Swiss Graphic Design
and Typography Revisited
Experts' Panel Meeting

ZHdK Zurich, Toni-Areal
3 – 5 May 2018

The research project 'Swiss Graphic Design and Typography Revisited' focuses on how Swiss graphic design and typography has achieved its on-going legitimacy, reputation and status. The three-year project started in October 2016 and is the biggest research collaboration in the design field ever funded by the Swiss National Science Foundation. In the three sub-projects, mixed groups of doctoral students and researchers from seven institutions investigate into different aspects of Swiss graphic design – its teaching, its networks and its forms of publication.

The first public Experts' Panel Meeting will devote half a day to each sub-project topic including presentations of the case studies by research team members, together with a presentation by an associate researcher of the project, each followed by a question-and-answer session. Each session end with a panel discussion, with the speakers and members of

the experts' panel – a group of outstanding international scholars, including

- **Prof. Dr. Jeremy Aynsley (Brighton University),**
- **Prof. Dr. Barbara Bader (Akademie der Bildenden Künste Stuttgart),**
- **Prof. Dr. Claude Hauser (Université de Fribourg),**
- **Prof. Dr. Catherine de Smet (Université Paris-VIII),**
- **Prof. Dr. Teal Triggs (Royal College of Art, London).**

Also, the meeting will include a keynote by Prof. Dr. Jeremy Aynsley (Brighton University), a short presentation of UNESCO's Intangible Cultural Heritage and its Swiss implementation by Dr. David Vitali and Julien Vuilleumier, the responsible experts at the Federal Office of Culture, followed by a moderated discussion. Furthermore, Michael Hiltbrunner will provide a guided tour through the exhibition 'F+F'.

Programme

13:15 – 13:45	Registration
13:45 – 14:15	Greetings Prof. Dr. Sarah Owens (coordinator of sub-project B) Prof. Dr. Arne Scheuermann (project coordinator)
14:15 – 14:30	Presentation of Swiss Graphic Design and Typography Revisited by Prof. Robert Lzicar and Prof. Dr. Davide Fornari (co-coordinators)

B Networks of Practice
Moderation: Prof. Dr. Arne Scheuermann

14:30 – 15:00	The Business 'Face' of Swiss Graphic Design: the Case of Studio Hollenstein (1957 – 1974) Constance Delamadeleine
15:00 – 15:30	Unidesign and Walter Ballmer: the Monograph as a Provocative Tool to Map Design Networks and Deconstruct Canons Dr. Chiara Barbieri, Dr. Davide Fornari
15:30 – 16:00	Changes in the Role of Swiss Graphic Designers' Self-Promotion Jonas Berthod
16:00 – 16:30	Constructing A 'United Nations of Industrial Design' on the World Stage: The International Council of Societies of Industrial Design, 1957 – 1980 Tania Messell
16:45 – 17:45	Panel discussion with speakers, Prof. Dr. Catherine de Smet (Université Paris-VIII) and Prof. Dr. Teal Triggs (Royal College of Art, London)
17:45 – 18:00	Conclusions
18:15 – 19:00	Guided tour of exhibition 'F+F' by Dr. Michael Hiltbrunner (curator and researcher, ZHdK)

Friday, 4 May 2018
Toni-Areal, Room: 3.K01

8:30 – 9:00	Registration
9:00 – 9:15	Introduction

C Strategies of Dissemination
Moderation: Prof. Dr. Davide Fornari

9:15 – 9:45	Swissness: National Identity in the Making
Roland Früh
9:45 – 10:15	Continuities and Revolutions: the Rationale of Swiss Graphic Designers' Histories
Ueli Kaufmann
10:15 – 10:45	The Best Posters of the Year: Creating Jobs, Promoting the Economy or Representing Switzerland?
Sara Zeller
10:45 – 11:15	Material, Gender, Migration of Styles: MIT's Office of Publications
Dr. Julia Meer
11:30 – 12:30	Panel discussion with speakers, Prof. Dr. Jeremy Aynsley (Brighton University) and Prof. Dr. Claude Hauser (Université de Fribourg)
12:30 – 12:45	Conclusions
12:45 – 14:00	Lunch
14:00 – 14:15	Introduction

A Principles of Education
Moderation: Prof. Robert Lzicar

14:15 – 14:45	Internal and External Influences on Education in Graphic Design at the Kunstgewerbeschule Zurich During the Mid-Twentieth Century
Jonas Niedermann
14:45 – 15:15	The Student Magazine 'K' (1963 – 1964) as a Case Study
Sandra Bischler
15:15 – 15:45	Graphic Design Education in 'Typografische Monatsblätter', 1933 – 1950
Sarah Klein
15:45 – 16:15	Correcting Historiography: Reframing Ernst Keller's Teaching Activity and His Impact on the Swiss Style
Prof. Peter Vetter
16:30 – 17:30	Panel discussion with speakers, Prof. Dr. Barbara Bader (Akademie der Bildenden Künste Stuttgart) and Prof. Dr. Teal Triggs (Royal College of Art, London)
17:30 – 17:45	Conclusions
17:45 – 19:00	Apéro

Saturday, 5 May 2018
Toni-Areal, Room: 2.A05

10:15 – 10:30	Introduction
10:30 – 11:00	UNESCO's Intangible Cultural Heritage and its Swiss implementation by Dr. David Vitali and Julien Vuilleumier (Federal Office of Culture)
11:00 – 12:00	Negotiating Modern Graphic Design in the Two Germanys, 1949 – 1970
Prof. Dr. Jeremy Aynsley (Brighton University)
12:00 – 12:15	Final conclusions

The Business 'Face' of Swiss Graphic Design: the Case of Studio Hollenstein (1957 – 1974)

Histories of the rising popularity of Swiss graphic design in France have traditionally ascribed its success to the exportation of the 'Swiss Style' by highlighting iconic objects produced by individual Swiss practitioners between the 1950s and 1970s in France. However, little has been discussed of the strategies these practitioners developed in order to enter the French market and to ensure their commercial success. Taking an organizational approach allows an alternative way into shed light on the construction and dissemination of the label 'Swiss graphic design and typography' abroad.

 Composed of a vast array of primary sources, the richness of the Studio Hollenstein archive (1957 – 1974) provides an opportunity to frame the working practice of a Swiss studio established in Paris. Through a close examination of internal records (notes, correspondence and photographs of the Studio) and of the Studio's public life (advertising and self-promotion), this paper explores the different type of strategies developed by Hollenstein to run the studio. In so doing, the paper aims to highlight how this form of professional practice could contribute to the formation of the label 'Swiss graphic design and typography'. From the analysis of this material, a specific model of practice emerges, locating Studio Hollenstein as a commercially-oriented, multidisciplinary design and entrepreneurial organization. This challenges the conventional portrait of the individual Swiss graphic designer-artist depicted by the narratives ■

Constance Delamadeleine
Constance Delamadeleine holds a bachelor in Graphic Design from HEAD-Genève and a master in Art History from Geneva University. Since October 2016, she is a PhD candidate at the University of Lausanne and she works as a researcher for the project Swiss Graphic Design and Typography Revisited. In parallel, she teaches at HEAD-Genève and runs Futur Neue, a Geneva-based graphic design studio.

Unidesign and Walter Ballmer: the Monograph as a Provocative Tool to Map Design Networks and Deconstruct Canons

Monographs of design celebrities overpopulate the historiography of graphic design. Current literature on Swiss and Italian graphic design is no exception. Employing the career of the Swiss graphic designer Walter Ballmer, with a focus on the Milanese studio Unidesign as a case study, the paper explores alternatives to the celebrity-centred narrative.

Criticised for a tendency to report successful stories only and repeat already-known anecdotes, and for their lack of critical perspective, monographs have been rejected as a narrative since they further the notion of the history of design as a history of individual designers. Notwithstanding the validity of the criticism, some design historians have begun reconsidering the monograph as a tool for mapping design networks, and a means of problematizing abstract generalisations – e.g. national design canons – by acknowledging the collaborative nature of design practices and the heterogeneous nature of lived experiences.

Drawing on primary sources collected in the archive and through interviews, the paper tests the monograph as a provocative tool. To this end, it concentrates on links between people and deploys Ballmer and Unidesign as components of a wider design landscape inhabited by an intertwined network of professionals and clients missing from the current literature. Moreover, examples from the Unidesign archive contribute to deconstructing Swiss graphic design as an abstract and totalising concept by stressing the agency of individual actors set in the cultural framework, and socio-economic context of the time ∎

Dr. Chiara Barbieri
is a postdoc researcher at Bern University of the Arts HKB. She is also a visiting lecturer at the Royal College of Art in London, where she obtained her PhD in the History of Design.

Prof. Dr. Davide Fornari
is associate professor at ECAL/University of Art and Design Lausanne, where he leads the applied Research and Development sector. He is co-coordinator of the research project SGDTR.

Changes in the Role of Swiss Graphic Designers' Self-Promotion

Graphic designers have been engaging in self-promotion since the early days of the profession. Traditionally, studios would promote their presence as part of a strategy to expand their network by gaining new clients as well as cementing a reputation: advertisements in trade journals would exhibit their craftsmanship and talent, while letterheads and business cards would communicate the professionalism of the studio. Swiss designers were no exception to this.

In recent years, however, the presence and the role of self-promotion seem to have changed. When analysing self-promotion by contemporary Swiss design studios, it becomes clear that traditional advertisements in trade journals are absent, replaced by an online presence or by ephemera designed ad-hoc to celebrate different occasions. Furthermore, designers appear to rarely rely on self-promotion as a means of expanding their network. Indeed, commissions are seldom obtained thanks to such strategies. Nevertheless, studios still surprisingly produce self-promotional material. The resilience of self-promotion raises questions regarding its actual function.

This paper addresses the new roles and functions of self-promotion and relates them to the ongoing redefinition of the profession. It argues that rather than a strategy to get a wider client base, the designers' use of self-promotion serves to position themselves, advance the design discourse or develop a visual language, and to show off design capabilities to the scene. To this end, it analyses material by three winners of the 2002 Swiss Design Awards: Megi Zumstein, Gilles Gavillet and Norm ∎

Jonas Berthod
is a graphic designer, researcher and lecturer. He graduated from ECAL and the Royal College of Art, and is currently a PhD candidate and a researcher within the Swiss Graphic Design and Typography Revisited project. His PhD thesis examines the role of networks on the creation of Swiss graphic design, taking 2002 as a central point of interest. He is a lecturer at ECAL and a visiting lecturer at RCA.

Constructing A 'United Nations of Industrial Design' on the World Stage: The International Council of Societies of Industrial Design, 1957 – 1980

This presentation aims to shed light on the doctoral research I am conducting on the International Council of Societies of Industrial Design (ICSID) at the University of Brighton, a research that forms part of the Centre for Design History directed by Professor Jeremy Aynsley.

ICSID was founded in London in 1957 to raise the professional status of designers and to establish international standards for the profession and industrial design education. The creation of this professional organisation took place when the Enlightenment concept of 'World Citizenship' permeated political and cultural discourses and international cooperation was regarded as the best alternative to the perils of racism, nationalism and nuclear annihilation. However, whilst ICSID's founding members aimed at forging a 'bridge of understanding' across borders, as the designer Misha Black stated in 1961, repeated attempts to safeguard national interests, expand business networks and build legitimacy at home erupted within the organisation, which moreover acted as a mediating niche in the Cold War and decolonisation context.

Drawing from transnational historical perspectives and considering ICSID as a 'space of entanglement ' the presentation reveals how the meeting of heterogeneous design cultures, diverging imperatives and politics of translation shaped the production and reception of international design standards within and beyond this 'United Nations of Industrial Design' ∎

Tania Messell
is a doctoral candidate completing her thesis on the International Council of Societies of Industrial Design (1957 – 1980) at the University of Brighton, a research that forms part of the Centre for Design History directed by Professor Jeremy Aynsley. She previously completed an MA on early French corporate identities at the V&A/RCA History of Design programme. She is a part-time lecturer at the University of Brighton.

Swissness:
National Identity in the Making

When the airline Swissair was grounded in 2001, the media reported the nation-wide shock. And when in 2002 the airline was rebranded as 'Swiss' and the visual identity overhauled by the British company Winkreative, the nation's self-definition demanded re-adjustment. Up to its grounding Swissair's identity had been designed by Swiss agencies, most famously GGK. With Winkreative and its founder Tyler Brûlé involved, it was now a foreign agency defining the core values of the company Swiss as those of the countries' clichés, namely: quality, punctuality, cleanliness, neatly summarized as Swissness.

This moment in Swiss design history is analysed historically and contextually. Although the visual identity of Swissair is covered by design research, the re-branding in 2002 and changes of logo and campaign up to today are not studied yet. A timeline of the designers involved since 2002 describes the history of the national airline towards an international company. Further, the re-branding needs to be analysed contextually as a moment of externalized definition of national identity. As a result, we can describe how national characteristics are brought in context with a purely formal visual identity. A qualitative analysis allows to present positions and reactions as published in selected articles on the subject in Swiss newspapers, design trade journals ('Hochparterre', 'Typographische Monatsblätter', and 'Graphis') and coverage in Swiss radio and television. Additional attention is given to the attempts of Swiss self-definition as by Paul Nizon, Max Frisch and Thomas Hirschhorn ■

Roland Früh
studied art history at the University of Zurich, graduating in 2007. From 2008 to 2010 he assisted Robin Kinross at Hyphen Press, London. From 2011 to 2014 he was the program coordinator at the Master program of Werkplaats Typografie in Arnhem. Currently, he is a visiting lecturer at ECAL University of Art and Design Lausanne, and since 2014 he is responsible for the Art Library at Sitterwerk, St.Gallen. Since 2017 he is a researcher within the SNSF-funded research project Swiss Graphic Design and Typography Revisited.

Continuities and Revolutions: The Rationale of Swiss Graphic Designers' Histories

Books by Swiss graphic designers have been crucial in spreading their ideas worldwide. Among these books are two histories of graphic design, both authored by acclaimed practitioners. In 1959, when Switzerland was already internationally seen as the bearer of a distinguishable style, the surging Karl Gerstner and Markus Kutter released Neue Graphik. Just over a decade later, in 1971, Josef Müller-Brockmann followed with the universal A History of Visual Communication, slightly adapted and re-issued in 1985.

To this day, both publications are celebrated by practitioners and widely considered as classics. Their assessment among design historians, however, has been more variegated and critical. Some regard either as a valuable attempt at a previously inexistent history of graphic design, others deemed them typical modernist master narratives and at most footnotes to a more recent serious field of research. Despite these diverging opinions, differences and similarities in their historiography and the implications on the dissemination of Swiss graphic design have yet to be closely addressed.

A visual, structural, and textual comparison of both histories reveals that their narratives are based on a positivist approach and an underlying believe in progress. It further demonstrates that the authors use historiography to propagate and legitimate their own practical work. However, the fact that the two books fundamentally differ in their self-reflexivity, rigidity, and conclusiveness as well as in scope and periodization hints on an underestimated diversity and on often overlooked significant changes of the discourse within Swiss graphic design ∎

Ueli Kaufmann
studied visual communication at KABK in Den Haag and ZHdK in Zurich, and graduated with a MA in Typeface Design from the University of Reading. Since 2016, he is a doctoral candidate at the University of Bern and the Bern University of the Arts. As part of the research project Swiss Graphic Design and Typography Revisited, he examines historiographical aspects of and within self-initiated publications by Swiss designers.

The Best Posters of the Year: Creating Jobs, Promoting the Economy or Representing Switzerland?

Awarded annually between 1943 and the late 1990s by the Federal Department of Home Affairs (FDHA), The Best Posters of the Year was primarily a measure of job creation during World War II. To ensure that it was well received within the graphic design community and a broader public, the jury was carefully assembled of periodically changing members affiliated to different professional associations and lobbies. In the early days, the Best Posters of the Year were annually exhibited at well-frequented public spaces all over Switzerland. Due to this and similar promotional strategies, the poster award quickly established itself as a well-known and widely discussed format throughout the country.

Taking a closer look at the founding process and the first decade of the award (1940–1949), one can observe a distinct change in its focus. Whereas during the first years the award was directed to professionals involved in poster production and to the Swiss public, at the end of the 1940s its winners were used to promote Switzerland abroad. Drawing on visual and textual archive material, as well as press reviews, this paper argues that the annual national poster award should not only be considered as an instrument of design promotion and raises the question in how far the award had an impact on the canonization of certain designers and objects as well as on the international perception of Switzerland as a graphic design nation ∎

Sara Zeller
studied Art History in Zurich, Berlin and Bern. After her studies, she worked as an assistant curator at the Museum für Gestaltung Zurich. Since October 2016 she is a PhD-student at the University of Bern. Her PhD project focuses on international travelling exhibitions of Swiss posters in the 1950s and 1960s and their impact on the perception of Switzerland as a graphic design nation.

Correcting Historiography: Reframing Ernst Keller's Teaching Activity and His Impact on the Swiss Style

Since the first edition (1983) of A History of Graphic Design by Philipp B. Meggs', the assumption that Swiss graphic design and, later, Swiss Style were strongly influenced by the Bauhaus, constructivism, and De Stijl in the Netherlands, has been widely accepted.

This view not only belonged to Meggs, but it has been adopted and disseminated by later authors of historical surveys such as Stephen J. Eskilson, Richard Hollins, and more. In these contexts, Ernst Keller is also mentioned, but no one has really dealt with this pioneering figure, and especially with his didactic work.Furthermore, the historiographies of the Kunstgewerbeschule Zürich (School of Arts and Crafts) or the various initiatives of the German and later Swiss Werkbund have hardly been analysed thus far.

The origins of what was later called Swiss Style are to be found earlier than the expected, and the influences on the Zurich school came from different directions than then Bauhaus. This is the central result of our research project: a suspect we were able to prove.vAnother remarkable insight is the fact that Ernst Keller did not impart a style but rather an attitude, as diverse achievements of his students can prove.

Moreover, the relevance of a Swiss school emerged not only through its excellent work, but also through reflection, theory, and a distinctive publication activity. In general, the international commitment to teaching as well as dealing with the basics of design and their mediation are decisive for the expansion of the so called Swiss Style, and later International Typographic Style ∎

Prof. Peter Vetter
is a senior lecturer and researcher. After studying graphic design in Zurich and Milan, he co-founded the agency BBV, Baviera, Baur, Vetter, and later became an executive vice president of Vignelli Associates in New York. Together with his partner Katharina Leuenberger he founded Coande. Communication and Design, a design and consultancy studio in Zurich. He is the co-author of No Style. Ernst Keller 1891 – 1968 (Triest Verlag, 2017).

A   Principles of Education

Internal and External Influences on Education in Graphic Design at the Kunstgewerbeschule Zurich During the Mid-Twentieth Century

Our research project investigates the possible influences of international reform movements in arts and crafts on graphic design education at the Kunstgewerbeschule Zürich during the middle of the 20th century. More precisely, internal and external influences on the School's curricula, its pedagogical and methodical concepts, if present, are evaluated.

The presentation focuses on exemplary periods between 1920 and 1970, when Swiss graphic design reached its peak, and considers the following research question: 'What is the relationship between the composition of staff (school directors, discipline heads, lecturers, etc.) and the policies and directives of, for instance, professional associations, the government (BIGA) or the city of Zurich, that govern the School and its curricula, or more particularly the specific subjects of the Fachklasse Grafik?'

For this research primary sources (timetables, curricula, regulations, meeting minutes and correspondence) have been collated from several archives; and through compilations and visualised evaluations of curricula, biographies and memberships of the teaching staff and school directors, distinctive features and areas of particular interest have become apparent. Furthermore, the assessment of regulatory decisions of professional associations and political bodies reveals a complete picture of networks, dependences and impacts ■

Prof. Rudolf Barmettler
is Head of the CAS/MAS Type Design and Typography at ZHdK and faculty member of the Visual Communication Department, for which he has previously served as Head (1999 – 2008).

Jonas Niedermann
lives and works in St.Gallen. After graduating in Visual Communication and obtaining a CAS in Type Design at the ZHdK, he continued his studies at the University of Reading, where he graduated at the MA Typeface Design in 2013. Since 2013 he is working as a scientific assistant at the ZHdK in the fields typography and type design.

The Student Magazine 'K' (1963 – 1964) as a Case Study

The historiography of graphic design education in the mid-twentieth century is shaped by the texts of design teachers, who published their teaching principles in trade magazines and educational books. Without doubt, these publications are crucial for historical research on design education. However, there is a source which is often overlooked, although it represents the participants who were most directly affected by developments in graphic design education: the students. Although it was less frequent, students were also publishing. Their magazines offer valuable insights into the institutional, educational, and at times even political background from which they arose.

Between 1963 and 1964, the students of the Basel Trade School (Allgemeine Gewerbeschule Basel) published a student magazine entitled 'K' in three thematic editions. The school's graphic design class was the primary contributor for design and editorial work. Of particular interest, is the magazine's adherence (or contradiction) to certain principles in graphic design education, which manifest themselves through the application of typography, graphics, illustration and photography within the magazine. Besides design aspects, the content and terminology of the articles reveal unresolved issues in graphic design practices which existed at the school in the 1960s. 'K' will be compared to student magazines by other design schools, pointing out parallels and contrasts of objectives or design concepts, and what they might reveal about different educational approaches ■

Graphic Design Education in 'Typografische Monatsblätter', 1933 – 1950

Due to the limited amount of school archives, research on the history of graphic design education in Switzerland is largely concerned with searching for source material. I focused on collecting visual documents on basic design exercises in private and public archives and legacies. The findings – student works and templates – uncover crucial details on techniques, materials, tools, and other formal aspects. However, these visual sources alone leave much room for interpretation especially regarding the didactical aspects of the exercises (assignment, goals, evaluation criteria). Unpublished examples before 1950 in particular often lack any written information, for example a syllabus or a reflection on the outcome of the exercise.

In order to approach this absence of didactical information, I have taken a second, more text-based source into consideration: the editorial output of the professional magazine, 'Typografische Monatsblätter' (TM), which was largely concerned with educational questions since its establishment in 1933. Education-related articles and contributions are reviewed under the question of how didactics in graphic design education were reflected in the TM between 1933 and 1950. Besides revealing perspectives of contributors neglected by historiography and accessing additional educational material, explicit references within the contributions challenge also the preliminary results and interpretations of my previous study on basic design exercises ■

Sandra Bischler
After completing her studies in Visual Communication and Art and Design Science in Germany, Sandra Bischler worked as a curatorial assistant at Museum für Gestaltung Zurich. Since 2016, she is a research assistant based at FHNW HGK in Basel, managing a case study within the research project SGDTR, and a doctoral candidate at Folkwang University of the Arts Essen. Her research focuses on the history of graphic design education.

Sarah Klein
studied visual communication at HGK FHNW in Basel as well as Weissensee Kunsthochschule in Berlin. She worked as a graphic designer for different agencies in Basel and Berlin prior to obtaining a MA in Art direction from ECAL University of Art and Design Lausanne. She is conducting research in history of graphic design education as a member of the SNSF-funded research project 'Swiss Graphic Design and Typography Revisited' since 2016. She is a lecturer at HKB Bern University of the Arts, as well as at ECAL.

Material, Gender, Migration of Styles: MIT's Office of Publications

Together with Gary Van Zante, curator at MIT Museum, I am planning a publication, centred around the graphic design work of Jacqueline Casey (1927 – 92). In 1955, Casey joined the Office of Publications at the Massachusetts Institute of Technology (MIT) and worked there for more than 30 years, designing posters, catalogues, brochures, logotypes. Casey combined principles of Swiss design with those common in American advertising of this time, creating a unique and bold visual language.

Our initial intent was to publish a monographic book on Casey, but as the research progresses we have moved toward an expanded approach – the focus has shifted more broadly toward the Office of Publications at MIT during the 1950s throughout the 1970s, the designers who worked there, the role of the editors, and the culture at MIT at large. In addition to essays on topics such as the creation and migration of styles and the formative role of material and printing techniques, we are going to invite researchers from a wide range of disciplines to write short commentaries on specific works in order to show different perspectives on the designs.

This paper presents my analysis of the reception of MIT's graphic design up until today and discusses how to reflect and contradict stereotyped receptions, narratives and publication approaches, especially with regards to the question how to address gender throughout the book and how to integrate oral history ∎

Dr. Julia Meer
majored in Communication Design and earned her doctorate with a study of the reception of the New Typography and the professionalization of the design discipline. She worked at the University of Wuppertal where she co-edited the book Women in Graphic Design 1880 – 2012. Since 2014 she has been working at the Cluster of Excellence at the Humboldt University in Berlin, in 2018 she is a visiting scholar at MIT.

Supporting programme

**Thursday, 3 May 2018
18:15 – 19:00
Guided tour of exhibition 'F+F'**

An exhibition insert on the F+F class historically based at the Zurich University of Arts (ZHdK) from 1965 until 1970, and the following independent school found in 1971. The school famously created an alternative design education under the label of experimental design, merging approaches from avantgarde art and design, art as research, and social movements. Pamphlets, protest flyers, film clips, photographs, and school sheets document the class, its secession from the school and foundation of the independent school ∎

Michael Hiltbrunner
initiator and co-organiser of the exhibition insert, started his research on the F+F School in 2011 with a project on Serge Stauffer and his estate at IFCAR/ZHdK. It was followed in the research project „Archives by research-based art' to help saving the estates by Hansjörg Mattmüller, Peter Trachsel, and Doris Stauffer - all of them co-founders or central figures for the founding years of the school. The show is part of Revisiting Black Mountain at Museum für Gestaltung and ZHdK, opening on April 19, 2018.

Saturday, 5 May 2018
10:30 – 11:30
Keynote: Negotiating Modern Graphic Design in the Two Germanys, 1949 – 1970

The historiography of German graphic design indicates a tendency towards a firm and established separation between respective accounts of developments in East and West Germany. As is well known, the 'triumph' of modern design at the Ulm Hochschule für Gestaltung and other design schools is seen as the culmination of the legacies of Bauhaus functionalism and Modernism in the Federal Republic of Germany. By contrast, histories of graphic design in the German Democratic Republic have tended to stress the role played by publicity and advertising in forming a distinctive political visual and material culture, while overlooking the criteria by which much 'western' design has most often been judged. Such conventions in historical writing and exhibition inevitably have reinforced interpretations based on division and difference between the two Germanys.

The lecture will address this imbalance in design historical interpretation. Moving from the individual circumstances of two graphic designers, Klaus Wittkugel and Anton Stankowski, I will consider the contrasting perceptions of the value of design across distinct intellectual and interpretative traditions, as well as the often parallel, and sometimes strikingly similar designs, publications and institutional structures. In so doing, I also hope to offer some reflections on how Swiss graphic design formed a benchmark for modern graphic design at this time ■

Prof. Dr. Jeremy Aynsley is Professor of Design History at the University of Brighton where he leads the Centre for Design History. He is also currently the Chair of the Design History Society and a member of the editorial board of the Journal of Design History (OUP). Jeremy Aynsley's research, writing and curating has focused on modernism and design in the 20th century. Publications include Graphic Design in Germany, 1890-1945 (2000) and Designing Modern Germany (2008).

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