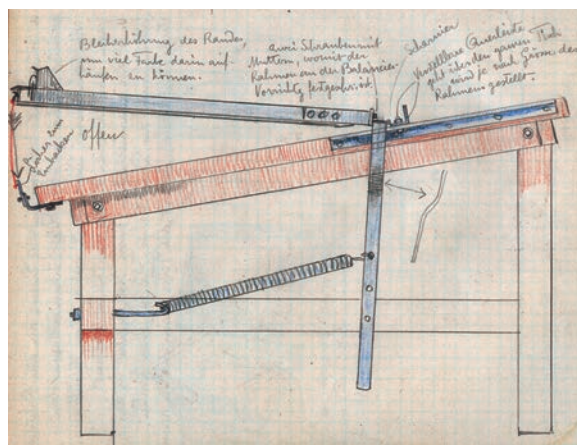




Triest Verlag für Architektur, Design und Typografie

triest-verlag.ch



New Titles
Spring 2026

Triest

Verlag für
Architektur, Design
und Typografie

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Boom. Cultures du bâti en Suisse 1945–1975
Boom. Culture della costruzione in Svizzera 1945–1975
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Impressum

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For all other countries: please contact us for an individual offer.
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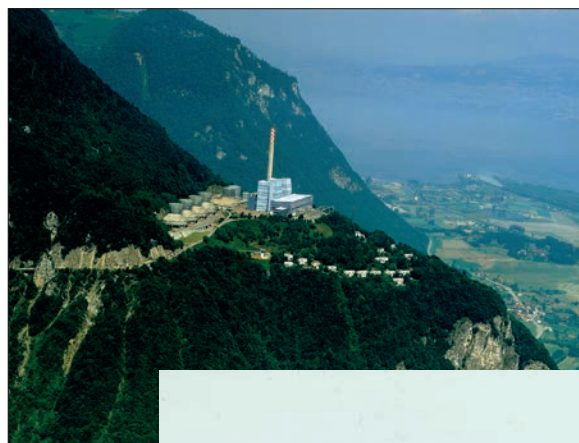
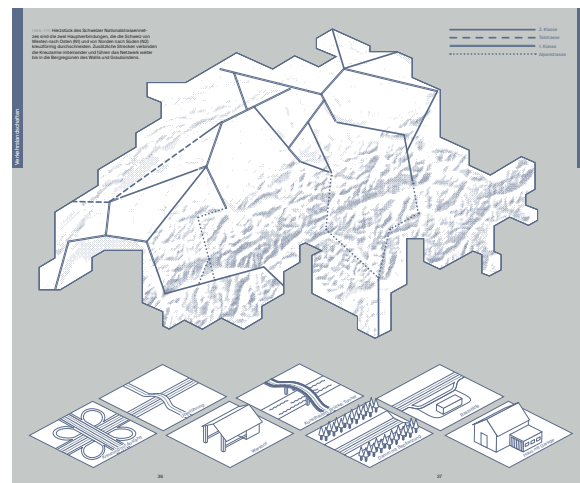
Dear avid readers and booksellers

Three of our new releases are dedicated to the *Boom* years of the economic miracle from 1945 to 1975. How should we treat built heritage that dates back to a time driven by the idea of unbounded growth? Motorway bridges that have fallen into disrepair, disused power plants, vacant conference centres – the infrastructure works and large buildings from this time have deteriorated through age. *Baukulturen in der Schweiz* [Swiss building cultures] maps the history of industrial and residential building. In *Church buildings. An archive of post-war Modernism*, the authors investigate the structural and spatial strategies of this time. *Richard Authier* was an industrial designer during this period, designing with new materials and for emerging needs. In *Hans Caspar Ulrich, die Seidenherren und Amerika* [Hans Caspar Ulrich, the Silk Lords and America], Guido Lengwiler explores a hitherto largely unknown figure who played a key role in introducing silk-screen printing to Europe almost one hundred years ago.

We hope you enjoy these new releases,
Kerstin Forster, Andrea Wiegmann and Andrea Woods.

- Building culture at different scales: territory, region and city
- Analysis of different typologies: transport and energy facilities, buildings for dwelling, communication, education and industry
- For the first time, the infrastructure facilities from the era of the economic miracle are presented in detail in their context

und Typografie



Building cultures in Switzerland

For *Boom*, the authors have investigated the changes to Swiss landscapes brought about by urbanisation and infrastructure development during the construction boom of the economic miracle era from 1945 to 1975, describing and documenting these interventions from the vantage point of the building culture of that period, subjecting them to a holistic analysis and, in some cases, a completely new interpretation

The premise of the book is that there was not – and is not – just one, but a whole array of different building cultures in Switzerland. This justifies a Swiss-wide perspective on the built heritage that not only focuses on territorial infrastructure networks but also the regions Limmattal, Chablais and Sopraceneri along with the cities Basel, Lausanne and Lugano.

Conducted at different scales – territory, region and city – the investigations analyse a host of different structures, including facilities for transport, energy, communication, dwelling, education and industry.

The buildings were designed by planning offices that have left behind an extensive oeuvre that while having received little attention in terms of architectural research, have had an impact on the physiognomy of Switzerland that should not be underestimated.

The book offers a profound and extensive description of the transformation of Swiss cities and cultural landscapes during the boom years, at the same time focusing on key aspects of post-war building culture by considering personal networks and the roles of protagonists within the construction industry.

Also available:

Stadtzürcher Heimatschutz (eds.), *Baukultur erhalten. Urbane Qualität schaffen* → p. 18



Christina Haas, Torsten Korte, Anne-Catherine Schröter, Harald R. Stühlinger
Boom. Baukulturen in der Schweiz 1945–1975
Boom. Cultures du bâti en Suisse 1945–1975
Boom. Culture della costruzione in Svizzera 1945–1975

Book design: Gerschwiler & Berrel, Basel
 ca. 385 pages, ca. 340 images, 18,3 × 30,5 cm,
 Swiss-bound softcover

SFr. 68.–, Euro [D] 68.–, Euro [A] 69.90

→ May 2026

German edition: ISBN 978-3-03863-102-6

French edition: ISBN 978-3-03863-103-3

Italian edition: ISBN 978-3-03863-104-0



About the authors

Christina Haas is project manager for building culture and planning processes at the Basel-Landschaft Dep. of Spatial Planning and associate professor of Building Culture at FHNW.

Torsten Korte is a research assistant and study coordinator at the Institute of Art History at Bern Univ. and associate professor of Building Culture at the Institute of Architecture at FHNW.

Anne-Catherine Schröter is an associate professor of Building Culture at the Inst. of Architecture at FHNW and since 2025 research assistant at Bern University.

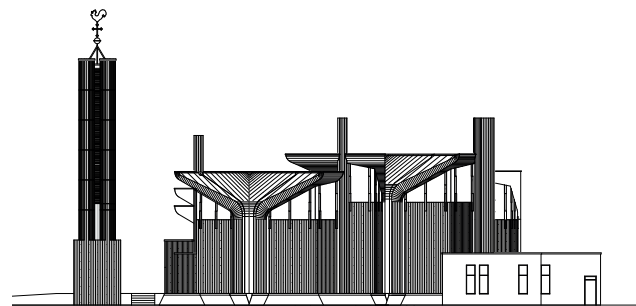
Harald R. Stühlinger was associate professor at ETH Zurich, professor at FHNW and has been a full professor of Art History at Vienna University of Technology since 2023.

- Selected church buildings in Germany documented in detail with plans and visuals
- Fundamental analysis of developments in engineering and construction during this period and the social context

Featured Church buildings:

- Abteikirche Königsminster, Meschede, H. Schilling
- Auferstehungskirche, Cologne, G. Rasch, W. Wolsky
- Christuskirche, Bochum, Dieter Oesterlen
- Heilig-Geist, Emmerich a. Rh., D. G. Baumewerd
- Heilig Kreuz, Bottrop, R. Schwarz, J. Bernhard
- Jakobuskirche, Düsseldorf, Eckhard Schulze-Fielitz
- Johanneskirche, Bochum, Hans Scharoun
- Kaiser-Wilhelm-Gedächtnis-K., Berlin, E. Eiermann
- Mariendom, Neviges, Gottfried Böhm
- Pfingstbergkirche, Mannheim, Carlfried Mutschler
- St. Anna, Düren, Maria und Rudolf Schwarz
- St. Kilian, Paderborn, Joachim Georg Hanke
- St. Maria in den Benden, Düsseldorf, E. Steffann, N. Rosiny
- St. Paulus, Neuss, F. Schaller, Chr. Schaller
- St. Rochus, Düsseldorf, Paul Schneider-Esleben
- St. Willibrord, Waldweiler, Heinz Bienefeld

With contributions by Franziska Ahrens,
Eva H. Hepke, Kirsten E. Hollmann-Schröter



Also available: Elli Mosayebi, Michael Kraus (eds.),
The Renewal of Dwelling. European Housing Construction 1945–1975 → p. 19

Post-war constructions: churches

Building after the Second World War meant building in extraordinary circumstances. This was a time marked by a lack of construction materials, the need to build with broken-down material and simple resources, with the later advent of reinforced concrete and experiments with new construction options and materials. The parallels to contemporary demands in construction are many and diverse.

Today, we are faced with an ongoing loss of church buildings and also the documentation of their construction. Taking a new approach, for the first time the book presents and analyses the buildings in their historical context, associating them with architectural and structural strategies. Although there exist various investigations of postwar buildings from the vantage point of art history, they have yet to be classified in terms of construction. The book fills this knowledge gap.

Transcending an art-historical assessment, a novel feature is the critical, analytical examination that specifically explores the interplay of structure and space. As a result, the book is equally of value in terms of heritage conservation. What is more, this approach has the potential to draw on the historical structures to devise solutions to modern-day construction strategies, for example with regard to circular economy or resource-efficient building practices.

In some cases, the buildings featured in the book are for the first time documented and thus made accessible with the aid of various visuals, including figure-ground diagrams, floor plans, sections, views, detailed drawings and construction site photos. This lends the book the feel of an archive.

Divided according to the modes of construction and design chosen by the respective architects, the book thus offers a good survey of the building methods and design strategies of the period.



Piet Eckert, Wim Eckert (eds.)
Church buildings. An archive of post-war Modernism / Kirchenbauten.

Ein Archiv der Nachkriegsmoderne

Book design: Bucharchitektur\Kathrin Schmuck, Kiel
German/English, ca. 256 pages, ca. 220 images,
22 × 28 cm, softcover

SFr. 49.–, Euro [D] 49.–, Euro [A] 50.10

→ May 2026

ISBN 978-3-03863-105-7



About the editors

Piet Eckert studied at ETH Zurich and Columbia University in New York. Together with his brother Wim Eckert, since 2001 he has run the architectural firm E2A with offices in Zurich, Berlin and Warsaw. He has taught at various universities, including the Accademia di architettura in Mendrisio, ETH Zurich, TU Delft and HCU Hamburg. Since 2020 he has been a full professor at the Faculty of Architecture and Civil Engineering at TU Dortmund and holds the Chair of Architectural Construction together with Wim Eckert.

Wim Eckert studied at ETH Zurich. Together with his brother Piet Eckert, he has run the architectural firm E2A since 2001. He has taught at various universities, including the Accademia di architettura in Mendrisio, ETH Zurich and HCU Hamburg. Since 2020 he has been a full professor at the Faculty of Architecture and Civil Engineering at TU Dortmund and holds the Chair of Architectural Construction together with Piet Eckert.

- Contributions on questions regarding the handling of our architectural heritage discussed by example of Eastern Switzerland
- Lavish visual documentation of all featured buildings
- Reasoned perspectives on current questions of building by cantonal construction engineers, architects, leaders of housing cooperatives



Also available from the series:
Raum Zeit Kultur and
Stadt und Landschaft denken → p. 17



Architecture and building culture as communal concerns

In the series of articles “Good Building in Eastern Switzerland”, members of the Architektur Forum Ostschweiz discuss regional building for a wide readership. This anthology assembles 32 selected contributions from the past five years.

The featured construction projects, landscape designs and spatial planning projects prompt discussions about the correct handling of existing architecture and about future forms of housing. And they raise various questions: how can circular construction be successful?

Can architecture unite people in a society that is drifting apart? Four group interviews with protagonists from the field of architecture, politics and association culture, but also the construction industry and research add further depth to these topics regarding future developments.

With contributions by Katharina Marchal, Jenny Keller, Theresa Mörtl, Corinne Riedener, Rahel Lämmli, Daniela Meyer, Stefanie Haunschild, Ulrike Hark, Nele Rickmann and **photographs by** Ladina Bischof, Beni Blaser, Elisa Florian, Hanspeter Schiess

Interviews with Erol Doguoglu (Cantonal architect St. Gallen), Yves Schihin, (Architect) Roland Hofer and Lukas Somm (Executive Committee Genossenschaft Legeno), Andrea Wittwer Joss (Cantonal architect Glarus), Lukas Imhof (Architect), Daniel Cavelti (Architect), Lilitt Bollinger (Co-Chair BSA), Fadri Ratti (Priest), Sören Davy (Architect), Armando Ruinelli (Architect), Eva Lingg (Soziologist), Harry Gugger (Architect), Katharina Lehmann (Timber construction entrepreneur), Ronan Crippa (Architect), Peter Dransfeld (former president SIA)



Architektur Forum Ostschweiz,
Elias Baumgarten (eds.)
Die Gemeinschaft spricht Architektur.
Anthologie zur Baukultur
Book design: Nadia Bendinelli
German, ca. 240 pages, ca. 280 images,
20 × 25 cm, softcover with flaps

SFr. 39.–, Euro [D] 39.–, Euro [A] 40.10

→ May 2026

ISBN 978-3-03863-106-4

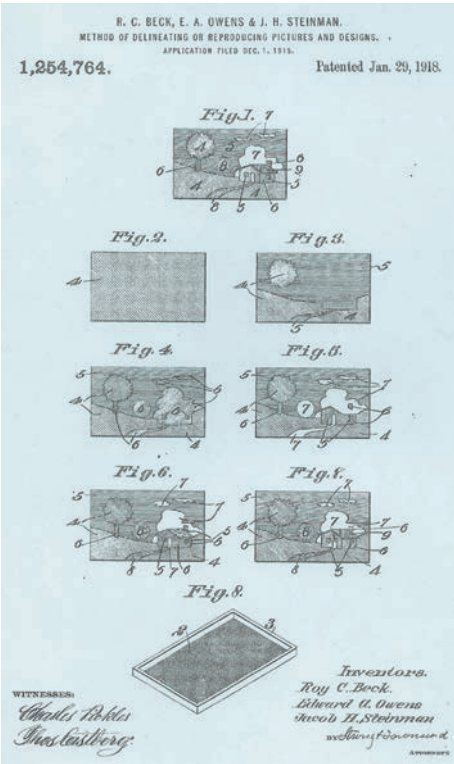
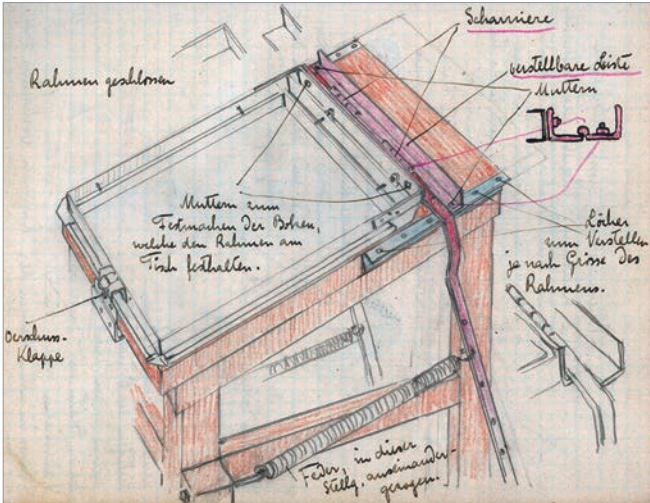


About the editors
Founded in 1996 as a merger of the specialist associations BSA, BSLA, FSAI, SIA and STV, **Architektur Forum Ostschweiz** (AFO) aims to offer an expert opinion on construction topics of public interest and to engage in dialogue with the interested public. The AFO sees its role as a regional platform for information and exchange on architecture, urban design, landscape architecture and building culture.
Elias Baumgarten studied Architecture at the University of Innsbruck and History of Architecture at ETH Zurich. He was a researcher at the Institute of Architectural Theory in Innsbruck and was a member of the editorial department of the architectural journal *archithese* from 2015 to 2019. Since 2019 he has been editor-in-chief of the online architectural magazines *Swiss-Architects* and *Austria-Architects*. Additionally, he assumed the role of editor-in-chief of *German-Architects* in 2024.

- T

- Artist and entrepreneur Hans Caspar Ulrich introduced silk-screen printing to Europe: a special Swiss life-history in the world of textiles and industry
 - Lavishly illustrated, with facsimiles from Ulrich’s notebooks on the silk-screen printing technique
 - Never-before-published historical documents

und Typografie



Also available:
Thomas Bruggisser, Ruedi Weidmann,
Hansruedi Scheller – Signaletikpionier → p. 22



Diese Betriebe unterstützten nun als Investoren das zukunftssträchtige Verfahren und waren an Selectasine mitbeteiligt. Ohne diese Unterstützung wäre der kleinen Firma wohl kaum der Durchbruch gelungen. Mit genügend Kapital ausgestattet, reichte man das Patent auch international ein – in Kanada, Neuseeland und Australien, England sowie in mehreren weiteren Ländern Europas. Es war der Beginn der weltweiten Verbreitung des Siebdrucks, von Amerika über Europa und Fernost bis hin nach Südamerika und Afrika. Zunächst beschränkten sich die Geschäftsbeziehungen jedoch auf englischsprachige Länder, mit denen Amerika traditionell Handelsbeziehungen pflegte. Erst danach folgte – mit der Expansion nach England 1926 – der Schritt auf den europäischen Kontinent. Hier waren es die Schweizer Seidengazefabrikanten, die die Initiative ergriffen, um das Verfahren zu übernehmen.

Siegeszug und Niedergang des Selectasine-Verfahrens

Selectasine fand weltweit zahlreiche Lizenznehmer, die Muttergesellschaft in San Francisco stand in engem

Kontakt zu ihren Kunden, den Druckereien. Fortlaufend wurde die Technik verbessert und neue Produkte zur Schablonenherstellung, zu Druckgeräten und den Druckfarben angeboten. Das Geschäftsmodell war durchdacht: Hielt ein Lizenznehmer die Vertragsbestimmungen nicht ein, so verlor er damit die Erlaubnis zur Anwendung des Verfahrens – mit Androhung rechtlicher Schritte. Auch die von Selectasine entwickelten Siebdruckmaschinen wurden den Kunden nur leihweise und in Miete abgegeben. Somit band die Firma ihre Lizenznehmer eng an sich.

Unabhängig davon verbreitete sich der Siebdruck in Amerika bald auch bei Schriftensmalern, Schildherstellern und Grafikateliers. Sie ignorierten die Patentrechte oder umgingen sie durch eigene, modifizierte Techniken – Selectasine verlor zunehmend die Kontrolle über den expandierenden Markt. Gleichartig machten erste Fachartikel und Fachbücher das detaillierte Wissen über das Siebdruckverfahren für interessierte Kreise zugänglich. Der Siebdruck etablierte sich somit in den USA seit den späten 1920er-Jahren im ganzen Land. Weshalb sollte man Lizenzgebühren für ein nun allgemein bekanntes Verfahren bezahlen?

Seit den frühen 1930er-Jahren verlor Selectasines



GEGENÜBERLIEGENDE SEITE:
Edward Owens in der Druckerei
(vorne, in weißer Kleidung).
Selectasine, vermutlich Ende
der 1920er Jahre.

Links und unten: Erstes
Großschwenkplatt im
Siebdruck, 1926. Etwa 6 x 2,6
Meter, gedruckt mit neuen
Schablonen. In der Mitte im
Bild: Edward Owens mit der
Bibel.



How silk-screen printing came to Europe

This book recounts the life-story of Zurich artist Hans Caspar Ulrich (1880–1950), who left behind a pioneering work on the origins and dissemination of silk-screen printing in Continental Europe.

In this impactful work, Guido Lengwiler has recreated the events of more than a century ago, describing European efforts to establish a revolutionary printing technique that would have a formative influence on twentieth-century imagery in advertising and art – and that remains essential in technical applications today.

After first attending the school of applied arts, Hans Caspar Ulrich completed an apprenticeship as a lithographer in Karlsruhe, and also worked for most of his life, with a greater or lesser degree of success, in the fine arts. But thanks to his expertise in printing techniques and his family connection to one of the Silk Lords of Zurich, Theodor Pestalozzi, his life took an interesting turn – and he introduced silk-screen printing to Europe.

Originally exported for use in flour sieves, sales in the United States began to soar at the beginning of the twentieth century, where the new silk-screen printing technique was just emerging. Totally surprised by this new application, silk producers in Zurich invested large sums of money: on the one hand to send Ulrich to the United States for three months in 1927 in order to learn this new technique and, on the other, to establish screen printing in Europe too as well as to work on patents and licensing.

Luckily, Ulrich’s forgotten memoirs have survived. For the first time, the book publishes historical documents dating as far back as the origins of screen printing, which will equally enable further research.



Guido Lengwiler
Hans Caspar Ulrich, die Seidenherren und Amerika.
Wie der Siebdruck nach Europa kam

Book design: Guido Lengwiler
German, 324 pages, ca. 450 images and faksimiles,
24,3 × 30,9 cm, hardcover

SFr. 78.–, Euro [D] 78.–, Euro [A] 80.20

→ June 2026

ISBN 978-3-03863-107-1

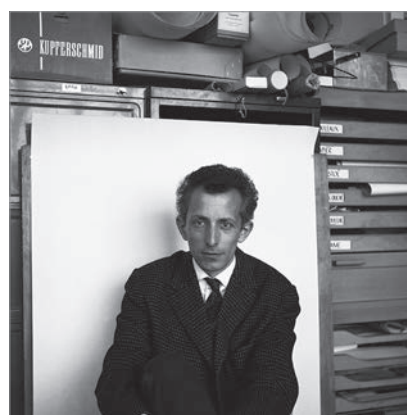


About the author
Guido Lengwiler, born in 1960, has been working with screen printing since 1978. The same year, he attended the school of applied arts in Zurich, joining Franz Fedier’s specialised course in painting in Basel two years later. Subsequently serving an apprenticeship as a screen printer, Lengwiler was employed in this profession for several more years.

At the same time, he was a teacher at a vocational school and taught screen printing courses at the schools of design in Zurich and Bern.

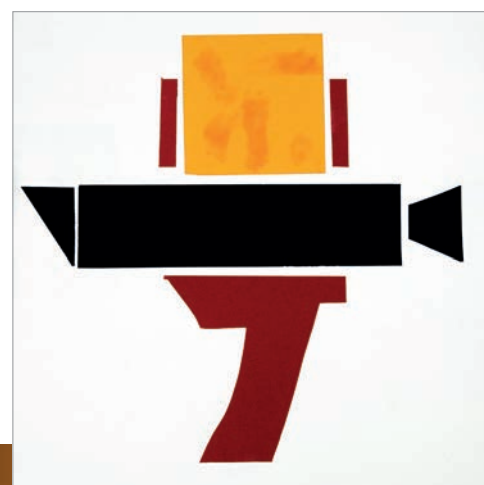
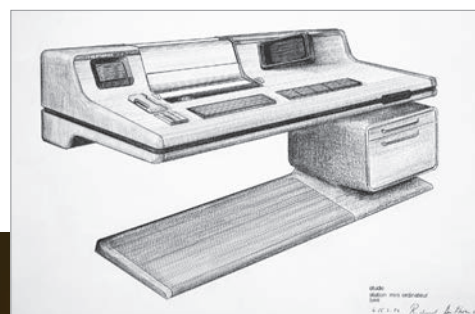
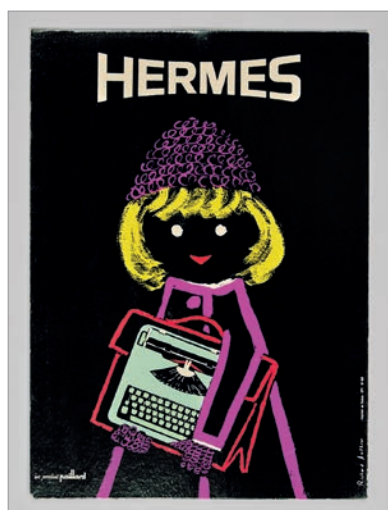
Today he uses screen printing for artistic purposes in his own studio. Lengwiler is author of the standard work *Die Geschichte des Siebdrucks. Zur Entstehung des vierten Druckverfahrens*, 2013, published in the United States as *A History of Screen Printing: How an Art Evolved into an Industry*.

- Industrial design by Richard Authier for Paillard (Hermes, Bolex and others)
- Wide-ranging designs for cameras, radios, typewriters, trade fair stands and graphic design including posters and packaging design
- Richly illustrated with contemporary and new photographs



Also available:
Series Visual Archives → p. 21

Typografie



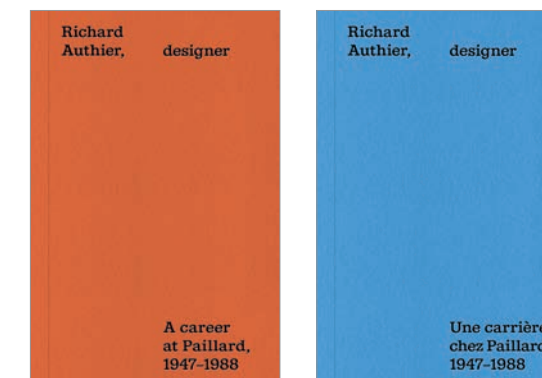
A career in industrial design in the era of the economic miracle

Richard Authier (1925–2018) was a pioneer of industrial design in Francophone Switzerland. After joining Paillard as a draughtsman in 1947, the following year he submitted two innovative concepts to win an internal competition held by the radio department. This marked the start of Authier's career as a designer in the company that would last more than forty years. Designing typewriters, radios, cameras, accessories, record players, showcases, trade fair stands and much more, he also created numerous graphical materials, including advertisements, manuals and packaging.

Placing the user at the centre of his thinking and his projects, Authier was a key figure with regard to the international reach of Paillard – the biggest industrial employer in Francophone Switzerland in the 1960s – thanks to the Hermes, Bolex and Thorens brands. Later in his career, Authier freelanced for various clients, including Omega and Braun.

The publication traces his career as a designer in the vibrant context of the economic miracle, an era marked by the advent of new technologies (computers, office automation) and materials (plastic). For the first time, this research work allows us to identify the hitherto unknown author of various products. Altogether, it enables a holistic consideration of Authier's ambitious avant-garde career in terms of quality, quantity and diversity.

On the one hand, the book offers a chronological and contextualised account of Authier's life and career; on the other, it features a rich collection of images consisting of historical records and new photographs by Calypso Mahieu depicting some twenty products in great detail.



ECAL/École cantonale d'art de Lausanne, Laurent Soldini, Sébastien Mettraux, Sophie Wietlisbach (eds.)

Richard Authier, designer.
A career at Paillard, 1947–1988 /
Une carrière chez Paillard, 1947–1988

Series Visual Archives #7

Book design: Omnigroup, Lausanne
ca. 300 pages, ca. 400 images, 16 × 24 cm,
softcover

SFr. 32.–, Euro [D] 32.–, Euro [A] 32.90

→ April 2026

English edition: ISBN 978-3-03863-108-8

French edition: ISBN 978-3-03863-109-5



English



French

About the editors

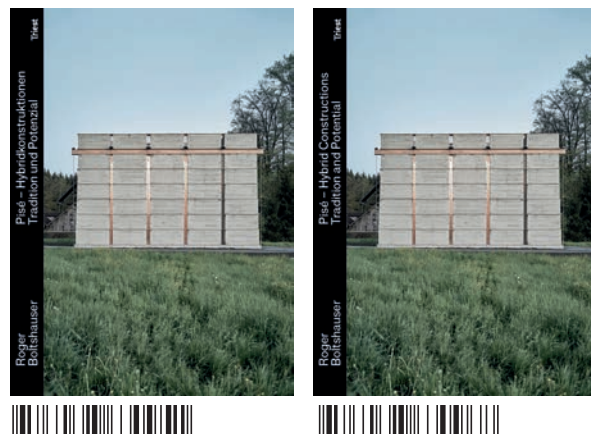
Laurent Soldini is an industrial designer, product designer, project manager and researcher at ECAL with an emphasis on interdisciplinary topics.

Sébastien Mettraux is an artist from Vallorbe, where he still lives and works, and is fascinated by the industry of the region. He was initiator and curator of the exhibition *Rock Me Baby* that was on how in Yverdon-les-Bains in 2020/21.

Sophie Wietlisbach is a graphic designer and type designer and author of *Impact Type/Caractères*.

With a preface by Claude Lichtenstein.

Current new releases



Still available:
Pisé – Stampflehmbau → p. 20

Roger Boltshauser mit Mirjam Kupferschmid,
Janina Flückiger, Marlène Witry (eds.)
Pisé – Hybridkonstruktionen.
Tradition und Potenzial

Pisé – Hybrid Constructions.
Tradition and Potential

480 pages, ca. 490 images, 22 × 30 cm,
half-cloth bound

German edition: ISBN 978-3-03863-095-1
English edition: ISBN 978-3-03863-096-8

SFr. 98.–, Euro [D] 98.–, Euro [A] 100.70

→ already announced, available from February 2026



Eva Stricker, Dirk Bayer, Jürgen Graf, Barbara Lenherr,
Boris Milla (eds.)
Wege zur Bauwende
Klima- und ressourcenschonend konstruieren

**Construire l'avenir. Une architecture préservante du
climat et des ressources**

248 pages, ca. 180 images, 17 × 27 cm,
softcover with flaps

German edition: ISBN 978-3-03863-092-0
French edition: ISBN 978-3-03863-093-7

SFr. 39.–, Euro [D] 39.–, Euro [A] 40.10

→ available



Elli Mosayebi, Violeta Burckhardt, Julian Meier,
Matthew Phillips, Nelly Pilz, Franziska Singer (eds.)
Anatomy of Change.
Architecture and Time in Ticino

English, 136 pages, ca. 120 images and plans,
22 × 31 cm, softcover

ISBN 978-3-03863-094-4
SFr. 32.–, Euro [D] 32.–, [A] 32.90

→ available



Lorenzo De Chiffre, Artem Kitaev, Eva Mair,
Katharina Paschburg, Katherina Putzer (eds.)
Reuse in Teaching.
The Future of the Architectural Design Studio

English, 204 pages, ca. 275 images,
19 × 27 cm, softcover

ISBN 978-3-03863-097-5
SFr. 39.–, Euro [D] 39.–, Euro [A] 40.10

→ available



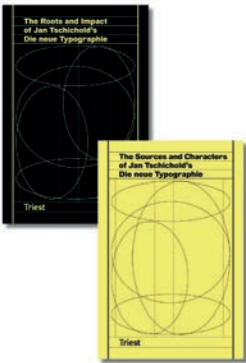
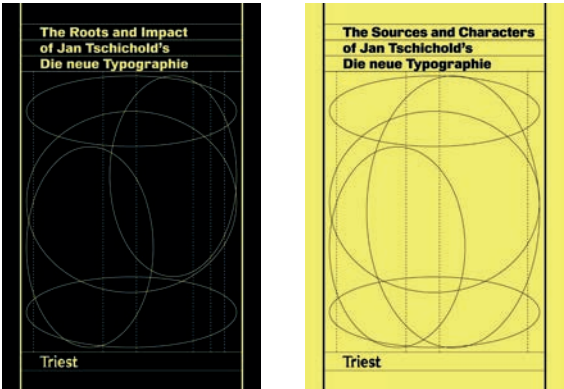
Quang Vinh Nguyen, Émilie Laystary (eds.)
**Objets vietnamiens. Culture matérielle d'une
résilience face à la (dé)colonisation /**
**Vietnamese Objects. The material culture of
resilience in the face of (de)colonization**

French / English, 248 pages, ca. 250 images,
16 × 24 cm, softcover with flaps

ISBN 978-3-03863-090-6
SFr. 29.–, Euro [D] 29.–, Euro [A] 29.80

→ available

Current new releases



Both volumes together at a special price!

ISBN 978-3-03863-100-2

SFr. 70.–, Euro [D] 70.–, Euro [A] 72.–



Davide Fornari, Chiara Barbieri, Jonas Berthod (eds.)

The Roots and Impact of Jan Tschichold's Die neue Typographie (Vol. 1)

English, 400 pages, ca. 160 images,
16 × 24 cm, softcover

ISBN 978-3-03863-098-2

SFr. 39.–, Euro [D] 39.–, Euro [A] 40.10

Davide Fornari, Chiara Barbieri, Matthieu Cortat-Roller (eds.)

The Sources and Characters of Jan Tschichold's Die neue Typographie (Vol. 2)

English, 496 pages, ca. 548 images,
16 × 24 cm, softcover

ISBN 978-3-03863-099-9

SFr. 49.–, Euro [D] 49.–, Euro [A] 50.40

→ already announced, available from March 2026

ECAL/École cantonale d'art de Lausanne, Alain Bellet (eds.)

A Third Hand. Creative Applications for Robotics

English, 232 pages, ca. 115 images,
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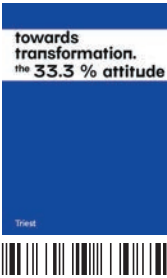
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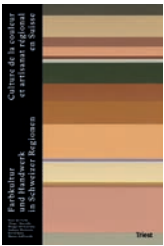
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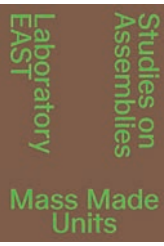
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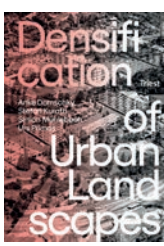
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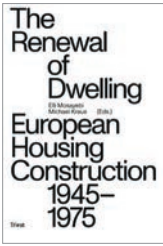
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