The Ulm School of Design educates specialists for two different tasks of our technical civilization: The design of industrial products (industrial design department and industrialized building department\(^1\)); the design of visual and verbal means of communication (visual communication department and information department).

The school thus educates designers for the production and consumer goods industries as well as for present-day means of communication press, films, broadcasting, television, and advertising. These designers must have at their disposal the technological and scientific knowledge necessary for collaboration in industry today. At the same time they must grasp and bear in mind the cultural and sociological consequences of their work.

The Ulm School of Design is conceived as a school for a maximum number of 150 students, in order to ensure a favourable proportion between the number of students and faculty. Faculty and students come from many different countries, thus giving the school an international character.

\(^1\) More about the “industrialized building department” see:
Chris Abel: ULM HfG – DEPARTMENT OF BUILDING
The training lasts four years, inclusive of one year’s foundation course, and concludes with the diploma of the Ulm School of Design.

Wood, metal, plastics, plaster, and photography workshops are available for practical work.

The school combines teaching and research in an institute for industrial design.

The school contains living quarters and social facilities for faculty and students.

The Ulm School of Design is a private institution. The Geschwister-Scholl Foundation, which has financial and legal responsibility for the school, was founded in 1950 by Inge Aicher-Scholl in memory of her brother Hans and sister Sophie, who were executed by the Nazi regime.

The Ulm School of Design was officially opened on 2. October 1955.

(Prospectus Hochschule für Gestaltung)

The End
As a private school the Ulm School of Design enjoyed freedoms that were denied to public institutions, but from the very beginning it came under financial pressure. For even though the Ulm School of Design employees (instructors, workshop leaders, and others) worked on ill-paid short-term contracts, the Scholl foundation was not able to finance the College on its own. It needed additional funds from public and private sources. And this in a country where there was no tradition of pride in private institutions - was bound to be a constant source of conflict.

The freer the school became and the more clearly it struck off down a path of its own, the less its paymasters liked it, and the worse its financial crisis became. By 1963, at the latest, it was clear to all concerned that closure of the Ulm School of Design was a distinct possibility, and by 1967 the position was seen to be hopeless. Misunderstanding piled on misunderstanding. The delicacy of the situation tended to dramatize everything that was done at the College, and even well-meant attempts to resolve the crisis became suspect. When the end came in 1968, it came in a rush.