

Swiss
Graphic Design
Histories

Multiple Voices

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culture and commerce
curriculum
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Visual Arguments

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Multiple Voices

Edited by
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Jonas Berthod,
Constance
Delamadeleine,
Davide Fornari,
and Sarah Owens

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Awards

Jonas Berthod

For Megi Zumstein from studio Hi, winning the Swiss Design Awards (SDA) in 2002—just after she had graduated—was a door-opener when it came to applying for a job. By contrast, NORM approached the same awards with a clear strategy. They designed projects with the SDA in mind, and they were planning on using their winnings to pay for their production. Conversely, Ursula Hiestand did not see the accolades she won as a primary cause for her success. She ascribed it instead to her intense work with Ernst Hiestand. These three examples demonstrate how the relevance of awards and the role they play in the recognition enjoyed by designers vary significantly from one designer to the next. They provide more detail on this essential feature of designers' professional lives—albeit one that is not discussed often, except when it comes to commenting on the jury's selection of winners.

Design competitions range from industry-led honors to student accolades, from purely honorific mentions to significant cash winnings, and from widely followed ceremonies to obscure contests. Nevertheless, the SDA are widely recognized as the most prestigious awards in Switzerland.

They are followed by designers and the general public alike, who turn up in numbers to the SDA exhibition that is held during Art Basel.¹ Winning the SDA represents a significant financial windfall. In its 2019 edition, the awards gave out seventeen prizes of CHF 25,000 each—an unparalleled amount on the international design scene for a competition that is free to enter.² Another award by the Swiss Federal Office of Culture, the Grand Prix Design, represents ultimate recognition and a substantial prize. It was started in 2007 and nominates three designers for their excellent contributions to the field, awarding them CHF 40,000 each. These sums represent invaluable help in setting up and sustaining a practice, especially for designers who work in less profitable sectors.

Still, money is not the only appeal of awards. For example, the Most Beautiful Swiss Books (MBSB) competition attracted no less than 388 submissions for its 2018 edition, though it only awards certificates of no monetary value.³ This is because awards provide recognition and grant status, whether or not they are accompanied by monetary compensation.⁴ Just as belonging to a professional association can symbolize access to an exclusive circle,⁵ winning an award provides a “seal of approval.”⁶ For the MBSB, the seal is also literal: winners are provided with stickers to apply to their books. [Fig. 1]

It may well have been an appetite for recognition that led professional associations to lobby the government to support design. However, the support of the government also came at the cost of power struggles in design awards. These divisions reflected a conflict over time between the commercial and cultural territories of design, which is noticeable in the projects that designers discuss in this section. Ursula Hiestand's winning posters from the 1960s were advertising commissions, while Gilles Gavillet and NORM discuss work firmly anchored in the cultural sector. The reason for these differences can be found in the evolution of the awards themselves. The first edition of what we today call the SDA took place in 1918 after a campaign by two professional associations, the Schweizerischer Werkbund and L'Œuvre. The argument was that supporting design would be good for the economy. Both associations organized the competition until the 1960s, when the Federal Department of Home Affairs increasingly took over.⁷ By then, design had progressively become a cultural asset as much as an economic asset. The MBSB competition was initiated in 1943 by the Schweizerischer Buchhändlerverein (SBV) before being sponsored by the Federal Department of Home Affairs in 1971.⁸ The government took over the competition in 1997 and immediately emphasized the artistic aspect, rather than the technical qualities of a

book that the professional organizations had favored thus far.⁹ Another important design competition, The Best Swiss Posters of the Year, began in 1942 on the initiative of representatives of the profession and the industry—the Verband Schweizerischer Grafiker (VSG) and the Allgemeine Plakatgesellschaft (APG), amongst others. The government began sponsoring it in 1943.¹⁰ By the 2000s, their alliance had become uneasy. The APG argued that an unfairly large number of cultural posters were awarded in comparison with commercial campaigns.¹¹ In 2001, it rescinded its collaboration with the Federal Department of Home Affairs. It relaunched the competition independently in 2003 as the Swiss Poster Award, and has since focused on advertising, while the SDA and the MBSB concentrate on the cultural sector.

Because awards define who is in and who is out, they often prompt debate, and their organization has often been questioned.¹² In the 1990s especially, the Swiss press deemed both the criteria and judging process opaque, and asked why some designers were accepted, but others not.¹³ Journalists often disagreed with the designers and projects chosen, finding them either “ugly” or, conversely, to represent “safe values” that did not take risks.¹⁴ In 1994, the scandal surrounding the provocative exhibition *Die 99 schlechtesten Plakate* (The 99 worst posters) highlighted the importance of public recognition. Its

“inverted awards” were not taken lightly by designers.¹⁵ The MBSB selection was similarly questioned by the designers who had not made the cut. In order to instill a sense of transparency, in 2009 the competition began showing all books submitted, along with those that received awards.¹⁶

In her interview, Ursula Hiestand points out that winning prizes was not her primary goal. Her remark highlights a paradox within the “economy of esteem” sustained by awards.¹⁷ Designers often desire the recognition of their peers, yet do not want to appear to do so.¹⁸ The need for recognition, a form of symbolic power, is especially pressing in the cultural field, in which almost all recent SDA and MBSB

winners are located.¹⁹ There, recognition by peers plays a more prominent role than commercial success, which is not valued as much (or at least not openly so).²⁰ But awards are not just simple marketplaces for symbolic capital. For instance, Gilles Gavillet explains how the 1999 selection of SDA winners signaled a change of generation. Awards are thus the site of “tournaments of values”²¹ at the crossroads of cultural production, where different practices compete for recognition. Rather than a yearly “best of,” they should be read as revealing tensions that come with a desire for recognition, a continuous definition process, and the politics behind selection.

1 In 2018, this six-day exhibition attracted more than 11,000 visitors (Swiss Federal Office of Culture 2018a).

2 Most state-backed competitions on an international level award trophies and invitations to professional events, rather than a large sum of money.

3 Udry 2019.

4 Frey 2006; Frey & Neckermann 2008; Gallus & Frey 2016.

5 See “Associations,” in the present volume.

6 English 2014.

7 Münch 1997.

8 Früh 2004.

9 Guggenheimer 2004: 83. Since 1997, the jury of MBSB has also bestowed the Jan Tschichold Prize to a personality, group, or institution whom they nominate for their outstanding contribution to book design. In 2018, this prize was CHF 25,000.

10 See the volume *Tempting Terms*.

11 Gerdil-Margueron 2002.

12 Michel 2000a.

13 Gantenbein 1992; 1993; Müller 1992.

14 *Tribune de Genève* 2001; Gantenbein 1994.

15 See *Tempting Terms*.

16 Imhasly 2009.

17 Brennan & Pettit 2000.

18 English 2014: 133.

19 Bourdieu 1977; 1993.

20 English 2002.

21 English 2014: 137.



Fig.1
Giliane Cachin, sticker celebrating books awarded in the Most Beautiful Swiss Books competition, 2019, Switzerland.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

CB Est-ce que gagner le Best Swiss poster award [en 1961, 1963, 1964] a aidé votre carrière ou non? [Figs. 2–5]

UH Ich erinnere mich nicht, ob ich Aufträge durch diese Auszeichnung erhalten habe. Aber man steigerte seinen Bekanntheitsgrad durch die Auszeichnungen, weil die Arbeiten in einer Wanderausstellung in verschiedenen Städten gezeigt und in Fachzeitschriften publiziert wurden.



Fig. 2
E+U Hiestand, "Fiat – ein guter Name," 1961, offset, 128 × 90.5 cm, Museum für Gestaltung Zürich. This poster was declared Best Swiss Poster of the year 1961.



Fig. 3
"Schweizer Plakate 1961," in *Gebrauchsgrafik*, 33, no. 5 (May 1962), pp. 4–5.



Fig. 4
E+U Hiestand, "Ein Hut von Fürst,"
1964, offset, 128 x 90 cm, Museum
für Gestaltung Zürich. This poster
was declared Best Swiss Poster of
the year 1964.



Fig. 5
"Die besten Schweizer Plakate des
Jahres 1964," in *Gebrauchsgrafik*, 36,
no. 6 (June 1965), pp. 30–31.

CB Did winning the Best Swiss Poster award [in 1961, 1963, 1964] have any kind of impact on your career? [Figs. 2–5]

UH I don't remember if I received any commissions through this award. But one boosted one's reputation through the awards, because the works were shown in a touring exhibition in different cities and published in professional journals.

Gilles Gavillet

Conversations with Jonas Berthod, Geneva, Apr. 6, 2017
and Jan. 31, 2018.

GG En 1999, nous sommes témoins d'un changement de génération et de transition en terme de culture graphique qui est notamment perceptible dans le cadre des prix fédéraux de design. À cette époque, trois projets par catégorie sont primés sur la dizaine de candidat(e)s sélectionnés. [La sélection incluait] notamment André M. Baldinger et Müller + Hess, des designers avec une pratique bien établie. Müller + Hess proposaient un design contemporain et sophistiqué cohérent en termes de ligne généalogique avec l'école bâloise, ou plus largement avec la tradition graphique suisse. Notre approche représentait alors une rupture nette avec [cette tradition].

J'y ai présenté le premier site web Optimo, et des projets réalisés à Zurich au studio de Cornel [Windlin] pour le Museum für Gestaltung, notamment *Game Over* et *Fehlermeldung*. [Figs. 6–8] L'ensemble était présenté comme une installation mettant en avant les caractères typographiques réalisés pour ces projets sur des panneaux lumineux. Parmi les autres nominés figurent aussi NORM [Dimitri Bruni et Manuel Krebs], Aude Lehmann, Dimitri Broquard, Bastien Aubry, tous fraîchement installés à Zurich, qui gagneront avec *Silex*. Étonnamment, les prix sont attribués à cette nouvelle

génération dont je fais alors partie [plutôt qu'aux studios bien établis]. C'est alors un signal assez fort en terme de politique culturelle de la part de l'OFC [Office Fédéral de la Culture] – soutenir l'émergence d'une nouvelle direction. Ce prix fédéral me place dans le réseau de l'OFC et je suis notamment invité au concours pour le design du catalogue des plus beaux livres suisses que je remporte et réalise avec Cornel Windlin de 1999 à 2001.

En 2002, je me présente à nouveau avec des projets de commande, notamment mes premières collaborations avec JRP Editions. L'impact financier de ce prix est important à un moment où ma pratique démarre sur des projets souvent auto-générés, et me permet de financer le loyer, ou d'acheter ma première imprimante HP 5100.

GG In 1999, we witnessed a generational change and transition in terms of graphic culture, which was particularly noticeable in the context of the Swiss Federal Design Awards. At that time, three projects per category were awarded prizes out of the approximately ten candidates selected. [The selection included] André M. Baldinger and Müller + Hess, designers with a well-established practice. Müller + Hess presented a contemporary, sophisticated design consistent in terms of genealogical lineage with the Basel School, or more broadly with the Swiss graphic tradition. Our approach represented a clear break with [this tradition].

I presented the first Optimo website there, as well as projects produced in Zurich at Cornel [Windlin]'s studio for the Museum für Gestaltung, including *Game Over* and *Fehlermeldung*. [Figs. 6–8] The whole was presented as an installation highlighting the typographical characters created for these projects on illuminated panels. Other nominees included NORM [Dimitri Bruni and Manuel Krebs], Aude Lehmann, Dimitri Broquard, Bastien Aubry, all newly settled in Zurich, who would win with *Silex*. Surprisingly, the prizes were awarded to this new generation, of which I was

then a part [rather than to well-established studios]. This was a considerably strong signal in terms of cultural policy from the SFOC [Swiss Federal Office of Culture]—to support the emergence of a new direction. This federal prize placed me in the SFOC network and I was invited to the competition for the design of the catalog of the Most Beautiful Swiss Books, which I won and produced with Cornel Windlin from 1999 to 2001.

In 2002, I entered again, presenting new, commissioned projects, notably my first collaborations with JRP Editions. The financial impact of this award was important at a time when my practice was starting with projects that were often self-generated, and it allowed me to pay the rent and to buy my first HP 5100 printer.



Fig. 6
Stéphane Delgado and Gilles Gavillet,
Optimo type specimen, 1998.



Fig. 7

Cornel Windlin and Gilles Gavillet, *Game Over - Now*, 1999, silkscreen printing, 128 × 90 cm, ZHdK, Museum für Gestaltung Zürich.

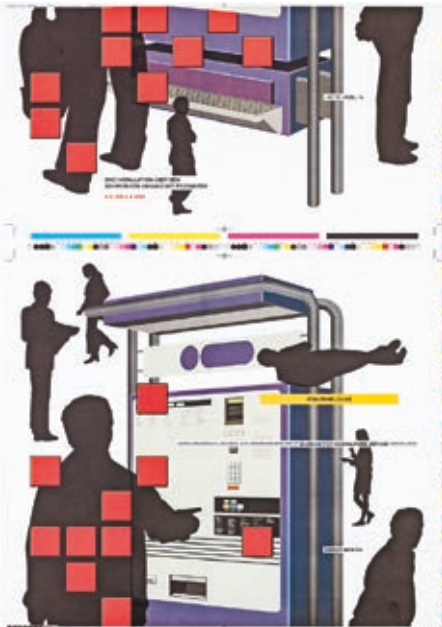


Fig. 8

Cornel Windlin and Gilles Gavillet, *Fehlermeldung/Error Design: Eine Installation über den schwierigen Umgang mit Produkten* (Error message/Error Design: An installation on the difficult usage of products), 1999, offset, 70 × 50 cm, ZHdK, Museum für Gestaltung Zürich.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017
and Nov. 13, 2017.

MZ When I came back [from my internship at Graphic Thought Facility in London]—in 2003 or so—there was this Internet crisis, the *Internetblase* [dot-com bubble], and a lot of people were dismissed because everything broke at the same time. No company was hiring new people back then. But [having won the Swiss Design Awards] was quite a door-opener to different agencies ... it didn't get me a job [directly], but at least I could get “past the secretary.”

NORM

(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversations with Jonas Berthod, Zurich, Jun. 15, 2017
and Jan. 30, 2018.

MK L'importance des bourses ... les bourses créaient une forme d'urgence. C'était aussi important pour voir les gens. Tu voulais y être, montrer ton travail, dire “on en fait partie”. C'était pour marquer notre présence.

DB Cette reconnaissance ... tu en fais partie.
On se dit, si on est là, c'est que c'est bien.

MK On est venus à Zurich, on ne connaissait personne, sauf quelques graphistes qui ne te donnent pas de boulot. On avait rien, aucun mandat, ce qui est normal je pense quand tu ouvres un bureau. Quand on a fait *Introduction* [publié en 1999 et récompensé en 2000], on devait l'argent à l'imprimeur et on partait du principe qu'on allait gagner ces 20 000 francs pour pouvoir payer le livre.

DB Même système avec *Silex*, on s'est endettés en spéculant.

MK On a gagné avec *Silex* [en 1999] et on s'est dit OK, c'est notre business model, on va juste faire un truc bien et après gagner les bourses [rires].

DB Les bourses étaient très importantes pour plusieurs choses. Un, évidemment, tu reçois 20 000 francs. On se dit qu'on va pouvoir payer un imprimeur, on a de l'argent de côté, on peut faire un autre projet. Deux, on a été connectés avec l'Office Fédéral de la Culture qui te décerne un prix, et te donne une forme de reconnaissance.

MK Ensuite, ça a aussi conduit à notre premier mandat, les catalogues pour les plus beaux livres suisses. C'était comme gagner une deuxième bourse.

DB C'était vraiment fou. Tu étais libre, c'est-à-dire que tu pouvais proposer des idées [assez expérimentales], et il disaient "ouais, c'est bien, c'est cool".

MK The importance of the Swiss Design Awards ... they created a form of urgency. It was also important for seeing people. You wanted to be there, to show your work, and say "we're part of it." It was to signal our presence.

DB This recognition ... that you are one of them. You think, if you're here, it's because [your work is] good.

MK When we came to Zurich, we didn't know anyone except a few graphic designers who wouldn't offer you work. We had nothing, no jobs, which is normal, I think, when you open

your own office. When we did *Introduction* [published in 1999 and awarded a prize in 2000], we owed money to the printer and assumed that we would win these 20,000 francs so we could pay for the book.

DB It was the same with *Silex*; we got into debt by speculating.

MK We won with *Silex* [in 1999] and we said OK, this is our business model, we're just going to make a great project and then win the awards [*laughs*].

DB The awards were very important for several things. First, of course, you receive CHF 20,000. We thought: we'll be able to pay for printing, we'll have some money on the side, we can do another project. Secondly, we were connected with the Federal Office of Culture, which gives you a prize and gives you a form of recognition.

MK Then it also led to our first job, the catalogs for the Most Beautiful Swiss Books, which was like winning yet another prize.*

DB It was really crazy. You were free, that is, you could come up with [pretty experimental] ideas, and they would say, "yeah, that's good, that's cool."

* NORM designed the Most Beautiful Swiss Books catalogs for the years 2001, 2002, and 2003.

All interviews have been edited for legibility and clarity by both interviewees and interviewers, except for archival material, which are published as in the original source.

| interviewee(s) | interviewer(s) | place | date | mode | language(s) | source |
|---|------------------------------------|----------------|-------------------------------|-----------|-------------------|--|
| Bisig, Hanspeter | Delamadeleine, Constance | Sursee | Oct. 11, 2017 | In person | French | Transcript from unpublished record |
| Boton, Albert | Delamadeleine, Constance | Vernon | Sep. 8, 2017 | In person | French | Transcript from unpublished record |
| de Torrenté, Henry | (Public speech) | London | Mar. 23, 1950 | | English | Unpublished transcript (de Torrenté 1950) |
| Elektrosmog (Valentin Hindermann and Marco Walser) | Ernst, Meret | Zurich | ca. 2000 | In person | German | Published transcript (Ernst 2000) |
| Endt, Evert | Delamadeleine, Constance | Paris | Oct. 4, 2018 | In person | French | Transcript from unpublished record |
| Finsler, Hans | (Public speech) | St. Gallen | Nov. 5, 1955 | | German | Published transcript (Finsler 1956) |
| Gavillet, Gilles | Berthod, Jonas | Geneva | Apr. 6, 2017 Jan. 31, 2018 | In person | French | Transcript from unpublished record |
| Glaser, Urs | Barbieri, Chiara | Paris | Feb. 17, 2018 | In person | Italian, French | Transcript from unpublished record |
| Gottschalk, Fritz | Barbieri, Chiara | Zurich | Mar. 22, 2018 | In person | English | Transcript from unpublished record |
| Hares, Jonathan | Berthod, Jonas | Lausanne | Mar. 5, 2018 | In person | English | Transcript from unpublished record |
| Heller, Martin | Berthod, Jonas | Zurich, London | Mar. 22, 2018 | Via phone | English | Transcript from unpublished record |
| Herzog, Lucia | Klein, Sarah | Basel | Nov. 20, 2012 | In person | German | Transcript from unpublished record |
| Hi (Megi Zumbstein and Claudio Barandun) | Berthod, Jonas | Zurich | Apr. 6, 2017 Nov. 13, 2017 | In person | English | Transcript from unpublished record |
| Hiestand, Ursula | Barbieri, Chiara and Robert Lzicar | Zurich | Dec. 4, 2017 | In person | French and German | Transcript from unpublished record |
| Ifert, Gérard | Delamadeleine, Constance | Saint-Mandé | May 30, 2017 Oct. 10, 2018 | In person | French | Transcript from unpublished record |
| Itten, Johannes, Berthold von Grüningen, Arnold Schwander, and Georg Gilg | (Meeting minutes) | Zurich | Aug. 21, 1940 | | German | Unpublished transcript (Itten et al. 1940) |

| | | | | | | |
|---|---|---------------|--------------------------------|------------|---------|---|
| Jost, Anna Monika | Fornari, Davide | Paris | Dec. 7, 2015 | In person | French | Transcript from unpub- lished record |
| Kaeser, Hans-Peter | Klein, Sarah | St. Gallen | Nov. 29, 2012 | In person | German | Transcript from unpub- lished record |
| Lamm, Lora | Barbieri, Chiara and Davide Fornari | Zurich | Mar. 7, 2018 | In person | Italian | Transcript from unpub- lished record |
| Lehni, Jürg | Berthod, Jonas | Zurich | Mar. 8, 2018 | In person | English | Transcript from unpub- lished record |
| Libiszewski, Serge and Nanette Kuhn Libiszewski | Barbieri, Chiara | Milan | Oct. 4, 2017 | In person | Italian | Transcript from unpub- lished record |
| Maier, Manfred | Klein, Sarah | Basel | Aug. 29, 2017 | In person | German | Transcript from unpub- lished record |
| Meyer, Rudi | Delamadeleine, Constance | Paris | Feb. 5, 2018 | In person | French | Transcript from unpub- lished record |
| Meyer, Rudi | Bischler, Sandra | | Mar. 7, 2018 | Via phone | German | Transcript from unpub- lished record |
| Milani, Armando | Barbieri, Chiara | Milan, London | Feb. 13, 2018 | Via phone | Italian | Transcript from unpub- lished record |
| NORM (Dimitri Bruni, Manuel Krebs and Ludovic Varone) | Berthod, Jonas | Zurich | Jun. 15, 2017 Jan. 30, 2018 | In person | French | Transcript from unpub- lished record |
| Ronchi, Fulvio | Barbieri, Chiara | Milan | Mar. 19, 2017 | In person | Italian | Transcript from unpub- lished record |
| Rotzler, Willy | (Public speech) | Zurich | Mar. 15, 1955 | | German | Unpublished transcript (Rotzler 1955) |
| Tourneroché, Francine | Delamadeleine, Constance | Paris | Nov. 24, 2017 | In person | French | Transcript from unpub- lished record |
| Troxler, Niklaus | Delamadeleine, Constance | Sursee | Oct. 10, 2017 | In person | French | Transcript from unpub- lished record |
| Troxler, Niklaus | Delamadeleine, Constance | | Oct. 18, 2018 | Via e-mail | French | Transcript from unpub- lished record |
| Vogt, Armin | Bischler, Sandra | Basel | Sep. 13, 2017 | In person | German | Transcript from unpub- lished record |
| Windlin, Cornel | Berthod, Jonas | Zurich | Mar. 8, 2018 | In person | English | Transcript from unpub- lished record |
| Windlin, Cornel | Bovier, Lionel | Zurich | ca. 1998 | | German | Published tran- script (Bovier et al. 1998) |

List of Interviews

| | | | | | |
|-------------------------|---------------------------------------|------------|---------------|--------|--|
| Windlin, Cornel | Curiger, Bice and Catherine Hug | Zurich | Aug. 2002 | German | Published transcript (Curiger 2002) |
| Wolfensberger, Ernst | (Public speech) | Winterthur | Nov. 22, 1956 | German | Published transcript (Wolfens- berger 1957) |

Hanspeter Bisig

Hanspeter Bisig (*1942) did an apprenticeship in typesetting in Lucerne between 1958 and 1962. From 1964 to 1965, he worked in Paris at the Studio Hollenstein and at the advertising agency Dupuy. In 1966 he moved to Switzerland where he established his own graphic design studio with Kurt Stadelmann in Sursee. From 1970 up to now, he has run his own studio.

Albert Boton

Albert Boton (*1932) is a French graphic designer and typographer who trained at Ecole Estienne in Paris. He first worked at the Foundry Deberny & Peignot along with Adrian Frutiger, before joining the Studio Hollenstein as a typographer and type designer from 1958 to 1966. He then worked as an art director for different advertising agencies and as a freelance type designer.

Henry de Torrenté

Henry de Torrenté (1893–1962) was a Swiss diplomat in London from 1948 to 1955.

Elektrosmog

The Zurich design studio Elektrosmog was founded in 1999 by Marco Walser (*1973) and Valentin Hindermann (*1966). Walser studied graphic design at the Höhere Schule für Gestaltung und Kunst Zürich (today known as ZHdK) from 1994 to 1998, including a stint at the studio Graphic Thought Facility in London in 1997. Hindermann also studied at the Höhere Schule für Gestaltung und Kunst Zürich from 1994 to 1998, after studying at Chelsea School of Art & Design in London and training as a polydesigner. In 2011, Hindermann left Elektrosmog to found Büro 146 with Madeleine Stahel and Maike Hamacher, while Walser continued as director of Elektrosmog.

Evert Endt

Evert Endt (*1933) is a Dutch graphic designer who trained at the Kunstgewerbeschule Zürich. He moved to Paris in 1958 to work at the Compagnie d'esthétique industrielle (CEI) founded by Raymond Loewy. In 1959, he joined the Studio Hollenstein where he worked as a typographer, then became art director of the graphic design department of the CEI. In 1992, Evert Endt was appointed as director of Ensci/Les Ateliers – Ecole Nationale Supérieure de Création Industrielle – in Paris.

Hans Finsler

Hans Finsler (1891–1972) was trained as an architect in Stuttgart and Munich, then went on to study art history in Berlin. In 1927 he completed a traineeship at the Neue Photographische Gesellschaft (New Photographic Society) in Berlin and immediately afterwards began teaching photography at Burg Giebichenstein. In 1932 he moved to Zurich, where he taught photography at the Kunstgewerbeschule Zürich from 1938 to 1958. As a photographer, he continued working in advertising and object photography.

Gilles Gavillet

Gilles Gavillet (*1973) studied at ECAL from 1993 to 1998. For his diploma in 1998, he presented a prototype of an online type foundry, Optimo, that he developed with David Rust (1969–2014) and Stéphane Delgado (*1973). It was the first online digital foundry in Switzerland. After graduating, he worked for Cornel Windlin in Zurich until he founded Gavillet & Rust with David Rust in Geneva in 2001. Gavillet & Rust art directed the publishing house JRPiRingier from 2004 to 2015. After Rust passed away, the studio was renamed Gavillet & Cie and is still active today.

Georg Gilg

Georg Gilg (1887–unknown date), construction engineer, worked in various construction companies, was an actuary of the Apprenticeship Examination Commission I of the Canton of Zurich from 1934 to 1937, and from 1937 to 1943 was Inspector for Vocational Education of the Amt für Industrie, Gewerbe und Arbeit Zürich (KIGA) (Office for Industry, Trade and Labor of Zurich).

Urs Glaser

Urs Glaser (*1944) studied at the Kunstgewerbeschule in Basel and in Zurich. In 1965, he moved to Milan and worked at Olivetti as Walter Ballmer's assistant. After working in Stuttgart, Cologne, and Hamburg, Glaser settled in Paris in the 1970s; since then he has been working there as a graphic designer and art director. During his career, he has worked for various advertising agencies and publishing houses such as Günther Bläse, Doyle Dane Bernbach, Ogilvy, and Gruner & Jahr.

Fritz Gottschalk

Fritz Gottschalk (*1937) studied at the Schule für Gestaltung in Zurich and in Basel and worked in Paris and London before emigrating to Canada in 1963. After working for Paul Arthur & Associates for three years, he co-founded Gottschalk+Ash Ltd. (G+A) in 1966 in Montreal with the Canadian designer Stuart Ash. Gottschalk has been a member of AGI since 1975.

Jonathan Hares

Jonathan Hares (*1975) studied graphic design at the University of Brighton (BA 1998) and at the Royal College of Art in London (MA 2000). He lives in Switzerland and runs a graphic design studio based in Lausanne and London.

Martin Heller

Martin Heller (*1952) is a curator and cultural entrepreneur. After working as a curator at the Museum für Gestaltung Zürich (1986–1998) and as director of the same institution from 1990, he became the creative director of the Swiss National Exhibition Expo.02 (1998–2003). In 2003, he established Heller Enterprises, an independent agency providing cultural and artistic services in the fields of exhibitions, events, communication, studies, project management, and urban development.

Lucia Herzog

Lucia Herzog (*1960) is a graphic designer and since 1991 she has taught at the Schule für Gestaltung Basel.

Hi (Megi Zumstein and Claudio Barandun)

Hi was a graphic design studio founded in 2007 by Megi Zumstein and Claudio Barandun in Lucerne. In 2016, they moved their studio to Zurich. In December 2019, they ended their collaboration.

Megi Zumstein (*1973) did an apprenticeship in sign painting in Alpnach (1989–1993). She completed the foundation year at the HGK Lucerne (1996–1997) and did a visual communication degree at the Hochschule für Gestaltung und Kunst Zürich (1997–2001). She was employed by graphic design studio Format 53 and worked at Graphic Thought Facility in London and then at Bringolf Irion Vögeli in Zurich (2003–2006) before founding Hi. Claudio Barandun (*1979) studied fine arts and graphic design in Lucerne (1998–2003). After graduating, he founded a studio with Michel Steiner. They ran the studio for two years before parting ways. Barandun and Zumstein collaborated on projects before deciding to set up formally as a studio.

Ursula Hiestand

After having studied sign painting in Zurich between 1952 and 1956, Ursula Hiestand (*1936) worked in the Parisian studio of Jean Widmer. Once back in Zurich, she and her then husband Ernst founded the graphic design studio E+U Hiestand in 1960. After their divorce, she founded her own studio in 1981. She has been an AGI member since 1968.

Gérard Ifert

Gérard Ifert (1929–2020) was a graphic designer who trained at the Schule für Gestaltung Basel between 1945 and 1949. After graduating, he moved to Paris where he organized traveling exhibitions under the auspices of the Marshall Plan. He went back to Switzerland in 1952–1953 and then returned to Paris in 1954, where he worked for the exhibition department of the American Cultural Center before founding his own company in 1960, in which he was later joined by Rudi Meyer.

Johannes Itten

A teacher and painter (1888–1967), he founded a private art school in Vienna in 1916. He became head of the preliminary course at the Bauhaus in Weimar in 1919–1923, and founded an art school in Berlin in 1926. From 1938 to 1953 he was the director of the Gewerbeschule Zürich (Kunstgewerbeschule Zürich) and the Kunstgewerbemuseum Zürich, from 1945 to 1969 he was the director of the Textilfachschule Zürich, and from 1954 to 1955 he taught at the Hochschule für Gestaltung Ulm. He was a member of the Schweizerischer Werkbund (SWB).

Anna Monika Jost

Anna Monika Jost (*1944) completed the foundation year at the Kunstgewerbeschule Zürich in 1960–1961. She moved to Milan in 1965 and worked at Olivetti under

Walter Ballmer. She returned to Zurich in 1967 and worked for the advertising agency Heinrich Lorch. From 1969 onwards she worked in Basel and Milan for international clients through the agency Reiwald AG. She moved to Paris in 1972 and took over the management of the graphics department at Roger Tallon's company Design Programs SA, collaborating with Rudi Meyer and Peter Keller on the new visual branding of SNCF. In 1978 she became self-employed. Her clients included well-known institutions such as the International Council of Museums (ICOM), the French Ministry of Culture, and Unesco. From 1993 to 2011 she designed the science magazine *Technè* for the Centre national de recherche et de restauration des Musées de France (CNRS) of the Louvre.

Hans-Peter Kaeser

Hans-Peter Kaeser (*1942) is a bookseller, librarian, and graphic designer, who studied and taught at Kunstgewerbeschule Zürich, and worked for Erker Publishers, St. Gallen.

Lora Lamm

After completing her studies at the Kunstgewerbeschule Zürich, Lora Lamm (*1928) moved to Milan and joined Studio Boggeri in 1953. Over the following decade, she worked for la Rinascente and other prestigious clients such as Elizabeth Arden, Olivetti, and Pirelli. In 1963 she returned to Zurich and joined Frank C. Thiessing's agency.

Jürg Lehni

Jürg Lehni (*1978) studied at ETH Zurich (1998–1999), HyperWerk/FHNW Basel (1999–2001), and ECAL Lausanne (2001–2004), from which he graduated in Media & Interaction Design. He works as a multidisciplinary artist and designer and has been collaborating with the type foundry Lineto since 2000.

His work has been shown internationally in numerous exhibitions.

Serge and Nanette Libiszewski

Serge Libiszewski (1930–2019) – also known as Sergio Libis – studied photography at the Kunstgewerbeschule Zürich. In 1956 he followed the advice of Max Huber and moved to Milan, where he worked as an advertising and fashion photographer.

Nanette (Kuhn) Libiszewski (*1938) is a textile designer. She assisted her husband as a stylist in fashion shoots for clients such as la Rinascente and Olivetti.

Manfred Maier

Manfred Maier (*1940) is a graphic designer who taught at the Schule für Gestaltung Basel, 1965–2000. Editor of the publication *Elementare Entwurfs- und Gestaltungsprozesse. Die Grundkurse an der Kunstgewerbeschule Basel, Schweiz*, 4 volumes, Bern: Paul Haupt, 1977.

Rudi Meyer

Rudi Meyer (*1943) was trained as a graphic designer at the Schule für Gestaltung Basel between 1959 and 1963. He moved to Paris in 1964, where he started working as a freelance graphic, product, and interior designer, as well as a photographer, cartographer, and typographer. He later worked in partnership with Gérard Ifert between 1968 and 1973. From 1967 to 2004, he regularly taught at the Ecole Nationale Supérieure des Arts of Paris. He has been affiliated to the international professional association AGI since 1993.

Armando Milani

Armando Milani (*1940) studied in the 1960s at the Scuola del Libro in Milan. At the beginning of his career, he worked for Giulio Confalonieri and collaborated with Studio

Boggeri. In the 1970s he opened his own design studio in partnership with his brother Maurizio. In 1977, he moved to New York City to work with Massimo Vignelli at Vignelli Associates. Two years later he launched Milani Design in New York in 1979. He has been an AGI member since 1983.

NORM

NORM is a graphic design studio founded by Dimitri Bruni and Manuel Krebs in 1999. Dimitri Bruni (*1970) and Manuel Krebs (*1970) met at the Schule für Gestaltung Biel/Bienne (1991–1992) before going on to study on the Fachklasse Grafik course at the same school (1992–1996). After graduating, they worked separately in corporate identity and advertising – Bruni in Zurich, Krebs in Geneva – before founding NORM in Zurich in January 1999. The same year, they self-published *Introduction*. In 2000, they both started teaching at ECAL. They published a second book, *The Things*, in 2002. In 2005, Ludovic Varone (*1977) joined NORM as a partner.

Fulvio Ronchi

Fulvio Ronchi (*1950), graphic designer, began his career in Giulio Confalonieri's studio and became Walter Ballmer's assistant at Olivetti in the late 1960s. After working for the agency R.P.R. in Rome, he worked as a freelancer for the Italian Presidency of the Council of Ministers. He has worked for clients in the cultural sector and for municipalities. Besides his professional practice, he has taught graphic design at a number of design schools in Italy.

Willy Rotzler

Willy Rotzler (1917–1994) was an art historian, curator of the Zurich Museum of Applied Arts (1948–1961), and editor of the monthly magazine *Du* (1962–1968)

Arnold Schwander

Arnold Schwander (1891–1957), vocational school teacher, worked from 1919 to 1920 at the Gewerbeschule Winterthur, was Inspector of further education schools of the Canton of Zurich from 1922 to 1931, and from 1931 to 1942 was deputy head of the section for Vocational Training of the Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor).

Francine Tourneroché

Francine Tourneroché (*1940) is a French graphic designer who trained at a private school of applied arts in Paris. She did an apprenticeship at the Studio Hollenstein and was then employed as a graphic designer from 1957 to 1959. She then worked in Germany for a few years, returned to Paris to work for the advertising department of the French Office of Public Relations, and then she and her husband ran their own company from 1968 to 1971. She afterwards worked for different press groups until 2000.

Niklaus Troxler

Niklaus Troxler (*1947) is a graphic designer who trained at the Art School of Lucerne from 1967 to 1971. After his studies, he worked for the Studio Hollenstein from 1971 to 1972. Since 1973 he has run his own studio in Willisau, and taught at the Stuttgart State Academy of Art and Design in Germany between 1998 and 2013. He has been an AGI member since 1989.

Armin Vogt

Armin Vogt (*1938) studied graphic design at the Kunstgewerbeschule Zürich between 1954 and 1958. He first worked for Paul Zürrer in Wädenswil before moving to Paris from 1960 to 1961 to work for the Galeries Lafayette. From 1962 to 1963 he was a graphic designer for the magazine *Novità* in Milan. He estab-

lished his own studio in Basel in 1970. He is a founding member of the professional association Schweizer Grafiker Verband (SGV).

Berchtold von Grünigen

Berchtold von Grünigen (1899–1976), lithographer/graphic designer, taught in the apprentice classes of the arts and crafts department of the Gewerbeschule Zürich from 1930 to 1943 and was head of the school from 1939 to 1943. From 1943 to 1964 he was director of the arts and crafts department of the Allgemeine Gewerbeschule Basel and director of the Gewerbemuseum Basel, and a member of the Eidgenössische Kommission für angewandte Kunst (Swiss Federal Commission for Applied Arts) and the Schweizerischer Werkbund (SWB).

Cornel Windlin

Cornel Windlin (*1964) studied graphic design at the Schule für Gestaltung in Lucerne. He moved to London in 1987 to work with Neville Brody. The following year, after completing his course in Lucerne, he joined Brody's studio on a permanent basis. In 1990, he left to work as a designer and art editor at *The Face* magazine. In 1991, he started his own studio, which he moved to Zurich in 1993. That same year, he founded the type foundry Lineto with Stephan Müller and launched Lineto.com in 1998. Windlin moved to Berlin in 2011, where he co-founded Alphabet, a software engineering company for the production of type, before returning to Zurich to his own studio in 2016.

Ernst Wolfensberger

Ernst Wolfensberger (1891–1976) was a District Postal Director of Zurich and gave several speeches to the Philatelistenverein Winterthur (Philatelists' Association of Winterthur) devoted to the life and work of designers of stamps.

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Imprint

*Swiss Graphic Design Histories –
Multiple Voices*

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Lithography, printing, and binding

DZA Druckerei zu Altenburg GmbH,
Thuringia

This publication has been realized with the
kind support of:



SWISS NATIONAL SCIENCE FOUNDATION

prohelvetia



Burgergemeinde
Bern



Stadt Zürich
Kultur

H K B

Hochschule der Künste Bern
Haute école des arts de Berne
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et de design – Genève

University of Applied Sciences and Arts
of Southern Switzerland

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Scheidegger & Spiess AG, Zurich

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volume

Verlag Scheidegger & Spiess
Niederdorfstrasse 54
8001 Zurich
Switzerland
www.scheidegger-spiess.ch

Scheidegger & Spiess is being supported by
the Federal Office of Culture with a general
subsidy for the years 2021–2024.

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Swiss Graphic Design Histories is published
as a slipcase set of four volumes not avail-
able separately.

ISBN 978-3-85881-868-3

Volume 1: Visual Arguments
(ISBN 978-3-03942-019-3)
Volume 2: Multiple Voices
(ISBN 978-3-03942-020-9)
Volume 3: Tempting Terms
(ISBN 978-3-03942-021-6)



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Scheidegger & Spiess

ISBN 978-3-03942-020-9

Swiss
Graphic Design
Histories

Edited by
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A Never-ending Story: From the History of Swiss Graphic Design to Swiss Graphic Design Histories

*Davide Fornari, Robert Lzicar,
Sarah Owens, Michael Renner,
Arne Scheuermann,
Peter J. Schneemann*

This publication builds upon the results of the research project “Swiss Graphic Design and Typography Revisited.” Involving twelve researchers from seven Swiss universities and twelve associate researchers, and having a duration of four years, it is the largest academic research project in the field of design ever funded by the Swiss National Science Foundation—the scientific research support organization mandated by the Swiss Federal Government.¹ This project focused on Swiss graphic design and typography and their ongoing legitimacy, reputation, and status, in three sub-projects: “Principles of Education,” “Networks of Practice,” and “Strategies of Dissemination.” It did not consider the outputs of the disciplines of graphic design and typography in Switzerland as a monolithic label or style, but as a multi-faceted construction within an international discourse. This was taken into account by the team’s Swiss and foreign researchers, who collaborated in mixed research groups. They produced various small-scale narratives that together offer a more complete, flexible interpretation of the subject than has been the norm in the extant literature, and that question the existing canon of Swiss graphic design in a variety of ways.

These small-scale narratives are made public in the present four-volume publication. It constitutes an appraisal of the status quo of Swiss graphic design and typography, and by no means aims to offer the final word on the history of Swiss graphic design. Instead,

it provides readers with a comprehensive view of what has long become a canonical artifact thanks to the international significance of Swiss practitioners and Swiss curricula, and the impact of Swiss public graphic design collections and state-led strategies for the promotion of design. Readers are invited to make their own way through the four volumes, and are supported by a system of keywords that connect the contents of the different volumes, from the image-centered *Visual Arguments* to the interviews and oral sources in *Multiple Voices* and the terminologies of *Tempting Terms*. References to all cited sources are found at the end of the present volume. Our keywords also reflect the complexity of the social and cultural networks that constitute the historiography of graphic design and typography.

An academic approach

The roots of the present research are to be found in the project “Mapping Graphic Design History in Switzerland,”² which examined the construction of graphic design history in publications and exhibitions edited or curated in Switzerland from 1925 to 2012. Publications and exhibitions were registered in a database and made accessible as an interactive timeline alongside interviews with relevant personalities. In order to discuss the results of this project, its team planned a conference for 2014 whose presentations would deal with Swiss graphic design history from a contemporary academic perspective.

This symposium, which bore the same title as the project, was held on February 27, 2014 at the Bern University of the Arts HKB. Besides a keynote speech by Teal Triggs, the symposium offered ten papers by scholars from the German, French, and Italian-speaking parts of Switzerland. Participants were selected following a survey of research projects in Switzerland that focused on historical aspects of graphic design.

At the close of the day, a workshop was held to encourage further collaboration, to exchange ideas, and to evaluate possibilities for a cross-institutional research project. This workshop laid the foundations for the present extensive research project, which from the start was intended to adopt a collaborative, comprehensive, multi-perspective, methodologically varied, and historically informed approach to explore the meaning and status of so-called “Swiss Graphic Design and Typography.” After a number of joint working sessions, an application for a Sinergia grant from the Swiss National Science Foundation was submitted in January 2015. “Swiss Graphic Design and Typography Revisited” started in October 2016.

The book *Mapping Graphic Design History in Switzerland* was published in 2016 by Triest verlag.³ It includes peer-reviewed, revised papers from the conference that were complemented by newly selected essays in order to provide an even more extensive overview of research into graphic design history in Switzerland. In its discussions of theoretical and methodological approaches to historical research on graphic design, it forms an important basis for “Swiss Graphic Design and Typography Revisited.” The book was also presented to international audiences on several occasions, which enabled us to introduce our new research project to a broad spectrum of design educators, academic scholars, and designers, and also provided us with an opportunity to establish a board of experts and a network of associated researchers.

The initial hypothesis of both the symposium and the book was that graphic design history has begun to shift towards academic research projects since the establishment of the Swiss Universities of Arts and Design with their integrated facilities for research. The ensuing project “Mapping Graphic Design History in Switzerland” reflected the then status of research that was a consequence of this shift, documenting contempo-

rary discussions and offering a critical, in-depth debate on historical issues linked to graphic design and typography in Switzerland.

The structure of the project “Swiss Graphic Design and Typography Revisited”

The workshop at the symposium of 2014 was followed by several working sessions during which representatives of each participating university developed the foundation for the current project. This traces the typical career path of a professional designer. In addition, several basic principles were laid down for this new project. We aimed to focus on processes, places, ideas, and networks instead of on people and products; and we would engage in artifact-driven case studies instead of monographic research, and on small-scale but in-depth case studies with an approach that was expertise-based instead of institution-based. The overriding subjects “migration” and “translation” were replaced by a multi-perspective analysis of the label “Swiss graphic design and typography.” In a further working session, the group finalized the project’s structure, with three sub-projects focusing on education, practice, and dissemination. These sub-projects were then allocated case studies and defined in greater detail. This lengthy process, which took more than six working sessions from February to October 2015, led to agreement on the goals and intentions of the project, and on its basic structure.

Two-and-a-half years after the initial workshop, the launch day for “Swiss Graphic Design and Typography Revisited” was held at the Bern University of the Arts HKB on October 7, 2016. The members of the research team all met for the first time: six doctoral students, six researchers, three co-coordinators, and four co-applicants.⁴ In the three sub-projects, mixed groups of researchers from the participating institutions investigated different aspects of Swiss

graphic design—its teaching, its networks, and its publication formats. To compensate for a lack of expertise in specific fields, an international board of experts was set up in addition to the research groups. This board met regularly to discuss interim results and the further development of the project.⁵

The nature of the nine case studies allowed the research team to explore the landscape of Swiss graphic design and typography, shedding light on overlooked scenes, minor stories, and often-told narratives. Researchers explored the curricula at prominent *Kunstgewerbeschulen* (schools of arts and crafts) such as those in Zurich and Basel, as well as the role of teachers who moved across national borders. Nomadic practitioners, such as Albert Hollenstein and Walter Ballmer, and their business models, the impact of professional associations, and the emergence of new, informal networks were all investigated to a similar degree in order to analyze graphic design as a profession. The dissemination of design through professional journals, exhibitions, and historiographical publications was studied in order to understand the construction of the label “Swiss graphic design and typography” and the continuities and ruptures in the discourse surrounding it.

Using methods grounded in current approaches to historical analysis and cultural theory, the researchers searched through archives, analyzed textual, pictorial, and design sources such as curricula, publications, and individual testimonies, and interviewed key figures in the field. In this manner, they were able to review existing narratives and to identify previously overlooked networks, practices, and media. The result is a critical contribution to our understanding of the emergence and current self-perception of Swiss graphic design and typography. Above and beyond this, the project helped to consolidate design history as a field of research and practice in Switzerland, and provided new, relevant findings for the international scholarly discourse on visual communication.

Disseminating Swiss graphic design

Swiss Graphic Design Histories is the main output of more than four years of research. It publishes our findings in a form that we hope will also appeal to a non-scientific audience—practicing designers in particular—and will make readily available the large amount of diverse data and sources that we have analyzed. It is structured in three volumes, besides the present one: *Visual Arguments*, *Multiple Voices*, and *Tempting Terms*. The authors and editors have taken what was long considered a consolidated success story, and present it as a multifaceted representation of the socio-cultural phenomena that lie behind Swiss graphic design and typography.

Visual Arguments analyzes rich visual documents that researchers have gathered together during the project in archives, collections, and libraries. Various case studies for the project were developed in close connection with the archival material—not exclusively graphic artifacts, but also written documents such as timetables, correspondence, minutes of meetings, regulations, and essays. The accompanying texts are not illustrated with images; instead, the visual material is contextualized through the texts, which directly precede the images. By combining visual and textual material, the publication presents arguments that are aimed equally at researchers and graphic designers.

During the project, the researchers conducted a large number of interviews with designers who have contributed to defining Swiss graphic design. The aim of *Multiple Voices* is to make extracts from those interviews and other oral sources (published and unpublished) accessible to further research by grouping them thematically. This volume assembles all of these themes into a large-scale conversation that includes multiple voices and perspectives.

Tempting Terms contains essays that refer directly to the phenomena of graphic

design in Switzerland. These terms concern the professional field and terminology of graphic design; they may be obvious and self-explanatory, raise new questions, provoke curiosity, or introduce designers or areas that the canon has usually ignored. This volume is dedicated to clearly focused phenomena, but with the potential to expand and link up with theoretical concepts or cognate disciplines beyond graphic design itself.

A never-ending story?

Our research activities have not ended with the present publication. Further individual findings from the project will be discussed and published independently by our doctoral students as part of their theses. We hope that they will continue the academic discourse in graphic design history in Switzerland, conduct further research, and ultimately assume positions from which they might pursue further topics in this vein.

However, the relevance of this project goes beyond the boundaries of the graphic design discipline. It is one of the first collaborative projects in our field to involve almost all the art and design departments at Swiss universities. This collaborative approach was particularly important in defining the transfer of knowledge from research to education, as it helps to promote a shared perspective through joint research. This experiment may be considered a success in that it did not level out differences, but instead brought people from different schools—both institutions and schools of thought—into a dialogue with each other.

It was our goal with *Swiss Graphic Design Histories* to create a historiography with sound methodologies from within the discipline in a manner that might guide, but not prescribe, a future trajectory for graphic design and typography in Switzerland. Like every research project, this one might be “finished,” but it is by no means complete.

We hope that this book will encourage many more stories to be explored, and that Swiss graphic design and typography will be constantly renegotiated—whether on a large scale (as one of the eight Swiss candidates to be awarded the status of Intangible Cultural Heritage with UNESCO),⁶ or on a smaller scale (as demonstrated impressively by members of the research team in the form of the seminar “My Own Private Swiss Graphic Design History” at the Bern University of the Arts HKB, where students were given the opportunity to formulate alternative stories of Swiss graphic design using objects from their personal environment).⁷ Such an explorative form of education and an open exchange about what Swiss graphic design is all about would not have been possible without this project.

- 1 This project was supported within the framework of the Swiss National Science Foundation SNSF Sinergia scheme, see <http://www.snf.ch/en/funding/programmes/sinergia/Pages/default.aspx> (accessed Apr. 10, 2020). For more information on the project team, see the colophon in the present volume.
- 2 The project “Mapping Graphic Design History in Switzerland” was funded by the Bern University of Applied Sciences BFH and conducted at the Bern University of the Arts HKB from February 2012 to July 2013. The project team included: Prof. Robert Lzicar (coordinator), Amanda Unger, Michael Flückiger, Prof. Dr. Barbara Bader, Prof. Agnès Laube, and Tina Anna Güntner.
- 3 Lzicar & Fornari 2016.
- 4 For more information on the project team, see the colophon in the present volume.
- 5 For a comprehensive journal of the project, see www.sgdr.ch/journal/ (accessed Apr. 10, 2020).
- 6 See “Graphic design and typography”, in <https://www.lebendige-traditionen.ch/tradition/en/home/traditions/graphic-design-and-typography.html> (accessed May 26, 2020).
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| Acronym | Original name | English translation |
|-----------|---|--|
| ADI | Associazione per il Disegno Industriale | Association for Industrial Design |
| AGI | Alliance Graphique Internationale | |
| AGS Basel | Allgemeine Gewerbeschule Basel | General Trade School Basel |
| Aiap | Associazione Italiana Artisti Pubblicitari | Italian Association of Advertising Artists |
| APG | Allgemeine Plakatgesellschaft | General Poster Company |
| BGB | Bibliothek für Gestaltung Basel | Basel Design Library |
| BIGA | Bundesamt für Industrie, Gewerbe und Arbeit | Federal Office for Industry, Trade and Labor |
| DWB | Deutscher Werkbund | German Werkbund |
| ECAL | Ecole cantonale d'art de Lausanne | University of Art and Design Lausanne |
| EKaK | Eidgenössische Kommission für angewandte Kunst | Federal Commission for Applied Arts |
| FDHA | Federal Department of Home Affairs | |
| HfG Ulm | Hochschule für Gestaltung Ulm | Ulm School of Design |
| HLS | Historisches Lexikon der Schweiz | History Lexicon for Switzerland |
| HYSPA | Schweizerische Ausstellung für Gesundheitspflege und Sport | Swiss Health and Sport Exhibition |
| LA 39 | Schweizerische Landesausstellung 1939 | Swiss National Exhibition 1939 |
| MBSB | Most Beautiful Swiss Books | |
| MfGZ | Museum für Gestaltung Zürich | Museum of Design Zurich |
| MoMA | Museum of Modern Art New York | |
| MUBA | Mustermesse Basel | Sample fair Basel |
| NZZ | Neue Zürcher Zeitung | |
| OEV | L'Œuvre | |
| RSI | Revue Suisse de l'Imprimerie | |
| SAFFA | Schweizerische Ausstellung für Frauenarbeit | Swiss Exhibition for Women's Work |
| SBV | Schweizerischer Buchhändlerverein | Swiss Union of Booksellers |
| SDA | Swiss Design Awards | |
| SFA | Swiss Federal Archive | |
| SFOC | Swiss Federal Office of Culture | |
| SGD | Swiss Graphic Designers | |
| SGM | Schweizer Graphische Mitteilungen | |
| SIA | Schweizer Schmirgel- und Schleifindustrie AG, Frauenfeld [today: sia Abrasives] | |

| Acronym | Original name | English translation |
|---------|--|--|
| SGV | Schweizer Grafiker Verband | Swiss Association of Graphic Designers |
| SWB | Schweizerischer Werkbund | Swiss Werkbund |
| T8 | VIII Triennale di Milano | 8th Milan Triennale |
| TM | Typographische Monatsblätter | |
| VSG | Verband Schweizerischer Grafiker / Verband Schweizer Grafiker | Swiss Graphic Design Association [sometimes also translated as Swiss Graphic Design Union] |
| WSS | Werkgemeinschaft für Schrifterneue- rung in der Schweiz | Cooperative for Script Reform in Switzerland |
| ZHdK | Zürcher Hochschule der Künste | Zurich University of the Arts |

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The editors and authors are grateful to the following persons and institutions for their kind support and invaluable input:

Jeremy Aynsley
 Barbara Bader
 Barbara Ballmer
 Peter Ballmer
 Thierry Ballmer
 Simon Banholzer
 Claudio Barandun
 David Kilian Beck
 Chloé Berthaudin Rombaldi
 Hanspeter Bisig
 Albert Boton
 Mirjam Brodbeck
 Nicolas Brulhart
 Dimitri Bruni
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 Silvio Calabresi
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 Simon Esterson
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 Urs Glaser
 Fritz Gottschalk
 Lorenzo Grazzani
 Ursula Gysin
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 Ursula Hiestand
 Jost Hochuli
 Alfred Hoffmann
 Claire Hoffmann

Hugues Hollenstein
 Rosmarie Hollenstein
 Richard Hollis
 Hans-Jürg Hunziker
 Marianna Hunziker
 Gérard Ifert †
 Catherine Ince
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 Anna Monika Jost
 Julia Jost
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 Hans-Peter Kaeser
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| “Swiss Graphic Design and Typography Revisited” sgdtr.ch | | |
| A research project conducted by HGK FHNW, HKB, University of Bern, HEAD – Genève, ECAL, SUPSI, ZHdK, coordinated by HKB from October 2016 to November 2020, supported by the Swiss National Science Foundation within the Sinergia scheme. | <i>Management group</i> Prof. Dr Arne Scheuermann (main applicant, lead) Prof. Robert Lzicar (co-coordinator) Prof. Dr Davide Fornari (co-coordinator) Tina Braun (assistant) | Partners Aiap – Associazione italiana design della comunicazione visiva Swiss Federal Office of Culture (FOC) <i>Graphis</i> magazine Museum für Gestaltung – Schaubepot Swiss National Library (NL) ZHdK Zurich University of the Arts – Medien und Informationszentrum MIZ, Archiv ZHdK Swiss Graphic Designers Swiss Graphic Design Foundation |
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Graphic design

Simone Farner, Naima
Schalcher, Zurich

*Image editing, printing,
and binding*

DZA Druckerei zu Altenburg
GmbH, Thuringia

This publication has been
realized with the kind support
of:



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Zurich

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for all works by Josef Müller-
Brockmann and Sergio Libis

Verlag Scheidegger & Spiess
Niederdorfstrasse 54
8001 Zurich
Switzerland
www.scheidegger-spiess.ch

Scheidegger & Spiess is being
supported by the Federal
Office of Culture with a gen-
eral subsidy for the years
2021–2024.

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*Swiss Graphic Design Histo-
ries* is published as a slipcase
set of four volumes not avail-
able separately.

ISBN 978-3-85881-868-3

Volume 1: Visual Arguments
(ISBN 978-3-03942-019-3)
Volume 2: Multiple Voices
(ISBN 978-3-03942-020-9)
Volume 3: Tempting Terms
(ISBN 978-3-03942-021-6)



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