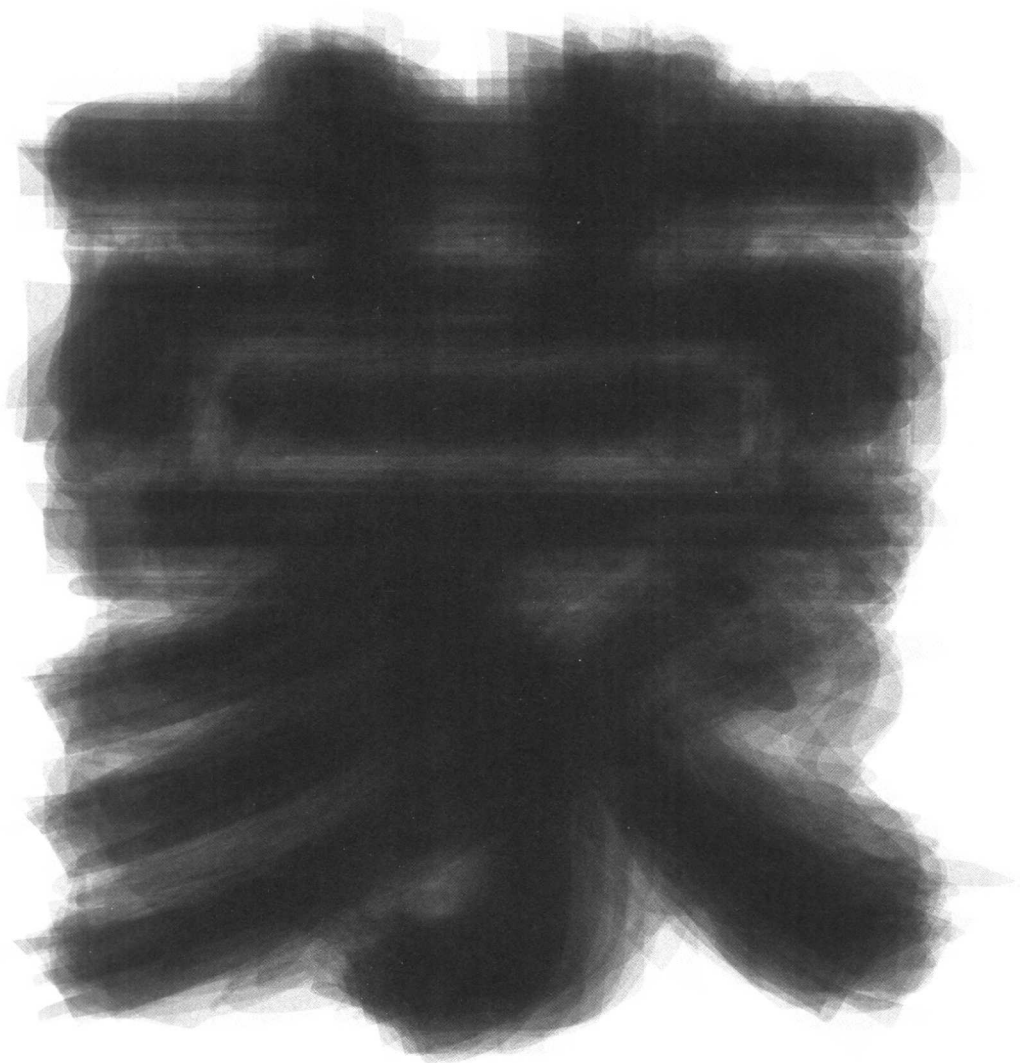


设计+生活·国际平面设计师丛书

Bruno Monguzzi

蒙古齐



 岭南美术出版社
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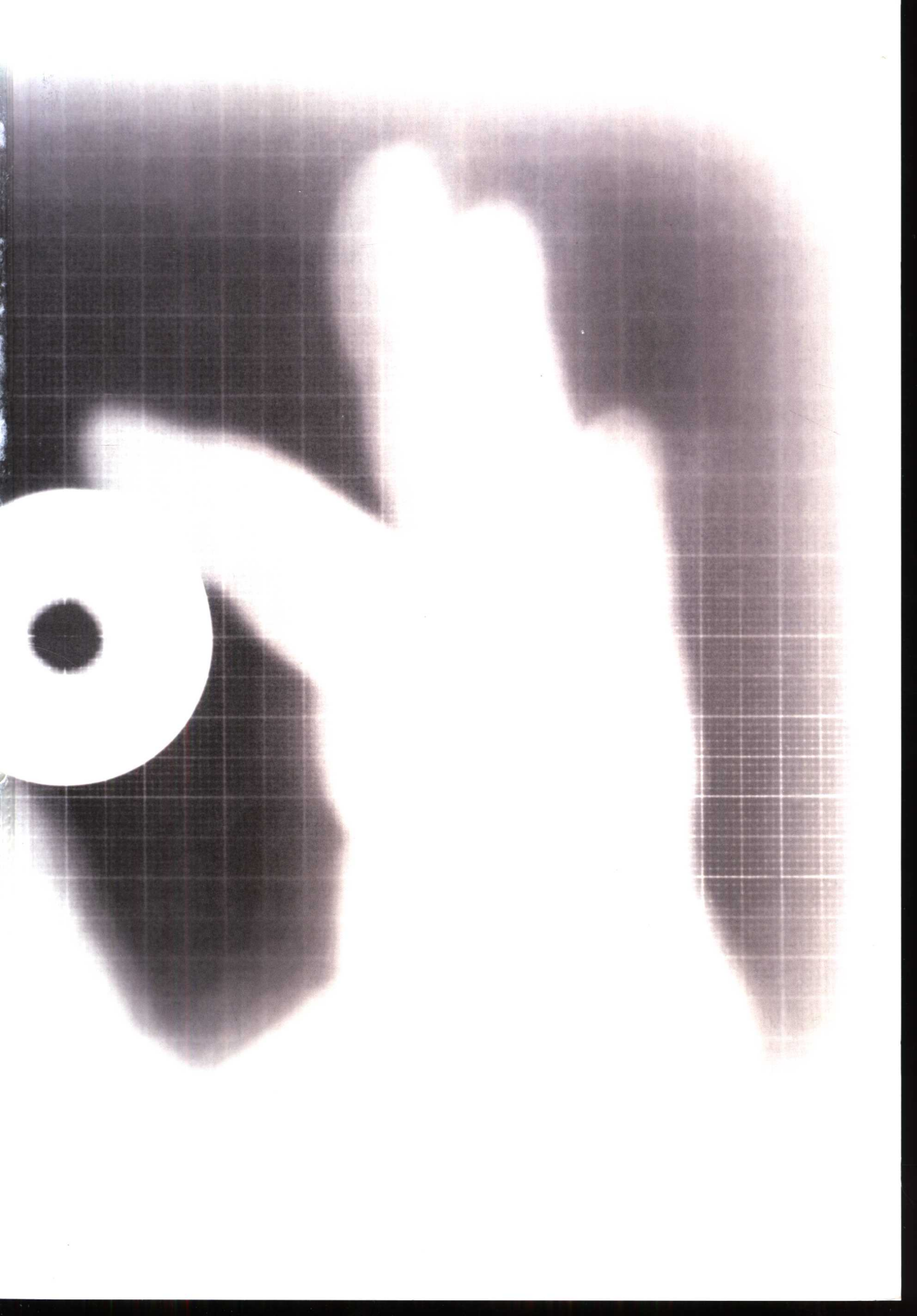
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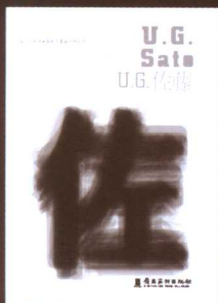
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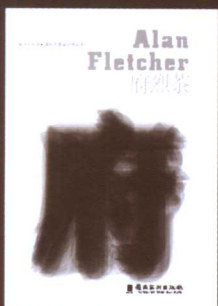
Bruno Monguzzi 蒙古齐

- 1961 在米兰的 Antonio Boggeri 工作室开始了他的个人设计生涯，在瑞士和美国的很多艺术院校讲过学，自1979年至今一直是国际平面设计联盟成员
- 1971 “博多尼亚奖”
- 1990 “纽约艺术指导俱乐部金奖”
- 1991 巴黎“PRIX JANUS”以及“日本富山海报3年展”的银奖和铜奖
- 1994 被誉为年度瑞士最佳字体设计家
- 2000 获“日本富山海报3年展”金奖和“龟昌雄策奖”
- 2003 在伦敦被评为皇家荣誉工业设计师



U.G. Sato 佐藤

- 1975 建立了“设计农场”
国际平面设计师联盟、日本设计师协会以及TIS的成员
- 1978 “布尔诺国际平面设计双年展”金奖
- 1979 “拉赫蒂海报双年展”金奖
- 1989 “保加利亚艺术家联合会雕塑奖”
- 1996 “华沙国际海报双年展金奖”，莫斯科国际平面设计双年展“金蜂”奖
- 1997/2000 “富山国际海报三年展铜奖”
- 1997/2001 “赫尔辛基海报双年展特别奖”



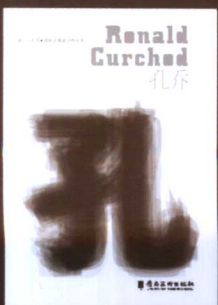
Alan Fletcher 府烈茶

- 1972 与友人合作成立了五星设计联盟公司；
- 1977 与五星设计联盟设计公司的合伙人柯林·福布斯共同获得“D&AD”总裁奖
- 1982 以在设计上的出众成就荣获工业设计家协会的年度奖章
- 1982-1985 成为国际平面设计师联盟的主席，册封的皇家工业设计师，英国特许设计协会会员，皇家艺术学院和伦敦学院的资深教员以及金斯顿大学的荣誉教授
- 1992 荣获大英设计师暨艺术指导协会“D&AD”和纽约“One Show”的金奖和银奖
- 1993 被授予菲利浦王子奖年度设计师称号
- 1994 被载入于美国艺术指导俱乐部名人纪念馆



Andrey Logvin 罗克威

- 1992 第一届俄罗斯国际海报双年展全场大奖
- 1995 第五届莫斯科广告节全场大奖和二等奖
- 1996 波兰华沙十五届国际海报双年展商业类金奖
- 1997 第七届莫斯科广告节一等奖、二等奖和评委特别奖
- 1997 成立罗克威设计公司
- 1998 担任莫斯科实用艺术学院助教至今
- 1999 莫斯科平面设计学术委员会成员，国际平面设计师联盟成员
- 1998 第八届莫斯科广告节一等奖和二等奖
- 2001 俄罗斯国家艺术奖



Ronald Curched 孔乔

- 1989 成为图形制作自由职业者，开始自由作画。成为了图形画家，举办了第一次个展
- 1996 “第三届 Osnabruck 国际剧院海报竞赛”全场大奖
- 1998 “法国文化海报展”全场大奖和二等奖
- 1998 “第七届 Rzeszow 国际双年展”三等奖
- 2000 “第六届富山国际海报三年展”铜奖
- 2001 “第十三届肖蒙国际海报节”，全场大奖

设计+生活

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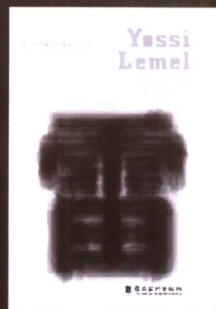
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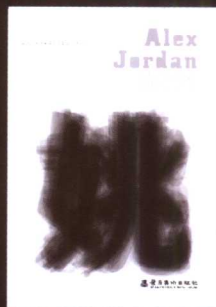
Yossi Lemel 雷又西

- 1994 第十六届捷克布尔诺平面设计双年展银奖
- 1998 第十八届布尔诺平面设计双年展布尔诺市长奖
- 1996-2002 平面设计协会金奖, 黄金分割奖
- 1999 以色列年度广告设计竞赛金奖
- 2001-03 Lemel Cohen广告创作社合伙人兼创作主任
- 2002 首届韩国国际海报双年展大奖
- 2002 第七届墨西哥国际海报双年展金奖
- 2002 第20届布尔诺平面设计双年展评判奖
- 2003 以色列特拉维夫 ASCOLA MEIMAD艺术和设计学院 视觉传达系主任



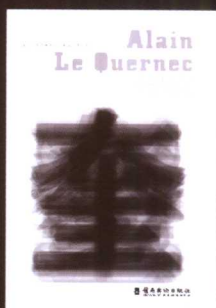
N.T.E. & Alex Jordan 姚尔丹

- 1976 在Grapus工作, 直到他赢得国家级荣誉
- 1991 进入NTE
- 1993 成为德国柏林白湖艺术学院教授、视觉艺术系主任



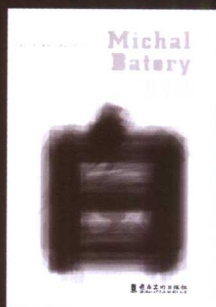
Alain Le Querrec 奎内克

- 1961 为了成为艺术教授而到巴黎学习艺术
- 1972 以教授身份回到布列塔尼, 在这个偏远的省份用简单的技术发展了他的海报创作
- 1990 成为国际平面设计师联盟AGI成员
- 2003 作品保持政治, 社会和文化内容、并越来越远离广告



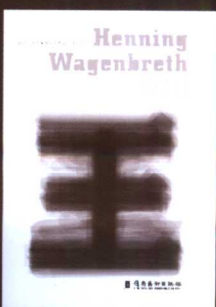
Michal Batory 白同异

- 1987 开始在法国生活
- 1979-1985 波兰Lodz市国立视觉传达学院海报专业, 后获平面设计硕士学位
- 1986-1987 获波兰艺术文化部颁发的青年艺术家奖学金
- 1994-1999 作为独立平面设计师为巴黎众多高等学院及文化展览馆设计形象与活动推广



Henning Wagenbreth 王翰尼

- 1982-1987 就读于东柏林艺术学院图形设计专业, 毕业后从事自由平面设计职业
- 1992 Regio, 巴黎歌德学院40位德国和法国插图师展
- 1994 受聘为柏林艺术大学视觉传达专业教授
- 1991/1994 100件最佳德国海报荣誉奖
- 1995 波兰Rzezow 戏剧海报双年展二等奖
- 1996 法国肖蒙海报节一等奖

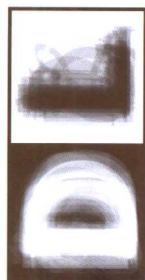


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蒙古齐

嶺南美術出版社



DESIGN + LIFE

设计+生活·国际平面设计师丛书

嘘嘘嘘序 I

“Global” 这个词给我们这一时代带来了深刻的影响，它也早通过经济渗入文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分，这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为其设计意念、生活哲学、审美情趣和时代感受的表达。<

房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉，于是尝试从“设计+生活”的理念关联来介绍一些优秀的设计师。这套丛书第一辑的十位设计师也是我熟悉的朋友。<

来自伦敦的府烈茶是英国现代设计的骄傲，世界设计团体五星设计联盟的创始人，这次我延用了田中一光先生为他取的汉名“阿兰·府烈茶”，但你就算不熟悉他的名字，也应该熟悉他的作品；姚尔丹教授是来自巴黎的德国设计师，我原本不信文质彬彬的他会是激进的左派设计团体“Grapus”的核心成员；王翰尼是我柏林艺术大学的同事，生活在同一个城市，却难得见到一面；UG 佐藤先生生活在东京，我们却在东欧相识，雷又西来自以色列的特拉维夫，他是我多年的好友，我们的友谊是 Internet 的受益者；孔乔是生活在法国图卢兹的瑞士移民，我难忘和他初次在肖蒙海报节的见面，他手指着我，惊讶地问 Holger Matthies 教授：“为什么这么这个人会说德语？”；蒙古乔来自瑞士的意大利语区，他是最温和可亲的教授，也是有前辈风范的设计师，他的友谊令我如沐春风；白同异是生活在巴黎的波兰设计师，他最了解异地创作的甘苦，却一直不理解我为何愿意留在柏林生活；罗克威生活在寒冷的莫斯科，但他的热情好动老令我疑惑，他如何创作出那么理性的作品——是构成主义的遗传？来自法国布列塔尼的奎内克是设计圈内的周伯通，但在工作中他却是丝毫不苟，我希望他能重新回忆起他的中文。<

感谢章英，我的美院同学，是你促成了这套丛书的出版。何见平2003年6月Berlin



十问十答

1. 设计在您的生活中占多大比例？

“我小时曾梦想长大当一名建筑师，可是又觉得要当建筑师就得先做工程师，就要学不喜欢学的数学，因此在十六岁时，我选择了学平面设计，天真地以为那是大众的语言。从此，设计和建筑便成了我生命中的两个重要组成部分。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“设计灵感当然与我的生活经验有很大关系，但我想补充的是，我的解决方法是来自于对问题的仔细分析。我深入到问题的核心、细节部分来达到解决问题的目的。”

3. 从生活的角度，谁对您的影响最大？从设计的专业角度，谁对您的影响最大？

“我在两种不同的世界观中长大。我母亲是天主教徒，我父亲信奉马克思主义，这两种不同的意识形态的交错影响，使得对感觉的寻找成了我的潜意识需要，而我父母则不自觉地成了我的第一主导。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“我的生活和工作可以说不可分割。我的设计哲学基于包豪斯思想。”

5. 您最大的生活乐趣是什么？

“我显然不能记起了，但我想答，我的出生。”

6. 促使您一直从事设计的动力是什么？

“动力就是解决问题的过程。”

7. 您如何理解您最大的个人成就？

“这是个合作的事业。我的儿子尼古拉和女儿爱丽莎。”

8. 您如何处理您的空闲时间？

“我无法区分。”

9. 您的业余爱好是什么？

“睡前听妻子安娜的大声朗读。”

10. 您准备何时退休？退休后您如何选择生活方式？

“实际上，我是个退休的教授，不过我还是偶尔教课和做设计。我还希望能尽快找到时间写字。”

10 answers for 10 questions

1. How is design present in your life?

"As a boy my dream was to become an architect. But in order to be a good architect I thought I should first become an engineer. Not being so much in love with mathematics, when I was sixteen, I decided to study graphic design because, being quite naive, I thought it was a "universal" language. Since then design and architecture have become a fundamental part of my life."

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

"Of course it has to do with my life-experience. But I will add that my solutions come from the careful analysis of the problem. I look into the problem searching for its core, its specificity. It is from that specificity that the answer is generated."

3. Who is the main influence in your life? Who is the main influence in your design?

"I grew up between two different conceptions of the world: the one of my mother, a protoliberalcatholic, and the one of my father, a vetero-socialmarxist. It is probably due to these two crossing forms of moralism that the search for sense became for me a natural need, and that they, my father and my mother, unaware, became my first masters."

4. What is your life-philosophy? And what is your design-philosophy?

"My life and my work do not seem to be separate entities. The fundamental part of my professional education is rooted in the values originated at the Bauhaus."

5. Which was the happiest moment in your life?

"I obviously can't remember, but I like to answer: when I was born."

6. What is your motivation to stick to the design-job?

"The problem solving process."

7. What are your top personal achievements?

"It's a partnership affair. Nicolas and Elisa, my son and my daughter."

8. How do you manage your free time?

"I am not able to make this distinction."

9. What are your hobbies?

"Listen to Anna reading aloud before I sleep."

10. When do you plan to retire and how do you plan after your retirement?

"In fact I am a retired 'Professor'. But I still teach occasionally and still design and hope, soon enough, to finally find the time to write."

后页起刊登的文章，节选自Franc Nunoo-Quarcoo编纂的图书《布尔德蒙吉普》，1983年美国巴尔的摩州马里兰大学出版。在此，再次感谢Franc Nunoo-Quarcoo 和蒙古语的授权与支持。编者
All the following texts have been published in the book "Bruno Monguzzi: A Designer's Perspective" by Franc Nunoo-Quarcoo, University of Maryland, Baltimore Country, USA, 1988. Our gratitude goes to Franc Nunoo-Quarcoo, to Symmes Gardner and to Bruno Monguzzi for allowing us to reedit part of the texts. The publisher

字体设计应是视觉化的表演，就像演讲者通过声音和姿势来表达想法一样。 El Lissitzky*, 1924年

Typographical design should perform optically what the speaker creates through voice and gesture for his thoughts.

El Lissitzky, 1924

喊叫，并不能使交流变得更好。

你只是把交谈和低声细语从你的表达方式中漏掉。

世界太喧嚣，我只是想要贡献一点点静默。 布尔诺·蒙古齐, 1984年

If you keep shouting, you are not making communication any better. You are only removing talking and whispering from the system. I find our society a bit noisy. I just would like to contribute a little silence. Bruno Monguzzi, 1984

1961年的一天，布尔诺·蒙古齐继 Max Huber 和 Carlo Vivarelli 之后，从瑞士来到这里。在我看了他的作品后，我为他在设计上的天分大感惊讶，这是他在设计方面独当一面的一个印证。很快，他进入了我的工作室。有一些年轻的同事在苏黎士和巴塞尔的学校中执教，他们遵循规则和方法，能够使很多问题都迎刃而解。但这只是少数人的特权，在对拥有者进行自我塑造的同时，这个行业还引导他们获得对美学进行重组的原创语言。每个问题都要求在美学上的拓展，一个基于观者的情感和想象力水平的、切身的、强烈的感受。<

许多平面设计师往往把目光局限在对短暂流行和个人行为的关注上，这是合情合理的吗？在视觉传达的世界，只有极少数的人具备了逃脱这个惯例束缚的力量，蒙古齐就是其中的一个。他属于一个团体，这个团体提倡图片的功能性与建设性，这与前辈的流行艺术样式是非常贴近，这些艺术的效果并没有因时间的流逝而削减。蒙古齐从这些原形中复原了在新的编排艺术中留下了有深刻烙印的几何精神。<

他的作品致力于营造一个理想的气氛，并用视觉的手段呈现给观众，这也是最根本的手段。他的作品不是即效的显示描述，而是注入自己理念的解释。

这并不是对美学的背弃，而是一种逼近，这种逼近是基于对对象功能性的逼近，作品承载信息或多或少地限制了视觉因素：字体、颜色、纸张、质量，这是一个无法强加、无法背离文化背景而存在的美学情境，这就是设计师的世界。<

Antonio Boggen*, 米兰, 1980年

编者按：“El Lissitzky (1890-1941)是苏联构成主义平面设计大师，和瓦西里·康定斯基(Wassily Kandinsky)同代，他对德国所兴起的“风格派”有很大影响。”Antonio Boggen 是意大利著名平面设计师和建筑设计师，他也是蒙古齐的岳父。

One day in 1961, Bruno Monguzzi arrived from Switzerland, as Max Huber and Carlo Vivarelli had done before him, to show me his work, and I at once classed him with them because of his surprising natural skill in the design of lettering, a proof of inborn craftsmanship in a field in which technique comes before style and greatly affects the results obtained. Many of the co-workers in my studio have emerged in schools in Zurich and Basel, young men who, by having recourse to the rules and methodologies taught in those schools, were able to find the right solutions to problems of all descriptions. But it is the privilege of few, this natural vocation that shapes the personality of those who possess it and leads them to the acquisition of an original language for the non-naturalistic transcription of aesthetic values. Around every problem demanding an aesthetic choice extends an area of personal feeling whose nature and intensity depend on the emotional and imaginative level of its interpreter. Is it permissible for graphic designers to limit their interest to their own work, to ephemeral fashions and their excesses? Immersed as they are in the world of visual communications, few of them have the strength to escape from the confines of a convention that embraces such fashions and accentuates their extravagances.<

Bruno Monguzzi is one of these few. He belongs to the group of keen defenders of functional and constructive graphics so closely attached to the historical models of the fathers of modern graphic art, whose validity has not been impaired by the passage of time. From these models he recovers that geometric spirit that so strongly marked the essence and structures of the new typography. His productions display the intent to place the object concerned in an ideal atmosphere and to reveal to us by visual means its essential means. His work is consequently not a realistic portrayal of the object that depends on an immediate effect, but contains his own conceptual interpretation. This means that this is not the aesthetic end that decides his approach, which is suggested rather by the nature of the object or message involved and accordingly determines the visual factors: typeface, color, format, paper quality. This is an aesthetic position that will never be able to impose itself and find effective expression without a cultural background from which to draw its associations and ideas, and thus to translate into images its interpreter's personal vision of the world.< My close personal contact with Bruno has familiarized me with the founts of information, the inquiring intelligence, lively interest, and rich documentation of the works and movements of culture by which his work is nourished and justified. I admire the economy of his means, the very natural way in which he expresses himself, the mental reserve with which he keeps all mere show in check.<

Antonio Boggen, Milan, 1980

见识之外

蒙古齐的作品一举成功，并获得所有人的赞许，这仅仅是一个表面现象。就像欣赏一支名曲，一个外行的感受与内行不同，外行的回应是被乐曲所感染，但无法意识到下一步如何进行。对一个外行的人，可以是哗众取宠的，就如对于没有经过训练的耳朵来说，由于缺乏对乐曲背景知识的了解和对音乐的感受力，对乐曲的魅力也就无从了解了。蒙古齐的作品在圈内倍受推崇；在行家眼中，他的作品是深刻而渊博的。<

首先，他的作品是醒目的，它会在第一眼俘获你的目光，在瞬间恰如其分地表现出他的意图，作品中充满真诚，与他的主题配合得天衣无缝。第一眼你就会觉得这个作品是那么与众不同，它是用智慧和深邃的天份悉心打造的，对我来说，蒙古齐的作品具有一种一贯的、诗论式的谨慎作风（大多数瑞士人的典型风格），作品的每一个因素都恰到好处：位置适当，大小合适，一切都在控制之中。但同时，作品又是如此地生动、如此地诗意、如此地意味未尽，如同非洲雕像一般给人以神秘的动感。观之越久，感之越深。<

他的作品兼有节制而又自发、理性而又感性的气质，充满了魅力。我总是试着去了解，这一切他是如何做到的？我想，更多的是出于他的本能吧！幸运的是，对待艺术（包括摄影），他是无比执着的。他用自己的智慧和技术去表达自己，把一个视觉的解释呈现到观众面前。<

The more you look, the more you see

Bruno Monguzzi's work is immediately successful and is appreciated by all audiences, but it is deceptively simple. As in the appreciation of great music, the layman's perceptions are different than those of the skilled musician. The layman responds and is moved by the music, but is unaware of what is going on. The magic, the subtleties, the understanding, and the historical contextual knowledge are unavailable to the untrained ear. Monguzzi's greatness is most appreciated by the design practitioner; to the connoisseur the work is profound.<

First, the piece is always visually arresting. It attracts and captures the eye. It immediately signals its unique presence. It has a sense of "rightness" about it. It seems to be a perfect fit for the subject it deals with. The very first glance tells you that this piece holds the promise of meaning, that this beautifully structured work is a product of care, of intelligence and unfathomable talent. What I find particularly interesting in Bruno's work are the constant paradoxes and contradictions. It appears to be (as is typical of much Swiss work) meticulously orderly, everything in its place, everything at just the right size, every hair in place, nothing left to chance. Yet it is so expressive, so poetic, so rooted in the ineffabilities of the subject.

Like mysterious African sculpture there is some moving presence in there. The more you look, the more you see<

His work is simultaneously orderly yet spontaneous, sensuous yet cerebral. I find it fascinating. I often try to figure out what is going on, how does he do it? I think it has something to do with his visceral response to the subject, be it furniture, work of art, or a photograph of a weeping woman.

他通常要给予观众的，并不是一种强加的意图，而是一种交流，但对他来说，如果不能以情动人的话，这种交流就是不够充分的，他敏感的个性赋予了他作品真实的人性，是头脑和心灵的汇合，这应该是我为什么如此喜欢他作品的原因，当然还有他本人的原因所在。<

Louis Danziger, 洛杉矶, 1998年6月

He is all empathy, and then he proceeds to use his intelligence and craft to manifest these feelings for the viewer, to give them a visual presence. It is not just the meaning of content which he wishes to manifest, that is always a given — it must communicate, but for him that is insufficient if it does not also touch you with the expressive feelings, his sensitivities to the subject. It is so human, a mix of head and heart. It is why I like his work and of course that's why I like him so much.<

Louis Danziger, Los Angeles, June, 1998

Louis Danziger自1994年起曾作过艺术总监、设计师和设计顾问，长期客户有太平洋公司、国立艺术发展基金会、全美设计艺术奖、德莱佛斯代理处和洛杉矶美术馆，也曾任教于 Chouinard 艺术学院、加利佛利亚艺术学院、哈佛大学和日本的关西艺术学院以及东京艺术传达大学。Danziger 的作品被私人及博物馆广泛收藏，包括纽约现代博物馆、美国国会图书馆和洛杉矶美术馆。

Louis Danziger has been an art director, designer and consultant working out of Los Angeles since 1949. Long-term clients include the Atlantic Richfield Company, the National Endowment for the Arts' Federal Design Improvement Program, the NEA's Design Arts Awards Panel, the Dreyfus Agency and the Los Angeles County Museum of Art. In addition to conducting numerous visiting lectures and workshops, Danziger has taught extensively at the Chouinard Art Institute, the California Institute of the Arts, Harvard University and the Osaka Communication Arts and Tokyo Communication Arts schools in Japan. Danziger's work has been exhibited throughout the world and is in the collections of the Museum of Modern Art (New York), the Library of Congress, and the Los Angeles County Museum of Art.

蒙古齐：一个非典型的瑞士设计师

国际文字编排风格（以瑞士风格著称），诞生于二战结束不久，在德国和瑞士掀起的一个声势浩大的运动。设计师把设计哲学引入到一个普遍的语境之中，通过客观真实的呈现方式寻求一种纯粹的图像传达，以及一种技术之外的说服力。像 Akzidenz Grotesk 和 Helvetica* 一样，他们恪守一种强烈不对称的黑白图文样式。因为他们的图形语言十分地相似，有时你很难确认一个单独作品的作者，而那些与大师风格很相近的作品也是如此。<

在瑞士，这场运动的领导者，如 Max Bill, Armin Hofmann, Josef Müller-Brockmann, Carlo Vivarelli, Siegfried Odernatt, Rosmarie Tissi, Richard Lohse, Hans Neuburg, Carl B. Graf 和 Karl Gerstner*，他们建立起一种纯正的设计标准，这个标准在设计界风行了 20 多年。<

他们的影响甚至远及美国与日本，这种动态的设计理念并非凭空出世，在建立之初，包豪斯和 Jan Tschichold* 付出了超乎常人的努力，从重重保守中把设计解放出来。Jan Tschichold 的著作《Die Neune Typographie》（新文字编排）（1928，柏林）的设计和《Typographische Gestaltung》（编排的形式）（1935，巴塞尔）在德国和瑞士的设计及排版界都产生了巨大的冲击，1935 年出版的书籍后采用不对称的编排方式发行了英文版，Tschichold 这样写到：

“..... 'Sans serif' 是最富有表现力的字体，因为它 的厚度范围很大（浅色的、黑色的、粗黑的、斜体的）..... 所以，在 20 世纪，一种常见的做法是，在同一

Bruno Monguzzi: a not-so-Swiss designer

The International Typographic Style (also known as Swiss Design) came to life as a powerful and influential movement in Germany and Switzerland shortly after the Second World War. The designers involved in this design philosophy worked within a common syntax. They sought a pure graphic communication through an objective and impersonal presentation of information, devoid of subjective feelings and propagandistic techniques of persuasion. Their almost exclusive use of the typefaces Akzidenz Grotesk and Helvetica consisted of strong asymmetric compositions and powerful black-and-white presentations of images. Because their graphic vocabulary was so similar, it could at times be difficult to identify the author of a particular piece of work, even for those quite familiar with the work of the best designers.<

Leaders in the Swiss movement, such as Max Bill, Armin Hofmann, Josef Müller-Brockmann, Carlo Vivarelli, Siegfried Odernatt, Rosmarie Tissi, Richard Lohse, Hans Neuburg, Carl B. Graf, and Karl Gerstner, to a name a few of the best, established a pure design criteria that became the standard by which almost all graphic design was measured for the next twenty years. <

Their influence was felt as far away as the United States and Japan. This dynamic design philosophy didn't develop from just thin air. It found its beginnings in the manifestos of de Stijl, the Bauhaus, and Jan Tschichold, who perhaps did more to liberate type from its entrenched conservatism than any typographer/ designer of that time. Tschichold's writings on design, *Die Neue Typographie (Berlin 1928)* and *Typographische Gestaltung*

编者按：*Akzidenz Grotesk 是 20-30 年代最受欢迎的主标题字体，被包豪斯普遍采用，Helvetica 是 1961 年 D.Stempel AG 公司出品的新字体，它是 New Haas - Grotesque 字体的延续，由 Edouard Hoffman 和 Max Miedinger 原创，Helvetica 字体在现在还是被最多利用的主标题字体，它是功能型的体现。

*Max Bill, Armin Hofmann, Josef Müller-Brockmann, Carlo Vivarelli, Siegfried Odernatt, Rosmarie Tissi, Richard Lohse, Hans Neuburg, Carl B. Graf 和 Karl Gerstner 等是瑞士现代设计大师的代表人物，其中如 Max Bill, Armin Hofmann, Josef Müller-Brockmann 等是包豪斯学院派的代表，Siegfried Odernatt, Rosmarie Tissi 等是现代瑞士文字风格的代表。

*Jan Tschichold 1902/1974，出生于德国莱比锡，1933 年受纳粹迫害离开德国，是著名的文字、编排设计师，Call Sans 是英国 Eric Gill 创造的字体之一。