

Swiss Design Awards 2019

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An exhibition by the Federal Office of Culture

Swiss Design Awards 2019
Swiss Grand Award for Design 2019
11–16 June 2019
Hall 3, Messe Basel



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Swiss Confederation

Opening 10 June 2019, 7 pm
Award Ceremony 11 June 2019, 7 pm

Federal Department of Home Affairs FDHA
Federal Office of Culture FOC

WHAT?

PERTGE?

DOVE?

WER?

QUAND?

Announcement of the Swiss Design Awards

The Swiss Design Awards are a unique opportunity to delve into the multifaceted world of current Swiss design. For a one-week period, all the disciplines represented in the competition come together under one roof: graphic design, fashion and textile design, product and industrial design, photography, scenography and mediation.

Presented are objects embodying the traditional dialogue between form and function, as well as interdisciplinary projects that tackle complex issues and processes at work in modern society with a broader conception of what constitutes design. Both approaches—and everything in between—make design a vibrant and relevant discipline for culture, the economy and society in the 21st century.

The Swiss Design Awards competition is based on a two-stage process. The Swiss Design Awards 2019 exhibition presents the 48 works nominated from among 220 entries. Shortly before the exhibition opened, the Federal Design Commission, assisted by three experts, selected 17 projects to each receive prize money of 25,000 Swiss francs. When judging the works presented, particular attention is paid to their quality, impact, contemporary relevance and innovativeness.

The three winners of the Swiss Grand Award for Design are also represented in the exhibition through their works, as well as videos and photographs. Accompanied by a limited-edition publication, this presentation offers a detailed insight into the remarkable work of three exceptional talents.

The Swiss Design Awards 2019 will be presented in Basel on 11 June. Simultaneously, the event will honour the winners of the Swiss Grand Award for Design. The winners of the renowned prize this year are product designer Rosmarie Baltensweiler,

interior stylist Connie Hüsser and lithographer and publisher Thomi Wolfensberger.

Competition

Participation in the Swiss Design Competition is open to Swiss-born designers and designers located in Switzerland. The competition encompasses the categories of photography, graphic design, fashion and textile design, product and industrial design, scenography, and mediation. The jury consists of the Federal Design Commission with the support of three experts. The competition takes place in two rounds. In the first round, applicants submit a portfolio to the jury. Selected applicants are then invited to a second round, where they display their work as part of the public Swiss Design Awards exhibition. There, the works are judged and the awards are decided upon, shortly before the opening.

The Award

The prize money for the Swiss Design Award is 25,000 Swiss francs. On the recommendation of the Federal Design Commission, this year 17 designers are honoured in the categories of photography (3), graphic design (5), fashion and textile design (3), products and objects (4), mediation (1) and scenography (1).

Winners

Marc Asekhame

Marc Asekhame uses the magazine form as the primary vehicle for his highly coherent photographic production and reflection. His aesthetic vocabulary often blurs the boundaries between reality and fiction.

Photography



Ondřej Báchor

Referencing Czech typefaces from the 1950s, *Kolektiv* is a carefully crafted serif font with an irresistible contemporary feel. Combining charming Czech typographic idiosyncrasies with a precise Swiss approach, it consists of five weights and three italics. This set of versatile and highly readable letterforms successfully showcases a cross-cultural symbiosis.

Graphic Design

Kolektiv Light
Kolektiv Italic
Kolektiv Regular
Kolektiv Regular Italic
Kolektiv Book
Kolektiv Book Italic
Kolektiv Medium
Kolektiv Bold

Bureau: Daniel Zamarbide

The jury acclaims a coherent series of scenographic projects, set designs and spaces conceived by Daniel Zamarbide in constant dialogue with strong historical and cross-cultural references. His collaborations with performers through props, intermediary objects and regulated fields of tension engage with and influence the dramaturgy and the perception of space.

Scenography



Common-Interest: Nina Paim & Corinne Gisel

Corinne Gisel and Nina Paim of Common-Interest use design as a lens through which to view the world. As part of their innovative practice they conceived, curated and staged *Department of Non-Binaries*, an exhibition with an unconventional approach that embraces contemporary cultural complexity and moves beyond the facile simplicity of modernist ideology.

Mediation



Egli Studio: Yann Mathys & Thibault Dussex

For the jury, this project is an intelligent and contemporary industrialisation of a product idea, conducted with great expertise in terms of production, logistics and distribution. The table and bench ingeniously link sub-assemblies together using small-format, tool-based connecting elements. The result is a seemingly simple, aesthetically attractive, understated and stable furniture system.

Products + Objects



Filipe & Viricel: Micael Filipe & Romain Viricel

The jury is impressed by the maturity and consistency of Filipe & Viricel's chair design. The real challenge when developing a chair is engaging with the object's long and rich history. This design also fits into a long tradition of pure plastic chairs. The jury particularly notes the high quality of the draughtsmanship.

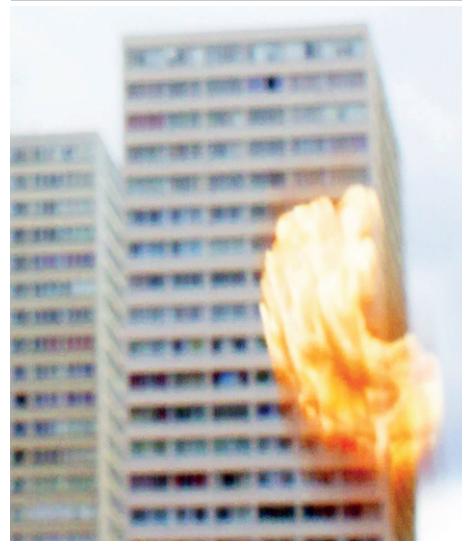
Products + Objects



Solène Gün

Turning her poetic and optimistic gaze on a topic that is constantly in the news—immigration in the *banlieues*—Solène Gün undercuts prevailing stereotypes and prejudices. Both her photographic idiom and the radical subtlety of her presentation demonstrate great maturity.

Photography



Lukas Hoffmann

Lukas Hoffmann presents an image-object of great formal, aesthetic and technical precision that compellingly reflects every stage in the production process, from taking and working with the picture right through to framing and presentation. The frontality of the composition draws viewers into the picture's space, challenging them to embrace the beauty and desolation of the landscape.

Photography



Ann Kern

In her diploma project, Ann Kern offers a trenchant reading of a highly topical and complex subject: intersectionality. The project is consistent in terms of its references, choice of authors and unique editorial approach. Her graphic selections eschew superfluous elements, relying instead on images deployed in complementary fashion and meticulously executed typography.

Graphic Design



Rafael Kouto

Rafael Kouto has the creative confidence to let clothes evolve directly and through technical skill while they are actually being made. His eclectic designs are the product of many-layered working processes and an accomplished follow-up to previous collections in terms of colour, form and cut. For all their apparent archaism, these garments are nevertheless refreshing.

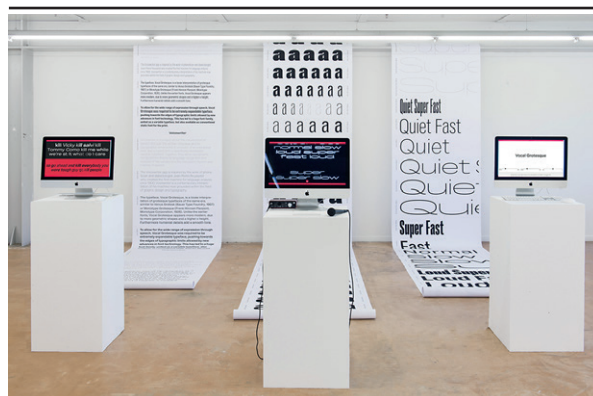
Fashion + Textile design



Sylvan Lanz

In his bachelor project, Sylvan Lanz uses a specially developed interactive web app to investigate the topical issue of variable fonts. Basing his work on language research, he interprets the intonation, volume and tonality of the voice and their impact on the character forms of words and sentences. The precisely and carefully drafted typeface skilfully combines extreme line weights and letter breadths.

Graphic Design



Sandro Marzo

Sandro Marzo presents a market-ready, comprehensive and coherent collection with individual items that fit easily into the modern wardrobe. The designs are generously cut and sensitively coloured. Independently treated fabrics and details inserted with meticulous craft underscore the beauty of the individual pieces.

Fashion + Textile design



Dimitri Nassisi

In the foreground of Dimitri Nassisi's work we find not a product but a service. A meticulous and comprehensive technical analysis of an existing structure forms the perfect basis for implementing his idea. *Drinking Hydrant* is a good example of how designers can, through a simple change of perspective, continue to put forward new and relevant concepts.

Products + Objects



Ottolinger: Cosima Gadiant & Christa Bösch

The Ottolinger label has built an international reputation with its collections almost overnight. Cosima Gadiant and Christa Bösch dexterously combine handicraft with machine production in a variety of textile techniques. Their uninhibited blending of high and low culture is very much in tune with current fashion. Collection and communication come together to create a holistic contemporary image.

Fashion + Textile design



Julie Richoz

Julie Richoz's four award-winning projects are an impressive demonstration of her ambitious approach to design. In each case, she stood alongside actual craftspeople and engaged intensively with their working methods and processes. Her interest in crafts reveals how craft and design depend on each other in ways that will play a key role in the more harmonious development of our environment.

Products + Objects



Pascal Storz & Fabian Bremer

Eleven books, most with black and white typographical bindings, are presented in a graphically engaged and outstanding presentation. They display a rich variety of fonts, compositions, layouts and materials that are precisely attuned to the content, texts and images of each volume. Each book is carefully overseen as it passes through the production process and receives its own distinct identity.

Graphic Design



Studio Ard: Guillaume Chuard & Daniel Nørregaard

With its Tate Etc. magazine, Studio Ard presents an inspiring take on the spirit of collectivity and collaboration. Texts, photography and illustrations are commissioned externally, making every issue unique. The variable layout allows for great diversity and gives each article a characteristic flavour. The choice of images and typographical details reveals exceptional care.

Graphic Design



Exhibition

Exhibition

11–16 June 2019

Hall 3 (gallery floor), Messe Basel

Opening Hours

Daily 10 am–7 pm. Sunday to 6 pm

Free admission

Programme

Monday, 10 June 2019 Opening: 7–10 pm

Tuesday, 11 June 2019 Award Ceremony:
7–8 pm, from 8 pm drinks reception

Daily

Café: Finkmüller (ground floor)

Good Bar by onlygoodspirits.com

Shop: JUNE BASEL × Swiss Design Awards

Guided tours: 3–4 pm

(meeting point: escalator, gallery floor)

Information

The participants in the Swiss Design Competition 2019 and laureates of the Swiss Grand Award for Design 2019, as well as the latest information about the exhibition, are presented on the website swissdesignawardsblog.ch.

The new platform for the Federal Office of Culture's Swiss Culture Awards presents both the Swiss Design Awards and a selection of past winners: schweizerkulturpreise.ch/design

Further information about the Swiss Design Awards: bak.admin.ch

Swiss Design Awards Newspaper

In conjunction with the opening on 10 June, a free magazine is being published in four languages (German, French, English, Italian). Design: Emmanuel Crivelli, Dual Room, Biel.

Graphic Design

Art director Emmanuel Crivelli (Biel),

a graduate of ECAL, is responsible for the visual identity of the Swiss Design Awards 2019. He created the communication media for this edition of the competition, the exhibition signage and the blog.

This year's identity revolves around the five "Ws" of journalism and marketing (WHO?, WHAT?, WHEN?, WHERE?, WHY?) and the questions they ask about the creative process and the origins and future of design.

In addition to the Swiss Design Awards commission, graphic designer Emmanuel Crivelli teaches in various schools and creates other visual identities and graphic designs for publications. He himself received a Swiss Design Award in 2012 and a Most Beautiful Swiss Books accolade in 2016. dualroom.ch

Swiss Design Awards Exhibition Design

For the second year in succession, the architecture of the Swiss Design Awards exhibition has been entrusted to Lucas Uhlmann, who offers visitors a rhythmic ballad of innovations related to the gallery in Hall 3 of the exhibition centre.

The first is an adaptation of the preceding exhibition design that re-uses materials from it. Various elements have been carefully cut up and re-assembled in a different form to create a novel way for the competition to present the works of participants in the second round. It also picks up on the previous year by placing the winners of the Grand Award at the heart of the exhibition, surrounded by the competition nominees. With a set of shelves—a transitory form that is part storage receptacle, part museum display—for each of the winning designers covering their entire career, it sets up echoes with the projects of their 48 successors in the rest of the presentation.

At the end of the display where things come full circle, care has once again been taken

to create a receptive space for encounters that can accommodate a large audience during the opening and encourage exchanges and discussions during presentations and tours. This space features a large-format animation conceived by Emmanuel Crivelli as well as a shop in which competition participants can display their creations on the levels of a large, wall-mounted shelf unit. In front of these two interventions, which each expand on the content of the exhibition, are sets of tables and benches, also designed by Lucas Uhlmann, where visitors can take a break after their tour of current Swiss design.

Fringe Programme

Ahead of the exhibition, six main topic areas were defined in which the designers are engaged this year: Collaboration, Geographies, Social Engagement and Craft, Gender and Inclusion, Entrepreneurship and Speculative Visions. The works of the participating designers are contextualised in essays and in the fringe programme.

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Tuesday, 11 June, 4 pm

Tour Design Miami/Basel and Swiss Design Awards hosted by Aric Chen and Jörg Boner

Join Design Miami/Basel 2019 Curatorial Director Aric Chen and President of the Federal Design Commission Jörg Boner for a tour of programming highlights of Design Miami/Basel and the Swiss Design Awards. Moderation by design critic and curator Vera Sacchetti.

● Location: Meet at Design Miami/Basel Hall 1.0 information desk; from 5 pm tour at the Swiss Design Awards, Hall 3
Attendance is limited; to RSVP visit nvite.com/swissdesign

Thursday, 13 June, 6 pm

Behind-the-scenes: from idea to object

Exhibition tour and discussion with Collective Swallow, Filipe & Viricel and Sylvan Lanz. How does a fashion collection come to life? What can go wrong in the design of a chair? How do you go from idea to animated type design? Come have a look behind the scenes of design processes of Sylvan Lanz, Collective Swallow and Filipe & Viricel. The designers will give us a tour of their projects, which will be followed by an informal open discussion. Moderation: Jonas Berthod (designer and researcher)

- 6 pm: Exhibition tour
- 6:45 pm: Discussion followed by drinks
- Meeting point: Hall 3, 1st floor

Friday, 14 June, 12 pm and 2 pm

Women's strike day

On this day the Swiss Art Awards and the Swiss Design Awards invite to guided tours with a focus on feminist projects. Everybody is invited to explore with us the works of artists and designers who deal with this important topic. A flyer with an invitation is sent out to the women living in the neighborhood in the days leading up to the exhibition.

- Meeting point: Hall 3, info desk

Friday, 14 June, 8 pm

Pizzas of Inequality

Crunching numbers for change at the heart of the Swiss Design Awards

The two nominated groups Common-Interest and Depatriarchise Design conducted a quantitative study analyzing the gender representation of the last 20 years of the Swiss Design Awards competition. On the evening of the Frauen*streik and at the very heart of the award exhibition, they will present the findings in the form of freshly-baked pizzas, accompanied by some food-for-thought stories. This statistical evening aims to fuel lively discussions on the politics of design awards.

- Meeting point: Hall 3, 1st floor

Mini-studio: draw and read

Reading and drawing station for little artists with illustrations by the winners (not supervised).

Imprint

Curator and Project management

Anna Niederhäuser, Bern

Co-Curator

Mirjam Fischer, Zurich

Federal Office of Culture Team

Soraya Estevez Ruiz, Gerhard Friedli,
Marie-France Lombardo, Béatrice Mettraux,
Andrea Rosser, Alexandra Schwab,
Philomen Stucky, Matilde Tettamanti

Exhibition Architecture

Lucas Uhlmann, Lausanne

Art Direction

Emmanuel Crivelli, Dual Room, Biel/Bienne
for the visual identity of the Swiss Design
Awards 2019

Photography

Philippe Jarrigeon, Paris for the visual
identity of the Swiss Design Awards 2019
Etienne Malapert, Paris for the website
www.schweizerkulturpreise.ch/design

Art Direction–Swiss Grand Award for Design

Krispin Heé

Photography/Videos–Swiss Grand Award for Design

Marc Asekhome, Paris/Zurich

Editor Blog and Social Media

Yves Mettler

Press Images

High-res press images to download:
www.bak.admin.ch/sda2019

Contacts and Information

Information about the laureates,
the Swiss Design Awards 2019 exhibition
and the Swiss Grand Award for Design:
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Information about the Confederation's
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Media relations

Information, images of the exhibition
and interview appointments
with the award winners:
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+ 41 79 543 16 70,
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Participants

Graphic Design (15)

Studio Ard: Guillaume Chuard and Daniel Nørregaard (London/Lausanne), Ondřej Báchor (Lausanne), Atelier Mateo Broillet (Amsterdam), Christoffer Ellegaard (Geneva), Ben Ganz (New York), Eliott Grunewald (Lausanne), Alina Günter (Zurich), Ann Kern (Zurich), Sylvan Lanz (Basel/Zurich), Neo Neo: Thuy-An Hoang and Xavier Erni (Geneva), No Plans: Daniel Baer and Daniel Pianetti (London/New York), PIN: Larissa Kasper, Rosario Florio and Samuel Bänziger (St. Gallen), Luca Schenardi (Altdorf), Pascal Storz & Fabian Bremer (Berlin/Leipzig), Régis Tosetti & Simon Palmieri (Paris/Berlin)

Products and Objects (10)

Egli Studio: Yann Mathys and Thibault Dussex (Geneva/Renens), Filipe & Viricel: Micael Filipe and Romain Viricel (Lausanne/Lyon/London), Iskander Guetta (Lausanne), Joanne Guiraud (London), Josefina Muñoz (Geneva), Dimitri Nassisi (Grens), Noemi Niederhauser (Lausanne), Qwstion (Zurich), Julie Richoz (Paris), Fabian Schwaerzler (Zurich)

Photography (9)

Marc Asekhome (Zurich/Paris), Chaumont-Zaerpour: Agathe Zaerpour and Philippine Chaumont (Lausanne), Yann Gross & Arguiñe Escandon (Chexbres), Solène Gün (Biel/Bienne), Lukas Hoffmann (Berlin), Quentin Lacombe (Lausanne), Vincent Levrat (Paris), Calypso Mahieu (Lausanne), Virginie Rebetez (Lausanne)

Fashion and Textile Design (10)

Annina Arter (Zurich), Estelle Bourdet (Sweden), Collective Swallow: Anais Marti and Ugo Pecoraio (Brugg), Bryan Colò (Warsaw), Rafael Kouto (Losone/Zurich), Maison Marie Jambers (Lausanne), Sandro Marzo (Allschwil), Ottolinger: Cosima Gadiant and Christa Bösch (Basel/Berlin), [savoar fer]: Eliane Heutschi (Paris), Julia Seemann (Zurich)

Scenography (1)

Bureau: Daniel Zamarbide (Geneva/Lisbon)

Mediation (3)

Common-Interest: Nina Paim and Corinne Giesel (Basel), Depatriarchise Design: Maya Ober and Anja Neidhardt (Basel), Palais-Galerie: Denis Roueche & Prune Simon-Vermontt (Neuchâtel)

Federal Design Commission

In 1918 the Confederation took the far-reaching and far-sighted decision to set up a Federal Design Commission and so establish this competition, albeit under a different name. Today, 101 years on, the Swiss Design Awards once again invite the best designers to take centre stage.

The world has come a long way since 1918. Society has moved on, and many of the issues that were important back then are no longer so today. New areas have become relevant and contemporary. The job of designers is constantly changing, as in so many other fields of activity. We find ourselves in a world where we are exhorted to rein in our consumption and halt the overproduction of objects. As a society we are urged to live more modestly, and with greater awareness, than we do today. In view of this, there are criticisms that could be levelled at the competition. Today, in 2019, it is broadly the same as it was back when it started. Isn't it therefore failing to offer responses to new needs and areas of work? Why is it standing almost rock-like and motionless in an era dominated by flux and movement?

Sometimes the traditional values are the new values too. While its tasks may change, what we expect from design remains the same. Because the Swiss Design Awards are all about recognising quality. Their focus has always been on people who develop, shape, photograph, design, mediate, generate and create things of exceptional quality—whether cooperating with industry, cultural institutions or other artisans, or working on their own. Good design is also about beauty. Good design makes its mark on the era in which it is created. Good design is forward-looking and, in the best cases, stands the test of time. That is the only way it can endure. So if we are to continue making and producing things in future—and thus inevitably consuming resources—let us at least make things

of quality, things we will want to live with for many years to come. Only then can design contribute to our culture and society and the challenges they face. The task of this competition is the same as it was back in 1918: to honour work of comprehensive and lasting beauty—and that means good design.

— Jörg Boner, Chair

Jury and Experts

The jury is made up of the seven members of the Federal Design Commission appointed by the Federal Council and three invited experts. They jointly appraise the submitted dossiers as part of the first stage of the competition and agree upon a selection for the second round. The exhibited works are judged in the second round and the awards are decided upon.

Chair

Jörg Boner (b. 1968 in Uster) lives and works in Zurich. He trained as a cabinet maker and design draughtsman before studying at the Basel School of Design. Since graduating in 1996, Jörg Boner has been responsible for designing a diverse spectrum of products, furniture and spaces, and has run his own design studio, jörg boner productdesign, in Zurich since 2001. The firm develops utilitarian objects both for industrial mass production and as individual pieces. His products have earned him national and international design awards on a number of occasions, including the Swiss Design Award, Swiss Grand Award for Design, the IF Gold Award, the Design Prize Switzerland and the Chicago Athenaeum Good Design Award. He taught at ECAL Lausanne from 2003 to 2014. Jörg Boner joined the Federal Design Commission in 2018.

Members

Laurent Benner (b. 1975 in Bern) has lived and worked in London since 1993. He has studied art and design at the Royal College of Art and at the Central St. Martins College of Art and Design, London. He is an independent graphic designer and art director, a founding member of Dreck Records, London, and has taught at design colleges in China, Italy, Mexico, the Netherlands, Norway and Switzerland. Laurent Benner has designed the catalogues of “The Most Beautiful Swiss Books” (2004–06) and has worked on many book projects and record covers with artists such as Christian Marclay, AM/PM and Secondo, and has realised other projects with COS,

Tate Modern, Tate Britain and the British Council. His design is shown in exhibitions around the world. In 2008, he won the INFORM prize for conceptual design from the Galerie für Zeitgenössische Kunst in Leipzig. He has received three Swiss Design Awards, and became a member of the Federal Design Commission in 2012.

Claudia Caviezel (b. 1977 in Zug) lives and works in St. Gallen. After graduating in textile design at the University of Design in Lucerne in 2002, she worked for the Swiss haute couture manufacturer Jakob Schlaepfer for several years. There she created fabrics that were used by Vivienne Westwood, Louis Vuitton and Marc Jacobs, to name but a few. Her desire for interdisciplinary practice and exchange led her to the European Design Lab at the IED in Madrid in 2009. She has received several awards—among others, the Swiss Design Award three times and, in 2016, the Swiss Grand Award for Design. Since 2010, Claudia Caviezel has worked exclusively for Akris and aside from that, has been doing freelance projects all over the world. Her work ranges from different products for Atelier Pfister, collaboration with architects, large artworks and carpets for exhibitions and interiors, ceramics, rugs and much more besides. For the Swiss Pavilion at the 2017 Expo in Kazakhstan, she designed the visuals and images for murals in collaboration with Atelier Oi. She joined the Federal Design Commission in 2018.

Davide Fornari (b. 1979, Mantua) is associate professor at ECAL/University of Art and Design Lausanne, where he leads the applied Research and Development sector. After studying architecture at IUAV in Venice and ETSA in Barcelona, he earned a Ph.D. in design sciences from IUAV in 2010. His Ph.D. thesis “Il volto come interfaccia” (et al./EDIZIONI, Milan 2012) was awarded a grant for publication from the Swiss National Science Foundation. Previously, he was a researcher and lecturer at the Laboratory

of Visual Culture, SUPSI University of Applied Sciences and Arts of Southern Switzerland in Lugano (2009–2017). Together with Silvia Sfligiotti, he co-edited the magazine “Progetto grafico” (2015–2017). With Robert Lzicar, he co-edited the book “Mapping Graphic Design History in Switzerland” (Triest Verlag, Zurich 2016) and co-ordinates the research project “Swiss Graphic Design and Typography Revisited” (2016–2019). Davide Fornari joined the Federal Design Commission in 2018.

Tatyana Franck (b. 1984 in Geneva) Director of the Musée de l'Elysée, Lausanne since March 2015, Tatyana Franck has previously headed the Claude Picasso Archives based in Geneva and managed important photographic collections, including the David Douglas Duncan Archives. Curator of numerous international exhibitions including “Charlie Chaplin. A Vision”, “Hybrids–The Body as the Imaginary”, “The Beauty of Lines. Masterpieces from the Gilman and Gonzales-Falla Collection”, “Nicolas Savary. Conquistador”, “Unfamiliar Familiarities. Outside Views on Switzerland”, “The Memory of the Future. Photographic Dialogues between Past, Present and Future”, “Picasso at Work, Through the Lens of David Douglas Duncan” and “La Part Animale”. Tatyana Franck is also director of the “Collection–Musée de l'Elysée” and editor-in-chief of the magazine ELSE. She is involved in the cultural policy of several renowned institutions and holds various honorary positions in Switzerland and abroad. Tatyana Franck joined the Federal Design Commission in 2018.

Christoph Hefti (b. 1967 in Lausanne) lives in Brussels and works internationally. After training as a textile designer at the Zurich University of the Arts, he attended the Central Saint Martins College of Art and Design in London, where he obtained an MA in fashion. After initial employment with Jean-Paul Gaultier, Hefti spent 13 years as a creative assistant and textile designer for Dries van

Noten in Antwerp. Since 2011, he has worked as an independent textile print designer for Lanvin, Balenciaga and acne studios amongst others. For some years now, he has been part of Atelier Pfister and also started designing his own line of carpets—a collection which is represented by Maniera in Belgium and Helmrinderknecht in Switzerland. Christoph Hefti also creates video installations and is active in the field of performing arts. He has won multiple Swiss Design Awards, and in 2009 won the Swiss Grand Award for Design for his multidisciplinary oeuvre. He has been a member of the Federal Design Commission since 2012.

Aude Lehmann (b. 1976 in Saint-Imier) lives and works in Zurich. She studied graphic design at the Ecole cantonale d'arts visuels in Biel and has been working as a freelance graphic designer, primarily in the fields of art and culture, since 1998. In collaboration with Tan Wälchli, she launched the trilogy “Whyart–Aura, Glamour, A La Mode”, published between 2004 and 2009. In 2005, she was invited to take part in the competition to design a new series of Swiss banknotes. Between 2010 and 2012, she designed the catalogues for “The Most Beautiful Swiss Books” and worked on a variety of publications in close collaboration with artists such as Shahryar Nashat and Shirana Shahbazi. She taught at ECAL from 2002 to 2006, and afterwards at the Jan van Eyck Academie in Maastricht (2007). She has been awarded the Swiss Design Award three times, and received the Jan Tschichold Award in 2008. She has been a member of the Federal Design Commission since 2016.

Experts

Pierre Charpin (b. 1962 in Saint-Mandé) Pierre Charpin trained as a sculptor and has devoted himself to furniture and object design since the early 1990s. His approach to design is strongly influenced by his artistic background. Research on form and colour characterises his work and can be seen in both limited-edition objects (mainly for Galerie

Kreo) and industrial products such as the PC lamp that he designed for HAY. The use of a simple vocabulary and elementary forms is a constant aspect in his work, as well as the desire to offer sensual objects. Drawing, which he practises as a starting point for his designs or as an exercise in its own right, is an essential part of his creative process. Numerous solo exhibitions have been devoted to his work. He was elected Designer of the Year 2017 at Maison & Objet. He lives and works in Paris.

Catherine Ince (b. 1975 in London) lives and works in London. She studied art & design history at Sheffield Hallam University and curating contemporary design at Kingston University. Between 2005 and 2009 Ince was a curator, and subsequently co-director, of the British Council's Architecture, Design and Fashion Department. As assistant and co-commissioner, she was responsible for the British Pavilion exhibitions at the Venice Biennale of Architecture in 2006 and 2008 respectively. After that she was a curator at the Barbican Art Gallery, where she originated major survey exhibitions including "The World of Charles and Ray Eames" (2015), "Bauhaus: Art as Life" (2012) and "Future Beauty: 30 Years of Japanese Fashion" (2011), and edited their associated publications. In 2011 she worked with Junya Ishigami on "Architecture as Air", the Japanese architect's first major commission in the UK, which was presented in the Barbican's Curve Gallery. Catherine Ince became senior curator for V&A East in 2015, the V&A's new museum planned to open in the Queen Elizabeth Olympic Park in London in 2021.

Radovan Scasascia (b. 1975 in Zurich) is a London-based web designer and developer, musician, record label owner and publisher. Originally trained as an architect at ETH Zurich, he founded the design practice Studio Scasascia in 2005. Today, the studio designs and develops websites and apps for clients including the fashion line COS, acclaimed women's magazine "The Gentlewoman",

Brooklyn-based architects SITU and the Federal Office of Culture. Radovan Scasascia has been running the record label "What About Never" since 2011, and in 2013 he co-founded publishing company "Versions".

Anna Niederhäuser (art historian) heads the Design Promotion Section at the Federal Office of Culture.

Historical data Swiss Design Awards

1913

The Swiss Federal Council elects Charles L'Eplattenier to the Federal Art Commission, who champions a grant for the applied arts.

1917

Federal Decree on Support for the Applied Arts with a yearly grant of at least 15,000 Swiss francs.

The Federal Council appoints the following members to the Federal Commission for Applied Arts: Daniel Baud-Boy, head of the Ecole des beaux-arts in Geneva; Alfred Altherr, architect and director of the Museum of Applied Arts Zurich; Charles L'Eplattenier, painter and sculptor, La Chaux-de-Fonds; Sophie Hauser, painter and graphic artist, Bern; Albert A. Hoffmann, industrialist, Basel.

1918

First grant competition for industrial and applied art; 600 Swiss francs awarded to Oskar Weber, Oetwyl.

1922

First national exhibition of applied arts, Halles du Comptoir Suisse, Lausanne; the Federal Department of Home Affairs buys 96 works on the recommendation of the Federal Commission for Applied Arts.

1972

The number of applications grows steadily. The Commission puts forward the idea of organising exhibitions of the works submitted for the competition in various Swiss towns. The provisional venue is the Kornhaus Bern (Museum of Applied Arts).

1985

The competition now takes place in two stages: the first on the basis of documentation, the second on the basis of originals.

1990–2000

Exhibitions of grant recipients at various Swiss locations; each with an accompanying catalogue.

2001

Reorganisation of federal funding for design, no exhibition

2002–2012

Rotating exhibitions at the Museum für Gestaltung Zürich, mudac Lausanne and Museum Bellerive Zurich, with accompanying catalogues.

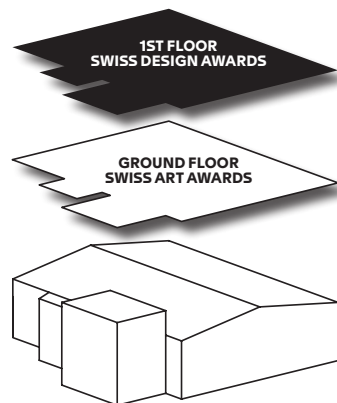
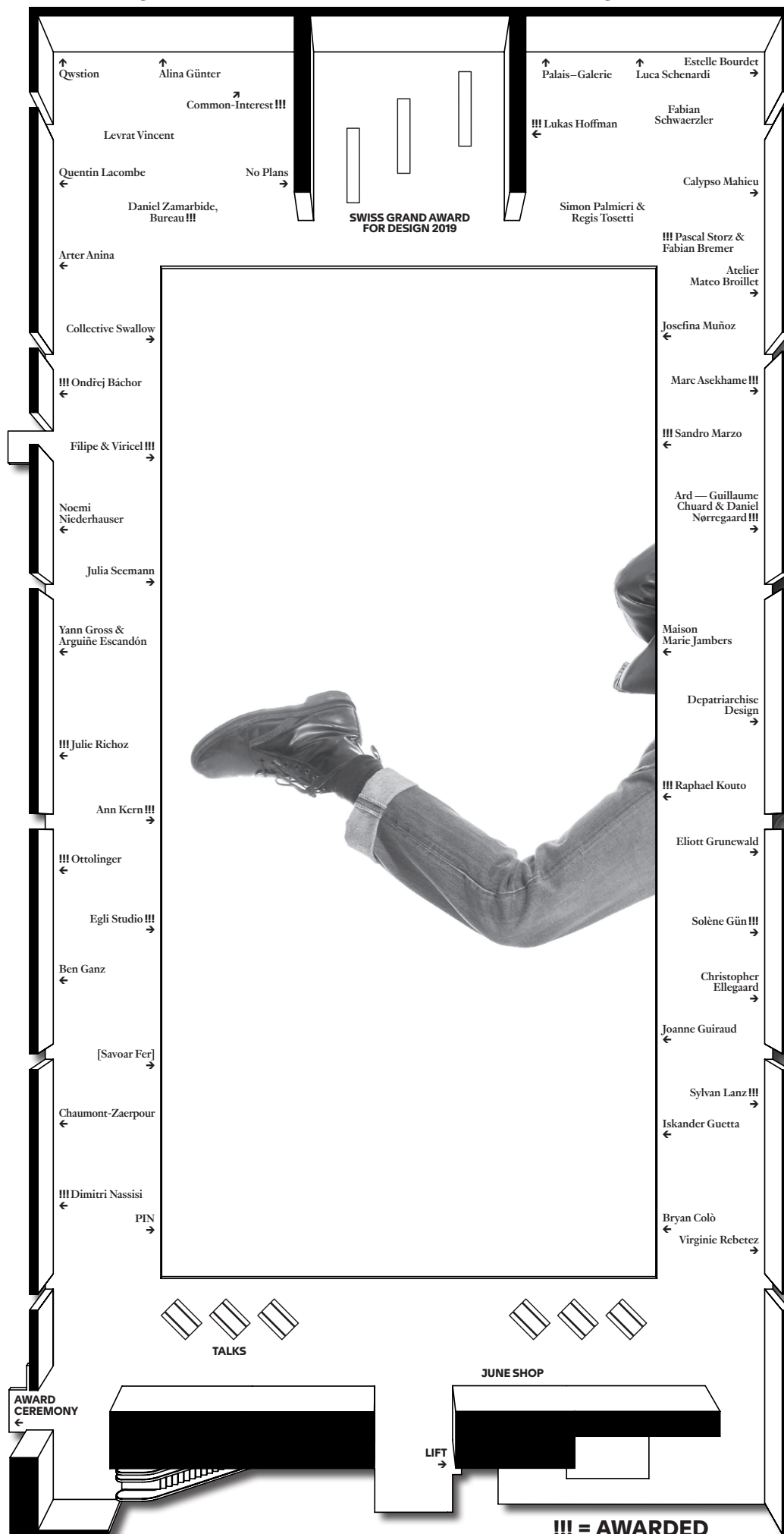
Since 2013

Swiss Design Awards exhibition in Basel during the Art Basel and Design Miami/Basel fairs.

Since 2018

The Swiss Design Awards are expanded to include a curated exhibition of the laureates of the Swiss Grand Award for Design.

Swiss Design Awards 2019 + Swiss Grand Award For Design 2019



!!! = AWARDED