price. To produce a bridge, a house, or a haute couture dress obviously requires a wider range of competencies, but once designs and building plans are accessible to everyone online and open workshops and Fab Labs have become as commonplace as gyms, everyone will be able to produce (almost) everything themselves.



Joris Laarman for MX3D, Bridge Project, 3D printed bridge, under development



Edward Burtynsky, Manufacturing #10a, Cankun Factory, Xiamen City, China, photograph, 2005



robotlab (ZKM), Manifesto, installation with industrial robots, 2008



BBC, Will a Robot Take Your Job, interactive website, 2015



ABB Ltd., YuMi, collaborative industrial robots, 2015



SEArch und Clouds AO, Mars Ice House, architectural model, 2015



Gramazio Kohler Research, ETH Zurich und Self-Assembly Lab MIT, Rock Print, installation, 2015



Dirk Vander Kooij, Endless Chair, 2010



Iris van Herpen with Philip Beesley, Dress VT051, Voltage Haute Couture, S/S Collection, 2013



Moth Collective for The Guardian, The Last Job on Earth, video (still image), 2016



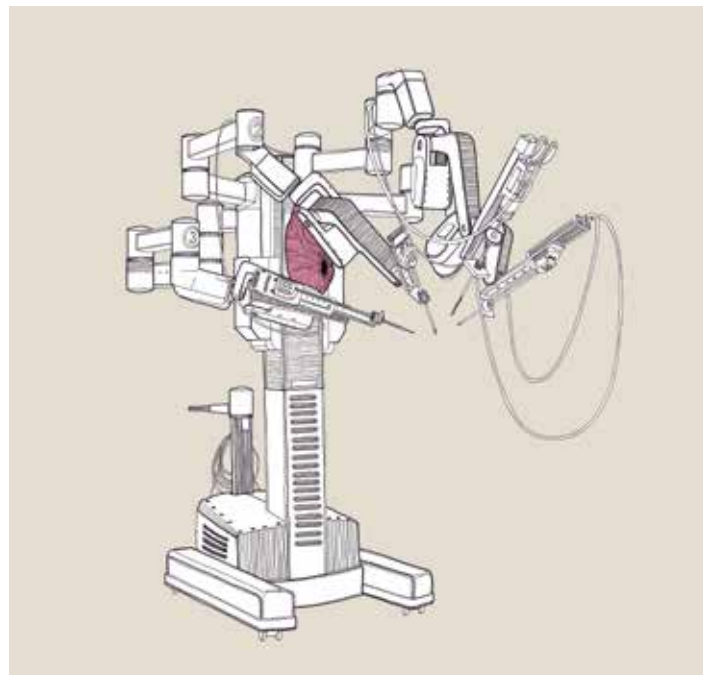
Shawn Maximo, Going Green, wallpaper, 2015



Dunne & Raby, Robot 4: Needy One, Technological Dream Series, 2007



Guy Hoffman und Oren Zuckerman, Kipl, robots, 2014



Kevin Grennan, The Smell of Control: Trust, drawing, 2011



Dan Chen, Friend 1, robots, 2015



Elizabeth King, Attention's Loop, animation (still image), 1997



Sander Burger, Alice Cares, film (still image), 2014

Friend and Helper

3

How much do you want to rely on smart helpers? – How do you feel about robots having feelings? – Do you believe in death and rebirth of things? – Do you want a robot to take care of you?

We are already reliant on intelligent devices in our day-to-day lives. We trust our smart assistants to navigate us through foreign cities, to remind us of our anniversaries, and to provide us with information on every subject imaginable. They check our pulses and even call for help in an emergency. All these things have made our lives more comfortable and in some cases have saved them. But anyone who has had to make do without their smartphone for even one (working) day knows how dependent we are on their intelligent help, and how helpless we are when they turn out to be nowhere near as smart as promised.

Our relationships with objects and the design of these relationships have preoccupied designers for decades. Whenever consumers have the choice between a number of similar or identical products, their sensory or emotional qualities become the unique selling point. This is all the more true of intelligent objects that communicate and interact with us and give us the feeling that they can feel. Because what counts then is not their shapes or their tactile properties, but how they succeed in making us reliant upon them. If in recent times roboticists have started talking more and more about

»humanised« machines, what they mean is that these machines should feel like old friends: helpful and obliging, a little overeager perhaps, but also neurotic and manipulative. And once we are caught in this mesh of relations, their loss hits us all the harder. What happens if the beloved thing is gone forever?

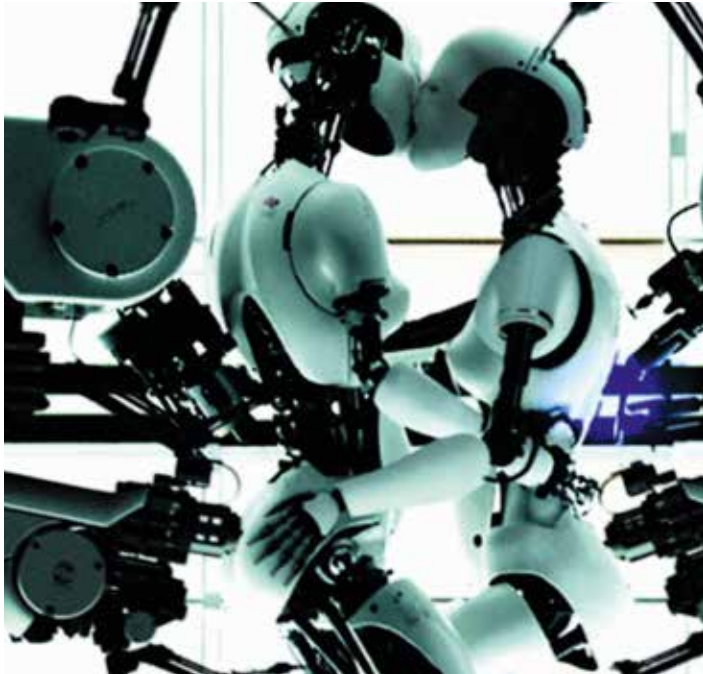
The robots who look after us, who nourish and care for us, who make sure we are okay, are everywhere in society. We have yet to entrust our children to robotic nannies, but there are already a host of robots designed to be playmates, teachers, and chaperones, rolled into one. The wide-scale use of robots in geriatric care is the subject of serious discussion – not only in Japan, where people have openly stood eye to eye with intelligent machines for years, but also in the West. And there are good reasons for this, since even today robots are very successfully deployed in caring for and patients with dementia and Alzheimer's disease. And younger adults don't want or don't have to miss out on being cared for by robots – whether when shopping for jeans, having the groceries delivered, or taking off their new jeans for a bit of casual sex.



AKA, Musio K., learning robots, 2015



Tatsuya Matsui / Flower Robotics, Patin, robots, 2014



Björk, All is Full of Love, music video (still image), 1997



Keiichi Matsuda, Hyper-Reality, video (still image), 2016



Ted Hunt, Luke Sturgeon, Hiroki Yokoyama, Synthetic Temperaments of Drones, 2014



Kevin Grennan, Android Birthday, video (still image), 2011



Dan Chen, End of Life Care Machine, robots, 2012

Becoming One

4

Would you live in a robot? – Do you want to become better than nature intended? – Are robots advancing to the forefront of evolution?

Nanobots – robots on an atomic or molecular level – may still be hypothetical, and robotic materials may still be the stuff of science fiction, but smart surfaces and moving walls that autonomously adapt to inhabitants' needs and regulate room temperature like a skin already exist today, at least as prototypes. And the networked home, in which machines and objects communicate intelligently, is on everyone's lips as the Internet of Things.

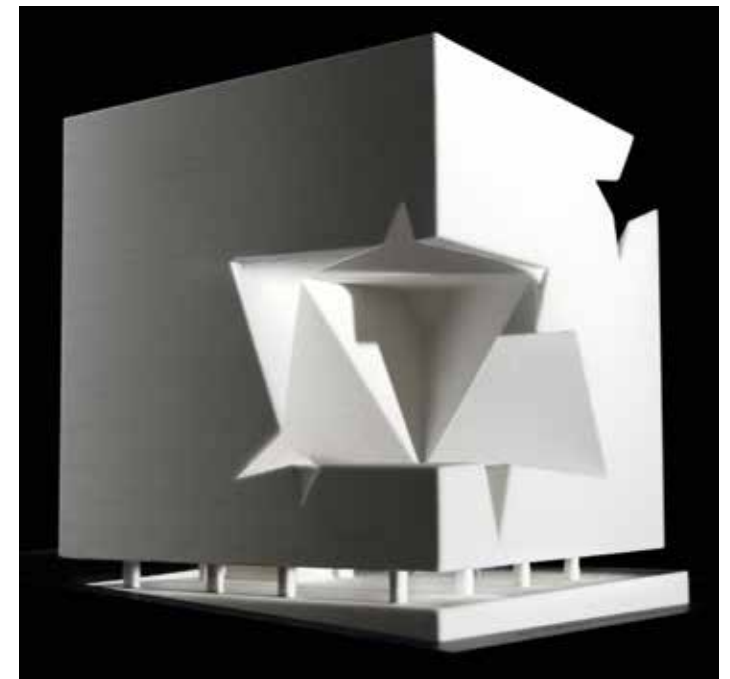
Deeper convergence will first take place within the »machine« in which we live. Far exceeding modernist imaginings, however, this is not limited to our houses and apartments – because robots are not limited to a single body. Any environment is a robotic system if it receives signals via sensors, processes them using artificial intelligence, and generates a physical reaction in response. In our everyday lives we encounter not only architectures of stone, glass, and concrete, but also architectures of data and communications which, to a great extent, already fulfil these criteria to a significant degree. This invisible system has become so fundamental to our daily lives and the way we live with others that no one would seriously call it into question.

The robot inside us also dissolves the human-machine divide. With the aid of modern prosthetics and implanted chips, we can achieve things that would be unheard of without artificial

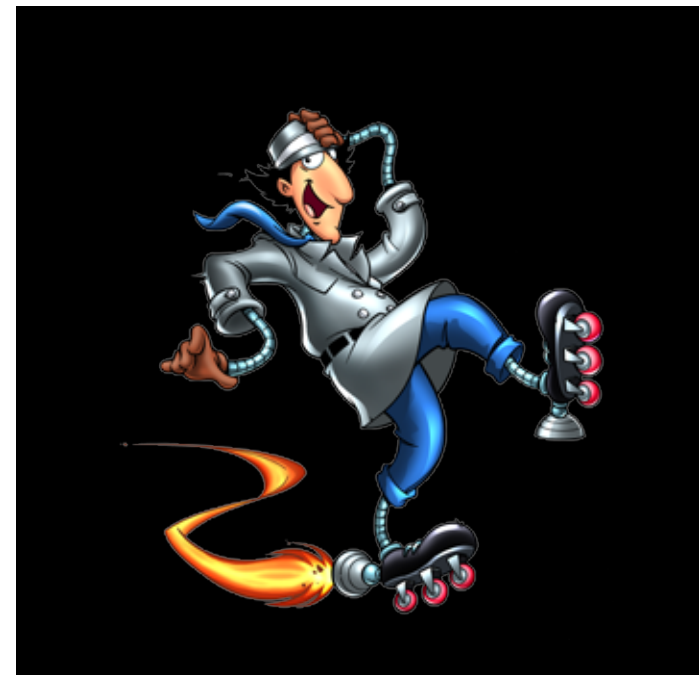
props – from opening locked doors with our bare hands to running world records. Questions of when humankind will merge so seamlessly with technology that we become super-human machines, and whether or not we will be able to keep pace with society and evolution without technological upgrades, are no longer confined to science fiction magazines. In our quest for optimisation, even our own biology is not off limits. Inspired by the intelligent principles we find around us in nature, we are using robots to redesign our environment, improving on much that was produced using conventional methods and even on nature's own template. The anxiety-ridden question whether intelligent machines will one day replace all living things – ourselves included – has been around since humans began telling stories about artificial creatures. The question we must ask today is this: do humans, for the first time in history, have the technological knowledge and the tools to let science fiction become reality? There is no simple answer. Yet there can be no doubt that we are heading towards a more intelligent, more autonomous – more robotic – lifeworld than the one we know today. And design has a responsible role in creating this new lifeworld, because it is through design that we can influence how and where we encounter the smart objects and systems that surround us, how we interact with them – and they with us.



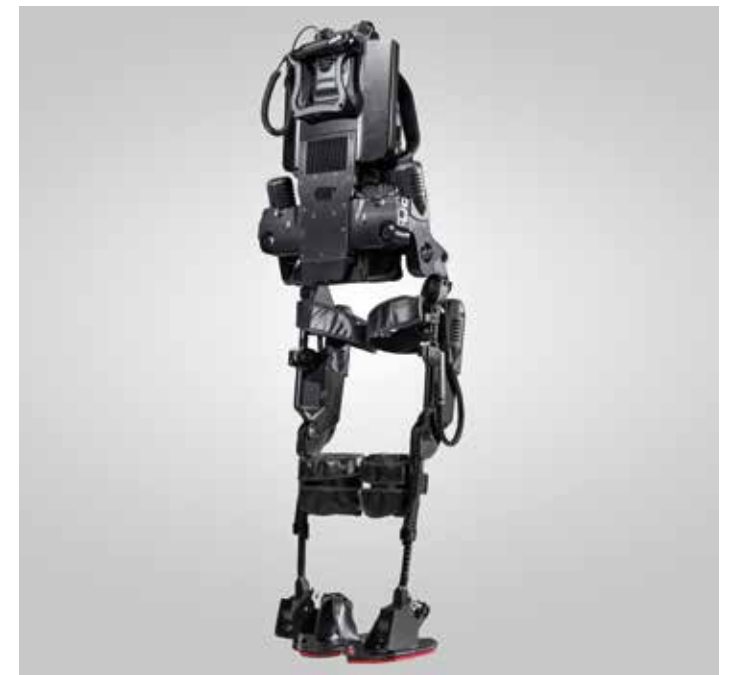
Dangerous Things, xBTi, X-ray image with implanted chip, 2016



Ismael Soto, Nested Crystals (Mondrian Hotel Redesign), architectural model, 2014



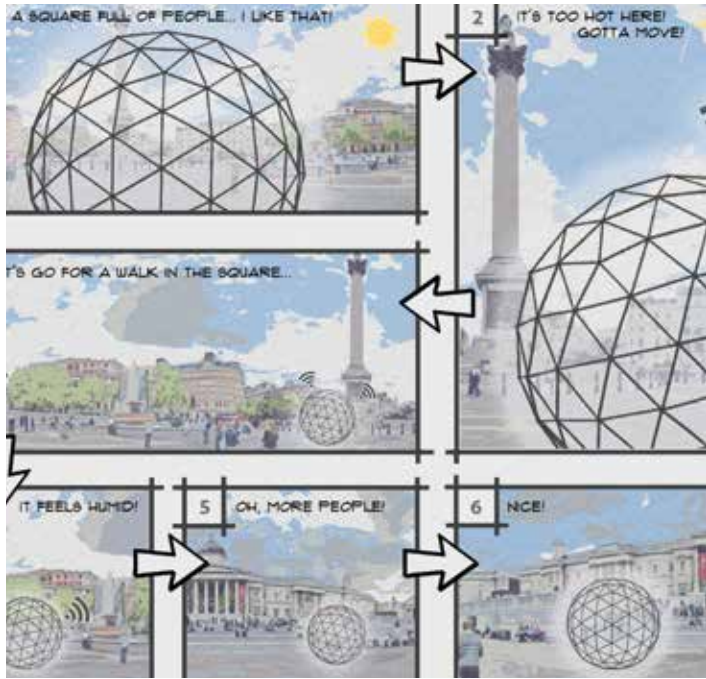
Andy Heyward, Jean Chalopin, Bruno Bianchi, Inspector Gadget, TV series (still image), 1983–1986



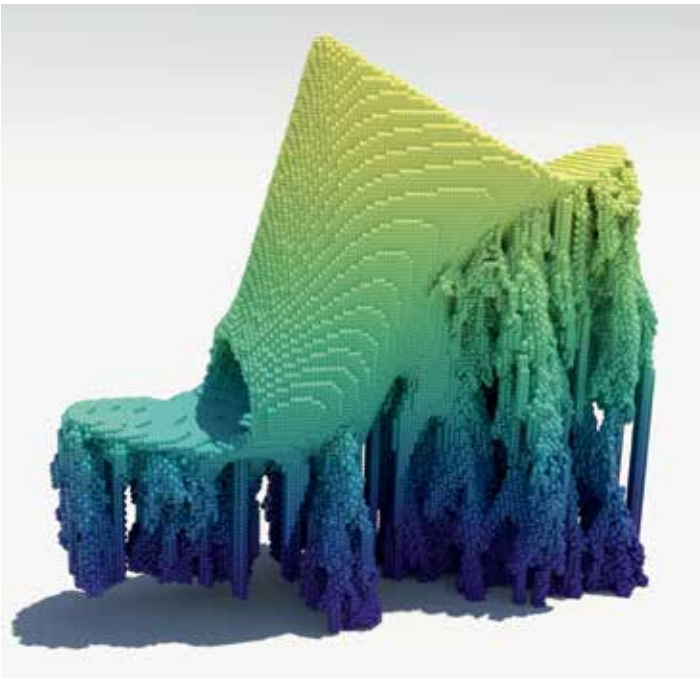
Ekso Bionics, Ekso GT, robotic exoskeleton, 2011



Gramazio & Kohler and Raffaello D'Andrea in cooperation with ETH Zurich, Flight Assembled, 2011–2012



Interactive Architecture Lab (UCL London), Re-Earth, drawing, 2015



Francis Bitonti, Modular Shoes, 3D printed shoes, 2014



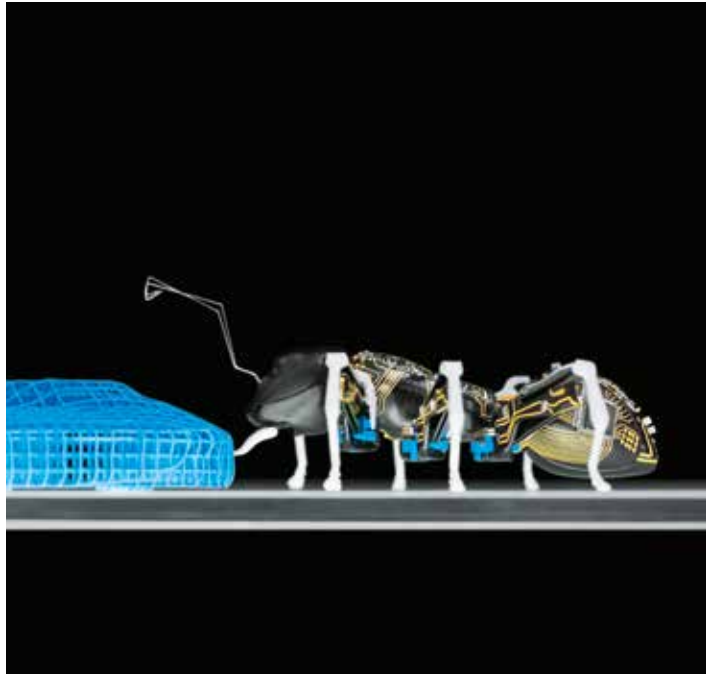
Leka SAS, Leka, robots, 2016



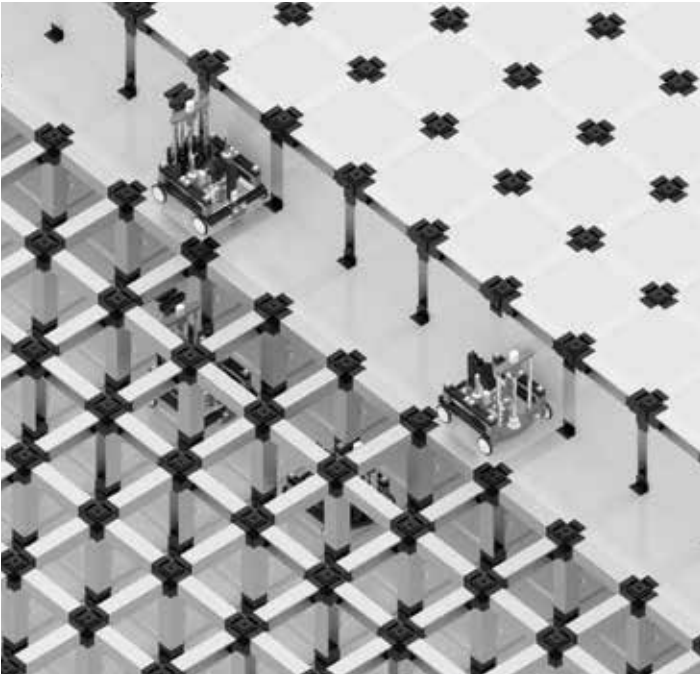
Höwler + Yoon Architecture and Squared Design Lab, Filene's Eco-Pods, rendering, 2009



ICD/ITKE University of Stuttgart, Aggregate Pavilion, architectural element, 2015



Festo AG, BionicANTs, robotic ants, 2015



Asmbl Architectural Robotics, Project Dom Indoors, robotic interiors, 2015



Universal Everything, Walking City, video (still image), 2014

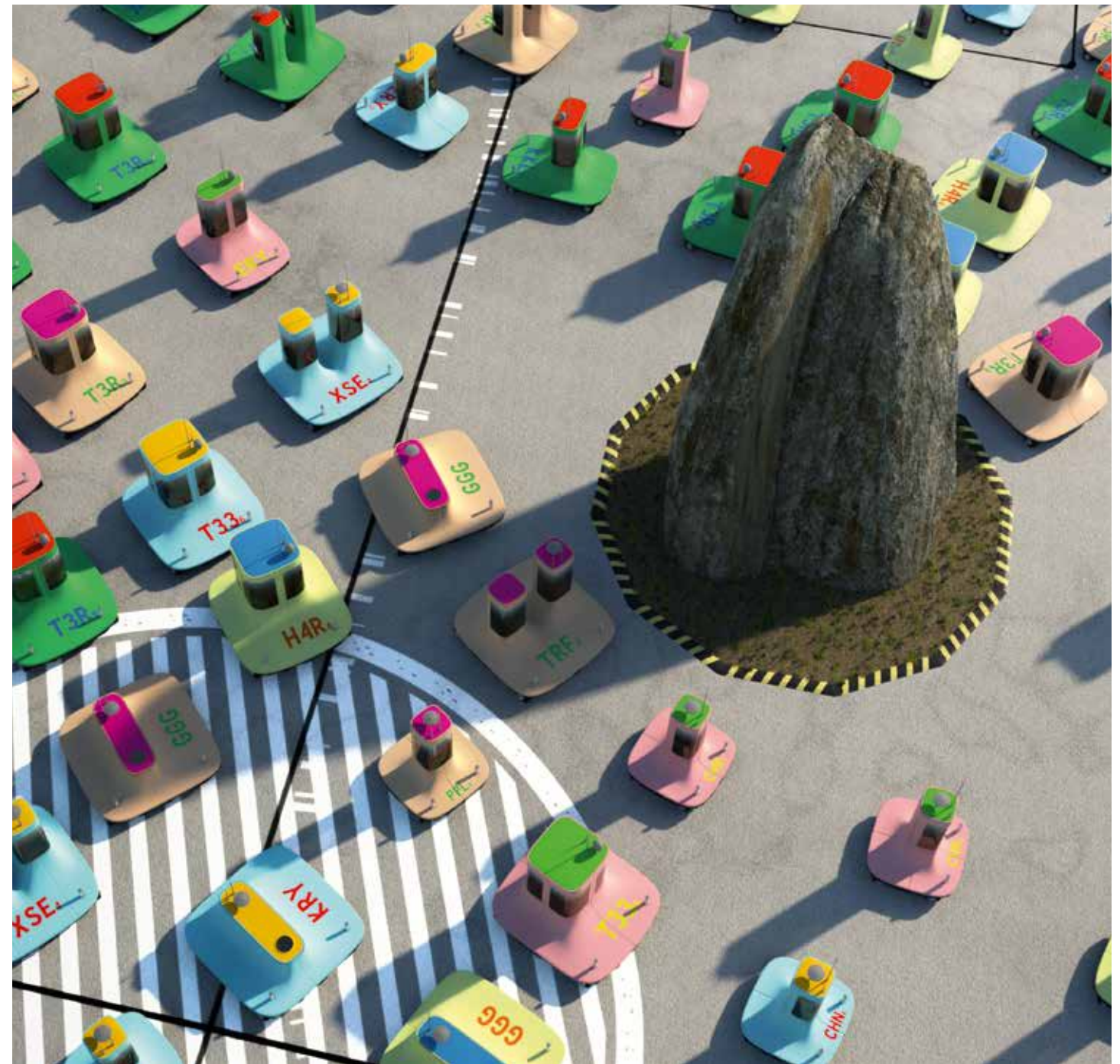


Greenpeace, NewBees, video (still image), 2014

The Three Laws of Robotics

- 1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.**
- 2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.**
- 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.**

Isaac Asimov, 1942



Dunne & Raby, Digiland, computer animation, 2013

Institutions and Curators

Vitra Design Museum

The Vitra Design Museum was founded in 1989 as one of the first design museums worldwide. In June 2016, Frank Gehry's main building was complemented by Herzog & de Meuron's Schaudépot, which facilitates the museum's research and collection activities. At the heart of the Vitra Design Museum's work is a collection that encompasses not only key pieces of design history but also various estates from noted designers.

MAK – Austrian Museum of Applied Arts / Contemporary Art

Founded in 1863, the MAK – Austrian Museum of Applied Arts / Contemporary Art is one of the oldest museums of its kind in the world. Located on Vienna's Ringstraße, it is a space of experimentation for applied arts at the interface of design, architecture, and contemporary art. In 2015 the MAK founded the Vienna Biennale for Art, Design and Architecture, in the context of which »Hello, Robot.« will be shown in 2017.

Design museum Gent

Founded in 1903 as a collection of furniture, glass, metal-work, ceramics, and textiles samples, the museum also holds one of Belgium's most exceptional Art Nouveau collections. The museum focusses on Belgian design in an international context and its exhibitions tackle socially relevant themes like ecology, mobility, and the public space. The museum is located in the historic centre of Ghent and is connected with its creative and cultural ecosystem.

Media & Interaction Design, ECAL (École d'Art de Lausanne)

The Media & Interaction Design department at the ECAL is developing a robot installation for »Hello, Robot.« The ECAL in Lausanne, Switzerland, ranks among Europe's most prestigious design colleges. The interdisciplinary BA course offers students a theoretical and practical field of experimentation in cutting-edge media technology (including robotics).

Arthur C. Clarke Center for Human Imagination

Students of the Arthur C. Clarke Center for Human Imagination worked together with »Hello, Robot.« Advisor Bruce Sterling on a project for the exhibition. The Center was founded in 2013 by the University of California, San Diego, and the renowned Arthur C. Clarke Foundation as a multidisciplinary research institute focusing on science and technology, the humanities, and art.

Amelie Klein

Born in 1971 in Vienna. Curator at Vitra Design Museum since August 2011, most recently for the exhibition »Making Africa – A Continent of Contemporary Design«, for which she was nominated for the 2015 ART Magazine Curator Prize. Prior to this she completed an MA in Design Criticism in New York and worked as Design and Creative Industry Editor at the Austrian daily »Die Presse«. She has published numerous articles in a range of design and architectural publications, including Abitare, Domus Online, and Metropolis.

Thomas Geisler

Born in 1971 in Kenzingen, Baden-Wuerttemberg. He is a curator and author on contemporary design and everyday culture. From 2010 to 2016 he worked at the MAK Vienna, where he was also Curator of the MAK Design Collection. He played a pivotal role in setting up the Victor J. Papanek Foundation at the University for Applied Arts Vienna. He is the co-initiator of the Vienna Design Week and has curated exhibitions for the Vienna Biennale 2015 and the London Design Biennale 2016, among other projects. Since July 2016 he has run the Werkraum Bregenzerwald – an initiative with its own exhibition building designed by Peter Zumthor for innovative craft, design, and architecture.

Marlies Wirth

Born in 1980 in Neunkirchen, Lower Austria. Curator of the MAK Vienna since 2006, curating exhibitions, performances, and discursive events in the fields of art, design and architecture, including the »Hollein« retrospective (2014) and the themed group show »24/: the human condition« for the Vienna Biennale 2015. With a focus on conceptual, site-specific, research-, and time-based art and a particular interest in the cultural-anthropological contexts of artistic production, she also develops independent exhibition projects with international artists.

Fredo de Smet

Born in 1978 in Ghent. Curator at the Design museum Gent since 2015. Previously he worked for more than ten years as a freelance music producer, curator, consultant, and lecturer on media-culture issues in the digital age. He has founded a number of media initiatives, among them the co-creation project GentM in 2010, in the context of which he continues to stage events and create regular podcasts discussing the influence of technology on contemporary life. De Smet also works as an innovation consultant for the Flemish public broadcaster VRT.

Consultants and Designers

Bruce Sterling

Born in 1954 in Brownsville, Texas. Science-fiction author, web activist, prominent design thinker, and cyberspace theorist, who played a key role in shaping the Sci-Fi genre of cyber-punk. Sterling has received numerous awards for his work, among them the 1997 and 1999 Hugo Award, one of the top literary prizes for science fiction. Together with his wife, Serbian author and film director Jasmina Tešanović, Sterling lived for several years in Serbia before moving to Turin in September 2007. There, together with Tešanović and Massimo Banzi, co-founder of the physical computing platform Arduino, he founded Casa Jasmina, an open-source platform researching and developing the Smart Home of tomorrow.

Carlo Ratti

Born in 1971 in Turin. After studying Architecture and Engineering in Paris, Cambridge, and Turin, Ratti became a fellow at the MIT Media Lab under Hiroshi Ishii before taking on a teaching post at Harvard and the Stelka Institute in Moscow. He founded his own architectural office in Turin in 2003 and the Senseable City Lab at MIT in Boston one year later. He is still its director today, researching the concept of the Smart City by combining new digital technologies with design and urban planning. Ratti has lectured on the Smart City all over the world and has written countless articles on the subject for design and architectural publications. He lives and works in Boston and Turin.

Gesche Joost

Born in 1974 in Kiel. She studied Design in Cologne, writing her dissertation on rhetoric. She was Professor for Interactive Design and Media at the Technical University, Berlin, until 2010. Joost was the founding Board Director of the German Society for Design Theory and Research. As a member of several advisory committees for the German government, she has been highly influential in shaping the concept of Industry 4.0. Since 2005 she has run the Design Research Lab at the Berlin University of the Arts. The Lab concentrates on interdisciplinary design research projects at the interface of technological innovation and human needs. She lives and works in Berlin.

Sabine Himmelsbach

Born in 1966. Art historian, curator for media-related cultural forms and media art, since March 2012 Director of the House of Electronic Arts in Basel. She studied Art History, Medieval History and Cultural Anthropology at the Ludwig Maximilian University in Munich. She was Project Manager for Exhibitions and Symposiums at the Steirischer Herbst in Graz and then

Head of Exhibitions at Centre for Art and Media (ZKM) in Karlsruhe, where she organised numerous shows and accompanying programmes on contemporary and media-art themes. From 2005 to 2011 Sabine Himmelsbach was Director of the Edith-Ruß-Haus for Media Art in Oldenburg.

Paul Feigelfeld

Born in 1979 in Vienna. Academic Coordinator of the Digital Cultures Research Lab at the Centre for Digital Cultures at the Leuphana University Lüneburg. He studied Cultural Studies and Computer Science at the Humboldt University, Berlin. From 2004 to 2011 he worked for Friedrich Kittler, one of Germany's most influential media theorists, whose complete works he also edited. From 2010 to 2013 he was a lecturer and researcher at the Institute for Media Theory at the Humboldt University, first working on his dissertation »The Great Loop Forward. Incompleteness and Media between China and the West«. He regularly advises museums and festivals, such as the Venice Biennale and the transmediale in Berlin. Additionally, he writes for such publications as 032c, frieze, Texte zur Kunst, PIN-UP, and Modern Weekly China.

Emyl

Founded in 2008 by Stefanie Schaad, Valerie Hess, and Raphael Höglhammer in Basel, Emyl specialises in designing exhibitions, interiors, and sets for film and theatre. In 2014/15 came the first collaboration with Vitra Design Museum as part of the exhibition »Making Africa – A Continent of Contemporary Design«.

Hug & Eberlein

The Leipzig-based graphic design studio Hug & Eberlein was founded in 2007 by Nina Hug and Stephan Eberlein. Their work focusses on culture, art, film, architecture, design, and science. Hug & Eberlein created the exhibition graphics for »Hello, Robot.«.

Double Standards

Founded 2000 in Berlin by Chris Rehberger, Double Standards is a multidisciplinary office active in the fields of corporate, graphic, video, web, fashion, and interior design. The Vitra Design Museum has successfully collaborated with Double Standards since 2013.

Facts

Exhibition floorspace

800–1200m2

Objects

Everyday and art objects, installations, architectural models, drawings, sketches, illustrations, comics, posters, photograph, films, computer games, web and interaction design.

Curators

Amelie Klein (Vitra Design Museum)
Thomas Geisler, Marlies Wirth (MAK Vienna)
Consultant: Fredo de Smet (Design museum Gent)

Dates

Vitra Design Museum: 10 February – 14 May 2017
MAK Vienna: 21 June – 1 October 2017
Design museum Gent: October 2017 – April 2018
The exhibition will be shown in other museums around the world starting early summer 2018 until approx. autumn 2021.

Catalogue

The exhibition will be accompanied by an approximately 300-page catalogue featuring numerous essays and interviews with leading experts on the contemporary discourse in design, art, and research in the field of robotics.

Accompanying programme

The exhibition will be accompanied by a varied programme of events featuring talks, podium discussions, workshops, and other special events.

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Stephan Bogner, Philipp Schmitt and Jonas Voigt, Raising Robotic Natives, Installation, 2016

An exhibition of the Vitra Design Museum, MAK Vienna and Design museum Gent



Credits

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