



Triest Verlag für Architektur, Design und Typografie

triest-verlag.ch



Anniversary
10 years of Triest Verlag

New Titles
Autumn 2025

Triest

Verlag für
Architektur, Design
und Typografie

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Impressum

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Fornari, Chiara Barbieri, Matthieu Cortat-Roller (eds.),
*The Sources and Characters of Jan Tschichold's Die neue
Typographie*; middle: design processes – exploring spatial
potential, from: *Reuse in Teaching*; below: Roger Bolts-
hauser, High-rise H1, Zwhatt areal, Regensdorf, from:
Pisé – Hybrid Constructions.

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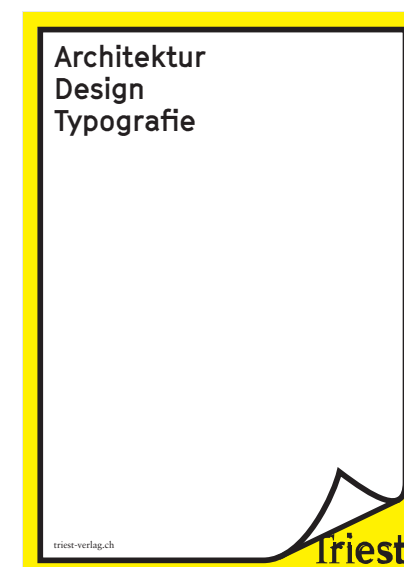
Dear avid readers and booksellers

Set for release this autumn, *Pisé – Hybrid
Constructions* demonstrates how earth, combined
with other building materials, widens the range of
options for sustainable building. It is the sequel to
Pisé – Rammed Earth, that we published in three
languages and two editions. The book shows how
we can build today with sustainable materials
based on current projects in Switzerland, Germany,
France, England and other European countries.

With university curricula still unable to keep
pace with the demand for transformation and
renovation of buildings, *Reuse in Teaching* presents
methods of teaching students of architecture about
how to handle existing buildings.

Two hefty volumes explore the origin and effect
of Jan Tschichold's 1928 book *Die neue Typo-
graphie*, that remains a seminal work for modern
graphic design today.

Hoping that you enjoy the new titles,
Kerstin Forster, Andrea Wiegelmann and Andrea
Woods.



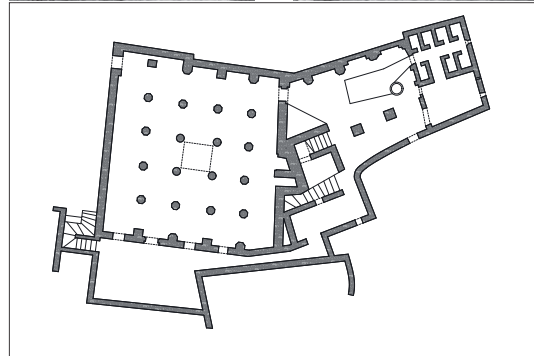
10 years of Triest Verlag

This year we celebrate the tenth anniversary of
Triest Verlag. We are doing so with various events
for authors and friends of the publishing house,
readers and the book trade.

Please see → **page 19** for details of **book trade
events**.

- Strategies for a cultural change in the construction sector by example of hybrid constructions made from natural, renewable raw materials
- Resource-efficient construction methods and their implementation in the construction industry
- Examples from Morocco, Switzerland, England and Europe

und Typografie



With contributions by:

Roger Boltshauser, Mirjam Kupferschmid, Jesús Vassallo, Salima Naji, Jasmin Kunst, Marlène Witry, Hubert Guillaud, Camilla Mileto, Fernando Vergas, Thierry Joffroy, Julien Nourdin, Arnaud Misse, Martin Pointet, Isabelle Brunier, Ernest Menolfi, Janina Flückiger, Felix Hilgert, Summer Islam, Paloma Gormley, Arno Schlüter, Andrea Wiegelmann, Romain Anger, Laetitia Fontaine, Ryszard Gorajek, Gregory Bianchi, Gian Salis, Rodrigo Fernandez, Laurent de Wurstemberger, Coralie Brumaud, Yi Du, Daria Ardant, Guillaume Habert, Jürg Conzett, Jörg Habenberger, Tobias Huber, Katja Fiebrandt, Michael Klippel, Tobias Bonwetsch, Götz Hilber, Oliver Kirschbaum, Florian Nagler, Jacqueline Pauli, Tobias Fiedler, Stefan Marbach, Marco Waldhauser, François Cointeraux



Also available:

Roger Boltshauser et al., *Pisé – Stampflehm. Tradition und Potenzial* → p 15



Hybrid earth constructions

The follow-up volume to *Pisé – Rammed Earth* continues the application-based analysis and presentation of building with natural materials. Instead of investigating rammed earth structures, *Hybrid Constructions* describes construction with different earth building methods, also in combination with other materials.

Based on an analysis of historical structures in Morocco, Southern and Central Europe, the book provides the knowledge required for current applications of hybrid earth construction – not only in terms of structure but also with regard to maintaining a comfortable indoor climate.

Projects conducted by students at EPFL Lausanne, TU Munich and ETH Zurich demonstrate what this can look like. In addition to this, structures such as the kiln tower in Cham, built with pre-stressed rammed earth, or the Hortus project in Basel – a timber building with a hybrid earth/timber ceiling structure – show how projects of this kind can be successfully put into practice. Research buildings by Florian Nagler in Bad Aibling and Munich show how low-tech hybrid structures can be used to realise modern architecture.

The focus is on the following questions:

- How can new materials and constructions be integrated into the urban fabric or specific locality?
- Can renewable raw materials be used to drastically reduce the amount of resources used?
- Can prefabrication cut construction costs so as to make alternative construction methods competitive on the market?
- Load-bearing structure, retrofitting the construction to absorb tensile forces.
- Low-tech instead of elaborate technical building services not only reduces the consumption of raw materials but also energy.
- Regulation of the indoor climate by means of passive measures instead of energy-intensive technical building services.
- Maintenance and dismantling



Roger Boltshauser with Mirjam Kupferschmid, Janina Flückiger, Marlène Witry (eds.)

Pisé – Hybridkonstruktionen.

Tradition und Potenzial

Pisé – Hybrid Constructions.

Tradition and Potential

Book design: Maike Hamacher, Zurich
ca. 528 pages, ca. 450 images, 22 × 30 cm, hardcover
SFr. 98.–, Euro [D] 98.–, Euro [A] 100.70

→ November 2025

German edition: ISBN 978-3-03863-095-1

English edition: ISBN 978-3-03863-096-8



German



English

About the editors

Roger Boltshauser founded Boltshauser Architekten in Zurich in 1996. Visiting professor at institutions including EPFL Lausanne and TU Munich and visiting lecturer at ETH. He has been a full professor of Architecture and Regenerative Materials there since 2024.

Mirjam Kupferschmid has been head of the Chair of Architecture and Regenerative Materials since the beginning of 2025. Together with the Countdown 2030 collective, she advocates for a sustainable construction industry.

Janina Flückiger was in charge of PR at Boltshauser Architekten from 2016 to 2022 and senior assistant to Roger Boltshauser as visiting lecturer.

Marlène Witry was design assistant of Boltshauser's Chair from 2016 to 2021. Since 2025, she has been professor of design and design methodology at HFT Stuttgart.

- Learning and teaching remodelling – Mediation between science and practice
- Richly illustrated, with student projects from Vienna (including the APA Tower), Oslo (former Munch Museum) and Trieste (Campo Marzio)

Triest Verlag für Architektur, Design

CITTÀ APERTA

CITTÀ APERTA

The transformation of two historical warehouses in Campo Marzio Trieste into a building for social integration

Studio announcement
September 2022

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CITTÀ APERTA

SPECULATIVE VISIONS Collages and diagrams

A project begins with the gathering of the key information that forms the basis for the design process. Once the parameters that influence the scope and possibilities of the project have been understood, the challenge is to synthesise the available information into a definitive concept. This systematic analysis also needs to be complemented with an intuitive and spontaneous approach. Given the time constraints of the semester, students were tasked with creating a programmatic 'drawing of intent' and a speculative vision for their project in parallel.

This dual assignment encouraged the students to consider diverse approaches to programming the buildings and their latent potential. Through 'searching by sketching' they tackled volumetric questions, such as how much mass to add or subtract from the building, and considered how the new elements could coexist with the old – whether by contrast, merging or building onto the existing structure.

Another key aspect was developing a speculative social idea addressing specific user groups. Integrating new uses and adjusting them to existing spaces can lead to the invention of new, unexpected living concepts. The students' speculative visions created an interesting juxtaposition of functionally innovative concepts within the rigid structures of the existing buildings.

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STUDIOS

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"We collected different references from films and paintings, drew images of what an integration house means to us and turned them into a mosaic." MATEJ TULBÁN

"I learned that architecture is not static, and our intervention is intertwined into an evolving environment." VALENTIN BURTSCHER

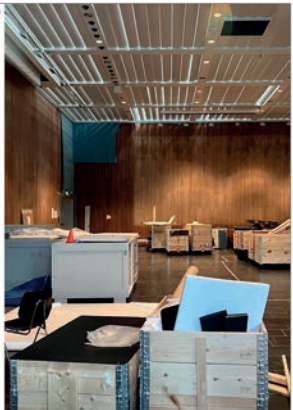
VALENTIN BURTSCHER, FILIP MARCETIC AND MATEJ TULBÁN speak from the perspective of the building. There, in Campo Marzio, lights are glowing, as my artists sweep to the dance of the music they've all gathered for. Together, they cook, celebrate, and laugh, and begin to come alive. Collages and sketches atmospherically transport their visions."

STUDIO BRIEF

THE TRANSFORMATION OF THE EX MUNCH MUSEUM IN TØYEN, OSLO, INTO A NEIGHBOURHOOD AND CULTURAL CENTRE

Eva Mair, Katherina Putzer

34



With contributions by Charlotte Malterre-Barthes, Adam Caruso, Elke Krasny, Erik Langdalen and Inge Vinck.

Also available:
ETH-Studio Jan De Vylder et al., *Towards Transformation. The 33.3 % Attitude* → p 13

Teaching Reuse in Architecture

Reuse in Teaching focuses on the highly topical issue of the adaptive reuse and transformation of buildings. The premise is that even though refurbishing and recycling buildings is gradually becoming part of mainstream practice, the education of future architects is lagging behind. Dealing with existing buildings in an academic context is complex and challenging: it requires additional time, resources and, most importantly, different teaching methods and formats.

Based on a research project at the TU Wien, the publication presents a methodological discussion of the work of three separate design studios, including contributions from international experts involved in the project.

The book offers both theoretical depth and practical insight, showing how working with the existing requires new teaching formats, studio briefs, and design approaches. It bridges the gap between academia and practice, as most contributors are active in both fields. Rich visual material illustrates not only the students' work but also the broader pedagogic and conceptual framework behind it.

Unlike most books on adaptive reuse, which focus on built projects, *Reuse in Teaching* foregrounds the implications for design education. It opens up a timely and critical conversation on the future of the architectural design studio in a world where building less and transforming more is becoming a cultural and ecological necessity.

The target audience are architectural educators, students, practitioners, researchers, and anyone interested in the future of architecture and its teaching.



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

Book design: Lavinia Hoeck, Mainz
English, ca. 208 pages, ca. 275 images, 19 × 27 cm, softcover

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

→ September 2025

ISBN 978-3-03863-097-5



About the editors

The editors worked together on the project “Reuse in Teaching” at the **Institute of Architectural Design at Vienna University of Technology.**

Lorenzo De Chiffre is Senior Scientist at the Research Unit of Building Construction and Design, where he heads the Construction and Transformation research platform.

Artem Kitaev is university assistant at the Research Unit of Building Theory by Design, where he is undertaking his PhD on the subject of Transformation. He is also co-founder and partner of Kosmos Architects.

Eva Mair is Senior Lecturer at the Research Unit of Building Theory by Design and co-founder and partner of the Mair-Paar office in Vienna.

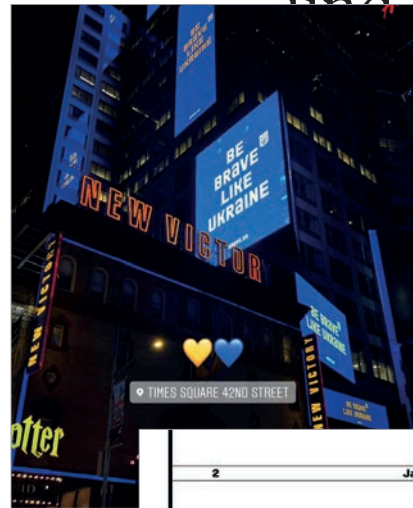
Katharina Paschburg is university assistant at the Research Unit of Building Theory by Design, where she is undertaking her PhD on Transformation.

Katherina Putzer is a freelance architect in Oslo. She taught at the Oslo School of Architecture until 2024 and was external lecturer at the Research Unit of Building Theory by Design in Vienna for one year.

- 2 volumes on the origins and impact of Jan Tschichold's groundbreaking manifesto *Die neue Typographie* – available separately or together
- What is the origin of Tschichold's work and what trends has it influenced internationally?
- Project website die-neue-bibliographie.ch



- ➔ Cover of the 1st issue of the magazine Советское Кино (Sovetskoye Kino / Sovietic Cinema), design by Varvara Stepanova, 1927
- ← Be brave like Ukrainie, Times Square, New York, 2022
- ↓ Example of a double-page spread, Vol 1



Jan Tschichold's “Die neue Typographie” and its effect – in two volumes

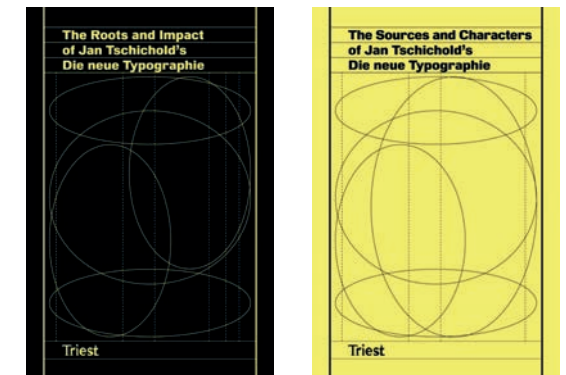
Jan Tschichold was an important German typographer, book designer and writer who is regarded as one of the pioneers of modern graphic design. Born in Leipzig in 1902, he developed innovative typographical principles, advocating for clear, functional design. His most well-known work, *Die neue Typographie* (1928), forms the foundation of modern design, influencing generations of designers. Tschichold was an advocate of sans serif fonts and a structured arrangement text and images. After emigrating from Germany in the 1930s, he resumed his work in Switzerland and later in the United Kingdom, where he continued to influence typographical practice.

Volume 1 examines the roots, sources and effects of *Die neue Typographie*, demonstrating how Tschichold harked back to existing sources to formulate his own ideas. The essays explore the origins of similar principles in the early 20th century in Germany, Czechoslovakia and Denmark.

The publication goes on to describe the effects of Tschichold's ideas on the design scene by examining the dissemination, reception and consequences of *Die neue Typographie*. His ideas immediately caught on in Switzerland, the United Kingdom and the United States, with various national communities across Europe and Asia also embracing the principles of *Die neue Typographie*, adopting them as they were or renegotiating them.

The publication is designed to serve as a themed multi- and transnational history of graphic design, tracing the development of Jan Tschichold's theories in the course of the 20th century.

The book widens the ambit of *Die neue Typographie* by expanding the time frame and geographical context and enriching the discourse on this movement.



Book design: Federico Barbon
English, 16 × 24 cm, softcover,
available separately or together
→ **October 2025**

Both volumes together at a special price!
SFr. 70.–, Euro [D] 70.–, Euro [A] 72.–

ISBN 978-3-03863-100-2



Vol 1: Davide Fornari, Chiara Barbieri, Jonas Berthod (eds.)

The Roots and Impact of Jan Tschichold's Die neue Typographie

400 pages, ca. 160 images

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

ISBN 978-3-03863-098-2



Vol 2: Davide Fornari, Chiara Barbieri, Matthieu Cortat-Roller (eds.)

The Sources and Characters of Jan Tschichold's Die neue Typographie

496 pages, ca. 548 images

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

ISBN 978-3-03863-099-9



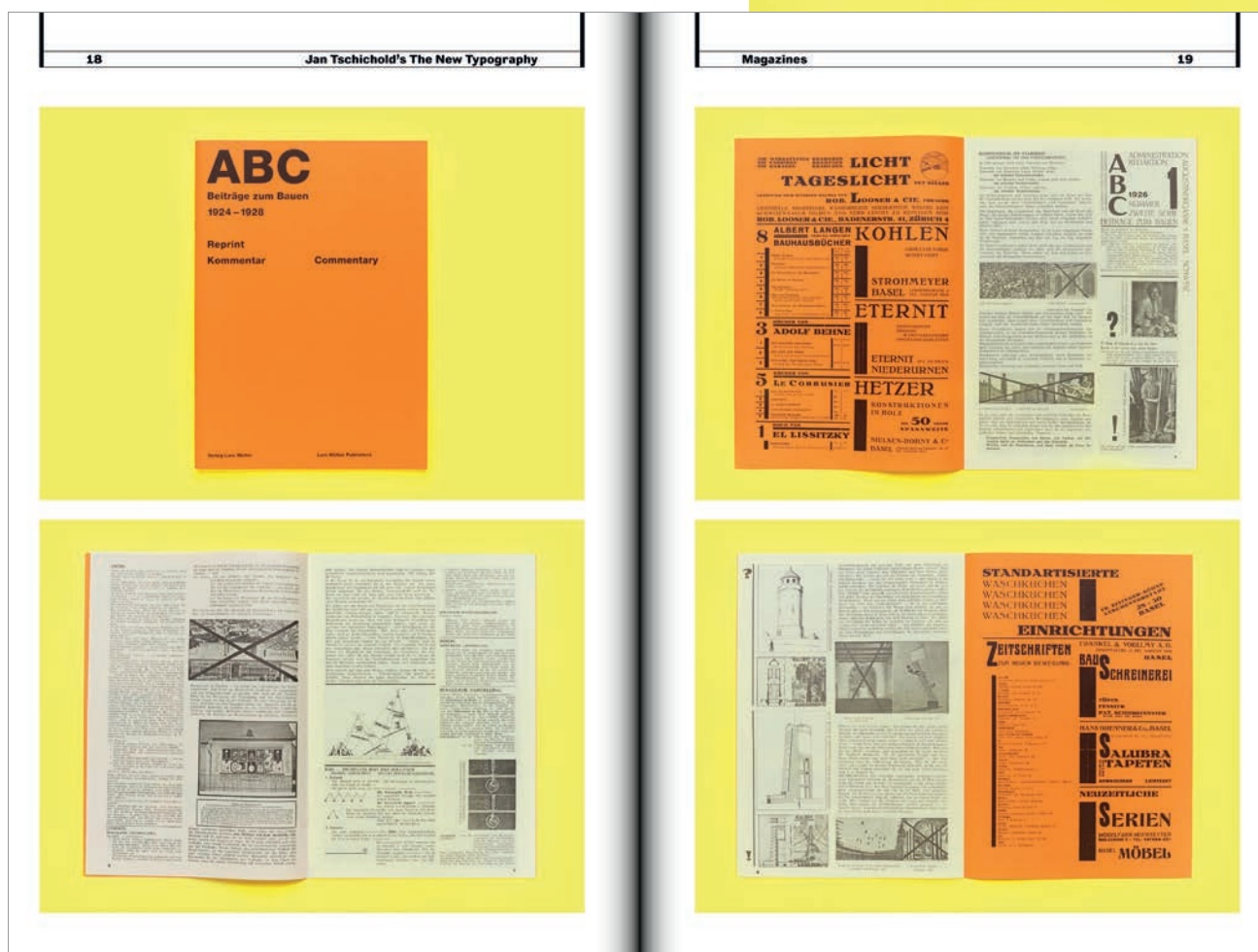


↑ Travelling exhibition *Die neue Bibliographie*,
Lausanne 2023

↗ Collage with books from the Tschichold bibliography
(Vol 2)

→ Jan Tschichold, *Elementare Typographie*, special issue of
Typografische Mitteilungen 10/1925

↓ Example of a double-page spread, Vol 2



“Die neue Typographie” and its effect

Volume 2 is dedicated to the original sources of Tschichold's bibliography. Based on a multilayered logic, the sources are arranged by typology (magazines, special editions, books, standards) and language.

Despite their obvious influence on his thinking, these sources remained largely unexplored due to their rarity and the resulting difficulties of consultation. To remedy this situation, this publication reconstructs the bibliographical sources used by Tschichold, offering a better understanding of the wider cultural context of *Die neue Typographie*.

The researchers identified all 120 sources, collecting them, wherever possible, in the form of original and facsimile editions. Volume 2 combines this research with a visual and text-based documentation of the references, accompanied by high-quality photographs with descriptions, pertinent information and other interpretations.

With contributions by Yevgen Anfalov, Andreu Balias, Chiara Barbieri, Sofie Beier, Jonas Berthod, Sandra Bischler-Hartmann, Jessica D. Brier, Christopher Burke, Yongkeun Chun, Catherine de Smet, Davide Fornari, Matthias J. E. Horneman-Thielcke, Lada Hubatová-Vacková, Sandy Jones, Juliet Kinchin, Trond Klevgaard, Sofia Leal Rodrigues, Julia Meer, Emin Artun Ozguner, Louise Paradis, Alyona Sokolnikova, Paul Stirton, Mariko Takagi, Katrien Van Haute, Carlo Vinti, Yun Wang

About the editors

Davide Fornari is full professor at ECAL/University of Art and Design Lausanne (HES-SO), where he has headed the Applied Research and Development sector since 2016.

Chiara Barbieri is a researcher in the history of design at ECAL/University of Art and Design Lausanne (HES-SO). She holds a PhD in the History of Design from the Royal College of Art (London) with a paper on the professionalisation of graphic design in Italy from the interwar period to the mid-1960s.

Jonas Berthod works as a researcher, lecturer and deputy to the Research and Development sector at ECAL/University of Art and Design Lausanne (HES-SO), where he has been teaching since 2013. He obtained his PhD from the University of Bern with *The Prize of Success* (Transcript, 2024) on the influence of the promotion of the arts on graphic design in Switzerland.

Matthieu Cortat-Roller is a Swiss type designer and head of the Master in Type Design at ECAL/University of Art and Design Lausanne (HES-SO). He is a consultant at the Museum of Printing and Graphic Communication (MICG) in Lyon. He designs typefaces for clients and retail.

Also available:
Davide Fornari, Davide Turini (eds.),
Olivetti Identities. Spaces and languages,
1933–1983 → p 16

Current new releases



ECAL, Sophie Wietlisbach (eds.)
Impact Type. Manufacturing Type for Typewriters in Switzerland, 1941–1997
 ISBN 978-3-03863-088-3

Caractères. La fabrication des caractères pour machines à écrire en Suisse, 1941–1997
 ISBN 978-3-03863-089-0

SFr. 29.–, Euro [D] 29.–, [A] 29.90



Stefan Kurath
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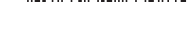
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Remodelling, Baukultur, colour



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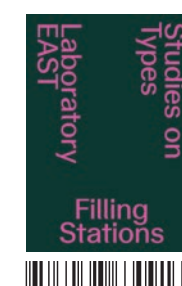
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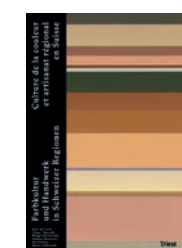
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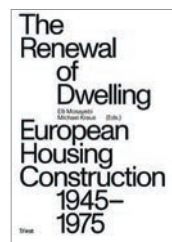
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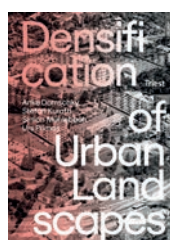
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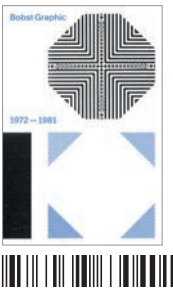
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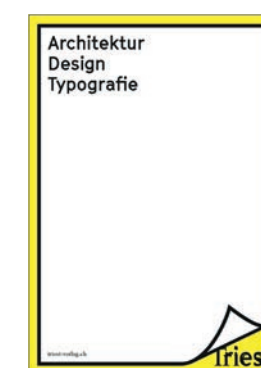


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