

swiss  
design  
now

## SWISS DESIGN NOW

An exhibition curated by Pierre Keller,  
director of the University of Art and Design Lausanne (ECAL),  
professor at the Swiss Federal Institute of Technology (EPF Lausanne),  
in the Museum of Contemporary Art Shanghai (MOCA Shanghai)  
from the 27th of November until the 27th of December 2005

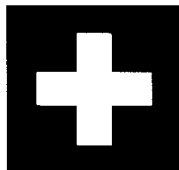
### “今日瑞士设计”之旅

展览由瑞士洛桑艺术设计学院院长(ECAL)、  
洛桑瑞士联邦高等工业大学(EPF Lausanne)教授Pierre Keller策划,

于2005年11月27日至12月27日

在上海当代艺术馆

(MOCA Shanghai) 展出



Switzerland.

## FOREWORD

Design is one of the fields, where Switzerland has been present world-wide for a long time. Fresh, innovative and different, Swiss design is considered to be an example of modernity today. A group of Swiss designers has not only been promoting Swiss design to a new level but is also enjoying great prestige around the world.

The Consulate General of Switzerland in Shanghai, together with partners in Switzerland and China, is therefore proud to present the Swiss design achievements to the people of the modern Shanghai metropolis.

The exhibition "Swiss Design Now" is curated by Pierre Keller, director of the Ecole cantonale d'art de Lausanne (ECAL) – University of Art and Design Lausanne. Based on what the new generation of Swiss designers offers today, the conception of Pierre Keller combines the typical "made in Switzerland" image with an open-mindedness that overcomes boundaries. The selected objects show well that they can be easily integrated into everyday life thanks to

## 序

瑞士在国际设计领域中已活跃了多年。新鲜、创新和求异，拥有这些特点的瑞士设计在当今被认为是现代主义的一个代表。一大批瑞士设计师不仅把瑞士设计推向了一个新的高度，还以其非凡的设计成就享誉全球。

瑞士驻上海总领事馆与其在瑞士和中国的合作伙伴在此十分荣幸地把瑞士设计的最新成就呈现给上海这座现代都市的大众。

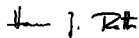
此次名为“今日瑞士设计”之旅的展览由瑞士洛桑艺术设计学院 Pierre Keller 教授策划。Keller 教授的策展构想就是要通过展示瑞士新一代设计师的作品和具有代表性的“瑞士制造”产品来体现蕴含其中的突破传统的开放性设计理念。基于实用性而又融入了趣味性甚至带有一点技能性，观众会发现所有的展品都能很容易地用于日常生活中。无论这些设计产品最终在瑞士本土制造或由其他国际性企业生产，它们都分明显示了瑞士设计

their practical, playful or esthetical qualities. Produced either by national Swiss industries or by international companies, they depict clearly the importance and presence of Swiss designers in the economic and creative network of all walks of life.

Contemporary Swiss design interests us because it embraces the notion of design as an art form. The exhibition is thus a vehicle for highlighting the new realms of awareness that designers can offer. The Consulate General is convinced that the exhibition will not only charm the Chinese public but will also allow the visitors a better understanding of Swiss design as well as Switzerland in general.

I hope that you will enjoy reading this catalogue and experiencing the Swiss design as much as I did.

Kind regards,



Hans Jakob Roth

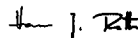
Consul General of Switzerland in Shanghai

师在当今设计创新领域和经济领域的突出性和重要性。

瑞士设计之所以吸引我们，是因为它视设计为一种艺术形式，因此本次展览可视为是一个突出展现了设计师所能够提供的新知识领域的手段。瑞士领事馆有理由相信这次瑞士设计展览不但能吸引中国大众，而且能够让观众对瑞士设计乃至瑞士这个国家有更好的了解。

我希望你能同我一样喜欢这本目录，在阅读的同时享受一次美妙的瑞士设计之旅。

致以最美好的祝愿！



洪含雅

瑞士驻上海总领事

## FOREWORD

The development of practical design in Europe is intimately associated with modern aesthetics. From abstract art to minimalism, these principles of modernity are reflected in the domain of innovative design. Swiss new designs not only celebrate this marriage between practicality and beauty, but also illustrate progressive concepts in material and function. Switzerland is famed for its environmental conservation and humanism. Swiss design accentuates intricacy and meticulous handicraft, and has become known with the world's best name brands in the same realm. In this century that epitomizes invention, design is at the frontiers of the imagination. Linked with every facet of daily life, innovative design is essential. It performs to better the standard of living, sharpen the competitive edge of business, and nurture the economic prosperity of a nation.

Jointly presented by MOCA and the Swiss Consulate of Shanghai, the current exhibit titled "Swiss Design Now", is curated by Professor Pierre Keller of the University of Art and Design Lausanne. The artworks presented will feature an intricate selection that seeks to create a realistic environment of Swiss atmosphere, so that viewers who step into the museum will find themselves enraptured by another world — the total Swiss cultural experience.

According to Professor Keller, he hopes to introduce a groundbreaking definition of the term "Made in Switzerland" by evoking Swiss artistic ideals and the

## 序

现代工业产品设计在欧洲的发展,和现代艺术的关系密不可分。现代主义的美学从抽象发展到极简主义,也都反映在设计领域。瑞士的新设计,完全实现了现代美学的精髓,同时,在材料和功能上充分发挥了与时俱进的先进性。

瑞士,是一个对自然环保与人文精神并重的国家。瑞士的精湛设计和追求精致的手工,已经和全球顶尖的奢华品牌画上等号。在这个讲究创意、拥抱创意的世纪,就是创意思维的领航员,生活里方方面面都和设计紧紧联系起来,创意的重要性不言而喻,它成为改善生活品质、提升企业的竞争力和保持国家经济繁荣不可或缺的法门。

这次上海当代艺术馆和瑞士驻上海总领事馆共同主办的展览“今日瑞士设计”之旅,由瑞士洛桑艺术设计学院 Pierre Keller 教授精心选出今日瑞士工业设计界的一些关照当代人生活美学的新作,结合本馆策划体验瑞士文化的情境展场,使得每一位观众走进展场,就仿佛步入了瑞士的文化氛围之中,带来一种全方位的瑞士经验。

根据 Keller 教授的策展构想,他是要通过展示瑞士新一代设计师的作品,以及“瑞士制造”具有代表性的高端设计产品,来体现蕴含其中突破传统的开放性形式,和

ambitious pursuit of modern aesthetics. The exhibit aims to create a fresh look apart from tradition via representative works of a new generation of designers. These exhibition pieces harmonize practicality and playfulness, bringing to the viewers a lighthearted yet unique look at modern design and technology.

Regardless of whether these pieces are made natively or internationally, viewers will find to their delight that all the exhibited pieces embody a practicality that allows them to be integrated into everyday life. Furthermore, these pieces clearly illustrate the unquestionable excellence of today's Swiss designers in both innovation and consumerism.

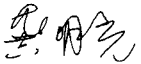
"Swiss Design Now" forges a bridge of friendship between China and Switzerland. It is on this bridge that Chinese viewers can experience firsthand the charm of this European beauty. This special exhibit lets viewers listen to the heartbeat of Europe through works that reflect both Switzerland's tradition of aesthetics and its interpretation of modernity. Simultaneously, MOCA is honored to continue its public service toward exemplifying innovation, inviting its visitors on a truly unique journey to explore Switzerland and its beautiful secrets.

Samuel Kung   
Chairman & Director  
MOCA Shanghai

功能上追求卓越的设计理念。这些展品，在实用性的功能之中，又融入了具有幽默感的趣味性，甚至有些作品还突显出某些特殊的技能性。

无论这些设计产品究竟是在瑞士本土制造的，或是由其他国际性企业来负责生产，观众会发现所有的展品都是日常生活中可能应用的实用品，它们都明晰显示瑞士设计师在当今设计创新领域和经济领域中的优异表现。

"今日瑞士设计"之旅展览，为中国和瑞士搭起一座友谊的桥梁，通过它，民众不出国也能透过虚拟的情境感受和体验瑞士。这项特展把这个位于欧洲心脏位置的永久中立国家的优美文化传统和生活美学经验，以其最新的设计展品和多媒体互动的方式，来吸引广大的中国观众。同时，位于上海市中心人民公园内的当代艺术馆，悉心为上海市民服务，致力为观众营造一次奇妙的瑞士视觉与心灵之旅。

  
上海当代艺术馆主席兼馆长

## INTRODUCTION

The "Swiss Design Now" exhibition is certainly not about the history of Swiss design and for sure does not cover all the different existing fields of design. It's more about a passion statement I had – a "coup-de-cœur" as we say in French – while observing what is happening today in the Swiss design landscape. This selection was specially put together in order to be presented at the Museum of Contemporary Art, Shanghai (MOCA), a brand new museum.

Swiss industries have since long ago expanded their markets far beyond the geographic frontiers of Switzerland and swiss designers are travelling around the globe to promote their work. Through the presentation of five typically Swiss companies (FELCO, SIGG, Swatch, Victorinox, Vitra), eleven already established designers (Atelier Oï, Ruedi Baur, Yves Béhar, Jörg Boner, Antoine Cahen, Alfredo Häberli, Rémy Jacquet, Christophe Marchand, Norm, Hannes Wettstein, Cornel Windlin) as well as eleven upcoming young designers (Nicole Aebischer, Fabio Biancaniello, Thilo Brunner, Martino D'Esposito, Alexis Georgacopoulos, Emanuelle Jaques, Christian Kägi, Körner Union, Nicolas Le Moigne, Augustin Scott de Martinville, Adrien Rovero), I tried to give a glimpse of what "Swiss design" stands for in today's communication-based world.

In the last 10 years, the word "design" has been

## 介绍

“今日瑞士设计”之旅展览顾名思义不是在讲述瑞士设计的历史，其内容肯定也没有去覆盖当今设计领域的所有方面。该展览毋宁说是对我在观察当今瑞士设计发展时所产生的一种激情的表达，用法语来说就是 a "coup-de-cœur"，一种“内心搏动”。这次展览的作品是专为上海当代艺术馆——这个崭新的艺术场馆特别挑选的。

很久以来，瑞士工业就跨越地理上的边境，把市场开拓到全球各个地区。与此同时，瑞士设计师们也云游世界来推广他们的作品。而我则力图通过这次展览来向观众展现在当今信息化的世界中，什么是“瑞士设计”。本次展览展示的是5个典型的瑞士公司的产品 (FELCO, SIGG, Swatch, Victorinox, Vitra)，介绍11个已经成名的设计师 (Atelier Oï, Ruedi Baur, Yves Béhar, Jörg Boner, Antoine Cahen, Alfredo Häberli, Rémy Jacquet, Christophe Marchand, Norm, Hannes Wettstein, Cornel Windlin) 和11个设计新秀 (Nicole Aebischer, Fabio Biancaniello, Thilo Brunner, Martino D'Esposito, Alexis Georgacopoulos, Emanuelle Jaques, Christian Kägi, Körner Union, Nicolas Le Moigne, Augustin Scott de Martinville, Adrien Rovero)。

在过去的10年中，“设计”一词在所有地方被所有

used anywhere and by anyone. It no longer describes a specific profession and has become an adjective supposed to give an added value and to promote the qualities of almost any object. Unfortunately it's not always used in a good way and ends up describing projects of questionable taste and quality. The young generation of designers has grown up in the middle of this situation and it's now up to the schools to set things straight.

The design education in Switzerland has a long-lasting reputation to hold and it now bears the big responsibility to perpetuate and to establish itself as a provider of young promising talents. Through schools like the Ecole cantonale d'art de Lausanne (ECAL) or the Hochschule für Gestaltung und Kunst Zürich (HGKZ), two institutions that offer a high quality education, have put the young Swiss design scene back in the forefront. Their presence in large international fairs like the Milan Furniture Show actively promotes the young Swiss designers as well as the industries and reflects the revival of Swiss creation in both industrial and graphic design in a very energetic and obvious way.

Pierre Keller



Director of the University of Art and Design Lausanne /  
ECAL

Professor EPFL

人使用。它变得不再是指一个专门的行业，而几乎成了一个使物品增值和提升任意一件物品质量的形容词。遗憾的是，这个词并没有总是被恰当运用，最后被用来形容一些品位和质量值得争议的作品项目。年轻一代的设计师们就是在这样尴尬的情况下成长起来的，现在该由学校来为他们把方向摆正了。

瑞士在设计领域的教育享誉已久，现在还承担一个重要责任，就是要成为一个培养有潜力的年轻人才的摇篮。通过像 Ecole cantonale d'art de Lausanne (ECAL) 和 Hochschule für Gestaltung und Kunst Zürich (HGKZ) 这样提供高质量教育的学校，瑞士年轻的设计师们被推到了幕前。他们在诸如 Milan Furniture Show 等大型国际展会上的展示积极推动了设计师本人和瑞士轻工业的发展，也反映了瑞士在工业设计和平面设计上的创新力正被生气勃勃地振奋着。



瑞士洛桑艺术设计学院院长 (ECAL)  
洛桑瑞士联邦高等工业大学 (EPF Lausanne) 教授



## Nicole Aebischer

Born in 1980 in Fribourg, Nicole Aebischer got her diploma in industrial design at the Ecole cantonale d'art de Lausanne (ECAL) in 2004.

During her studies at ECAL, working with Atelier Oi, she created the "pyllon" stool which was shown at the Designers' Saturday in Langenthal in 2004, at the Salon international du Meuble in Milan in 2003 and at the Musée de Design et d'Arts Appliqués Contemporains in Lausanne. This stool is now produced by B&B Italia.

Besides this, Nicole Aebischer has worked as a freelance at Baechler, Fidanza & Lehmann Architecture in Zurich, and did work practice at Jonesknowlesritchie in London and Supérieur in Zurich.

She is currently undergoing work experience which will last until 2006 with Norway Says in Oslo.

Web: [www.ecal.ch](http://www.ecal.ch)

Nicole Aebischer 1980年出生于弗里堡,2004年获得瑞士洛桑艺术学院工业设计学位证书。

在学习期间,她和 Atelier Oi 一起设计了名为 "pyllon" 的凳子。该设计分别在 2004年的 Designers' Saturday, 2003年米兰的 Salon international du Meuble 和洛桑的 Musée de Design et d'Arts Appliqués Contemporains 展出。现在这款凳子由意大利 B&B 公司生产。

另外,作为自由设计师,Nicole Aebischer 还为 Baechler, Fidanza & Lehmann Architecture 做设计工作,并曾在伦敦的 Jonesknowlesritchie 和苏黎世的 Supérieur 工作过。

目前,她在 Norway Says in Oslo 任职,直到2006年。

网址: [www.ecal.ch](http://www.ecal.ch)



## Atelier Oi

Founded in 1991 by Aurel Aebi (born in Oberdiessbach in 1966), Armand Louis (Bienne, 1966) and Patrick Reymond (Bienne, 1962), this group of architects and designers attained international recognition in 1997 when IKEA commissioned them to design several items (newspaper racks, lamps, etc).

Since then, commissions follow one another. In particular, there was the Neuchâtel Arteplage at EXPO 02, the interior architecture of the Musée d'Archéologie Laténium de Neuchâtel (awarded the European museum prize in 2003), the architecture of various individual houses, interiors, boutiques and a range of light fittings for Ribag.

The geographical location of this bilingual set up, between Zürich and Geneva, leads to a wide range of clients not only from all over Switzerland, including Swatch and Wogg, but also from abroad, such as Rosenthal and B&B Italia.

Web: [www.atelier-oi.ch](http://www.atelier-oi.ch)

这家设计事务所由Aurel Aebi (1966年生于Oberdiessbach)、Armand Louis (1966年生于Bienne)和Patrick Reymond (1962年生于Bienne)在1991年成立。1997年IKEA委托他们做一些产品设计(比如报架、灯具等),从此,这个集建筑师和设计师于一体的队伍开始享誉国际。

接下来这样的设计委托源源不断。值得一提的是,在EXPO 02博览会上,他们为Musée d'Archéologie Laténium de Neuchâtel做布展设计(该展览在2003年获得了欧洲展览馆奖章)。另外,他们还还为各类私人住宅或精品店做建筑和室内设计,包括为Ribag设计灯光效果。

该事务所坐落于苏黎世和日内瓦之间,其地理优势使它的客户群不但覆盖包括Swatch和Wogg在内的整个瑞士、而且还延伸到国外,比如Rosenthal和B&B Italia。

网址: [www.atelier-oi.ch](http://www.atelier-oi.ch)



## Ruedi Baur

Born in 1956 in Paris, Ruedi Baur completed an apprenticeship in graphics with Michael Baviera. In 1979 he received his diploma in graphic design at the Hochschule für Gestaltung in Zürich.

In 1983 he founded BBV (Lyon - Milan - Zürich) and then in 1989 with Michael Baviera and Peter Vetter, he founded Intégral Concept, a multidisciplinary network composed of seven complementary modules covering a large field of design (graphics, architecture, set design, product design, photography, publishing).

From 1989 in Paris and 2002 in Zürich, the Intégral Ruedi Baur and connected workshops developed bi- and tri- dimensional projects in various areas of visual communication (identification programmes, directional and informational systems, exhibition design, urban design...).

From 1989 to 1994, he managed the design department of the Ecole des Beaux-Arts at Lyon, and then from 1993 to 1996 the post diploma "Civic Space and Design". In 1995 he was appointed Professor of Corporate Design at the Hochschule für Grafik und Buchkunst at Leipzig, where he was vice-chancellor from 1997 to 2000. Ruedi Baur has been a member of the Alliance Graphique Internationale (AGI) since 1992 and is in charge of the Institut design2context which he formed in 2004 at the Hochschule für Gestaltung und Kunst in Zürich (HGKZ).

Web: [www.integral.ruedi-baur.com](http://www.integral.ruedi-baur.com)

Ruedi Baur 1956 年出生在巴黎，曾跟着 Michael Baviera 学习平面设计。1979 年他获得了苏黎世 Hochschule für Gestaltung 颁发的平面设计学位。

1983 年他成立了 BBV (里昂 - 米兰 - 苏黎世) 工作室, 1989 年和 Michael Baviera、Peter Vetter 一起, 成立了 Intégral Concept 工作室, 建立起了一个多学科的网络, 涉及更多的设计领域, 如平面、建筑、版面、产品、摄影和印刷。

1989 年在巴黎以及 2002 年在苏黎世, 他的工作室开发了二维和三维的视觉艺术项目 (可应用于识别系统、信息系统、展览和城市设计等)。

从 1989 年到 1994 年, 他成为里昂 Ecole des Beaux-Arts 设计学院的负责人, 从 1993 年到 1996 年他获得了 "城市空间和设计" 的博士学位。1995 年他成为 Leipzig 的 Hochschule für Grafik und Buchkunst 设计学教授, 1997 年到 2000 年任院长。Ruedi Baur 从 1992 年起即为 Alliance Graphique Internationale (AGI) 的成员, 他于 2004 年在苏黎世的 Hochschule für Gestaltung und Kunst (HGKZ) 创立了 design2context 研究所, 并一直担任其负责人。

网址: [www.integral.ruedi-baur.com](http://www.integral.ruedi-baur.com)



## Yves Béhar

Born in 1967 in Lausanne of a Turkish father and German mother, Yves Béhar studied at the Art Center College of Design in Tour-de-Peilz (VD) and then attended the parent school at Pasadena, California.

He obtained his diploma in 1991 and settled in San Francisco where he worked in several well known establishments (Lunar Design and Frogdesign) before setting up on his own structure with Fuseproject.

With Fuseproject, he has obtained many distinctions in the United States, notably being ranked as the "third best international design firm" in 2005 by the prestigious American magazine Business Week. He has also taken part in several world exhibitions (San Francisco Museum of Modern Art, New York MoMA and at the Musée de Design et d'Arts Appliqués Contemporains (mudac) at Lausanne.

He can boast a list of especially impressive clients: Herman Miller, Nike, MINI-BMW, Birkenstock, Hewlett Packard, Swarovski, Sony, Target, Microsoft, Alcatel, Toshiba etc.

Web: [www.fuseproject.com](http://www.fuseproject.com)

Yves Béhar 1967 年生于洛桑,他的父亲是土耳其人,母亲是德国人。他先在 Tour-de-Peilz 的 Art Center College of Design 学习,然后转到位于加利福尼亚的总校学习。

他 1991 年获得学位证书,然后在旧金山落脚,在那里他为一些知名公司 (如 Lunar Design 和 Frogdesign) 工作,直至最后成立了自己的公司 Fuseproject。

随着 Fuseproject 的发展,他在美国获得了很多好评,尤其是公司在 2005 年被美国著名杂志 Business Week 列为 "国际设计公司" 第三名。同时,他还参加国际性展馆的展览活动,这些展馆包括 San Francisco Museum of Modern Art, New York MoMA 和 Musée de Design et d'Arts Appliqués Contemporains (mudac) at Lausanne。

他的客户中不乏响当当的名字,如 Herman Miller, Nike, MINI-BMW, Birkenstock, Hewlett Packard, Swarovski, Sony, Target, Microsoft, Alcatel, Toshiba 等。

网址: [www.fuseproject.com](http://www.fuseproject.com)





## Fabio Biancaniello

Born in 1977 in Lausanne of Italian origin, Fabio Biancaniello obtained his diploma in industrial design from the Ecole cantonale d'art de Lausanne (ECAL) in 2005 after training at the Ecole d'Arts Appliqués de Vevey.

During his course at ECAL, he exhibited during the Designers' Saturday at Langenthal in 2002, at the Centre Culturel Suisse in Paris and the Salon International du Meuble at Milan in 2005 where he presented prototypes for B&B Italia and Nanoo by Faserplast.

In 2004, he was awarded second prize at the Concours International des Lunettiers du Jura and in 2005 he was short listed for the Swiss Design Prize.

Web: [www.ecal.ch](http://www.ecal.ch)

Fabio Biancaniello 1977年出生在瑞士洛桑一个意大利后裔家庭。他先在 Ecole d'Arts Appliqués de Vevey 实习,然后在瑞士洛桑艺术学院学习,2005年获得了工业设计的学位证书。

在学习期间,他参加了 2002年在 Langenthal 举办的 the Designers' Saturday 展览,设在巴黎的瑞士文化中心的展览以及 2005年米兰的 Salon International du Meuble,在那里他展示了他为 B&B Italia 和 Nanoo by Faserplast 设计的作品。

2004年,他获得了 Concours International des Lunettiers du Jura 第二名,2005年他被列入“瑞士设计奖”的名单中。

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