

Chapter 1 : 38 best HfG / Ulm School of Design images on Pinterest | Ulm, Product design and School

The Ulm School of Design (Hochschule für Gestaltung Ulm) was a college of design based in Ulm, Germany. Founded in by Inge Aicher-Scholl, Otl Aicher and Max Bill, the latter being first rector of the school and a former student at the Bauhaus.

In the post-war years, the process was marked by a crisis of values and resources, and this fact drove the Ulm School to re-think the meaning of creating forms in the contemporary world and to democratize the access to design. The exhibition explores the concept of "system", related with a set of rationally components capable of generating an object, and also the systematic approach of the school, which included for the first time, the integration of science and art. The importance of the Ulm School in the history of design comes from the strict methodology they imposed on project development. Focusing on an inter-disciplinary work and objective design analysis, it rejected design as an artistic activity and spread through industry to all walks of life. The school was recognized worldwide for its approach of focusing on the design of the system rather than the object. Many of the innovations which those schools introduced in tuition and the analytic and methodological approach is now common knowledge, part and parcel of the tuition and professional practice of design. Systems design has become a necessity in the contemporary, urbanised world, while design tuition has adapted to this need for methodological evolution. Alfaro Hofmann Collection, Godella. Alfaro Hofmann Collection, Godella We can see through the exhibition a total of 70 works, a complete range of objects which represent the various branches of work of the school. Under the title of "simple systems", it can be found the most elementary objects, made up as a basic exercise primarily geared to reconciling the harmonious union and connection between different elements. In the section of "furniture systems" we can see chairs, tables and several objects focused mostly on flexible products, constructed under the principle of interchangeable elements. On "construction systems", from their Department of Industrialized Construction, where they worked on integrating building into industry through processes of mechanisation and prefabrication which had begun in an earlier period under the direction of Konrad Wachsmann – Starting in , the division of "systems in electronics" was involved in exploring the possibility of combining devices in units that could be stacked in columns or aligned with a wall or on a table. One of the most important works of this part of school happened in , under the direction of Dieter Rams , when he was chief of design at Braun and he ushered in a new approach to domestic products, forever changing the relationship between design and the consumer. On these years Braun began manufacturing a combined synthesizer, tape recorder and amplifiers, among other products. Wilhelm Wagenfeld, Kubus , Museu de les Arts Decoratives de Barcelona-DHUB When talking about corporate identity, the well know airline Lufthansa commissioned the school the task of designing their identity, which involved graphic design, logos, typography, packaging, among others. Related with graphic design, the Ulm school also worked on projects related with communication systems, based on a methodological analysis of communication problems beyond an artistic approach and with a deeply understanding of semiotics that was then applied to communication analysis. Otl Aicher have designed the The system of pictograms designed for the Munich Olympics and in recent years, Norman Foster commissioned Otl Aicher to design the corporate image and communication system for the Bilbao metro. Museu de les Arts Decoratives de Barcelona-DHUB The exhibition has been designed to explain all the ranges included in the academic program of the school, with the objects separated in sections and chronological order, from a Portable Record Player from to the Braun KM2 Multiwerk; the main idea behind is to show us how our furniture, cars, signs in cities and airports, corporate image and visual communication in computing or telephony are designed as systems. After visiting the exhibition we understand that in short, our lives will be completely organized by systems.

Chapter 2 : Ulm School of Design | History of Graphic Design

The Ulm School of Design (Hochschule für Gestaltung Ulm) was a college of design based in Ulm, Germany. Founded in by Inge Aicher-Scholl, Otl Aicher and Max Bill, the latter being first Rector of the school and a former student at the Bauhaus.

He is best known for having designed pictograms for the Summer Olympics in Munich that proved influential on the use of stick figures for public signage, as well as designing the typeface Rotis. Aicher also co-founded the Ulm School of Design. Like the Scholls, Aicher was strongly opposed to the Nazi movement. He was arrested in for refusing to join the Hitler Youth, and consequently he was failed on his abitur college entrance examination in . He was subsequently drafted into the German army to fight in World War II, though he tried to leave at various times. In , after the end of the war, Aicher began studying sculpture at the Academy of Fine Arts Munich. In , he opened his own studio in Ulm. Aicher was heavily involved in corporate branding and designed the logo for German airline Lufthansa in . He created pictograms using a series of grid systems and a specific bright colour palette that he chose for these Games. These designs were directly influential on the DOT pictograms, developed in by the United States Department of Transportation, which applied the same principles to standard public signage such as those for toilets and telephones; the DOT pictograms have in turn been used around the world. Otl Aicher also helped to design the logo of the Munich Olympics. He went through several stages with his design team before finally finding the successful emblem. Other ideas were to use the surrounding areas of the city, referencing the sun, mountains and landscape within the design. The colours chosen for the designs of the games were selected to reflect the tones of the Alps. The mountains in blue and white would make up the palette of colours which also included green, orange and silver. The colours were used to identify allocated themes such as media, technical services, celebrity hospitality and public functions and each had a different colour so visitors could differentiate the themes around the stadium and village. Uniforms were colour-coordinated to represent these themes, the Olympic staff could be identified as working for a particular department by the colour they were wearing. Aicher used the typeface Univers for the Olympic designs. This had to be produced manually as photoshop did not exist at this time. The first of these posters that was created manually in this way was a poster of the Olympic stadium which became the official poster for these games. Posters were hung in twos alongside posters designed by famous artists chosen to represent this Olympics such as David Hockney, R. Kitaj, Tom Wesselmann and Allen Jones. He also created the first official Olympic Mascot, a striped dachshund named Waldi. Later work In Otl Aicher became a consultant of the kitchen manufacturer bulthaup. He has designed the logo of the University of Konstanz and Munich Airport, the latter consisting of the letter M in a simple sans-serif font. Aicher was mowing the grass at Rotis at the time.

Chapter 3 : Ulm School of Design | stuartshieldgardendesign

Hochschule für Gestaltung (HfG - 'School of Design') was a private school of industrial design and visual communication in Ulm, Germany, which opened in and closed in

Model for the continuous study of the workshop of Tomas Maldonado. The HfG quickly gained reputation. During its operation from 1953 to 1966, new approaches to the design process were implemented within 1 History the departments of Product Design, Visual Communication, Industrialized Building, Information and Filmmaking. 1. The HfG financing plans, such as the Marshall Plan. In Inge Scholl along with Otl Aicher and a group of The teaching was based on a curriculum covering four young intellectuals considered creating a teaching and reyears. They would Design, Visual Communication, Industrialized Building, seek this goal in context of the cultural reconstruction of Information which lasted until and Filmmaking, German society morally destroyed by Nazism and World which until belonged to the Visual Communications War II. On 3 August 1966, later HfG his place as Rector. Mies van der Rohe saw their primary role in product development. 1. The formal education process continued to evolve during the 1950s. Teachers such as the mathematician Horst Görtz ment as form-giving. A key objective of the Bauhaus was Rittel, sociologist Hanno Kesting, and industrial designer also to ensure the form-giving artist-designer considered Bruce Archer were in favor of a design methodology the technology of materials and mass production method based primarily on analytical studies, including business methods. However, many teachers at HfG, especially those of analysis. Aesthetic considerations were no longer the primary conceptual basis of design. Many of the resulting designs went into production immediately. Among the most successful was audio equipment for the company Braun, corporate identity for the German airline Lufthansa and elevated trains for Railroad Hamburg. Cup as part of stackable tableware for hotels designed by Hans Gropius. These industrial commissions brought a wealth of experience. Nick Roericht for thesis work during and In addition to the fundamental debate over curriculum, changes were made in the constitution 2. Students of all programs shared the same basic design course, which lasted a year. The course content was: The Parliament studies based on the perceptions and teachings of of Baden-Wuerttemberg repeatedly discussed whether symmetry and topology. The problems were becoming more frequent. With the cessation of grants, the School Foundation was in debt. In November, the Regional Parliament voted to withdraw all funding, therefore, the school was closed amid protests later that same year. The curriculum lasted 4 years. The second and third years were for elective specialization: The last year of study was intended for thesis. The development of new methods of mass production during the Second World War implored the designer to stop focusing primarily on the artistic point of view of the profession. Ferrous metals, nonferrous metals, wood, plastics and forming technologies. Schematic teaching of HfG Ulm. Group theory, statistics, standardization. Kinematic, dynamic and static. This resulted in an academic program with a common basic course and an introduction to consolidated theoretical 2. The curriculum included the development and implementation of visual reports, news systems and transmission media. Maldonado also introduced the study of semiotics. This department worked closely with the Department of Information. Braun needed to industry. ISBN portant heritage. Hub Barcelona held an exhibition about the Ulm School of Design. It was named systems design. Ulmer Modelle, Modelle nach Ulm. HfG Ulm, Bau Programm wird. Bauen - Gemeinschaft - Doktrinen. Dorothea Rohn Verlag, Die Abteilung Information an der hfg ulm, Own work Original artist: Farming vehicle Original artist: Bartok, Webern, Ravel Original artist: Lufthansa Guidelines Original artist: Public domain Contributors: No machine-readable source provided. Own work assumed based on copyright claims. No machine-readable author provided. Christos Vittoratos assumed based on copyright claims. Continual Form Original artist:

Chapter 4 : Ulm School of Design - Wikipedia

The Ulm School of Design was one of the most progressive institutions for teaching design and environmental design in the s and s. It was founded by Inge Scholl, Otl Aicher, and Max Bill; the latter became the school's first rector in

The school began as a continuation of the Bauhaus experiment under one of its former students Max Bill , who headed HfG until when he resigned due to ideological conflict over the teaching programme with younger members of staff. The short fifteen-year existence of the school had a lasting impact on design education through its use of experimental pedagogy and through creating overt relations with industry. Much of the work produced at Ulm, alongside debates taking place within the school, were disseminated in the journal, *ulm* , published between and Environmental design, as a holistic approach to human habitation, combined with political education was seen as a strategy for strengthening democratic ideals within society. Set up initially with financial support from the US and Europe, the school was later reliant on governmental funding which was never quite enough. Otl Aicher introduced the model of design development which tried to bridge the gap between research and teaching. Development groups were led by staff with student assistants, working with industry partners such as Braun, developing products under market conditions. The system of a large proportion of visiting faculty, four to every permanent member of staff, created an atmosphere of constant re-evaluation and critique, gaining HfG Ulm its reputation as a centre for cutting edge research and teaching in design. Its emphasis on the social responsibility of the designer also helped in the re-orientation of design as an inherently political activity. During the s the school changed emphasis again towards theory, a move that Maldonado and Aicher opposed. The internal conflict finally led to the withdrawal of funding by the regional parliament and the school was shut down amid protests in Source *ulm* 1, Oct , PDF. Publications[edit] *ulm* , 24 numbers, Galerije Grada Zagreba, , pp. Ernst, , pp. German Otl Aicher, *die welt als entwurf: German The World as Design*, Berlin: John Cullars, Design Issues 11 , pp Gui Bonsiepe, et al. German Literature[edit] Books Kirti Trivedi ed.

Chapter 5 : Ulm School of Design | Museum Ulm

One of the most influential schools of modern design, the HfG in Ulm made little distinction between the design of a teacup and a building, what is important are the design approach and principles.

In this roundup, Print breaks down the elite group of typographers who have made lasting contributions to American type. Like the Bauhaus, its historical value to the integration of design disciplines in terms of education and practice is extraordinary. Ulm is currently available in German and English. Another book on the work at Ulm can be found here. I asked Spitz to explain his thesis for us. Is the Ulm School of Design the spiritual or physical extension of the Bauhaus? If not, how does it diverge from the other? It differed fundamentally in a programmatic way. The intention of the HfG founders was not to succeed the Bauhaus. Walter Gropius put the Dessau Bauhaus under the motto: Which meant that art or a new kind of art should be the reference point of all design activities: The last goal of the Bauhaus is the unity of arts. Civic education [was essential] to independent thinking and cultural and technical civilization [must progress] without imitating either technical or cultural traditions. Civilization should be developed in its own terms this formula is a mantra of modernism. Precisely because the circumstances of the s differed totally from those of the s, Aicher rejected the idea of a seamless continuity to the Bauhaus. In his eyes the development of mass production in the technology-driven industrial society media, products, cities should neither be dominated by the artist nor the engineer and not the merchant. It had to be organized by a new expert the designer. In the s a HfG brochure explained: Nevertheless, there are fundamental differences. The Bauhaus pursued with missionary zeal, an idea reactivation of the arts under the primacy of architecture, while the Ulm School of Design propagates no idea but would like to give a constructive response to urgent, yet unresolved problems in our technological age. There are three main characteristics that distinguish HfG from every school of design. First, it was based more than any other school on dealing with the question of what the social responsibility of designers is. Second, it was a strong impulse for the development of design as a research-based activity. The designer should work as a team player, not as an artist. Ulm is a projection. It was a multi-faceted phenomenon with many players who have objected passionately. So when I say: There is a new link, which is tempting in its brevity, but also falsifying. Today we are happy about the contribution of design to the economic success of Apple. So a new stereotype is everywhere: Ulm is much more. It represents an attitude, an approach that reaches far beyond the formal aesthetic of the surface. It reaches out into society. This approach was also pursued in Ulm after the closing of HfG in So Ulm is the spirit of progressive and encompassing design. Were all HfG Ulm disciplines integrally intertwined? The integration of various forms of creative activity was a major feature of the HfG Ulm. The objective was not the technical idiot, but the generalist, based on strong critical judgment and solid experience. From to there was a mandatory, common first year of study, the so-called Grundlehre. As a result, the students learned to recognize inter-relationships. Only then, the students chose one of the four directions: But there were also students who changed their discipline. And since the school was small, separation of each other was impossible. There were also many collaborations among the lecturers. For example, the work for Braun was a joint project of product and communication design Hans Gugelot and Otl Aicher. Now to graphic design. How would you describe the methodology? Therefore, the objective argument is preferred to emotional overwhelming. Information is more important than emotion. The series is more important than the original. Affordable mass production is more valuable than exclusivity. Swiss typography and HfG Ulm share this attitude. It is based on the belief that the world can be understood and that rational solutions for their problems can be constructed: This rationality is an attempt to respond to the inhumanity of the Nazi regime. Where did the basic typographic identity come from? The ulm journal was absolutely typical. It was the official medium of self-manifestation of HfG. This design expresses the attitude of HfG. The journal was launched in to inform politicians and economy about their activities. Then there was a pause of two years. This layout was maintained until the end of the publication issue 21, April by the designers who were responsible in the following years: It was kept for one reason: Officially, HfG Ulm closed its doors on 30 September What was to become of the recently

matriculated students who had not yet completed their studies when HfG closed? For that reason above all, formal teaching was to be re-established at the premises of HfG under public control as soon as possible. IUP should offer a project-based course on the subject of the environment, in contrast to the classical system of seminars, lectures and exercises. The students joined one of these project groups. The precise nature of the project was to be defined in joint discussions, plans of action established and the work apportioned. It is the same foundation that already had the HfG financed. After , the Foundation took over 15 years to consolidate its financial position and restore its capacity to act. In the Foundation established the IFG. It was still undecided whether continuous university operations should be re-established in Ulm. The Foundation and the Advisory Board of IFG decided against that idea, although seen from the outside it seemed temptingly obvious. IFG hosted 16 conferences in an annual sequence from to What prompted you to write this history of the institution? From to , in parallel with my studies of history and German in Munich, I worked together with Aicher and his associate Albrecht Hotz for the South Tyrolean company durst. Those who had ever experienced the way Aicher tended to treat his clients inevitably wondered how a person can reach such professional prominence that he can sacrifice personal considerations to the absolute quality of his work. How did Otl Aicher gain this prominence? When he was appointed chief designer for the Olympic Summer Games in Munich he was catapulted to the foremost ranks of international designers. Why was he given the job? Why was the HfG established, why is it no longer in existence? In existing literature, these questions have hardly been asked or satisfactorily answered – an answer can be found only if one does not disregard the hard facts of life: I ended that appointment in the summer of Your book is a lot about the people, even more than the work. An important result of HfG is the importance of the design process. Today we know that design is not a linear activity – problem-idea-solution. But that design is a complex activity in which it comes to the study of relationships. A linear method, however, does not solve problems, but increases them. So Ulm practices this for 25 years. The book is a starting point – when I get to know the people, I get to know their ideas. Can you define the most lasting result of the Ulm experience? Ulm has elaborated that designers must face up to their societal responsibility. They have to start with analyzing the context and forget about the romantic idea of creating isolated forms. Designers are involved in all sectors of the economy. Therefore, they are also part of all the problems we have to deal with today, resources, pollution, energy, etc. Why did IUP Ulm close in ? At that time, IUP had 60 students and 4 lecturers. This last question is more for me than the average reader. Otl Aicher was married to her sister.

Ulm School of Design The *Ulm School of Design* was an international school which had an important influence on the teaching, research, and development of product design. It existed from 1953 to 1966, and initially followed directly the Bauhaus tradition.

Background and early political history[edit] The postwar years, between 1945 and 1949 in West Germany were characterized by heavy restructuring and financing plans, such as the Marshall Plan.. The origins of HfG go back to an initiative by the brother-and-sister Scholl Foundation. Inge Scholl along with Otl Aicher and a group of young intellectuals considered creating a teaching and research institution to foster the humanistic education ideal and link creative activity to everyday life. They would seek this goal in context of the cultural reconstruction of German society morally destroyed by Nazism and World War II. The project was funded through the influx of a million marks by John McCloy of the American High Command for Germany in the post-war governing structure. Through contacts with Max Bill and Walter Gropius , the Foundation also received financial support from the German Federal Financial Directorship and from the European Aid to Europe as well as private contributions and industry funding. HfG began operating the new college in 1953 with Max Bill, a former student at the Bauhaus, as rector. The teaching was based on a curriculum covering four years. The first academic year was devoted to the basic course and then students chose a specialty from Product Design, Visual Communication, Industrialized Building, Information which lasted until 1957 and Filmmaking, which until 1957 belonged to the Visual Communications department since 1957 and became independent. In 1957 the new building was started, designed by Max Bill, and the inauguration took place on October 2, 1957. The HfG building complex was one of the first in Germany built as reinforced concrete structures with spacious workshops, dormitories and a cafeteria. The interiors and furnishings were designed for flexible use and outdoor terraces were often used for lectures. Internal conflicts[edit] Bench designed by Max Bill. This versatile functional design furniture was used for multiple purposes in the workshops of the HfG Ulm. In 1958 Max Bill resigned as rector, due to changes in the body of academic development and differences in the approach to design school teaching. Bill continued to teach but finally left the school in 1966. Max Bill favored a teaching approach that followed the continuation of the "heroic" Bauhaus tradition, based on the Arts and Crafts model, in which the artist-designer saw their primary role in product development as form-giving. A key objective of the Bauhaus was also to ensure the form-giving artist-designer considered the technology of materials and mass production methods. However, many teachers at HfG, especially those of theoretical courses, sought to emphasize analytic methods encompassing sociological, economic, psychological and physiological considerations. Aesthetic considerations were no longer the primary conceptual basis of design. The professional designer would be an "integrator" with responsibility for integrating a large number of specialties in addition to aesthetics, mostly the diverse requirements of materials, manufacturing and context of product use, as well as considerations of usability, identity and marketing. Corporate Identity Design for Lufthansa. Many of the resulting designs went into production immediately. Among the most successful was audio equipment for the company Braun , corporate identity for the German airline Lufthansa and elevated trains for Railroad Hamburg. These industrial commissions brought a wealth of experience in teaching and decisive influence to the school and enhanced its reputation. In the fall of 1957 a major exhibition was held in the HfG five years after its opening. The HfG was presented to the general public for the first time, showing both the results of work from student workshops and the work of teachers. That same year also came the first issue of the HfG magazine "ulm", which was published in German and English, and lasted until the school closed in 1966. The formal education process continued to evolve during the 1950s. Teachers such as the mathematician Horst Rittel , sociologist Hanno Kesting, and industrial designer Bruce Archer were in favor of a design methodology based primarily on analytical studies, including business analysis. It must be a balancing of both art and science, such as with the study of semiotics. Cup as part of stackable tableware for hotels designed by Hans Nick Roericht for thesis work during 1957. The consequence of this debate was a great exhibition of work that had been created in the classes of HfG and showcased the successful balancing of art and science. In addition to

the fundamental debate over curriculum, changes were made in the constitution and the reintroduction of a single rector to replace the Board of Governors. The Parliament of Baden-Wuerttemberg repeatedly discussed whether the school deserved subsidies. The problems were becoming more frequent. After the unsuccessful Parliament demand that HfG join the Ulm School of Engineering, Federal subsidies were abolished and the financial situation became untenable. With the cessation of grants, the School Foundation was in debt. In some teachers were dismissed because of the difficult financial situation and the number of classes was reduced. In November, the Regional Parliament voted to withdraw all funding, therefore, the school was closed amid protests later that same year. Curriculum[edit] Vehicle designed by Klaus Krippendorff for the final graduation project of Product Design. The curriculum lasted 4 years. The first year was devoted to the basic design course Vorkurs that was intended to offset the deficit in primary and secondary education in terms of creative project activity. The second and third years were for elective specialization: The last year of study was intended for thesis. The plan was subject to investigations that were made in regard to new approaches to design and which were then implemented in each department of the specialties. This course was mandatory before proceeding to one of the five specialization programs offered by the institution. The course content was: The product design department was the one who had more achievements and that radically changed the vision of industrial design. The development of new methods of mass production during the Second World War implored the designer to stop focusing primarily on the artistic point of view of the profession. Therefore, HfG teaching put increased emphasis on science and technology considerations, more in keeping with the times, and on industrial production processes that determine the final product quality and affect the product aesthetic form. Ferrous metals, nonferrous metals, wood, plastics and forming technologies. Mathematical analysis of operations: Group theory, statistics, standardization. Theories of Perception, especially social Mechanics: Kinematic, dynamic and static. The curriculum included the development and implementation of visual reports, news systems and transmission media. Emphasis included the field of planning and analysis of modern means of communication, with a clear focus on the illustrative arts. Maldonado also introduced the study of semiotics. This department worked closely with the Department of Information. Although HfG distanced itself from an affiliation with the mass media advertising industry. The HfG worked primarily in the area of persuasive communication in areas such as vehicular and pedestrian traffic sign systems, plans for technical equipment, visual translation of scientific content to be readily understood and unity of company communications materials. The school design was characterized by formulating a scheme based education in art and science. In the early years of operation, and with the direction of Max Bill, the teaching of the school was guided by the principles of the Bauhaus, where the designer had a profile of being much more artistic than analytic. This resulted in an academic program with a common basic course and an introduction to consolidated theoretical disciplines. The new design teaching approach became known as the "Ulm Model" which significantly influenced worldwide design education, especially industrial design , as the HfG reputation spread and many HfG graduates established Ulm-influenced education programs around the globe. Collaboration with Braun[edit] Midway through the s, the HfG and Braun , began a phase of cooperation. Braun needed to stand out from the competition and asked Otl Aicher, Hans Gugelot, and students to work on new designs for the company. Dieter Rams , who was a newly hired Braun designer, collaborated with HfG on developing the forward-looking Braun product design approach. Because of this, the Braun-HfG collaboration was a formidable test bench for the design of "honest" form and coherent identity as an alternative to the random "styling" of individual objects. HfG pioneered the integration of science and art, thereby creating a teaching of design based on a structured problem-solving approach: In concept, the "Ulm Model" represented early foundation principles of the design management discipline. The Ulm School of Design buildings designed by Max Bill and the surrounding green spaces are well maintained, used by various organizations and considered important heritage. It was named systems design.

Chapter 7 : Ulm School of Design : MIT Libraries

The Ulm School of Design (Hochschule für Gestaltung, HfG), founded in by Inge Scholl, Otl Aicher and Max Bill, made design history until its untimely closure in The institution's achievements continue to be of prime importance for the education and work of designers as well as for research until this day.

The HfG quickly gained international recognition and is now viewed as being second only to the Bauhaus as the most influential school of design. During its operation from 1953, new approaches to the design process were implemented within the departments of Product Design, Visual Communication, Industrialized Building, Information and Filmmaking. The HfG building was designed by Max Bill and remains intact today as a historically important and functional building under the auspices of Foundation Ulm. The HfG was one of the most progressive educational institutions of design in the decades of the 50s and 60s and a pioneer in the study of semiotics. The history of HfG evolved through innovation and change, in line with their own self-image of the school as an experimental institution. This resulted in numerous changes in the content, organization of classes and continuing internal conflicts that influenced the final decision of closing the HfG in 1969.

Background and early political history The postwar years, between and in West Germany were characterized by heavy restructuring and financing plans, such as the Marshall Plan. The origins of HfG go back to an initiative by the brother-and-sister Scholl Foundation. Inge Scholl along with Otl Aicher and a group of young intellectuals considered creating a teaching and research institution to foster the humanistic education ideal and link creative activity to everyday life. They would seek this goal in context of the cultural reconstruction of German society morally destroyed by Nazism and World War II. The project was funded through the influx of a million marks by John McCloy of the American High Command for Germany in the post-war governing structure. Through contacts with Max Bill and Walter Gropius, the Foundation also received financial support from the German Federal Financial Directorship and from the European Aid to Europe as well as private contributions and industry funding. HfG began operating the new college in with Max Bill, a former student at the Bauhaus, as Rector. Distinguished visiting lecturers were invited from a variety of disciplines and included: The teaching was based on a curriculum covering four years. The first academic year was devoted to the basic course and then students chose a specialty from Product Design, Visual Communication, Industrialized Building, Information which lasted until and Filmmaking, which until belonged to the Visual Communications department since and became independent. In the new building was started, designed by Max Bill, and the inauguration took place on October 2, 1953. The HfG building complex was one of the first in Germany built as reinforced concrete structures with spacious workshops, dormitories and a cafeteria. The interiors and furnishings were designed for flexible use and outdoor terraces were often used for lectures.

Internal conflicts In Max Bill resigned as Rector, due to changes in the body of academic development and differences in the approach to design school teaching. Tomas Maldonado took his place as Rector. Bill continued to teach but finally left the school in 1969. Max Bill favored a teaching approach that followed the continuation of the "heroic" Bauhaus tradition, based on the Arts and Crafts model, in which the artist-designer saw their primary role in product development as form-giving. A key objective of the Bauhaus was also to ensure the form-giving artist-designer considered the technology of materials and mass production methods. However, many teachers at HfG, especially those of theoretical courses, sought to emphasize analytic methods encompassing sociological, economic, psychological and physiological considerations. Among them was Thomas Maldonado, who saw the design process as a system embodying both scientific-based and intuitive-based thinking. Aesthetic considerations were no longer the primary conceptual basis of design. The professional designer would be an "integrator" with responsibility for integrating a large number of specialties in addition to aesthetics, mostly the diverse requirements of materials, manufacturing and context of product use, as well as considerations of usability, identity and marketing. Under the leadership of Maldonado, the school dropped the "artist" focus of Max Bill and proposed a new philosophy of education as an , a systems-thinking approach which embodied both art and science. Many of the resulting designs went into production immediately. Among the most successful was audio equipment for the company Braun,

corporate identity for the German airline Lufthansa and elevated trains for Railroad Hamburg. These industrial commissions brought a wealth of experience in teaching and decisive influence to the school and enhanced its reputation. In the fall of a major exhibition was held in the HfG five years after its opening. The HfG was presented to the general public for the first time, showing both the results of work from student workshops and the work of teachers. That same year also came the first issue of the HfG magazine "ulm", which was published in German and English, and lasted until the school closed in 1969. The formal education process continued to evolve during the 1950s. Teachers such as the mathematician Horst Rittel, sociologist Hanno Kesting, and industrial designer Bruce Archer were in favor of a design methodology based primarily on analytical studies, including business analysis. It must be a balancing of both art and science, such as with the study of semiotics. The consequence of this debate was a great exhibition of work that had been created in the classes of HfG and showcased the successful balancing of art and science. In addition to the fundamental debate over curriculum, changes were made in the constitution and the reintroduction of a single Rector to replace the Board of Governors. The Parliament of Baden-Wuerttemberg repeatedly discussed whether the school deserved subsidies. The problems were becoming more frequent. After the unsuccessful Parliament demand that HfG join the Ulm School of Engineering, Federal subsidies were abolished and the financial situation became untenable. With the cessation of grants, the School Foundation was in debt. In some teachers were dismissed because of the difficult financial situation and the number of classes was reduced. In November, the Regional Parliament voted to withdraw all funding, therefore, the school was closed amid protests later that same year.

Curriculum The curriculum lasted 4 years. The first year was devoted to the basic design course *Vorkurs* that was intended to offset the deficit in primary and secondary education in terms of creative project activity. The second and third years were for elective specialization: The last year of study was intended for thesis. The plan was subject to investigations that were made in regard to new approaches to design and which were then implemented in each department of the specialties.

Basic Course Students of all programs shared the same basic design course, which lasted a year. This course was mandatory before proceeding to one of the five specialization programs offered by the institution. The course content was:

Department of Product Design The product design department was the one who had more achievements and that radically changed the vision of industrial design. The development of new methods of mass production during the Second World War implored the designer to stop focusing primarily on the artistic point of view of the profession. Therefore, HfG teaching put increased emphasis on science and technology considerations, more in keeping with the times, and on industrial production processes that determine the final product quality and affect the product aesthetic form. Ferrous metals, nonferrous metals, wood, plastics and forming technologies. Mathematical analysis of operations: Group theory, statistics, standardization. Theories of Perception, especially social Mechanics: Kinematic, dynamic and static. The curriculum included the development and implementation of visual reports, news systems and transmission media. Emphasis included the field of planning and analysis of modern means of communication, with a clear focus on the illustrative arts. Maldonado also introduced the study of semiotics. This department worked closely with the Department of Information. Although HfG distanced itself from an affiliation with the mass media advertising industry. The HfG worked primarily in the area of persuasive communication in areas such as vehicular and pedestrian traffic sign systems, plans for technical equipment, visual translation of scientific content to be readily understood and unity of company communications materials.

Teaching Approach In the early years of operation, and with the direction of Max Bill, the teaching of the school was guided by the principles of the Bauhaus, where the designer had a profile of being much more artistic than analytic. This resulted in an academic program with a common basic course and an introduction to consolidated theoretical disciplines. The new design teaching approach became known as the "Ulm Model" which significantly influenced worldwide design education, especially industrial design, as the HfG reputation spread and many HfG graduates established Ulm-influenced education programs around the globe. Collaboration with Braun Midway through the decade of the 50s, the HfG and Braun, began a phase of cooperation. Braun needed to stand out from the competition and asked Otl Aicher, Hans Gugelot, and students to work on new designs for the company. Dieter Rams, who was a newly hired Braun designer, collaborated with HfG on developing the forward-looking Braun product design approach. With this

partnership the "Braun style" was developed, and according to Thomas Maldonado, "the style differed from Olivetti who sought unity in variety, while the style of Braun sought unity in the product and its coherence with other products. Because of this, the Braun-HfG collaboration was a formidable test bench for the design of "honest" form and coherent identity as an alternative to the random "styling" of individual objects. Legacy Until the founding of the Ulm HfG in , there was no systematic approach of design education. HfG pioneered the integration of science and art, thereby creating a teaching of design based on a structured problem-solving approach: In concept, the "Ulm Model" represented early foundation principles of the design management discipline. The Ulm School of Design buildings designed by Max Bill and the surrounding green spaces are well maintained, used by various organizations and considered important heritage. It was named systems design.

Chapter 8 : HfG-Archiv Ulm | The HfG Ulm

In the post-war years, the process was marked by a crisis of values and resources, and this fact drove the Ulm School to re-think the meaning of creating forms in the contemporary world and to democratize the access to design.

Chapter 9 : Ulm School of Design | school, Ulm, Germany | calendrierdelascience.com

Discover the methodology and legacy of Germany's influential Ulm School of Design, responsible for Lufthansa corporate branding and other iconic mid twentieth century designs. From until it closed in the Ulm School of Design in Germany was one of the world's most important contemporary design academies.