



Plakatentwurf, Weniger Lärm, 1960
Gestaltung: Josef Müller-Brockmann
Fotografie: Atelier Müller-Brockmann, Zürich, CH /
Peter Huber (zugeschrieben)
Auftrag: Konferenz städtischer Polizei-Direktoren,
Zürich, CH
Material/Technik: Karton, Papier, s/w-Fotografie,
bemalt
24 x 17 cm
Donation: Shizuko Yoshikawa (Archiv Josef Müller-
Brockmann)
Eigentum: Museum für Gestaltung Zürich / ZHDK

Thanks to their dynamic pictorial compositions using photomontage techniques, Josef Müller-Brockmann's (1914–1996) posters promoting accident and noise prevention were highly successful. His 1960 design for the poster *Weniger Lärm* (Less Noise)—depicting a speeding car tipped on the diagonal along with the title—is particularly fascinating. However, it was never actually produced, since the statement was not sufficiently clear.

It seems hard to believe that the citizens of Switzerland were suffering from traffic noise as early as the 1950s. Yet this was the advent of mass motorization, and traffic codes were still in their infancy. In 1952, commissioned by the Automobile Club of Switzerland (ACS), Josef Müller-Brockmann was already calling attention to the growing number of casualties caused by traffic accidents. The same year, he won the ACS-organized poster competition "Schützt das Kind!" ("Protect Children!") and produced his first poster using photomontage techniques. This was the start of his longtime collaboration with the ACS and various other safety commissions on the subject of accident prevention, as well as the beginning of his commitment to

photography. From that time on, he always collaborated with photographers: first with Ernst A. Heiniger (1909–1993), who contributed the image of the speeding motorcycle to "Schützt das Kind!," and later with Serge Libiszweski (b. 1930), René Burri (1933–2014), Peter Huber (1936–2005), and other graduates of the Zurich photography course. Which of these photographers produced the image of the car racing head-on toward the viewer in Müller-Brockmann's *Weniger Lärm* poster design is uncertain; perhaps it was Peter Huber. The image in the poster produced in 1960—that of a woman covering her ears to shut out the noise—is attributed to him. The reason the design with the gigantic speeding car, tilted diagonally along with the title, was not produced might have to do with the fact that it was overly inspired by the thrill of fast movement—something the campaign set out to combat. (Barbara Junod)

<https://www.eguide.ch/en/objekt/weniger-laerm-3/>