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1860—2010

# 来自瑞士的设计

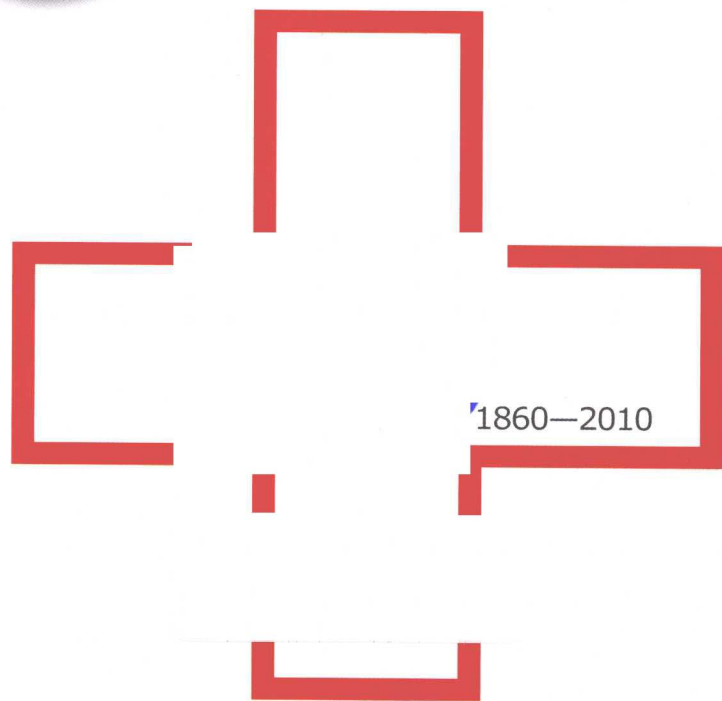
## DESIGN FROM SWITZERLAND

中英文版 / Chinese-English edition

过伟敏 主编

江西美术出版社

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# 目录

## CONTENTS

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001	瑞士设计巡回展	SWISS DESIGN ON A JOURNEY
003	序	PREFACE
005	一个小国家及其设计	A SMALL COUNTRY AND ITS DESIGN
015	永恒的潮流——瑞士设计	ETERNALLY MODERN - SWISS DESIGN
031	小而美	SMALL + BEAUTIFUL
047	小帮手	THE TINY HELPERS
063	在山上	UP TO THE MOUNTAINS
077	畅销设计	LONGSELLERS
103	时尚与年轻	HIP + YOUNG
133	视觉表达	A VISUAL STATEMENT
155	纺织品与时装	TEXTILE + FASHION

图例说明 / CAPTION

D: 设计师 / Designer

M: 制造商 / Manufacturer

C: 客户 / Client



# 瑞士设计巡回展

## SWISS DESIGN ON A JOURNEY

如果用一句话来概括这个由科比·甘特贝因和安连娜·普拉达尔策划的展览，那应该这样来说：“藏在六个大木箱里的<Criss + Cross>向你讲述一个欧洲中部的富裕小国家关于设计的故事。”这听起来像是一个童话，其实还真的充满了神奇色彩。

<Criss + Cross>充满了惊喜——有很多的东西值得你看、去学习。这些奇妙的东西跨越了数十年时光，不仅在瑞士国内被人们所熟知，更在世界各地为人们所喜爱。甚至有时候人们根本不知道这些产品的设计源自瑞士，也不知道它们所具有的历史价值。比如拉链和Helvetica字体这两个典型的例子，它们已经彻底融入了我们的生活。再如马特洪峰，它不仅是一座宏伟的山峰，更是一个通过设计敏锐而幽默地把瑞士这个国家原来那种群山和奶酪的陈旧形象进行重建的最好范例。

从最初的理想主义的遐想到提出独特的概念再到大规模生产，像Frietag的帆布包这样的一些产品已在市场上取得重要影响。虽然我们很怀念纯粹的传统设计，但我们不能不意识到设计在一定程度上必须反映社会发展的进程。一把经过再设计而加入了记忆棒的瑞士军刀，使得休闲与工作之间的界限已经不再那么清晰，我们如今能够在最偏僻的山间小屋里处理电子数据了。

从一系列的生活用品到时尚配饰，从强有力的登山鞋到电脑鼠标，展览根据其类别分为不同主题，在每个类别新产品和老产品将一同向观众展示。此外，包括中国这一站，每次巡回展都会对展品进行替换和增补。自巡回展于2003年在瑞士文化基金会的支持下开始其有趣的行程以来，我们发现采用大木箱来进行运输和展示是一个有效的方式，并且这种方式无疑将会成为<Criss + Cross>展览的永久特征。无论是在柏林、布拉格、东京、班加罗尔以及现在中国的几个城市，每一站都会吸

“Packed in six wooden crates, <Criss + Cross> tells about a small, wealthy country in the middle of Europe.” This is the first sentence in a brief description of the exhibition by Köbi Gantenbein and Ariana Pradal. It sounds like a fairy tale and almost reads like one.

<Criss + Cross> is full of astonishing things to see and study, including items that have been around for decades, not only familiar to us at home but known all over the world, sometimes without even realizing that they were designed in Switzerland and have made history. Two cases in point: the zipper and the Helvetica typeface, omnipresent inventions that we now take for granted. We also learn that the Matterhorn cannot simply be what it is: a magnificent mountain; it has to be pimped out as demonstrated by design that incisively and humorously deconstructs the cliché of Switzerland as a country of mountains and cheese.

Having travelled the road from idealistic, singular idea to mass production, some items have even become marketing heavyweights like the Freitag bags made out of used tarpaulins. And when a Swiss pocket knife is redesigned to include a memory stick, we cannot help noting, with a touch of nostalgia, the extent to which design reflects social processes and how blurred the transition between work and leisure has become, for we can now process electronic data in the remotest of mountain huts.

Divided into sections that range from household goods to fashionable accessories, from robust mountain boots to the computer mouse, the exhibition presents old and new side-by-side in each category. In addition, it is revised and updated for

引新的城市来预定举办这个展览。设计作为一个重要的使者，汇集了全球的金融、艺术和技术。设计一方面是全球化的反映，同时也传达着各不相同的地域文化。很荣幸为瑞士文化基金会策划的这个六只宝箱的展览提供更多支持信息，从而更好地推进瑞士设计在不同种族及文化中的传播。

作为一个活跃的、充满生机的巡回展，<Criss + Cross>极好地体现了瑞士文化基金会Pro Helvetia的主旨——促进瑞士丰富多彩的文化活动在瑞士和其他国家的广泛传播。瑞士设计师在展览的每一站都会参加相关的活动。他们不仅介绍自己的设计，也与展览的东道国进行内容丰富的交流。这本书已出版发行了日文、法文/英文版，现在唯一合乎逻辑的便是推出中文版。<Criss + Cross>将继续旅程，引发新的故事和对话。这必将是激动人心的。让我们都拭目以待，这次中国之行又会对设计产生怎样的影响。

玛丽安·伯姬  
瑞士文化基金会  
视觉艺术部负责人

every stop on its itinerary, at present for China. The travelling crates have demonstrated their usefulness as a permanent feature of <Criss + Cross> ever since the exhibition embarked on its interesting voyage in 2003 with the support of Pro Helvetia. Berlin, Prague, Tokyo, Bangalore and now several places in China: where ever it stops, it makes an impact that leads to further bookings. Design is an important ambassador; it brings together the worlds of finance, art and technology, and it represents both globalization as well as local phenomena. It is a pleasure for Pro Helvetia to promote the six treasure chests by supporting a written supplement to the exhibition, thereby making it accessible to an even larger circle of peoples and cultures.

As a spirited and active touring exhibition, <Criss + Cross> is the ideal embodiment of the main task of the Swiss Arts Council Pro Helvetia: to make Switzerland's varied cultural activities known to a wider public at home and abroad. Swiss designers regularly join the exhibition at each of its stops, not only presenting their own work but also engaging in an informative exchange with the host country. Having published this book in Japanese and in a French/English edition, it is now only logical to produce it in Chinese. The journey of <Criss + Cross> will continue, giving rise to new stories and dialogues. It will be exciting to see how they impact the designs in this exhibition.

Marianne Burki  
Pro Helvetia Swiss Arts Council  
Head of the Visual Arts Department

# 序

## Preface

非常高兴能为《来自瑞士的设计——“CRISS + CROSS”》的中英文版作序。一方面，2009年由瑞士文化基金会资助的关于瑞士设计的展览<Criss + Cross>首次来到中国，将分别在无锡、南京、广州等地展出，历时将近一年，我院成为这次中国巡回展的组织者；另一方面，我院与瑞士苏黎世艺术大学的WUZU课程合作项目已展开五年，此次关于瑞士设计的展览——<Criss + Cross>是我院与瑞士设计界进行更广泛的交流与合作的新拓展。

这本《来自瑞士的设计——“CRISS + CROSS”》是由我院工业设计系主任沈杰老师等翻译的。该书主要藉于设计这一载体，向读者介绍和展示除了巧克力、手表和军刀之外的瑞士。书中的设计在一定层面反映了瑞士的历史、当前的流行设计趋势和选择以及社会生活与文化的图景。书中所介绍的家具、室内用品、服装、体育装备、珠宝、手袋、书籍甚至那些并非日常使用的物品，门类繁多，涉及生活和工作的不同层面，所有的作品通过独特的设计语言都能显示出它们是谁的或者它们是为谁设计的。

总之，<Criss + Cross>连接了当今的多样性和丰富的传统瑞士设计，并向读者展示了瑞士的设计师和工程师在视觉设计、时装和日常用品的设计上如何协作展开工作的。书中所介绍的设计作品将给中国的设计人士予以启示，亦能让非设计专业的读者更多地了解设计，感受设计给生活和工作带来的便利和乐趣。

感谢瑞士文化基金会及原作品集的作者和版权所有者。感谢我的同事沈杰、陈原川、张凌浩等为此书在中国出版所付出的努力，感谢江西美术出版社的支持和陈波编辑。特别要感谢无锡市人民政府，感谢合作主办单位无锡广电集团、无锡博物院的大力支持，使得此次展览和书的出版得以顺利进行。

I am very pleased to preface the Chinese translation of “On the Swiss Design Exhibition—<Criss + Cross>Works”. The Swiss design exhibition—<Criss + Cross>funded by Pro Helvetia first came to china in 2009, and will be held in Wuxi, Nanjing, Guangzhou and other places on display, which will last nearly a year; On the other hand, the cooperating project of WUZU Course between our design school and University of Applied Sciences and Arts of Zurich Swiss has been carried out for 5 year. This Swiss Design Exhibition—<Criss + Cross>is a new expansion of broader exchanges and cooperation between us.

The book “On the Swiss Design Exhibition—<CRISS + CROSS> Works” translated by Shen Jie, the head of the Department of Industrial Design of our school, introduces and displays many other aspects of Switzerland apart from chocolate, watches and knives. The designs in the book reflect, at a certain level, the history of Switzerland, the current popular design trends and options as well as social life and culture. There are many categories described in the book, such as furnitures, interior goods, clothing, sports equipment, jewelry, handbags, books and even the items which are not for daily uses, involving life and work in different aspects. All the works designed can show who they are and whom they are designed for through a unique language.

In short, <CRISS + CROSS>connects the present day's diversity with rich traditional Swiss design, and demonstrates to readers how the designers and engineers in Switzerland work in cooperation in visual design, designs of fashion and



并借此书出版的机会，感谢中央美术学院设计学院、广州美术学院设计学院、南京艺术学院和同济大学创意与设计学院等兄弟院校对我院组织此次中瑞设计交流活动的大力支持。

过伟敏  
江南大学设计学院院长

2009年7月27日  
于美国UC DAIS

articles for daily uses. The Chinese designers will gain a great deal of enlightenment from the works in the book, and non-designers will also learn more about design and enjoy the great convenience and fun in life and work brought about by the design.

Thanks to Pro Helvetia and the authors of the original collections and the copyright holders, thanks to my colleagues Shen Jie, Chen Yuan-chuan, and Chang Ling-hao for their efforts to publish the book. Also thanks to Jiangxi Fine Arts Publishing House and Editor Chen Bo. Especially I'd like to thank Wuxi Municipal People's Government, Wuxi Radio and TV Group, and Wuxi Museum as the co-sponsors for their great support to make the exhibition and the publication of the book proceed smoothly.

I would like to take this opportunity to thank the Central Academy of Fine Arts School of Design, Guangzhou Academy of Fine Arts School of Design, Nanjing Institute of Arts, and College of Design Innovation of Tongji University for their enormous support for the organizations of Sino-Swiss exchange in design.

Professor Weimin Guo  
Dean of School of Design, Jiangnan University

UC DAIS , USA  
27th July, 2009



一个小国家及其设计

A SMALL COUNTRY  
AND ITS DESIGN

永恒的潮流——瑞士设计

ETERNALLY MODERN  
- SWISS DESIGN

小而美

SMALL + BEAUTIFUL

小帮手

TINY HELPERS

1

科比·甘特贝因  
Köbi Gantenbein

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A SMALL COUNTRY  
AND  
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在山上

UP TO THE  
MOUNTAINS

畅销设计

LONGSELLERS

时尚与年轻

HIP + YOUNG

视觉表达

A VISUAL  
STATEMENT

纺织品与时装

TEXTILE + FASHION





# 一个小国家及其设计

## A SMALL COUNTRY AND ITS DESIGN

科比·甘特贝因

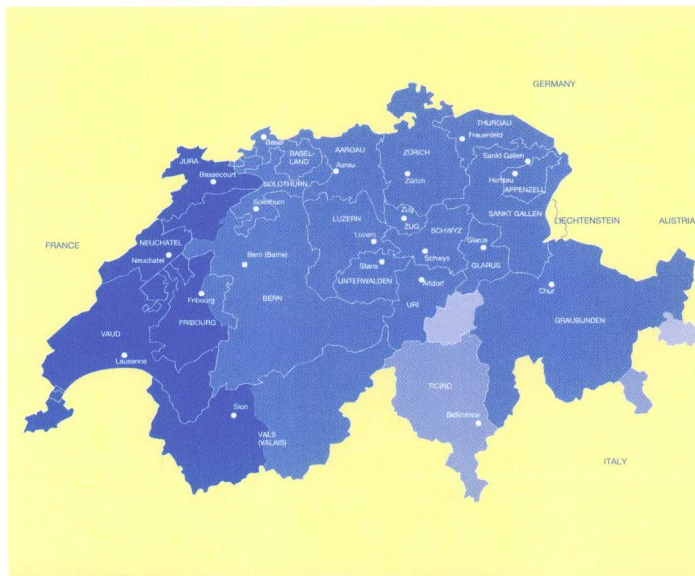
Köbi Gantenbein

最近我有个朋友关先生从广州过来，他计划在瑞士到处看看。那天我们一起坐在苏黎世湖边，他跟我聊起中国，我也跟他谈到设计对于瑞士和瑞士文化究竟意味着什么。他对这个很感兴趣，因为他在中国负责一本关于设计和建筑的杂志。虽然我曾访问过中国，但就如同他对瑞士所知不多一样，我也对中国充满好奇。

设计在瑞士，就是发明和创造新事物。衬衫和领带、字体和广告图形、扶手椅和烛台、重型机械和火车等等，设计无所不在。设计师所创造的一切都是为了人们能更舒适地生活，他们所创造的产品和服务遍及我们日常生活的每一个细节。一个成功的设计，首先就应是个有用的设计；如果还能让生活更加美好，那就可称为一个好的设计了。这也是许多设计师的追求，他们都希望能创造出具有艺术吸引力的完美作品。除此之外，设计还意味着一种社会责任，好的设计不会

I recently had a visit from Tom Kwan. He comes from Guangzhou and was on a trip through Switzerland. We sat together on the shores of Lake Zürich. He told me about China and I talked to him about Switzerland and what design means in our country and for its culture. For that was what he was interested in, because in China he publishes a magazine of design and architecture. His country, which I have visited, is as foreign to me as Switzerland is to him.

Design in Switzerland, I told him, means inventing and constructing objects. Shirts and ties, scripts and advertising images, armchairs and candlesticks, heavy machinery and railway trains. All the things made by designers help to make our lives easier. The purpose of their creations and services is to support us through the complexities of everyday life. And if they



自1939年起，瑞士通行四种官方语言：德语、法语、意大利语和罗曼语。在瑞士说“德语”的意思是说“瑞士德语”。瑞士德语是一种有着36种方言和数不清的变化的语言。除了母语，大部分瑞士人能讲英语及另一种官方语言。外国人占了总人口的五分之一，在欧洲这样高的比例在其他国家并不常见。他们来自超过90个国家，在此融入到瑞士社会之中，并在经济、文化和日常生活等方面作出了诸多贡献。西班牙语、意大利语、土耳其语、塞尔维亚-克罗地亚语、阿尔巴尼亚语、葡萄牙语和希腊语在瑞士也常常被使用。

Switzerland has had four official languages since 1939: German, French, Italian and Rhaeto-Romanic. In Switzerland, «speaking German» means «speaking Swiss German» – in three dozen different dialects and innumerable variations. In addition to their mother tongue, most Swiss also speak English and one of the other national languages. Foreigners come to around one-fifth of the total population. Not many other countries in Europe have such a high percentage of people from foreign countries as Switzerland, where they are well integrated, and where they make a major contribution to the country's economy, culture and everyday life. They come from over ninety countries, and thus Spanish, Italian, Turkish, Serbo-Croatian, Albanian, Portuguese and Greek are frequently spoken in the country.

给自然资源的消耗增加不必要的负担。设计作为一种文化形态，应当能担起制定和传达这种价值观的责任，而非一味追求利益。这在瑞士以及欧洲的大部分地区，已作为一种长期存在的传统而被认可。

当然，设计的目的并不仅在于有用和有文化内涵，还要能创造财富。在富裕的瑞士，各种商品琳琅满目，一切尽可轻易获得。这里的人们追求的已不仅是好的产品，而是具有独特性格的产品。因此在商店货架上那些外观设计抢眼的产品往往更容易获得成功。不管是在瑞士还是在世界其他地方，消费在日常生活中一直占有重要的地位。了解人们这种求异的消费需求并能将其形态特征充分研究和运用是各地设计师们的重要任务之一。

我向关先生举了一个例子，那就是在全球当然也包括中国在内的人们都备加推崇的瑞士产品——手表。所有的手表，

#### 关于瑞士 / This and that about Switzerland

国名：瑞士联邦

首都：伯尔尼

面积：41,290平方公里

人口：7,700,200人（源自瑞士联邦统计局2008年人口普查数据）

货币：瑞士法郎

政体：直接民主政治

宗教：罗马天主教（约42%）、新教（约33%）、

伊斯兰教、犹太教及其他（约25%）

State: Swiss Confederation

Capital city: Bern

Area: 41,290 km<sup>2</sup>

Population: 7,700,200 people

(Swiss Federal Statistical Office, census end 2008)

Currency: Swiss franc (CHF)

Form of government: direct democracy

Religions: Roman Catholic (approx. 42%), Protestant (33%),

Islamic, Jewish and others (approx. 25%)

succeed in doing that, it means the design is useful. And if they also manage to make life more beautiful, then the design is good, and it owes its excellence to the artistic aspirations shared by many designers. And finally design aims to be responsible – in other words, to support objects which put no more burden than necessary on natural resources. In Switzerland, and in large parts of Europe, it is thus a long-standing tradition that design should aspire to set and to represent values, and thus be part of culture and not simply committed to making a profit.

Of course, the aim of design is not simply to be useful and to be good in a cultural sense, but also to make money. In rich Switzerland there are so many goods available that they need to be distinguished from each other. And the ones that will be successful are those whose appearance makes them stand out from the others in a shop display. Exploring these distinctions and translating them into shapes and forms is one of the important tasks of a designer in Switzerland, and of course in other parts of the world where consumption plays a significant part in everyday life.

I explained this to Tom Kwan, taking as an example an object from Switzerland that is known all over the world, and is highly regarded in China too: the watch. All watches can do the same thing – including those from Japan or China. They measure time. To be sure, inventors have found amazing new techniques for measuring time accurately. But it is designers who have played the decisive role in the global success of watches: they have created hundreds of different kinds, they have decorated them with pearls or reduced them to just a few materials, they have fitted them out to become adventure tools or polished them to





Photo: SBB

## 双层列车 IC 2000，1998年

瑞士铁路公司内部设计师尤里·塔尔曼和来自巴黎的罗杰·塔隆合作设计了轻轨2000型列车。极为便利的瑞士铁路网络连接起各个站点，且每两站之间的行驶时间均不超过一个小时。

Double-decker train IC 2000, 1998. Ueli Thalmann, in-house designer of the Schweizerischen Bundesbahn (SBB) / Swiss Railway Company and Roger Tallon of Paris collaborated on the design of the rolling stock for Bahn 2000, an ingenious railway network connecting each junction point with the next in under an hour.

包括日本的和中国的，都有基本的计时功能。因为发明家们总能找到令人惊异的技术使其走时更为精准。但瑞士手表在全球获得的巨大成功背后，其实是设计师在扮演着真正具有决定意义的角色。他们设计出成百上千种不同的款式，他们用华丽的珍珠来装饰或反过来将其简化成只用几种材料制成，他们把手表变成探险的装备，他们还能把手表抛光成一件璀璨夺目的首饰。他们创造了各种手表的品牌，并为其编织了美妙的故事。但不管售价是20美元还是2000美元，手表内部的机械构造和外部的指针结构并无多大差异，常常只是表壳和表带的不同罢了。依托近乎完美的技能，设计师们创造了无数的款式造型。在他们的设计作品背后，其实投入了大量的研究、工作、技艺和金钱。所以当我在上海的街头用20美元买到三个劳力士表的时候，不由得笑了起来。但瑞士人在国外购买假表并带回瑞士是被禁止的，因为在瑞士，一个设计创意被认定为一种知识财产而禁止随意拷贝。虽然如此我还是买了一个。如今在参加一些特别活动时我会把这个看起来特别昂贵的劳力士戴在手上做装饰，虽然因为里面没有机芯而根本无法指示时间。瑞士设计向世界传达这样一个信号：我们表达了什么是瑞士设计，我们也表达了瑞士设计将会变成怎样。我告诉关先生这个信号不仅是如此地吸引着我，而且今天这个信号已渗透到瑞士的日常生活中。我猜想这个信号也已经渗透到中国一些发达地区的日常生活之中了。在上海的所见所闻尤其让我吃惊，因为我看到和无处不在的瑞士手表一样，全球的名牌服装和名牌手表在当地的表现是瑞士的苏黎世、日内瓦和巴塞尔无法比拟的，每一个品

turn them into items of jewelry. They have created brands for watches, and woven whole stories around them. But whether it costs twenty dollars or two thousand dollars, the mechanism which is hidden inside the watch and which shows the time is always the same – the only differences are in the case and the wristband. But with consummate skill, designers have come up with a range of different looks. Behind their designs lies a lot of research, a lot of work, a lot of skill and a lot of money. And so I could not but smile when I found that in the streets of Shanghai I could have bought three Rolexes for 20 dollars. But we Swiss are forbidden to buy such watches and to bring them home, because in Switzerland a design idea is regarded as intellectual property which may not simply be copied. Even so, I bought one and for special events I now adorn my arm with a particularly expensive looking watch, but one which no longer shows any time, since it has no mechanism inside. With design, we are giving the world a message or a sign. We are telling you who we are, and who we would like to be. This game of signs, I told Tom, is something that really appeals to me, and it now permeates everyday life in Switzerland. I would guess that it also permeates the everyday life of the better-off parts of Chinese society. For the frenetic dance of design has remained in my memory above all from Shanghai. Alongside the ubiquitous watches from Switzerland, all the global clothing and watch brands are represented better there than they are in Swiss cities like Zürich, Geneva or Basel. And

牌都传达着一种闪耀着夺目光芒的设计。那同一个设计在中国和在瑞士代表着相同的含义吗？我对中国所知甚少，但我想两国的历史演化也相差甚远，可以想象相同的设计在两地会有着截然不同的含义。

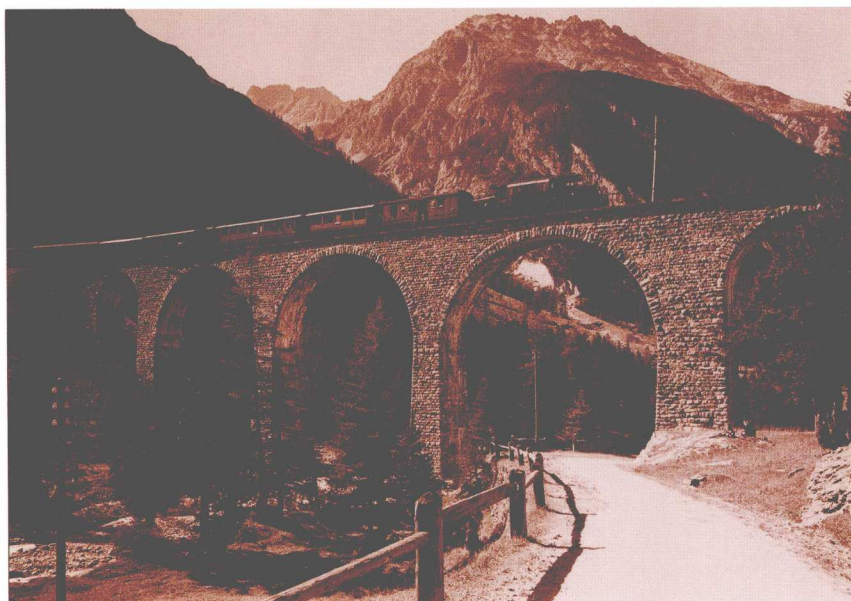
于是，我向关先生讲述了一些关于瑞士的历史。直至19世纪，位于欧洲中心的这个小国家内，人们移居国外的现象非常普遍。从14世纪到19世纪，许多瑞士男子作为雇佣军在欧洲四处征战。后来他们还移居到俄国或南北美洲。迁移他乡的动力绝不是源于对旅游的爱，而是物资的缺乏。到20世纪，瑞士开始由移民输出国转为移民输入国。如今，瑞士的居民来自整个欧洲，以及非洲和亚洲的大部分国家。他们不仅推动着瑞士的经济发展，打造了建筑业、旅游业及其他工业的一派繁荣，而且正是各个成员的不同背景在此造就了文化融合、社会冲突和丰富多彩的日常生活。他们来自各自家乡的物件和仪式融入到瑞士的语言及生活方式之中。这些持续不断流入的文化资源为设计提供了无穷无尽的灵感储备。在熟知的事物与异国事物之间穿梭，全球的设计师们寻找到了丰富多彩的创意。这些创意激励着他们创造出与众不同的事物的同时，还发掘出与众不同的设计思维及实践方法。

这次移民潮所带来的成果包括：在此期间，活跃在全球的ABB工程公司、罗氏和诺华等制药业巨头，以及世界上最重要的食品生产商之一雀巢公司，都在瑞士建立了他们的总

each one of these brands represents a dazzling display of design. So does design mean the same thing in China and Switzerland? I know far too little about China, but I think that the history of the two countries has evolved very differently, and that design therefore also means very different things.

So I told Tom Kwan something about Swiss history. Until well into the 19th century large parts of this small country at the heart of Europe were sources of emigration. From the 14th to the 19th centuries many men fought as soldiers in the battlefields of Europe. Later they emigrated as settlers to Russia and to North and South America. The motive was never love of travel, but always material hardship. In the 20th century the country became a country of immigrants. Today there are people living in Switzerland from all European countries, and from many in Africa and Asia. They not only spur on the country's economic progress, they not only keep the building trade, tourism and other sectors of industry busy, but the specific characteristics of each go to create the cultural chaos, the social conflicts and the colourful kaleidoscope of everyday life. They mix together Switzerland's languages and ways of life with objects and rituals they have brought with them from their homelands. This constant inflow from elsewhere provides an inexhaustible stock for design. For it is at the interface between the familiar and the alien that designers all over the world find the many and various ideas that





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雷蒂亚铁路 (RhB) 的阿尔布拉3号高架桥。雷蒂亚铁路始建于1905年，穿过阿尔布拉山谷通向恩嘎丁。蒂芬卡斯特和佩达之间的延伸段铁路演变为阿尔布拉铁路线——一项由许多隧道、高架桥、挡水墙和车站组成的艺术品。它曾是瑞士建筑与工程的明珠，攻克了群山的险阻，掀开了成功设计的新篇章。它还为外国游客感受和体验瑞士的巍峨高山打开了一扇窗。

Rhaetian Railway (RhB), Albulai III Viaduct. Beginning in 1905, the railway travelled through the Albulai Valley to the Engadine. The stretch between Tiefencastel and Preda gave rise to the Albulai Line, a complete work of art comprising tunnels, viaducts, retaining walls and stations. It was a highlight of Swiss architecture and engineering – the conquest of the mountains and the beginning of a successful design chapter: that of rendering the mountains accessible and presentable to visitors from abroad.

部，他们的繁荣史也与这个国家息息相关。依托于来自文化特征各异的外来移民与瑞士原住民的融合所带来的推动力，这些公司在19世纪得以蓬勃发展，如今，工程师的科技发明，借助于设计师之手变为生动而亲切的产品，并为瑞士及全球的人们所享有。外来移民及其带来的思想不但在全球闻名的苏黎世理工大学和洛桑理工大学留下了独特的记号，也给瑞士制表业以深远影响。比如著名的Swatch手表公司由法国难民所建，而今归属于来自黎巴嫩的低价时尚表之父尼古拉斯·海耶克麾下。

多年以来瑞士与外部世界紧密相连，许多瑞士公司的生意遍布全球，已不仅限于瑞士国内了。但所有的商业运作依然控制在瑞士总部手中。比如瑞士的自然资源虽然不值一提，但却成为了世界石油贸易的中心。一些大型矿业公司在没有任何矿产资源的瑞士建立其总部。世界咖啡贸易和黄金贸易也由瑞士所管理操控。100年来，瑞士的一大产业就是为来自全球任何一个国家的富人管理财富。设计的思想进入了ABB集团的发电厂或者迅达电梯中——你在上海的许多摩天楼中也可以感受到。设计的思想甚至还进入了银行。银行的设计师们并不设计机器，他们设计服务——去应对时不时发生的问题，就如同他们在当前的经济危机中所做的一样。

让我们回到日常生活中来。浓缩咖啡向来被视作意大利设计和意大利生活方式的缩影，如今在瑞士得到改良与重新诠释。因为世界上最大的咖啡机制造商之一THERMOPLAN坐落于此。雀巢公司不仅生产了许多我们生活中常见的基本食物和半奢侈类食物，其独特的包装、海报和广告设计等也

inspire them in creating distinctive physical objects and in finding distinctive ways of doing things.

The consequences of this immigration have names: the globally active engineering firm ABB, giants of medicine like Roche or Novartis, Nestlé, one of the world's major foodstuff concerns - all have their headquarters in Switzerland to this very day, and their history, too, is closely bound up with that of this country. All of them sprang up in the 19th century from the intermingling of foreigners and native Swiss, each with their own characteristics, and today all of them depend on the one hand on the technical inventions of engineers, but equally too on the skill of designers, who give these inventions a shape that makes them comprehensible so that people buy them - in Switzerland and abroad. Ideas and people from other lands have left their mark on the world famous polytechnics in Zürich and Lausanne, or indeed, have had a great impact on the watch industry. This was established by French refugees and today is dominated by Nicolas Hayek, father of the low-price fashionable Swatch watch, whose family roots are in Lebanon.

And from this constant involvement with the outside world have grown businesses which deal in goods that have little to do with Switzerland, but which are controlled from here: this country, which has no raw materials of its own worth mentioning, is at the hub of the world trade in oil. Major mining concerns have their headquarters in Switzerland, where there are no mines of

在世界范围内产生影响。数年前，雀巢公司启动了一个令人难以置信的成功设计案例，那就是Nespresso。这种将美味咖啡密封在一个铝制胶囊中的昂贵产品，预计在中国也将会被很多人接受。总而言之，很多影响了中国及世界的设计故事，其根源都在瑞士。作为一个人口数量与上海市的一个区的人口相等的国家，这是令人惊讶的。可以说，瑞士经济的成功就在于其持续地通过设计创造各种新事物的能力。

我和关先生一同泛舟游湖，环绕在四周的苏黎世城就宛如一个公园。从湖中可以看到他所住的旅馆在山坡上高高耸起，四周绿树环抱。向东远眺，依然覆盖着白雪的山峰映入眼帘。

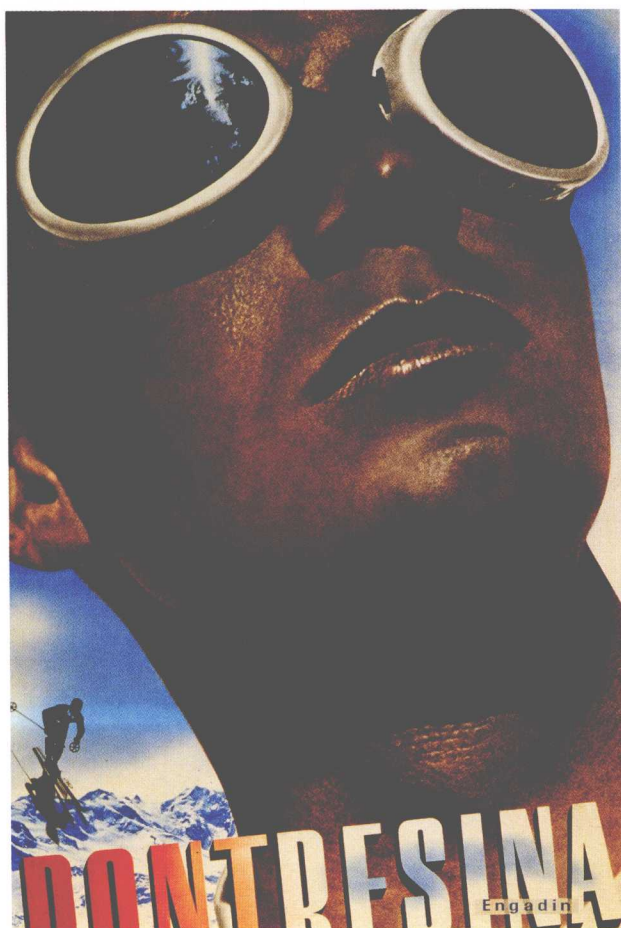
我向关先生提到，在瑞士有一样东西的设计是别人无法超越的，那就是关于大山的设计。我们再次眺望，高耸入云的洁白群峰在蓝天的映衬下愈发显得壮美。虽然中国西藏有着世界上最高最陡峭的山峰珠穆朗玛，但没有一个国家像瑞士这样在如此小的地方有着如此多的山峰。也没有哪个国家能通过设计把大山变得如此丰富多彩。这是一个成功的故事，起源于200年以前。首先来到瑞士山区的是英国的登山客，接踵而至的是各种旅行的人，一场壮观的淘金热就此开始。称其为壮观，因为即便没有在山中发现金子，但在此期间进行的发明、建造、安排、热烈的讨论以及人们听到看到的描述是极为壮观的。如果没有设计，语言最美的意境会变成什么？如果没有反复的设计，旅馆会是什么样子？像达沃斯、圣莫里茨或是有着马特洪峰的采尔马特等瑞士最著名的山区度假胜地和健康温泉，还会是现今瑞士人均收入最高、土地

any kind. The world trade in coffee and in gold is managed from Switzerland. And increasing and managing the wealth of rich people from every imaginable country has been an important business for Switzerland for 100 years. As much thought goes into the design of banks as it does into ABB's power stations or into the lifts of the Schindler company, which are installed in many of Shanghai's skyscrapers. But instead of machines, the designers of banks work on designing services – and in so doing crash from time to time, as they have in the current economic crisis.

So let us stay closer to everyday life. Espresso – the epitome of Italian design and Italian life style – has been refined and reformed from Switzerland, for this is the seat of one of the biggest coffee machine manufacturers in the world, Thermoplan, and with Nestlé we have a company which has developed many of our basic and our semi-luxury foods and has designed packaging, posters, commercials and so on for all of them – a design chain with a worldwide impact.

Just a few years ago Nestlé launched an incredibly successful design: Nespresso – and China will certainly receive large scale supplies of this design which serves coffee in expensive aluminium capsules. To sum up – many design stories which have an impact throughout the world, including China, have their roots in Switzerland. That is astonishing, because the population of the whole country is only equivalent to that of a single district of the city of Shanghai. But much of its economy is based on its ability





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赫伯特·马特，蓬特雷西纳 1932年。凭借他在20世纪30年代的关于蓬特雷西纳和圣·莫里茨的海报，马特创造了一系列瑞士图形设计史上的里程碑。他是最早将图形构成法则应用于广告设计的人之一。他的海报作品擅于使用充满幽默感的合成照片，给当地旅游业创造了一种温文尔雅的先锋派特征。

Herbert Matter, Pontresina 1932. With his posters for Pontresina and St. Moritz in the 1930s, Matter created a series of milestones in the history of Swiss graphic design. He was one of the first to translate the principles of constructive graphics into advertising, and he gave tourism an urbane, avant-gardist look with his humorous photomontages.

to keep making new discoveries in design of all sorts.

Tom Kwan and I took a trip on a small ship on Lake Zürich, and saw the city looking like a park, with his hotel standing high up on the hillside, surrounded by trees, and in the distance we could see snow-covered peaks. I explained to Tom Kwan one area of design where Switzerland truly excels itself: the mountains. By then we had an even better view of some magnificent examples rising up against the skyline. China – Tibet – has the highest and ruggedest mountains in the world. But nowhere has so many mountains in such a small area as Switzerland, and no country has made the mountains so productive: with design. A success story, a story of conquest, which started 200 years ago. First came the mountaineers from Britain, and after them the tourists. A spectacular gold rush had started – spectacular, because after all the gold was not to be found inside the mountains, but first had to be invented, built up, arranged, talked up and portrayed as a spectacle. What is that but design in the best sense of the word? What is a hotel but design, design, design? Holiday resorts and health spas like Davos or St. Moritz or Zermatt with the Matterhorn, Switzerland's best known mountain, are places which today enjoy the highest per capita income in Switzerland, and where land commands the highest price. If the inhospitable mountains had not been rebranded as a taste of paradise, these regions would have become barren mountain villages, abandoned long ago. Were it not for design, the Matterhorn, so popular today with Japanese, Chinese