

football: designing the beautiful game

Tour Proposal



The Design Museum Touring Programme

The programme was set up in 2002 with the aim of bringing design exhibitions to audiences around the UK and internationally. Since then, the museum has organised more than 130 tours to 104 venues in 31 countries worldwide. The Design Museum's touring exhibitions range in size from 150 to 1,000 square metres and cover all areas of design – architecture, fashion, furniture, graphics, product and more.

About the Design Museum

The Design Museum is the world's leading museum devoted to architecture and design. Its work encompasses all elements of design, including fashion, product and graphic design. Since it opened its doors in 1989, the museum has displayed everything from an AK-47 to high heels designed by Christian Louboutin. It has staged over 100 exhibitions, welcomed over five million visitors and showcased the work of some of the world's most celebrated designers and architects including Paul Smith, Zaha Hadid, Jonathan Ive, Miuccia Prada, Frank Gehry, Eileen Gray and Dieter Rams. On 24 November 2016, the Design Museum relocated to Kensington, West London. Architect John Pawson converted the interior of a 1960s modernist building to create a new home for the Design Museum, giving it three times more space in which to show a wider range of exhibitions and significantly extend its learning programme.

In May 2018, the Design Museum was awarded the title of European Museum of the Year.

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The Design Museum, London



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EXHIBITION DESIGN
OMMX

GRAPHIC DESIGN
Shaz Madani Studio

VENUES
the Design Museum, London
8 April - 29 August 2022

TOUR AVAILABILITY
from Autumn 2022

SPACE
approx 900 square metres

Exhibition overview

Football is unquestionably the world's most popular sport, with a dedicated fan base, international reach, and now a significant industry. How did the game evolve to be such a significant part of our cultural landscape, and what role has design played in shaping the sport?

Football: Designing the Beautiful Game explores how design has pushed football to its technical and emotional limits, from the world's most significant stadiums to the innovative materials used in today's boots, the graphic design of team badges and the grassroots initiatives pushing back against the sport's commercialisation. The exhibition will provide a rare insight into the people and processes that have made football what it is today.

The exhibition will be produced in partnership with the National Football Museum, Manchester who will be providing a wealth of significant historic exhibits. These will be paired with contemporary design projects from across the field, including work from prominent architecture studios, major sportswear brands and renowned graphic designers.

Divided into five chapters, the exhibition will feature both formal and informal design projects, showcasing the incredible relationship between football and its fans.



England v West Germany - 1966 FIFA World Cup Final -
Wembley Stadium, 1966

What's in the exhibition

Match worn shirts from Maradona, Zico, Platini, Zidane and Baggio

The Harrow School ball, one of the earliest footballs in existence

A football crowd sound experience

George Best's first pair of football boots
A full set of posters from the world's most prestigious football tournament

Prototypes for iconic tabletop football game Subbuteo

Pele's shirt from the 1958 World Cup final

Architectural models by Herzog & de Meuron, Zaha Hadid Architects, and Eduardo Souto de Moura

Artworks by Andreas Gursky, Juergen Teller, Douglas Gordon and Philippe Parreno

A cinematic experience about the psychological complexity of sports celebrity



Stadio Luigi Ferraris/Marassi in Genoa by Vittorio Gregotti
Matteo de Mayada.



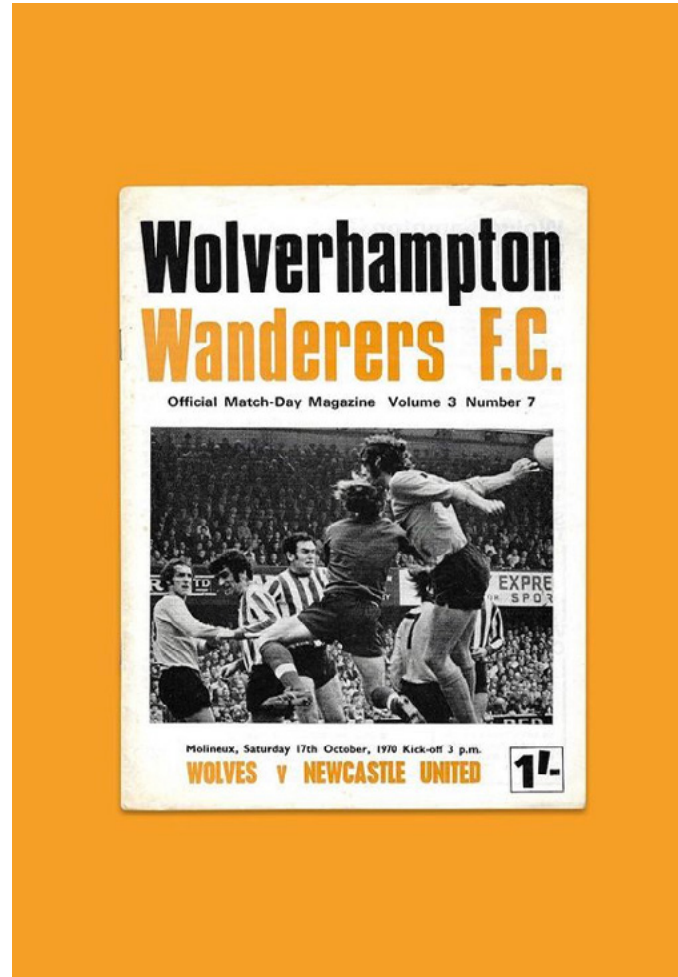
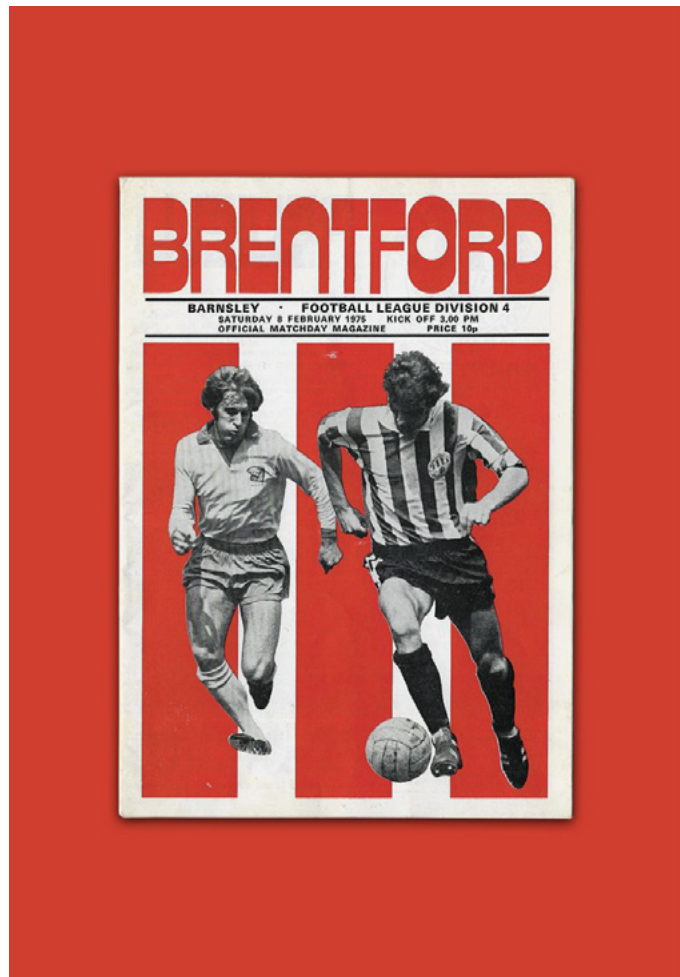
Performance

The opening chapter of the exhibition provides a rich behind the scenes look at the design and production of football's essentials: boots and balls. Covering 150 years of innovation, the chapter will include star objects as well as rarely seen process material from historic and contemporary sources. It will cover the development of different types of protective equipment such as shin pads and goalie gloves, and technical fabrics used in football kits over time. The figure of the referee and their unique equipment will be explored through a design lens.

The chapter will end on the evolution of training regimes, showing how clubs have tried to create the perfect athletic body and the most skilled players. Contemporary and modern equipment will be compared, and contextual photography and moving image will bring the history of training to life. From the football medical through to tactics and formations, this subsection will explore the changing ways that footballers train and perform.



Opposite
 1. Chelsea's Sam Kerr celebrates scoring a goal during the FA Women's Continental Tyres League Cup final, 2021
 2. adidas Argentina, replica (also known as 'Miracle of Bern').
 Above
 Lasts at the Development Kitchen, 'Inside Adidas', 2018. Alastair Philip Wiper.



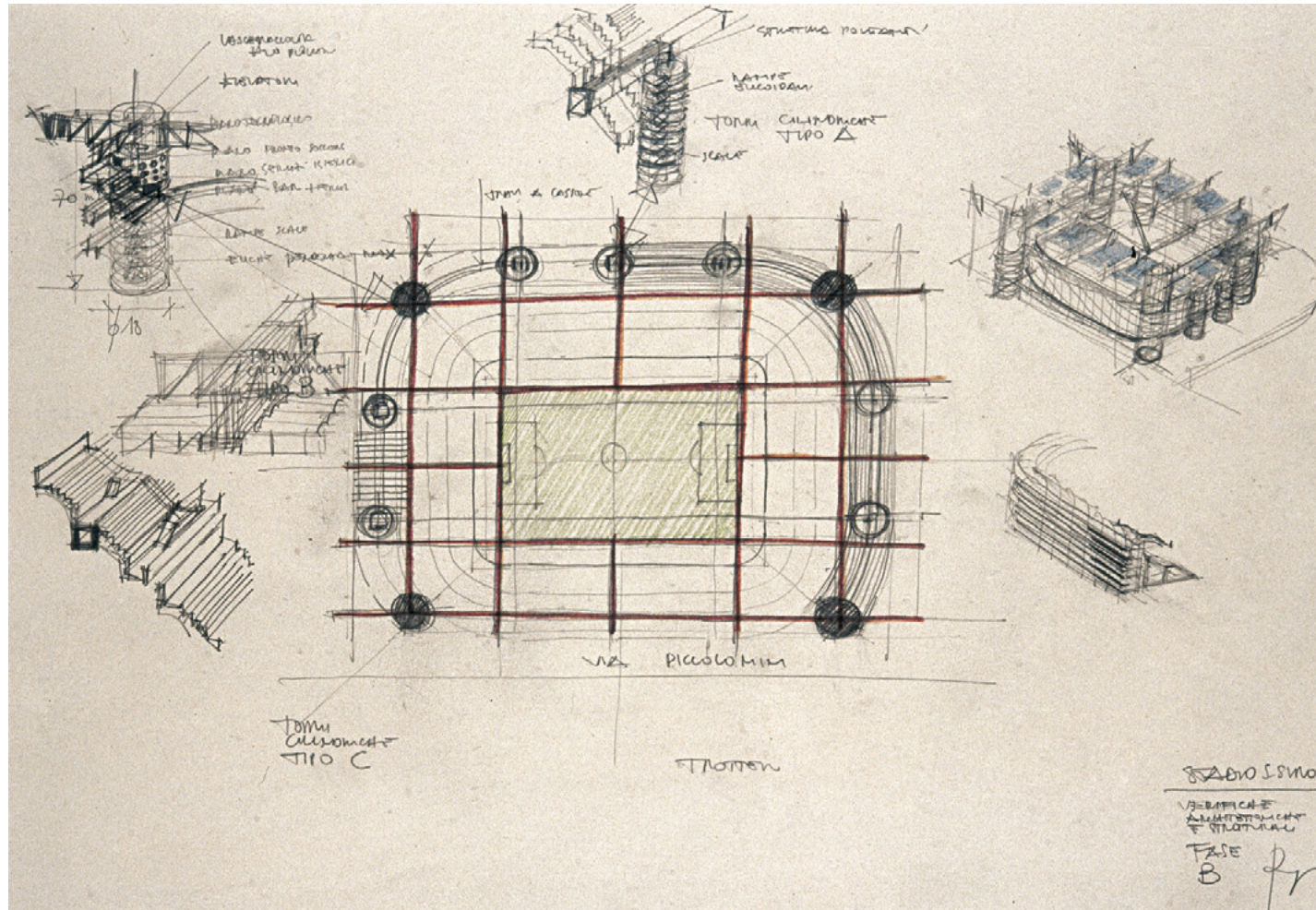
Identity

The second chapter of the exhibition will be an in-depth look at the graphic identities of significant tournaments, clubs, and grassroots campaigns. Providing a feast for the eyes, a high volume of exhibits will be displayed in close proximity. The display will showcase historic crests and badges, as well as more informal artefacts such as banners and fanzines.

Another important category covered here is the football jersey, and how it has developed from straightforward signifier to global consumer product. Visitors will be able to see rare match worn jerseys by star players such as Pele, Maradona, Platini and Zidane, plus an array of replica kits from 1970s to present day.

Opposite
 1. Hackney Laces x Nomad, 2020.
 2. Brentford Vs Barnsley, 1975 matchday programme.
 3. Wolverhampton Wanderers Vs Newcastle, 1970 match-day programme.

Above
 Liverpool Football Club typeface.



Crowds

Before entering the third chapter, an immersive interlude dubbed ‘half time’ will sit at the centre of the exhibition, featuring a film by artist Stephen Dean, investigating the colour and chaos of football crowds.

The third chapter will then provide a brief history of football stadia and the incredible technical details that go into acoustics, circulation, sightlines and setting the perfect stage for crowds to enjoy. The work of the ‘grandfather of football stadium design’, Scottish architect and engineer Archibald Leitch, will be highlighted, and the history of stadium disasters will be sensitively acknowledged. A range of architectural models, renders and sketches of iconic contemporary venues by architects such as Populous, Herzog & de Meuron, and Zaha Hadid Architects will be displayed.

The experience of being in a football crowd will also be explored, through photography and film footage of fan choreographies, and mass displays.

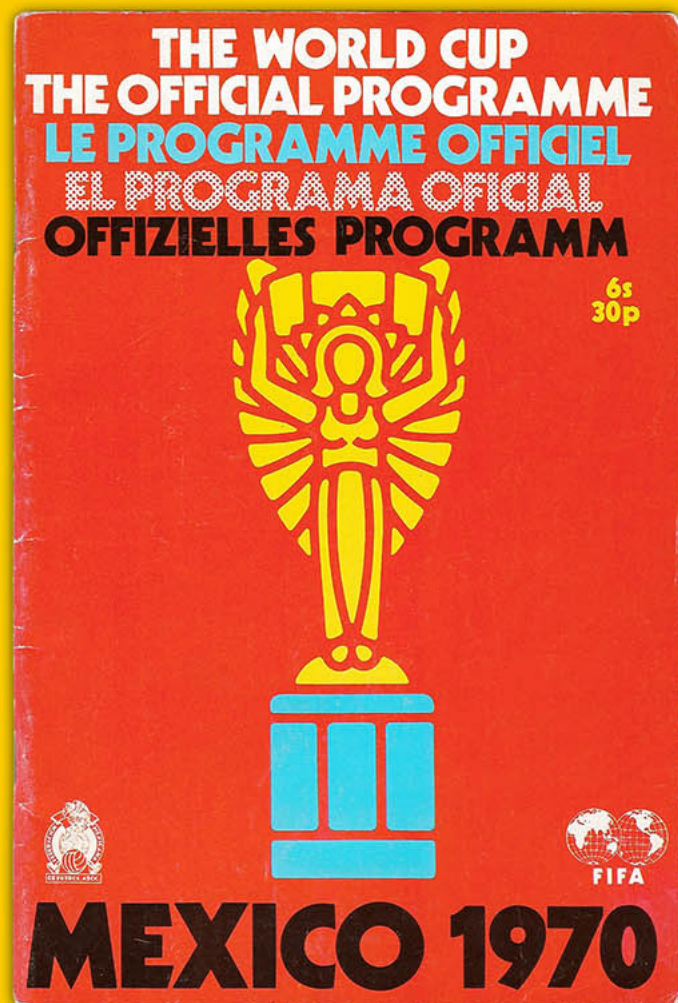
Opposite

1. Preparatory sketch for Stadio San Siro, Milan, Italy.
2. Ukrainian ultra supporters burn flares during Friendly match between Ukraine and Serbia at Metalist stadium.

Above

Eduardo Souto de Moura, Braga Municipal Stadium, Braga, Portugal, 2003., Dacian Groza.





Spectacle

The fourth chapter of the exhibition will journey through the mediatization of the game and the role of new technologies in transforming football into the world's most popular spectator sport. From the establishment of official tournaments to the impact of television, gaming and social media, the chapter will be a provocative overview of the changing faces of spectatorship. Objects will include the 1911 FA Cup, the Women's FA Cup and a full set of World Cup posters. A multi-media display consisting of radio and television clips, as well as newspaper and written commentary will highlight how fans engage in multiple ways with the act of spectatorship.

Visitors will also have a chance to experience the film installation *Zidane: A 21st Century Portrait* by artists Douglas Gordon and Philippe Parreno. This absorbing study of French footballing star Zinedine Zidane offers a unique perspective of the player and makes us question our role and position and spectator.

Opposite
Official 1970 FIFA World Cup Programme Mexico.

Above
Celebration after the final goal of the 1966 England Vs
Germany World Cup Final.



Play

The final chapter of the exhibition celebrates the multiple ways that people engage with football beyond the pitch, and the way the act of play affords them freedom, creativity, and imagination. Aside from actually playing football, artists, fans and designers have found myriad ways of experiencing the fun of the sport, without a full sized pitch and a ball. This section of the exhibition will feature early examples of such designs, including collecting cards, tabletop games like Subbuteo, and video games like Sensible Soccer.

An interactive game designed exclusively for this exhibition will draw visitors to engage in play themselves, and share this experience with those around them. Finally, the power of football and its potential for change in community will be introduced through a short series of films spotlighting inspiring organisations

Opposite

1. Peter A. Adolph, Subbuteo card figures from 1949 - 50
2. Sita, a player with the Rockstars from the Yuwa programme in Jharkhand, India. Photo taken by her team-mate, Sushanti Kumari, 16.

Above

Shore Street, Belfast, Northern Ireland. From ongoing series Posts, Neville Gable.



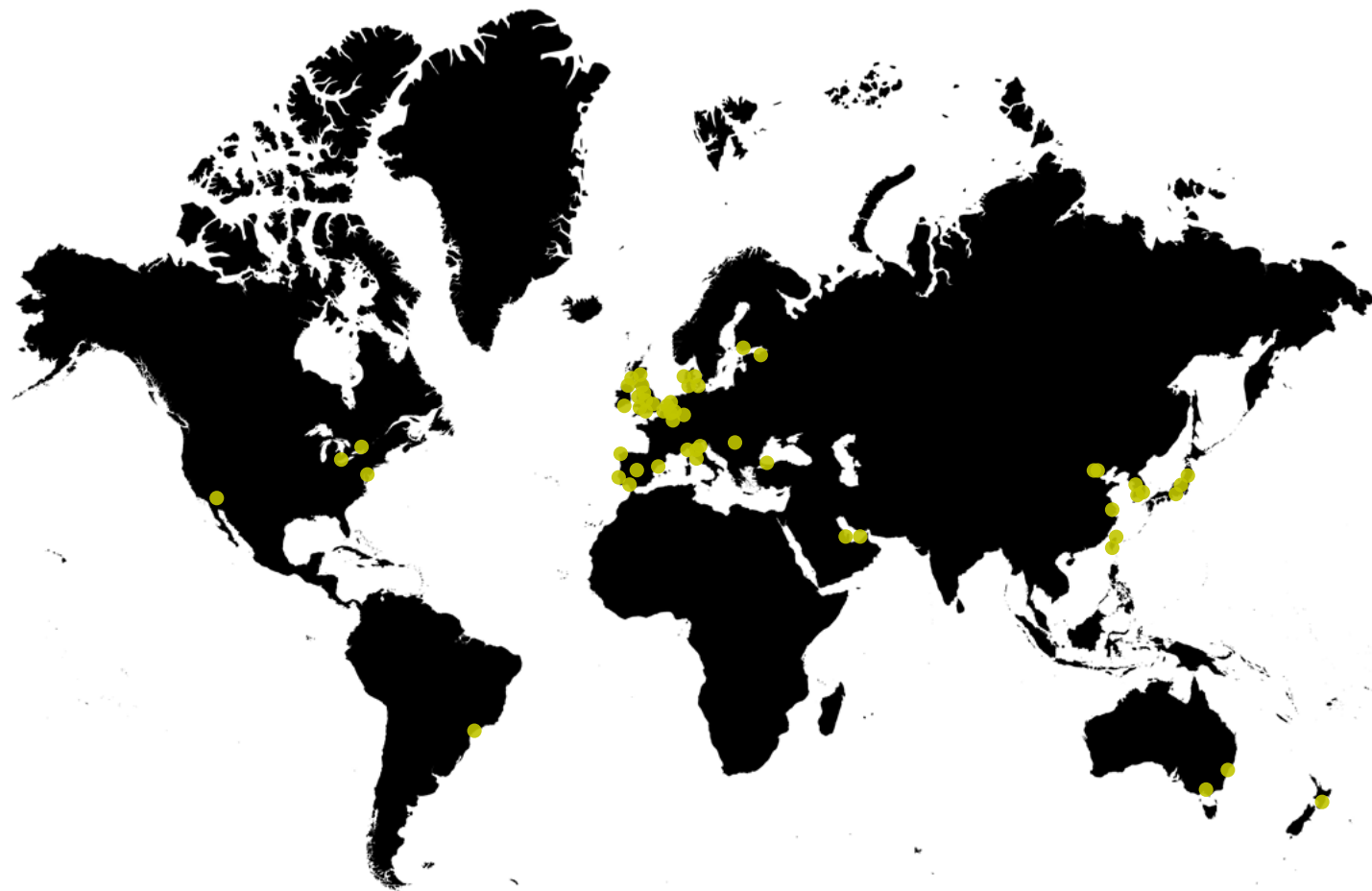
Terms and conditions

Hire fee, on request, includes:

- Curation and exhibition concept
- Tour management by Design Museum staff
- Exhibits
- Images and films
- Exhibition text in English
- 2D and 3D design concept
- Selected display kit

Costs payable by the venue:

- Hire fee, in instalments
- Exhibition and graphic design adaptation
- Share of transport and crating costs
- Storage of empty crates
- Nail-to-nail insurance
- All costs relating to exhibition production
- Installation and de-installation costs
- Marketing



Contact

To find out more about any of these exhibitions and other tours available from 2022 onwards, please contact:

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