

Swiss
Graphic Design
Histories

Multiple Voices

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Swiss
Graphic Design
Histories

Multiple Voices

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Constance
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Davide Fornari,
and Sarah Owens

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Careers

Jonas Berthod

It is not uncommon for budding graphic designers to start their studies without quite knowing what the profession is about. Unlike many other professions, graphic design does not offer a single career path, a job definition, or so much as a consensus on what it is precisely a practitioner should be doing. To muddy things further, neither oath nor exam is required to start working, let alone set up an office—or even procure clients. This lack of a clear definition can be explained by the relatively recent establishment of graphic design as a profession.¹ It is also continuously evolving, as the emergence of new posts shows. The latest is chief design officer, arguably just another of the “plethora of titles, terms, sub-categories, movements and zeitgeist-capturing phrases” that professionals use to define their practice.² So it should come as no surprise that designers hold contradictory views on what constitutes a successful career.

For Serge and Nanette Libiszewski, for instance, the Milanese department store *la Rinascente* represented the pinnacle of the vanguard. Counting the store as a client enabled them to develop cutting-edge work. Indeed, such large companies had unrivalled

financial means after the war. The role played by economic affordance is also raised in Fritz Gottschalk’s description of Walter Ballmer’s position at Olivetti. According to him, his job was one of “the best worldwide” thanks to the seemingly endless financial means available. These allowed him to develop his work almost without consideration for schedule or budget.³ For other designers, however, working for large commercial clients was of no interest. This was notably true for those who were at the beginning of their careers in the 1990s or 2000s and whose clients were mainly small, independent, and cultural.

This absence of a linear career development encourages us to focus instead on designers’ professional environments. The concept of affordance⁴ is handy to describe the range of constraints and possibilities that affect the definition of a career. The notion initially described aspects of an environment that influence an organism’s function, either enabling or hindering its actions. The definition has since been expanded to include psychological, social, and cultural influences.⁵ Organizational anthropology further developed the concept in the context of the creative industries by proposing a “circuit of affordances,” a series of constraints and possibilities which guides the choices that designers make.⁶ They are techno-material, temporal, spatial, social, representational, and economic. Some were already

acknowledged in the excerpts mentioned previously; by mapping the circuit of other affordances, we can unpick complex factors that influence professional progression.

Techno-material possibilities in particular had a major influence on the evolution of representational, temporal, and social affordances in the 1990s and 2000s. The link between technology, design, and careers is observable in two aspects evoked by designers: the role played by type-design software, and the emergence of the Internet. On the one hand, new software allowed designers to draw custom typefaces for a single project, demonstrating the change of pace allowed by digital tools and blurring the boundaries between two separate professions, those of the typographer and the graphic designer.⁷ On the other hand, the emergence of the Internet provided a new model for the distribution of digital typefaces, and in 1998 two online digital foundries were launched in Switzerland: Optimo and Lineto.⁸

Windlin, who founded Lineto with Stephan Müller, was particularly motivated to start publishing his typefaces because of the difference between what an older, more established generation and a younger one accepted as type design. This self-organized approach, sustained by new technological possibilities, became a shared career model for many younger designers. While it was partly sustained by technology, the model also has to be situated within

a broader context. In the 1980s and 1990s, designers expressed a desire to challenge the definition of their profession as “service providers” and to reclaim a form of authorship.⁹ This may in part explain the loss of interest in professional associations, which no longer represented practices that were of interest to younger designers. The decline of these associations meant that the social spaces they had previously afforded were lost.¹⁰ Designers replaced them with informal networks between small, independent practices that helped them to develop a personal voice.

To further their careers while developing this personal voice, designers needed appropriate clients. This often meant working in the cultural field.¹¹ But the opposite was also true. Gavillet points out that the commercial sector was not interested in what his studio had to offer. He had to create a network of clients that went beyond local institutions, and so created a long-standing working relationship with Lionel Bovier and the printer Che Huber. These career milestones are clear markers of the possibilities afforded by social connections and collaborations. Another strategy linked with self-organization is illustrated in NORM’s interview: they used self-publishing to launch their careers as independent designers and to adopt a new approach to their practice. With *Introduction* (1999), the designers were able to mark the opening of their studio and a move away from their previous design philosophy.¹²

Winning the Swiss Design Awards afforded them admission to social networks that they had previously been unable to access, and allowed them to get a teaching position at ECAL.¹³ These strategies have to be seen in a broader context of redefining the profession on the part of younger designers, who did not “want to be servants anymore.”¹⁴ Instead of envisaging the designer-client relationship as one of service provision, they wanted to use commissioned work to explore “the potential of the graphic arts” and to interrogate “its ‘philosophical’ underpinnings.”¹⁵

The design historian Victor Margolin has argued that designers have “invented the subject matter of their profession as they have gone along,” and this is corroborated in the accounts that follow.¹⁶ The interviews retrace a mixture of “drifts”—changes that require almost no effort from designers, such as new collaborators or clients—and “revolutions” such as those afforded by a new technology that clearly demarcates different generations and practices.¹⁷ However, other career changes

are absent. Indeed, designers are unlikely to willingly recount the mishaps, dead-ends, and failures that will have undoubtedly accompanied their professional development. Furthermore, certain voices are not heard, such as those whose career might have been relatively ordinary, did not take off, or changed course completely.

Designers’ own perspectives on their careers offer us two main layers of interpretation. First, they provide information on commissions and projects that may not appear elsewhere in design histories but proved influential for their careers. Secondly, true to the tradition of oral history, their accounts offer a perspective on how designers perceive and present themselves professionally. Rather than painting a linear progression or a monolithic image of the profession, the selected voices highlight strategies employed by graphic designers to adapt to changes in their environment, but also exemplify how the retelling of careers is as much about self-image as it is about affordances.

1 Hollis 1994: 8–10.

2 Goggin 2009: 32.

3 Barbieri & Fornari 2018: 817.

4 Gibson 1979.

5 Culpepper 2018.

6 Moeran 2016.

7 See “Typography,” in the present volume.

8 Berthod 2019a.

9 Barnes 2012; Heller 1993; Triggs 2009.

10 See “Associations,” in the present volume.

11 Heller 1993. See also “Clients,” in the present volume.

12 Berthod 2018a; 2018b.

13 Berthod 2018a. See also

“Awards,” in the present volume.

14 Wolfs 2003: 28.

15 Ibid.

16 Margolin 1995: 12.

17 Becker 1982: 300–350.

Serge and Nanette Libiszewski

Conversation with Chiara Barbieri, Milan, Oct. 4, 2017.

SL La Rinascente era una ditta progressista al massimo. Era all'avanguardia in tutto: come merci, come pubblicità, come vetrine. [Fig. 9] Era più avanti dei grandi magazzini in Svizzera! Ed era quindi un luogo di pellegrinaggio per gli svizzeri. Mi vengono i brividi a pensare che era l'immediato dopoguerra. Nel '56, erano appena dieci anni dalla Seconda guerra mondiale. Ma di guerra nessuno parlava, si parlava solo del futuro. Non era ancora il boom. Era l'inizio del boom.



Fig. 9
Art director Adriana Botti Monti,
graphic design Giancarlo Iliprandi,
photo Serge Libiszewski, "Uomo
la Rinascente Moda Maschile," 1963,
offset, 99 × 68 cm, Museum für
Gestaltung Zürich.

SL La Rinascente was a progressive company at its best. It was at the vanguard in everything: product design, advertising, and window-display design. [Fig. 9] It was way ahead of the department stores in Switzerland. It was a place of pilgrimage

for the Swiss. And I shiver, thinking that in 1956 it was the immediate postwar period, just ten years since World War II. Nobody spoke about the war; we spoke only about the future. It was not the [economic] boom yet. Just the beginning of the boom.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG [Walter Ballmer] most likely had one of the best jobs worldwide as a graphic designer at that time.* I could only mention one or two others in New York at the same level.

Cornel Windlin

Conversation with Lionel Bovier, Zurich, ca. 1998, on the occasion of the exhibition *Freie Sicht aufs Mittelmeer: Junge Schweizer Kunst mit Gästen* at Kunsthaus Zürich (Bovier et al. 1998).

LB [...] Ich habe Kunst nie nur als blosses Schaffen von Objekten verstanden, sondern als ein Schaffen von Werten. [...] Manche Gestalter sind durchaus in der Lage, beidem gerecht zu werden, den Bedürfnissen eines Kunden und ihrer ganz persönlichen Reflexion, d.h. der Produktion eines alternativen Wertesystems gegenüber dem herrschenden Gesellschaftssystem.

CW Ich persönlich stimme dir zu – allein, die Verhältnisse, sie sind nicht so. Was ist der springende Punkt, wann wird etwas als Kunst bzw. als Gestaltung rezipiert? Es geht nicht zuletzt auch

* Ballmer worked at Olivetti as art director from the mid 1950s to the early 1970s. See also “Corporate Printed Matter,” in the volume *Visual Arguments*.

um den Rahmen, in dem etwas stattfindet. Da sind nach meiner Ansicht die Grenzen nicht so offen. Es geht mir aber nicht um Territorialkämpfe, nicht um die Diskussion, ist das jetzt Kunst oder nicht, auch nicht um die Frage, ob ich jetzt ein Künstler bin oder nicht. Es geht mir darum, ein Selbstverständnis zu etablieren – als Arbeitsgrundlage; damit ich eben nicht als Künstler definiert sein muss und trotzdem aus einer gewissen Haltung heraus arbeiten kann. Darin liegt das Problem für mich: dass ich per definitionem auf eine Handlungsweise festgelegt werde, die mit mir eigentlich nichts zu tun hat [...]

LB [...] I never understood art merely as creating objects, but as creating values. [...] Some designers are quite capable of satisfying both the needs of a customer and their very personal reflections, i.e. the production of an alternative value system to the dominant social system.

CW While I personally agree with you, the circumstances are not like that. What is the main point, whether something is received as art or as design? It is not least about the framework in which something takes place. In my opinion, the boundaries are not so open. But it's not about territorial disputes, it's not about this boring debate if something is "art" or not, it's not about the question of whether I'm an "artist" or not. It's about establishing a sense of self—as a working basis. I don't want to be forced to assume the role of an artist in order to create a coherent body of work, borne out of a certain position and imbued with a defined attitude. That's where the danger of being a "designer" lies, from my point of view: to be confined to an approach and a role that essentially has little to do with me [...]

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG Au début de notre studio [en 2001], nous développons nos projets éditoriaux – comme *Timewave Zero: the Politics of Ecstasy* – dans un modèle économique fragile, mais qui nous offre le cadre de travail et d'expérimentation recherché. À ce moment, on travaille généralement dans l'optique de dessiner un caractère typographique par projet. Ces derniers sont par conséquent souvent le fruit de commandes, ou disons liés à des commandes [de design graphique]. La volonté est de poursuivre un développement très organique entre design graphique et typographique et de produire des signes à la fois contemporains et spécifiques. C'est le cas pour le projet de communication du club musical d'Expo.02 – le Cargo – pour qui nous réalisons un caractère custom, le Cargo. [Fig. 10]



Fig. 10
Gavillet & Rust, *Cargo: Rootsman Productions presents Reggae masterpieces from Jamaica*, 2002, silk-screen printing, 70 × 23.5 cm, Expo.02 (Swiss National Exhibition), ZHdK, Museum für Gestaltung Zürich.

GG When we set up our studio [in 2001], we developed our editorial projects—such as *Timewave Zero: the Politics of Ecstasy*—in a fragile economic model, but one that offered us a structure that let us work and experiment in the way we wanted. At that time, we were generally working with the aim of designing a typeface for each project. The latter are therefore often the result of commissions, or let's say linked to [graphic design] commissions. Our desire was to pursue a very organic development between graphic and typographic design and to produce signs that are both contemporary and specific. This was the case for the communication project of the Expo.02 music club—the Cargo—for which we produced a custom typeface, Cargo. [Fig. 10]

Cornel Windlin

Conversation with Bice Curiger and Catherine Hug,
Zurich, Aug. 2002, on the occasion of the exhibition
Public Affairs at Kunsthaus Zürich (Curiger 2002).

CH Einerseits geht es hier also um [eine] gemeinsame Aufbruchstimmung, andererseits scheinst Du bei Differenzen auch den Konflikt nicht zu scheuen. Ganz schön anstrengend, stelle ich mir vor ...

CW Ja ja, aber viel weniger anstrengend, als zum Beispiel Akkordmaurer zu sein.

BC Kulturelle Institutionen tendieren dazu, sich von der Kreativität zu entfernen, indem sie den "Dienstleistungsauftrag" zu stark betonen. Und gerade ein Grafiker bewegt sich in dieser Grauzone zwischen Dienstleistung und künstlerischer Aussage.

CW Erstens: "den" Grafiker gibt es nicht mehr. Dieser Begriff ist missverständlich, und er

impliziert vieles, was mit mir und meiner Arbeitsweise nichts zu tun hat. Zweitens: Diese Tendenz ist nicht nur bei kulturellen Institutionen zu sehen, es gelten in den verschiedensten Bereichen sehr ähnliche Spielregeln, die einen auf eine bestimmte Handlungsweise festlegen und gewisse Abläufe und Hierarchien festschreiben wollen. Drittens: Dienstleistung und Aussage schliessen sich nicht aus – sei sie künstlerisch, politisch, oder sonstwie motiviert. Im Gegenteil: Meine Fähigkeit, eine Dienstleistung zu erbringen, erschliesst mir einen Raum, in dem über die entsprechenden Medienkanäle sehr effizient und wirkungsvoll Aussagen gemacht werden können. Es ist mir tatsächlich sehr wichtig, dass meine Arbeit nützlich ist und ihren objektiven Zweck erfüllt, aber – und das ist zentral – wie das geschehen soll, kann ich nicht dem Diktat anderer überlassen. Es gibt die Bedürfnisse des Auftraggebers, die ernst zu nehmen sind, es gibt die unvermeidlichen Interessen des Publikums (eine fiktive Grösse, die oft bloss zur Legitimation der eigenen Interessen bemüht wird: “ist nicht zielgruppenkonform” ist Quatsch und bedeutet bloss “gefällt der Freundin des CEOs nicht” oder schlicht “passt mir nicht”), und nicht zuletzt gibt es auch meine eigenen Ansprüche. Die Herausforderung für mich ist nun, diese drei Dinge in ein Spannungsverhältnis zu bringen und in Schwingung zu versetzen. Das ist meine Dienstleistung, und das ist meine Kunst.

CH On the one hand, this is about a shared spirit of get-up-and-go, on the other hand, you do not seem to shy away from conflict in the face of adversity. Pretty exhausting, I imagine ...

CW Yes, yes, at times, but a lot less exhausting than being a bricklayer, for example.

BC Cultural institutions tend to move away from creativity by over-emphasizing the “service mandate.” But a graphic designer tends to operate in this gray area between service and artistic expression.

CW First off: “the graphic designer” you refer to no longer exists. The term is misleading, as it implies much that has nothing to do with me and my way of working. Secondly, this tendency cannot only be seen in cultural institutions. Similar conditions are in place in many fields, and they determine a specific course of action and establish certain processes and hierarchies. Thirdly, a service mandate and making a statement do not exclude each other—regardless of whether the motivation is artistic, political, or something else. On the contrary: my ability to provide a service opens up a space in which statements can be made very efficiently and effectively through the relevant media channels. In fact, it is very important to me that my work is useful and fulfills its objective purpose, but—and this is central—I do not know how to do that to the dictates of others. Of course, there are the needs of the client, which you have to understand and take seriously, but there are the unavoidable interests of the audience (which is a mere notional entity that is often taken hostage to legitimize one’s own interests: to claim that something “is not target-group oriented” is usually nonsense and simply means “the CEO’s girlfriend doesn’t like it” or “it doesn’t suit me”), and, last but not least, there are also my own preferences, interests, and goals. The

challenge is to make these three overlapping spheres correlate in ways that create something uniquely vibrant. *That* is my service, and that is my art.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

JB Est-ce qu'à l'école [ECAL, 1993–1998], tu t'imagines déjà pour qui tu aimerais travailler plus tard?

GG Je ne sais pas à quel point je sais pour qui je souhaite travailler, mais en tout cas dans quel contexte je souhaite évoluer – ça c'est assez important. Au milieu des années 1990, on voit émerger des structures collectives comme Tomato ou Antirom, chez qui je passe un été, qui offrent un modèle intéressant. Et à Zurich, à ce moment-là se mettent en place des studios, comme celui de Cornel, qui offrent une approche très attirante tant pour la pratique du design graphique que pour les clients qui y adhèrent.

JB When you were at art school [ECAL, 1993–1998], did you already imagine who you would like to work for, later on?

GG I don't know how much I knew for whom I wanted to work, but I did know in what kind of context I wanted to evolve—that's quite important. In the middle of the 1990s, collective structures emerged like Tomato or Antirom, where I spent a summer, which offered an interesting model. And in Zurich at that time, studios like

Cornel's were being set up, which offered a very attractive approach both for the practice of graphic design and for the clients who subscribed to it.

Hi (Megi Zumstein and Claudio Barandun)

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

JB When you were a student at art school [in Lucerne and Zurich from 1996 to 2001], did you already know what you wanted to do [after graduating]?

MZ The long-term plan was that I would have loved to have my own studio, but at the beginning, it was clear that I had to gain more experience. [...] And we always found that working for big agencies was a bit boring. It wasn't really the thing that I aimed for. After working for [small design studio] Format 53 [...] I won [the 2002 SDA and] went to London with GTF* for six months. That was really cool. I think that saved me from changing [careers] again, because I was a bit bored in the beginning of my working career. I thought, "OK, is this it, what I studied for? Coming back to the market, and discussing with people about red and green?" But with GTF it was interesting—nice people, nice projects—it was cool.

JB And at some point you decided to found your own studio with Claudio [Barandun].

* Graphic Thought Facility is a London-based graphic design agency founded in 1990 by Paul Neale, Nigel Robinson, and Andy Stevens after they met at the Royal College of Art. See Stevens, Neale & King 2001 and Ryan 2008 for more information on the studio.

MZ Yes. Because Claudio had his own studio in Lucerne [...].

CB I [graduated] in 2003. During my studies [Michel Steiner and I] started working together on different projects. [...] [The two of us] started [a studio] right after my graduation. We had our own business for two years and then we split up, because [...] I wanted to make more radical designs [...].

MZ But then [Claudio] worked alone, and we lived together so we thought, OK ... I was looking for someone to make my own studio and everybody I knew from my studies was organized already, after three to four years, so we thought, why don't we start together?

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG D'une part nous étions intéressés par le domaine culturel, et plus spécifiquement celui de l'art contemporain, et d'autre part le domaine culturel avait également un intérêt dans ce que nous offrions, ce qui n'était pas du tout le cas des clients commerciaux. Même vingt ans après, les frontières des contextes de travail sont toujours relativement fermées en Suisse. Le domaine culturel nous permet de faire converger nos intérêts pour l'imprimé, la typographie et nous offre un véritable espace d'expérimentation et de développement – le rôle d'un catalogue d'art n'étant pas de contribuer au financement d'une institution à travers ses ventes, cela libère en effet le graphiste de certains prérequis.

Lorsque j'arrive à Genève [en 2001] pour collaborer avec Lionel Bovier qui développe JRP Editions, je l'entrevois comme une étape à court terme. À l'époque, les clients

intéressants se trouvent principalement à Zurich alors qu'en Suisse romande, la culture graphique est relativement conservatrice – je ne vois pas pour qui je pourrais travailler. Le milieu culturel local ne s'intéresse pas à ce qu'on fait et le marché suisse romand est très verrouillé. Werner Jeker a un certain monopole sur les institutions lausannoises, musées ou théâtres, et la communication visuelle à Genève est complètement figée. Dans le domaine éditorial, le contexte technologique de l'époque rend la production d'un livre plus laborieuse et onéreuse qu'aujourd'hui et par conséquent l'accès à ce type de mandat plus rare.

Dans ce contexte, le livre *Across/Art/Suisse/1975–2000* [2001] est sans doute un moment pivot. Il est publié chez Skira, un éditeur relativement établi et distribué à l'époque. Lionel développe un projet ambitieux. [...] Pour lui comme pour moi, cette expérience est un prélude à la suite de notre collaboration et à un projet éditorial plus complet. [Fig. 11]

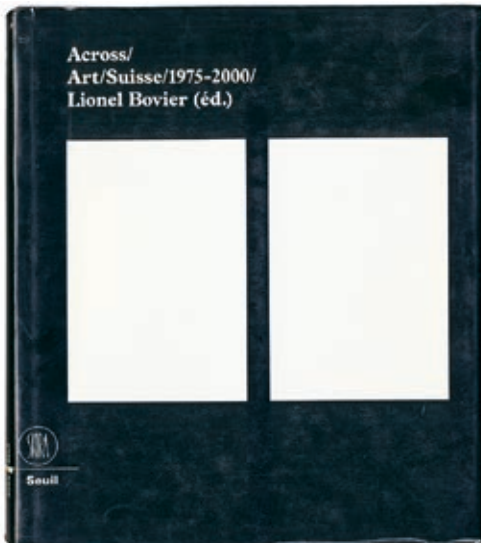


Fig. 11
Gilles Gavillet, *Across/Art/Suisse/1975–2000*, Lionel Bovier (ed.), Milan: Skira, 2001. Cover and headline typeface: Index Bold, designed by Gavillet for the book and subsequently released by Optimo in 2003.

GG On the one hand we were interested in the cultural field, more specifically in contemporary art, and on the other hand the cultural field also had an interest in what we were

offering, which was not at all the case with commercial clients. Even twenty years later, the boundaries of work contexts are still relatively closed-off in Switzerland. The cultural field allows us to combine our interests in print and typography and offers us a real space for experimentation and development—since the role of an art catalog is not to contribute to the financing of an institution through its sales, it does indeed free the graphic designer from certain prerequisites.

When I arrived in Geneva [in 2001] to collaborate with Lionel Bovier, who was developing JRP Editions, I saw it as a short-term step. At the time, the interesting clients were mainly in Zurich, whereas in French-speaking Switzerland, the graphic culture was relatively conservative—I didn't see who I could work for. The local cultural scene was not interested in what we were doing and the market in French-speaking Switzerland was very closed. Werner Jeker had a certain monopoly on Lausanne institutions, museums, and the theater, and visual communication in Geneva was completely frozen. In the publishing field, the technological context of the time made the production of a book more laborious and expensive than today, so access to that type of commission was rarer.

In this context, the book *Across/Art/Switzerland/1975–2000* [2001] was undoubtedly a pivotal moment. It was published by Skira, a relatively established publisher who was widely distributed at the time. Lionel developed an ambitious project [...] For him, as for me, that experience was a prelude to our collaboration and to a more complete editorial project. [Fig. 11]

NORM

(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversation with Jonas Berthod, Zurich, Jun. 15, 2017.

DB On a fondé le bureau en 1999. En 2000 ou 2001 on a

commencé à l'ECAL. C'est très tôt. Ça faisait une année qu'on était là. Je pense qu'il y a eu un moment clé parce qu'on avait produit *Introduction* [1999], et avec ces bourses fédérales tout d'un coup ... il y a quelque chose qui s'est passé. On a eu beaucoup de retour avec ça. L'attention ... Je pense que Pierre [Keller], tu vois comme il est, "on a besoin de gens, dis-moi des noms ..." En une semaine c'était réglé. Pour nous, c'était un tournant, un moment clé quand il nous a appelés. On s'est rencontrés et hop on était enseignants à l'ECAL. On a fait ça pendant trois ans, on y était une fois par semaine. Ça a été [un moment pivot] pour le bureau NORM, si on parle de *Silex* et NORM, si on veut faire ce passage de l'un ou l'autre. C'était l'endroit où on a rencontré François [Rappo], tous les gens qui circulaient à l'école, tous ces étudiants. On était plus vieux, mais on était peut-être une demi-génération plus vieux qu'eux. Nous avons une relation assez étroite.

MK L'ECAL ils ont eu un super ... Ce que Dimitri dit aussi c'est [l'importance de ces] réseaux. C'est les gens qui sont venus à l'ECAL, on a aussi rencontré beaucoup de gens qui ont fait des cours, qui ont fait des interventions qui étaient très importantes pour nous. Par exemple, on avait vraiment un manque de [connaissances historiques] – je dis ça comme ça, mais François [Rappo] il nous a fait voir, fait comprendre tellement de trucs qui pour nous étaient des blancs, dont on n'était pas conscients ... Toute l'histoire de la typo.

DB We founded the office in 1999. After that, in 2000 or 2001, we started teaching at ECAL. It was very early. We'd been around for a year. I think there was a key moment, because we produced *Introduction* [1999], and then with these Swiss Design Awards all of a sudden ... something happened. We got a lot of feedback from it. The attention ... I think Pierre

[Keller],* you know how he is, “we need people, tell me names ...” In a week it was all sorted. It was a turning point, a key moment when he called us. We met and then, before you knew it, we were teachers at ECAL. We did that for three years; we were there once a week. It was [a pivotal moment] for the NORM office, if we are talking about *Silex* and NORM, if we were to make that transition from one to the other. It was the place where we met François [Rappo], all the people who used to go to school, all the students. We were older, but maybe half a generation older than them. We had a close relationship.

MK ECAL had a great ... What Dimitri is also saying is [the importance of these] networks. It was the people who came to ECAL, we also met many people who gave classes, who gave workshops that were very important for us too. For example, we really lacked [historical knowledge]—I’m just saying that in passing, but Rappo made us see, made us understand so many things that were blanks for us, of which we were not aware ... The whole history of typography.

* Pierre Keller (1945–2019) was director of ECAL between 1995 and 2011 and is widely credited for transforming it from a local art school into an internationally recognized institution (Fairs 2019; Grandjean 2019).

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)

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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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Multiple Voices*

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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).
- 7 See “My Own Private Swiss Graphic Design History – a Seminar and Exhibition”, in <https://sgdr.ch/journal/my-own-private-swiss-graphic-design-history/> (accessed May 26, 2020).

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Sinergia project “Swiss Graphic Design and Typography Revisited.”

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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
HYSVA	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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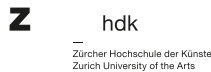
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