



# Triest

Verlag für  
Architektur, Design  
und Typografie

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New Titles  
Autumn 2024

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 publishers' subsidies.

## Dear avid readers and booksellers

With *Towards Transformation*, this year's autumn  
 program showcases a different approach to urban  
 redevelopment – Jan De Vylder's team of authors  
 shows that it does not always make sense to tear  
 down and rebuild everything. Often just 33.3  
 percent is enough.

In *Baukultur mit Bestand*, Stefan Kurath calls for  
 a paradigm shift towards long-lasting sustainable  
 building.

We often wish we had an extra hand when work-  
 ing – *A Third Hand* shows how robotic arms  
 can make this dream a reality in a design and art  
 environment.

ÉCAL is also responsible for two other titles from  
 the popular "Visual Archives" series. Sophie  
 Wietlisbach provides insight into the industrial  
 history of three typewriter font manufacturers,  
 and *Vietnamese objects* takes a closer look at  
 everyday Vietnamese objects and their formerly  
 French origins.

Kerstin Forster, Andrea Wiegelmann, and Andrea  
 Woods wish you many enjoyable moments with  
 these new titles.

- Strategies for alternative handling of existing building stock
- Case studies of single-family home neighborhoods, residential and office complexes as well as large-scale structures such as parking garages
- Perfect for architects, urban planners, students, and city dwellers

# Urban Typografie

**Give and take.** The masterplan along the Erbauung replaces the existing with a more standardized, normalized and denser way of living. But how do we measure density? Is density the full utilisation of the plot ratio? Is density the number of square meters per person or is it the number of rooms? With a present as unclear as now and our practical systems seemingly coming to their limits, we are looking for new ways of creating dense neighbourhoods and new ways of living together. In a give-and-take manner, we transferred different measures of density from a newly planned building to an existing one. Testing out and playing with other possibilities of densification. New ways of densifying with building less and densifying in a way that favours different possibilities of living together. We didn't end up with a clear winner or a loser, a better or a worse player but we realised that the topic of densification could be tackled more often on the level of interactions of multiple layers and actors. We believe densification can also be seen in a way in which the city is transformed into a space of encounter. A city in movement.

**QUESTIONS**

1. HOW DO WE MEASURE DENSITY?
2. HOW DO WE DENSIFY WITH BUILDING LESS?
3. HOW DO WE DEFINE WHEN BUILDINGS BECOME OBSOLETE?
4. HOW DO WE DENSIFY WITHOUT LOSING DIVERSITY?
5. HOW CAN WE CELEBRATE DIFFERENCES WITHIN ARCHITECTURE?
6. WHAT WILL A COOPERATIVE OF THE FUTURE LOOK LIKE?
7. HOW WILL WE LIVE TOGETHER?

without losing its diversity and the possibility of individual expression? A new neighbourhood zoning plan is proposed, in which the individual parties give each other the right to build closer. Hereby the houses can be topped up, extended and divided, while still maintaining parts of the typical gardens. The individual houses can start to adapt to its inhabitants, shrinking and growing like the families living in it. The neighbourhood is growing from within and new relationships between the individual houses are established. The rules of the new planning zone are kept simple through the negotiations that arises with it. For the construction a balloon frame system is proposed to allow easy adaptability and enough freedom to react to different pre-conditions of the existing buildings. In order to explore the developed system more in depth it was tested on three neighbouring plots, with three different stories of inhabitants.

**Opportopia.** The term Opportopia, deriving from Opportunus and Topos, is defining a place of opportunities. Instead of losing the many layers of the ground on site for the newly planned stadium, the project tries to offer a transition point, a gate where different worlds can meet. 33.3% of the project will not be built. 33.3% of the Brache remains unsealed. 33.3% of the Brache will have a roof. This area stays accessible 100% of the time. So it cannot only be used for football matches, which keeps the planned structure in use for only 80 hours per year, equal to 1% of the time of a year. Instead of a commercial service area, which is wrapped around the planned stadium, the Brache becomes the context, where the stadium is embedded in. The positioning of the structural pillars leads to diverse situations, depending on the existing topography, installing a mock-up of a pillar on of the planned stadium on site, tested the potential of coexistence of the new project and the forces and layers which are obtaining the area today. Besides the structure, the surface of the Brache is solely occupied by the area of the football field. The wasteland connects with the stadium under the tribunes, introducing a new intermediate zone of appropriation.

**Garance Webe**

**Amo Bruderer**

Further available titles on Architecture and Planning → p 21

# Maintaining, Transforming, Renewing 33.3%

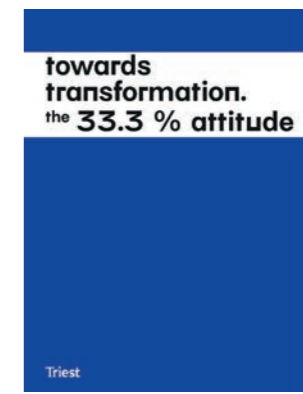
The city of Zurich is growing – like many metropolitan areas. As both the population and employment rates increase, there is a desire for inward densification and thus it is becoming necessary to question how to use the available ground suitable for building more economically. In the last 20 years, Zurich has managed this primarily by replacing buildings. But what alternatives are there to continue building the city and to incorporate existing buildings to a greater extent?

Over a period of three years, the 33.3% design studio of the chair of De Vylder created 22 projects that use specific case studies from the city of Zurich to develop an alternative approach to urban transformation. The design studio participants closely examined urban development practices of different actors, from institutional investors and the public sector to cooperatives and private owners.

Based on the specific objectives of owners and developers, the students developed strategies for dealing with the existing building stock. Thus, this publication offers insight into a way of working that does not strive for a 100% solution in the design, but rather seeks gradual, fragmentary approaches between new and old.

The 33.3% in the title refers to more than just a numbers game – it is an approach to design that revolves around the economy of resources and considers the existing building as a resource to be used – continuing with what is already there instead of complete demolition and replacement. The publication outlines strategies for dealing with single-family residential areas as well as settlement structures in agglomerations and large-scale buildings.

In five chapters, the possibilities of partial preservation are outlined using Zurich-related case studies. The potential of this method is visualized in a photo series of realized buildings, while plans, interviews and essays make the design approach accessible for further practical implementation – both in Zurich and beyond.



ETH-Studio Jan De Vylder, Jan De Vylder, Oliver Burch, Jakob Junghanss, Lukas Ryffel (eds.) **Towards Transformation. The 33.3% Attitude. Zurich**

Book design: Piet Bodyn, Mathieu Lauwers  
English, ca. 192 pages, ca. 310 images, 26,5 × 19,5 cm, softcover with open spine and jacket

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

→ September 2024

ISBN 978-3-03863-085-2



**About the editors:**  
The **33.3% design studio** of the ETH Zurich Chair of De Vylder combines the work of Architecten Jan De Vylder Inge Vink with that of 8000.agency – Jakob Junghanss, Lukas Ryffel, and Oliver Burch. Over three semesters, the studio worked with students to examine urban redevelopment in Zurich – a city that is constantly changing due to its urban planning strategy of replacement building. In the studio, plans for the replacement of buildings were superimposed on the existing situations in order to develop proposals that productively weave a third of the qualities of the existing building stock into proposed new structures. The collective goal of the studio was to develop a critical and productive attitude that takes wishes for the future just as seriously as what exists on site to facilitate pinpoint architectural interventions.

- A polemic. The connection between planning, practical construction, and society is missing
- Includes practical examples – How did what is already there come about? What changes are needed to make an impact?

## 6 BAUKULTUR MIT BESTAND

«Die liebe Baukultur»

Baukultur ist zur Zeit in aller Munde.

Eine hohe Baukultur fordern alle an einer nachhaltigen Entwicklung unserer Dörfer, Städte, Agglomerationen, Metropolitanregionen, Kulturlandschaften – also an einer nachhaltigen Entwicklung unserer gebauten Welt – interessierten Menschen.

Verschiedene Forderungen stehen im Raum.

Baukultur muss Eingang in die Politik finden.

In der Schweizer Bundesversammlung also der gesetzgebenden Instanz des Bundes sind wenige Vertreterinnen aus der Planung vertreten. Die Berufsverbände aus Architektur, Landschaftsarchitektur und Raumplanung haben dies erkannt und versuchen das Thema hoher Baukultur mit grosser Unterstützung der Bundesverwaltung – die sich in ihrem Alltag mit der Raumordnung der Schweiz beschäftigen – in der Politik zu verankern.

Baukultur muss Eingang in die Gesellschaft finden.

Es gilt innerhalb der Gesellschaft die Menschen dafür zu sensibilisieren, welche Auswirkungen menschliche Bedürfnisse auf den Raum haben und wie wichtig dabei eine umsichtiger und weitsichtiger Umgang mit der begrenzten Ressource Raum ist.

Baukultur muss Eingang in die Gesetzgebung finden.

Das bestehende Raumplanungs- und Baurecht soll um Kriterien und Verfahren hoher Baukultur ergänzt werden, um nachhaltiges Planen und Bauen sicher zu stellen.

Das sind wichtige und richtige Anliegen.

Nur beschleicht mich ein seltsames Gefühl beim Durchlesen der Papiere, die in den letzten Jahren zur Förderung hoher Baukultur verfasst worden sind.

Das Bauen wird im Zusammenhang mit der Baukultur zwar genannt.

Allerdings immer in einem Atemzug mit der Planung.

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«Schaffen wir endlich die Voraussetzungen, um an der einen Welt gemeinsam zusammenarbeiten»

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Further available titles on  
Planning and Baukultur → p 20

# Cooperative Continuous Construction

“There is obviously no lack of ideas and proposed solutions for how the built environment ought to be. But they are without effect. Hardly anyone ever asks why that is the case.”

“We urgently need to tackle two fundamental questions: Why is the planning not working as we hoped? And what do we need to do for the goals of sustainable development to start to have an impact on the built environment?”

Stefan Kurath takes a personal, precise, and clear approach to analyzing what is going wrong in construction. He observes that efforts to improve planning and planning processes often focus on aspects that in truth we no longer need to optimize as they have already been optimized.

What we lack is the connection between planning and construction practice. He emphasizes the importance of continually reconnecting points of intersection – the translation of planning into built reality – in a novel way in terms of design.

According to Kurath, good planning can only have an impact if the connections between planning, construction, and society are permanently established. Taking key moments in realized building, townscape, neighborhood, and cultural landscape projects as an example, the author shows how we got to where we are and what is needed to ensure that planned content is actually put into practice.

Stefan Kurath is an architect and urbanist with many years of research and teaching experience at the ZHAW Institut Urban Landscape (IUL) in Winterthur. The insights he has gained in research, teaching, and professional practice form the basis of this very personal polemic that touches on a sore subject. The book is intended to help us learn to reconnect the points of intersection between planning and execution in order to better shape construction and our environment. It is suitable for all professionals and non-professionals involved in planning.



Stefan Kurath  
**Baukultur mit Bestand.**  
**Gedanken über einen dringend notwendigen Paradigmenwechsel im Denken, Planen und Miteinander des Weiterbauens**

Book design: Wessinger und Peng, Stuttgart  
German, 80 pages, 14,8 × 21 cm, softcover with flaps

SFr. 25.–, Euro [D] 25.–, Euro [A] 25.70

→ October 2024

ISBN 978-3-03863-086-9



**About the author:**

**Prof. Dr. Stefan Kurath** (born 1976) works as an architect and urbanist from his office in Zurich and Grisons and serves as Head of the Institut Urban Landscape at the School of Architecture, Design and Civil Engineering of Zurich University of Applied Sciences (ZHAW) together with Regula Iseli.

He thinks, writes, researches, and teaches on the subject of urban landscapes. His research includes questions on how a city is created and what role architects, landscape architects, planners, and spatial structures play in this context.

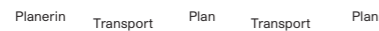
10

So die selbstverständliche Erwartung.

Schliesslich lassen sich die guten Bauten, die Vorzeigequartiere, die prämierten Ortsbilder und Kulturlandschaften allesamt auf eine umsichtige Planung, eine hohe Planungskultur zurückführen.

Wenn das Bauen als Folge von Planung betrachtet wird, ist es nur logisch, dass die Bestrebungen hoher Baukultur darauf abzielen, die Qualität der Planung zu verbessern.

Aber liegen wir diesbezüglich nicht einem gewaltigen Irrtum auf – einem blinden Fleck der Planung?



Planervorstellung 1:

In der Ideengeschichte hat die Planerin eine Idee. Daraus entsteht ein Plan. Der Inhalt der Idee wird ohne Transportverlust in die gebaute Welt transportiert. Dies stellt eine starke Verkürzung dar und hat so nie statt gefunden.

Seit 1980 ist die Raumplanung in der Bundesverfassung verankert.

Bewegen wir uns durch die gebaute Welt, ist diesbezüglich wenig zu spüren.

Die Qualität der Planung in der Schweiz ist im Vergleich sehr hoch.

Kolleginnen aus dem Ausland sind erstaunt über die Vielzahl an Studien, Testplanungen, Wettbewerbe, Gestaltungspläne, Richt-, Zonenpläne, Leitbilder mit unzähligen Vorabklärungen, Mitwirkungs-, Dialog- Informationsveranstaltungen, Vernehmlassungen, Volksabstimmungen.

Ich war selber an zahlreichen hervorragend aufgestellten Planungsverfahren dabei.

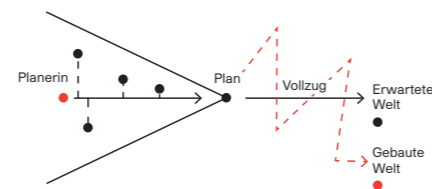
Ich habe aber auch erlebt, dass sich diese Planungen nicht automatisch auf eine hohe Qualität im Bauen und damit auf die gebaute Welt ausgewirkt haben.

Eine hohe Planungskultur hat also nicht zwangsläufig gutes Bauen zur Folge.

Warum ist das so?

In diesem Buch gehe ich dieser Frage nach und adressiere blinde Flecken in der Planungskultur und damit auch den aktuellen Forderungen nach hoher Baukultur.

Irgendwo zwischen der Planungskultur und dem Bauen, zum Verbindungsabbruch.  
Hier liegt die eigentliche Baustelle der hohen Baukultur.



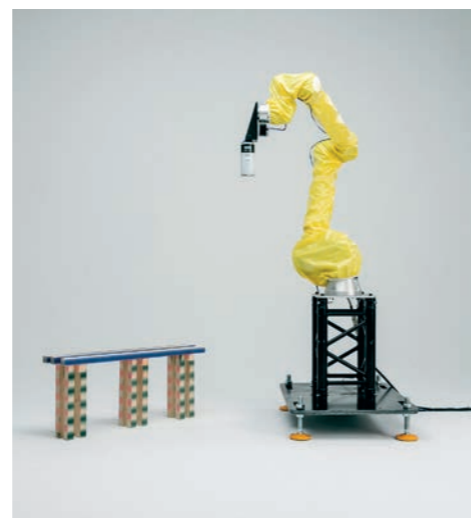
Planervorstellung 2:

In Planungen sind immer verschiedene Akteure involviert. Sie müssen hinter der Idee versammelt werden, damit ein Plan gemeinsam verabschiedet werden kann und dann Rechtsgültigkeit erhält. Hier wird davon ausgegangen, dass diesem Plan auch Folge geleistet wird. Ohne Erfolg

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- Utilizing robotics in creative work with paint, photography, tools and much more
- Projects and case studies show which potential uses of robotics are possible for designers, artists, researchers, etc.
- Detailed documentation of projects can be used as a manual for the reader's own work

T



With contributions by Alain Bellet, AATB – Andrea Anner and Thibault Brevet, Madeline Gannon, Ken Goldberg, Niklas Hagemann, Daito Manabe, Varvara & Mar, Jussi Ängeslevä, Taiyo Onorato, Pinaffo & Pluvinage, Gramazio Kohler Research.

Further available titles on Design research → p 18

## When Robots Lend A Creative Hand

Robotic arms are rapidly becoming part of the daily goings-on at art and design studios, but due to a lack of reference materials, there are still difficulties in accessing the workflows and methods for these machines. *A Third Hand* presents applied case studies and defines a range of exemplary working methods that can both inform and inspire future users. The book offers an introduction to working with robotic arms and is aimed at designers and artists in the broadest sense.

It is the result of the research project “A Third Hand – Creative Applications for Robotics,” which was conducted at ÉCAL.

Of the six projects, each presenting a specific approach and working method, five were developed in collaboration with professional designers and artists and one with students of design.

In Jussi Ängeslevä's project, the robotic arm is used to precisely carve a block of ice to slowly reveal a projected image as light passes through. In the project by Varvara & Mar, the robotic arm is holding a mirror and moves to stay in front of the person interacting with it – a real-time interaction where viewers also discover other faces depicted on the mirror. Design duo Pinaffo & Pluvinage experimented with spraying techniques on simple objects such as furniture using a series of shifting movements to achieve a projection of color on multiple sides at once. The Swiss photographer Taiyo Onorato continued his research on light painting, this time making use of the robotic arm's movement possibilities. Niklas Hagemann used his design engineering skills to develop an open-source arm for affordable, simplified, and customizable applications.



A Third Hand  
Creative Applications  
for Robotics

ÉCAL/École cantonale d'art de Lausanne, Alain Bellet (eds.)  
**A Third Hand.**  
**Creative Applications for Robotics**

Book design: Adeline Mollard, Zurich  
English, ca. 280 pages, ca. 140 images, 16,7 × 24 cm, softcover

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

→ October 2024

ISBN 978-3-03863-087-6



### About the editors

**Alain Bellet** is a designer, associate professor, and former head of the Media & Interaction Design degree program at ÉCAL. His teaching and research focus on the relationships we have with technologies and the ways in which we interact with them. He works in Zurich and Lausanne.

**AATB** is the studio of Andrea Anner and Thibault Brevet, both ÉCAL graduates. Their ongoing research into human-machine interaction has led them to explore the potential of robotics and industrial automation outside of the factory floor.

Their work is closely linked to manufacturing processes ranging from software programming and electronics to mechanical engineering and precision machining. Their projects reflect the spread and integration of robotics into everyday activities, critically examining new situations arising from these changes. The studio has offices in Zurich and Marseille.



## Mirror, Mirror on the arm, who's in the training set of them all?

with Varvara Guljaeva and Mar Canet

What was the idea you originally brought to “A Third Hand”?

Our aim was to work with human-robot interaction. We wanted to create a project that responds to an audience and has its own behaviour. We took cues from the Grimm brothers' version of the story of Snow White, one of the most enduring narratives in Western culture which still resonates with the way we interact with modern technology today. Mirror, Mirror on the arm, who's in the training set of them all? is an interactive installation in the form of a robotic arm holding a magic mirror. The robot arm follows the audience, orienting a mirror to their face. As the “mirror” – or rather a display covered with special glass attached to a robotic arm – insistently tracks and follows the audience members, the software sifts through millions of portraits included in the LAION-400M dataset of image-text pairs and “reflects” the closest match back to the viewer, overlaying the two visages via the two-way mirror

- History and significance of the Swiss typewriter fonts by Caractères, Setag, and Novatype
- A Swiss history of industry and typography – beautifully illustrated with numerous previously unpublished documents



# T

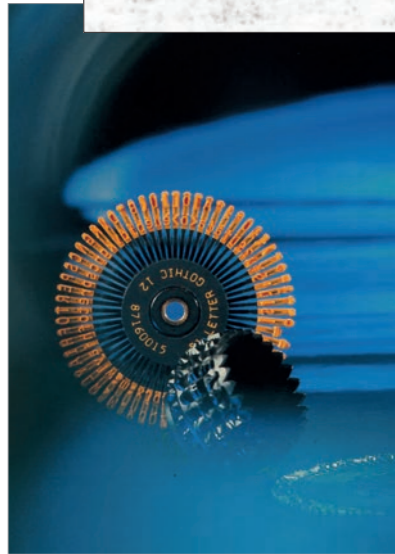
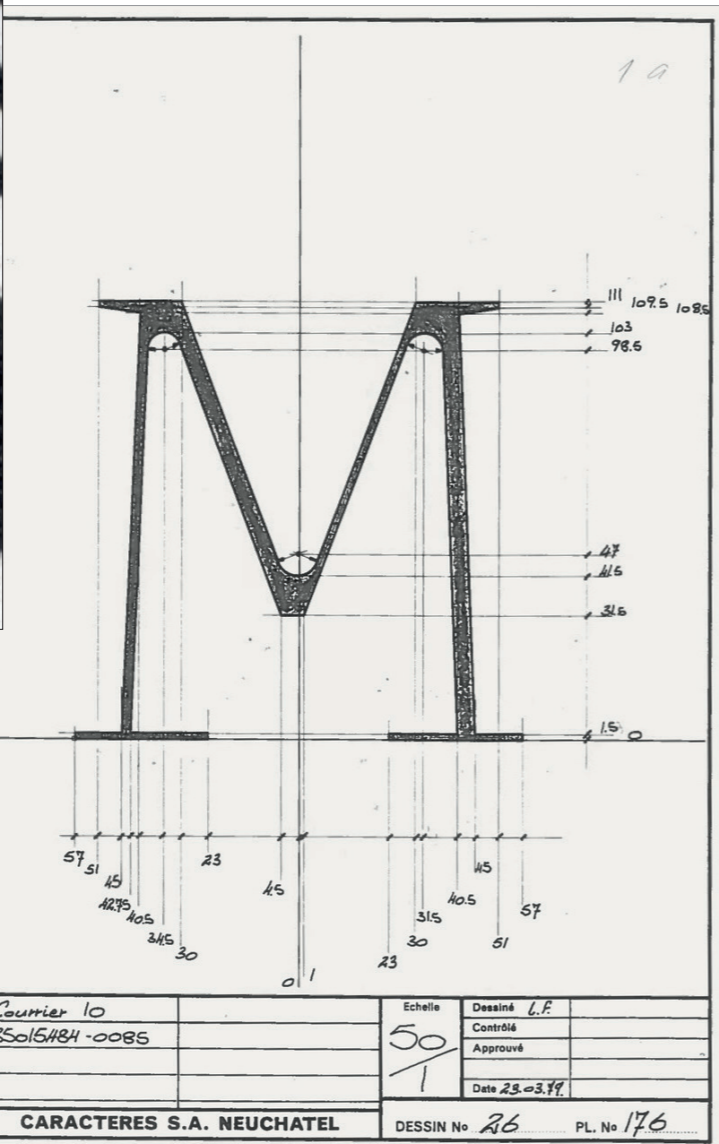
## Architektur, Design

### Visual Archives series #5

### Impact Type. Manufacturing Type for Typewriters in Switzerland, 1941–1997



Further available titles of the Visual Archives series and on Typography and Design research → p 18



## Characteristic Typefaces

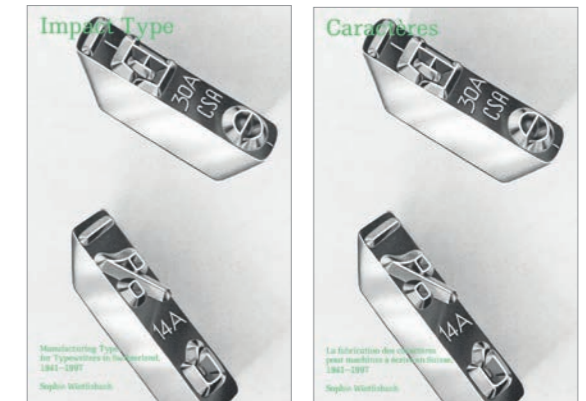
Between the 1940s and the 1990s, three north-western Swiss companies manufactured typeface components for typewriters in Switzerland: Caractères SA, Setag, and Novatype. For more than fifty years, they supplied the largest manufacturers of typewriters in Europe and around the world, such as IBM, Remington, Olivetti, Paillard-Hermès, and Triumph-Adler.

The three manufacturers, who held a leading position worldwide, played an essential role in the design, development, and production of typefaces and fonts for typewriters as well as for all types of impact printers.

The distinctive aesthetic of typewriter fonts has had a significant impact that continues to be felt in today's typographies. This publication examines the historical and technological context of typewriter fonts in detail, along with portraits of Caractères SA, Setag, and Novatype for a better understanding of the global typeface industry. Rich illustrations accompany the archival research and interviews that outline a history of design and industry.

When the three Swiss companies closed in the 1990s, most of their archives were destroyed. Therefore, this research quickly turned into a very precise investigation to document this period of history using primary sources. Bringing together documents and information collected over years of research in numerous locations, this book contains unpublished images and illuminates a little-known chapter of industrial and typographic history on a national and international level.

With texts by Sophie Wietlisbach, Davide Fornari and a preface by Roland Früh.



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

**Impact Type. Manufacturing Type for Typewriters in Switzerland, 1941–1997**

**Caractères. La fabrication des caractères pour machines à écrire en Suisse, 1941–1997**

Visual Archives series #5

Book design: Sophie Wietlisbach

ca. 240 pages, ca. 180 images, 16 × 24 cm, softcover

SFr. 29.–, Euro [D] 29.–, Euro [A] 29.90

→ October 2024

English edition: ISBN 978-3-03863-088-3

French edition: ISBN 978-3-03863-089-0



English



French

### About the editor

**Sophie Wietlisbach** works as a freelance graphic and font designer in Fribourg, focusing on editorial design, type design, and illustration. She graduated in Visual Communication from the Bern University of Applied Sciences (HKB), followed by a master's degree in Type Design from the ÉCAL/University of Art and Design Lausanne in 2020. From 2020 to 2022, she worked as a teaching assistant for the master's degree program Type Design at ÉCAL and is currently involved in several design research projects.

- As a colonial superpower, France left many traces in Vietnam: in the language, the food, but also in many objects.
- This book shows how these products and materials were appropriated by Vietnamese society and became authentic objects of contemporary Vietnam.

# T Architektur Design und



Further available titles of the Visual Archives series and on Design research → p 18



## Authentically Vietnamese?

*Cà phê* (coffee), *cà phêphin* (coffee filter), *atisô* (artichoke), *xi nê ma* (cinema), *căng tin* (canteen), *xi-măng* (cement), *ghế tô nê* (Thonet chair): In the Vietnamese language, many words and names of everyday objects clearly show their French origins.

Through cultural anthropology, epistemology of Vietnamese design, and the sociology of objects, the research project *Objets vietnamiens* analyzes the production of objects in Vietnam in the light of French colonization and decolonization.

By means of reports, interviews, and research in various archival collections, the book reveals the mechanisms through which objects, foods, materials, and expertise became integrated into Vietnam to the point that they now display authentically Vietnamese characteristics.

Through the prism of design and applied arts, Quang Vinh Nguyen and Émilie Laystary take a decolonial and critical look at the creativity and adaptability of a country that has managed to appropriate the techniques of a dominant power. The resulting research work also becomes an archive of the present and provides insight into everyday life in Vietnam then and now.



ÉCAL/École cantonale d'art de Lausanne, 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**

Visual Archives series #6

Book design: Chi-Long Trieu

French/English, ca. 200 pages, ca. 160 images, 16,7 × 24 cm, softcover

SFr. 29.-, Euro [D] 29.-, Euro [A] 29.90

→ October 2024

ISBN 978-3-03863-090-6



### About the editors

**Quang Vinh Nguyen** is a product designer from Lausanne. After graduating from ÉCAL, he taught in Hong Kong while working on personal projects. In 2019, he worked on a project with the eastern Swiss textile industry as part of a TaDA (Textile and Design Alliance) residency. He is currently working as a design researcher at ÉCAL and is closely connected to the design scene in Vietnam. **Émilie Laystary** is a social journalist. She writes for *Libération* and hosts the *Bouffons* podcast (Studio Nouvelles Écoutes), which takes a closer look at our way of life from the perspective of nutrition. In 2022, she published her first book, *Petit Traité de la bouffe*, an introduction to human nutrition and food science. She also teaches a writing course at the University Paris Nanterre and a seminar on social issues as part of the master's program major Drink, Eat, Live at the Sciences po Lille.

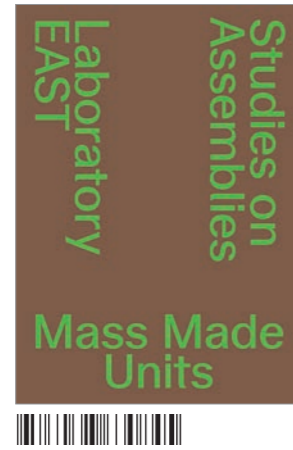
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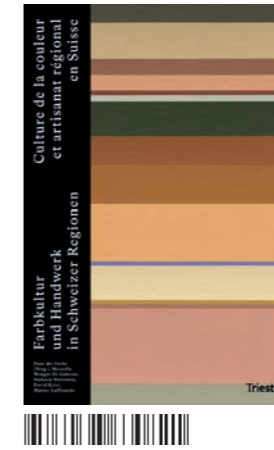
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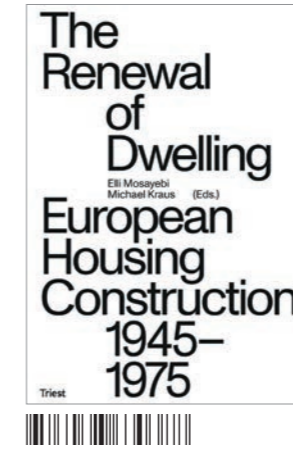


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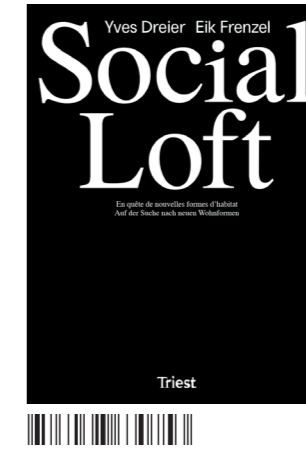


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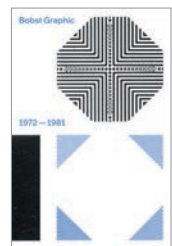
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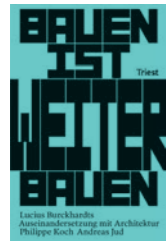
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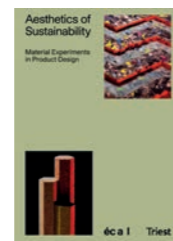


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