

EDITION RUCKSTUHL 2010



DEBORAH MOSS  
CLAUDY JONGSTRA  
URSULA SPICHER-WALDBURGER  
ATELIER OÏ  
JUTTA BERNHARD  
CÉLINE SORIGUE  
MARCELLO MORANDINI  
FIORELLA FASCIATI  
HUGO ZUMBÜHL

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## EDITION RUCKSTUHL 2010



Peter Ruckstuhl

In comparison with the attention which the design-conscious public repeatedly pays to furniture and lights, carpets are all too rarely the focal point of attention. Yet the type and appearance of textile floor furnishings is certainly no less decisive in creating a room's atmosphere than is an attractive lamp or a sofa. It is a realisation that seems slowly to be gaining currency of late, and even popular magazines have rediscovered carpets as subject matter. Whether this is due to the current "homing" trend postulated by opinion and consumer researchers is neither here nor there. The Edition Ruckstuhl being presented here is certainly another good reason to take a closer look at carpets, a subject which was under-appreciated for far too long.

Edition Ruckstuhl is, in short, nine authors, designers and artists and twelve out-of-the-ordinary limited edition carpets. This traditional Swiss carpet manufacturer, world-renowned for its design awareness and its quality "Made in Switzerland", is entering uncharted territory with this collection. Edition, which will be presented to the public for the first time during the Milan Furniture Fair 2010, owes its origin to the belief that it would be nice for once to ignore the constraints imposed by larger production runs and by the marketplace, and to create an exquisite selection of "floor concepts" which interpret the ancient carpet concept in new and unconventional ways. The authorship of each creation, and the associated individual design approaches of each creator taking part, was to remain recognisable; practical and functional aspects, on the other hand, were to play a subordinate role. The Edition also offers scope for experimental approaches. An obligation to work primarily with natural materials – which is of course standard procedure at Ruckstuhl – was practically the only condition that had to be fulfilled for this project.

The selection of authors was anything but representative. Peter Ruckstuhl, who not only initiated the Edition collection, but also oversaw it as curator, relied entirely on his knowledge of textiles and his personal assessments. He consciously resisted the temptation of selecting one or more "stars" from the design scene, in spite of the marketing advantages this could have entailed. Instead, he strove to acquire the services of designers and artists who have demonstrated their expertise with textiles and those with potential – even if some, such as Ursula Spicher-Waldburger or Céline Sorigue – have not yet been prominent in the field of carpet design. Some of them, such as Fiorella Fasciati, Jutta Bernhard and Hugo Zumbühl, have had professional relationships with Ruckstuhl for many years now. Others, including Claudy Jongstra and Deborah Moss, are practically new discoveries. For Marcello Morandini and Atelier Oï, Edition represented a welcome opportunity to deepen existing connections. The reasons for which these authors were selected are as varied as their backgrounds – all, however, could be expected to engage deeply with the matter at hand, and to provide their own innovative approach, whatever form it might take. In light of the designs which have resulted, it is clear that this plan has been a success.

Edition impresses thanks to its wealth of motifs and to the variety of techniques employed. Taken as a whole, it offers an exciting cross-section of contemporary carpet design. While there are a multitude of design approaches and aesthetics in evidence here, each work also has some fundamental things in common: the care which went into each design and the outstanding craftsmanship and quality of the finished products guarantee that each carpet in the Edition collection will enjoy a long life.

By the way, assuming that the public response is positive, Edition may even have a sequel. The field of carpets still has a great deal to offer.







**DEBORAH MOSS**  
NIGHT SKY

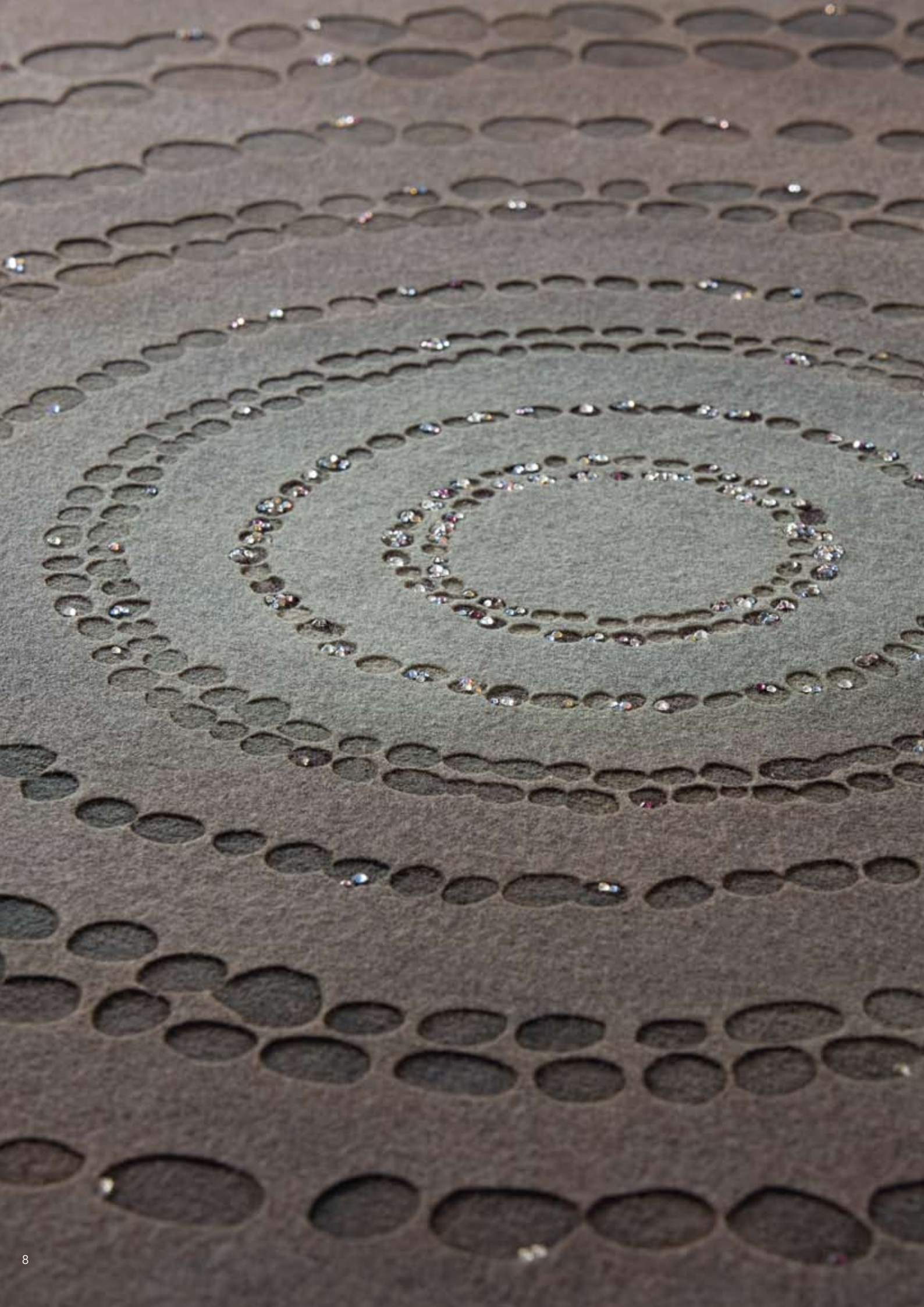


Ø 152 cm, felt from pure new wool, dye, crystals; new wool felt, hand-painted, lasered













## DEBORAH MOSS

TORONTO (CA)



Moss & Lam Custom Art Studio is a commercial artistic agency for contract art established in 1987 whose services cover the entire process, from the creative design through to its physical implementation. Its clients are usually architects or interior designers who are looking for visual and artistic enrichment of a concrete project, often in semi-public spaces such as hotel lobbies, restaurants, department stores, boutiques and other such locations. Moss & Lam's works are almost always large-scale and are usually wall-mounted, yet they are also asked to do spatial installations such as mobiles from time to time. In order to make their customers' ideas and wishes reality, the company has a team of some 15 permanent employees – artists, craftspeople and technicians – who are able to implement even the most complex or technical projects. They are able to rely on many years of professional experience in processing and working with the widest range of materials in the company's own workshop. In addition to plaster, paint, ceramic and glass, their workshop also makes use of wood, leather and textile materials. Geographically, Moss & Lam's projects are distributed throughout North America – Canada and the USA – as well as Asia. Numerous contracts have been won in Japan, South Korea, Taiwan, Singapore and China in particular over the past few years.

As the company's Art Director, Deborah Moss, who established the company together with her personal and professional partner Edward Lam and has been running it ever since, could be considered as the creative mind behind the firm. Soon after studying art at the University of Toronto, she began practicing her craft, and for this reason she moved to the Ontario College of Art, where she completed a course of training focused on painting and film. Together with Edward Lam, who also studied at this school, she decided to set up shop independently directly thereafter.







Deborah Moss sees herself as an artist who uses her broad artistic and stylistic vocabulary to beautify spaces.



Deborah Moss sees herself as an artist who uses her broad artistic and stylistic vocabulary to beautify spaces. Her work, which is applied art in its most literal sense, strives more to meet decorative and atmospheric demands than it does functional necessities. In addition to her own independent artistic production (watercolour paintings which she only recently presented publicly for the first time), continuous involvement with works of art from all epochs and cultures constitutes the most important source of inspiration for her contract art. Her artistic research focuses on formal qualities such as surface structures, patterns and ornamentation.

Night Sky, Deborah Moss's contribution to Edition Ruckstuhl, is by far the smallest carpet in this collection. Its dimensions alone underscore the intimate character of its design, which displays an impressive poetry. The delicate colour gradients on the hand-painted felt depict an authentic image of the infinite expanses of the night sky. Stitched-on crystals create a vibrant contrast to the simplicity of the base material, lending an air of luxury to this carpet.

**CLAUDY JONGSTRA**  
FRISIAN WOUW



Approximately 240 x 330 cm, free-form, felt from pure new wool; felted, dyed using natural dyes















# CLAUDY JONGSTRA

SPANNUM (NL)



The greatest accomplishment of Dutch textile designer Claudy Jongstra may well be how she has succeeded in creating a contemporary and modern interpretation of felt, a material that has been with us for millennia and which is seen by many as rustic and old-fashioned. At any rate, this was the reason given for her selection as the winner of the highly endowed Prins Bernhard Cultuurfonds Prize for applied art and architecture in 2008, a tremendous honour in the Netherlands. Jongstra's work with felt, which quickly became her lifelong theme, began in 1994 when she saw a traditional Mongolian felt yurt, or tent, at Audax Textielmuseum Tilburg, the Dutch textile museum. Even then, she had already established roots in the world of textiles, having studied fashion design at the Utrecht School of the Arts. Following her studies, she attempted to establish her own fashion label, then spent a number of years employed as a designer for a large fashion house. Disillusioned by the world of fashion, this designer's encounter with felt was like a revelation. Deeply impressed by the structure and colour of a material which, superficially at least, appears so simple, she resolved to explore its design potential in more detail.

Jongstra enrolled in evening courses in which she learned how to use friction to make her own felt from wool, water and soap. Without any concrete objective in mind, she soon began experimenting with this material. Experts from the Dutch textile museum to whom she showed samples of her work encouraged her to continue, motivating her to redouble her efforts. In order to increase the expressive properties of her felt, she not only began to work with old dyeing methods based on natural products, but also started integrating raw materials such as alpaca, cashmere, linen, silk, cotton and



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sometimes even synthetic fibres into her work. Starting from very modest beginnings, as the years passed she built up a flourishing workshop whose creations oscillated between art and design, drawing international acclaim. First, textile galleries in London began expressing interest in her unique hand-crafted felt pieces, then – after initial scepticism about the material – fashion and costume designers followed. Jongstra's work ended up attracting the attention of interior designers and architects, with whom she has carried out a growing number of projects in recent years.



The list of those with whom she has collaborated is impressive, and includes such fashion designers as John Galiano, Donna Karan, Christian Lacroix and Alexander van Slobbe, as well as important figures from world of contemporary architecture in the Netherlands like Claus & Kaan, Jo Coenen, OMA and MVRDV.

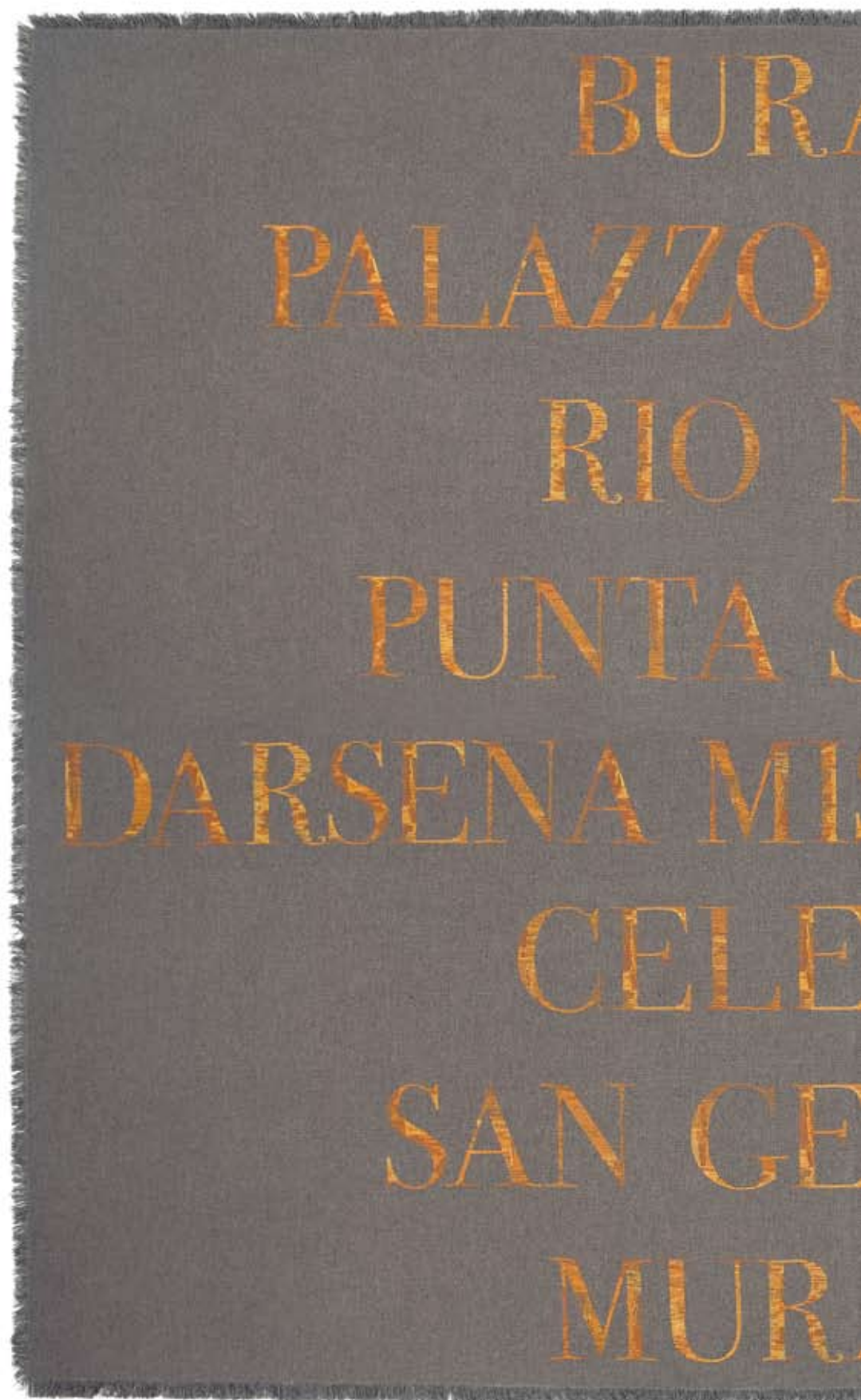
Jongstra's felt pictures – sometimes representational, sometimes abstract – have also found their way into the collections of important art and design museums, including the Stedelijk Museum in Amsterdam, the Victoria & Albert Museum in London and the MoMA in New York.

The uniqueness of the "Studio Claudy Jongstra", which has been located in a little village in the Dutch province of Friesland for about ten years and now employs eight people, does not lie solely in the aesthetic or artistic quality of its creations. For Jongstra herself, ecology and sustainability are core aspects of her work. The sheep's wool she uses, for example, comes largely from her own herd of about 200 sheep. They are Drenthe Heath sheep, a breed which was common in the Netherlands for millennia but which has now become rare. Thanks to the fact that they primarily graze on the dikes, they also help to preserve the natural landscape. In the same vein, the workshop's own dye-works employs only natural dyes. Last year, Jongstra used the money from the Prins Bernhard Prize to start a show and experimental garden for the cultivation of old dye plants.

Frisian Wouw, the felt carpet which Claudy Jongstra designed as part of Edition Ruckstuhl, is distinguished in particular by its irregular contours and wild, frenzied texture. This can be seen as an allusion to the archaic character of felt. It is not an accident that the yellow colour, which gives the carpet an unbelievably warm and cosy aura, evokes associations with the golden age of Dutch painting, when masters such as Rembrandt used pigments from the mignonette (reseda) plant (also known as dyer's rocket).



**URSULA SPICHER-WALDBURGER**  
VENEZIA



310 x 377 cm, pure new wool, polyamide; woven, embroidered



ANO

CAVALLI

NOVO

SALUTE

SERICORDIA

STIA

REMIA

ANO









## URSULA SPICHER-WALDBURGER

LUZERN (CH)



While embroidery is an ancient textile technology with a rich tradition, its significance within the textile industry, and therefore for textile design, has decreased markedly since the start of the 20<sup>th</sup> century. It is a development that can be witnessed, for example, in the stark decline of St. Gallen's once world-famous embroidery industry. Today, embroidery is only really relevant in high-end lingerie and haute couture. Apart from this, it retains a rather unflattering, old-fashioned "grandmotherly" image, and is seen as something done as a hobby – unjustly, according to the designer Ursula Spicher-Waldburger. Applied in a new way, embroidery is very much a contemporary textile technology with great potential. She is a devotee of this field, and her own design work offers proof of its potential.

Before Ursula Spicher-Waldburger discovered embroidery as her passion, she needed – biographically speaking – time to mature. After studying architecture at the EPF in Lausanne for a number of semesters, she retreated to the private sphere to concentrate on the fine arts for about ten years. Her colour-space-pictures, painted using oil tempera and created without any commission or professional intent, were warmly received, and would certainly have allowed her to embark on an artistic career, yet in 1997 she decided to take an introductory course in design at Zurich University of the Arts (ZHdK). Spicher-Waldburger went on to complete a four-year course of training there to become a textile designer. Embroidery soon became the focus of her interest – as a niche and as a field whose ossified traditions practically demanded an attempt to try something new.

It goes without saying that computers have long since entered the field of mechanical embroidery as well, and this technology is the inevitable foundation of any new design solution. Right from the start, it was Spicher-Waldburger's ambition and intention to explore the limits of computer-controlled embroidery machines and their software, and to break through conventional boundaries. In order to translate the pictures she envisioned into embroidery, she made full use of the digital vocabulary. It is therefore no accident that the pixel, the basic building block of every digital image, is the foundation of all of her mostly voluminous creations. Even while studying for her degree, Spicher-Waldburger was able to obtain the support of Bischoff Textil AG in St. Gallen for her efforts to discover a new imagery of embroidery. The prestigious embroidery firm placed its technology and expertise at the disposal of this up-and-coming designer. The results of her design research soon formed the basis for "Pixelstick", a project which was also brought to fruition in cooperation with Bischoff. Nominated for the Design Preis Schweiz 2003, it introduced a wider audience to Spicher-Waldburger's embroidery for the first time. Encouraged by this success, in 2004 she set up her own business in Luzern: "Pieks! – Stoffladen und Atelier für textile Gestaltung" [Pieks! – Fabric Store and Studio for Textile Design]. Here, she sells her own embroidery products and offers something she calls her "textile delicatessen": special fabrics, fashion and accessories. In 2008, Spicher-Waldburger presented her project "edelweiss-Stickerei" at the Swiss textile forum Tuchinform, where Peter Ruckstuhl was among those whose attention was drawn to her promising approach.





Her next objective is to develop software for embroidery machines which has been tailored to her requirements, something which she believes will afford her new artistic freedom.

The thematic basis for Ursula Spicher-Waldburger's design for Edition Ruckstuhl is Venice, or rather the special atmosphere of this historic city which is evident most clearly in its colours. The typographic realisation is immediately clear, leaving room for a multitude of associations. The letters, which have been created using complex embroidery, reveal their many nuances on closer inspection.



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**ATELIER OÏ**  
DESSUS DESSUS DESSOUS



210 x 355 cm, linen bindings, felt; woven, edged with linen binding





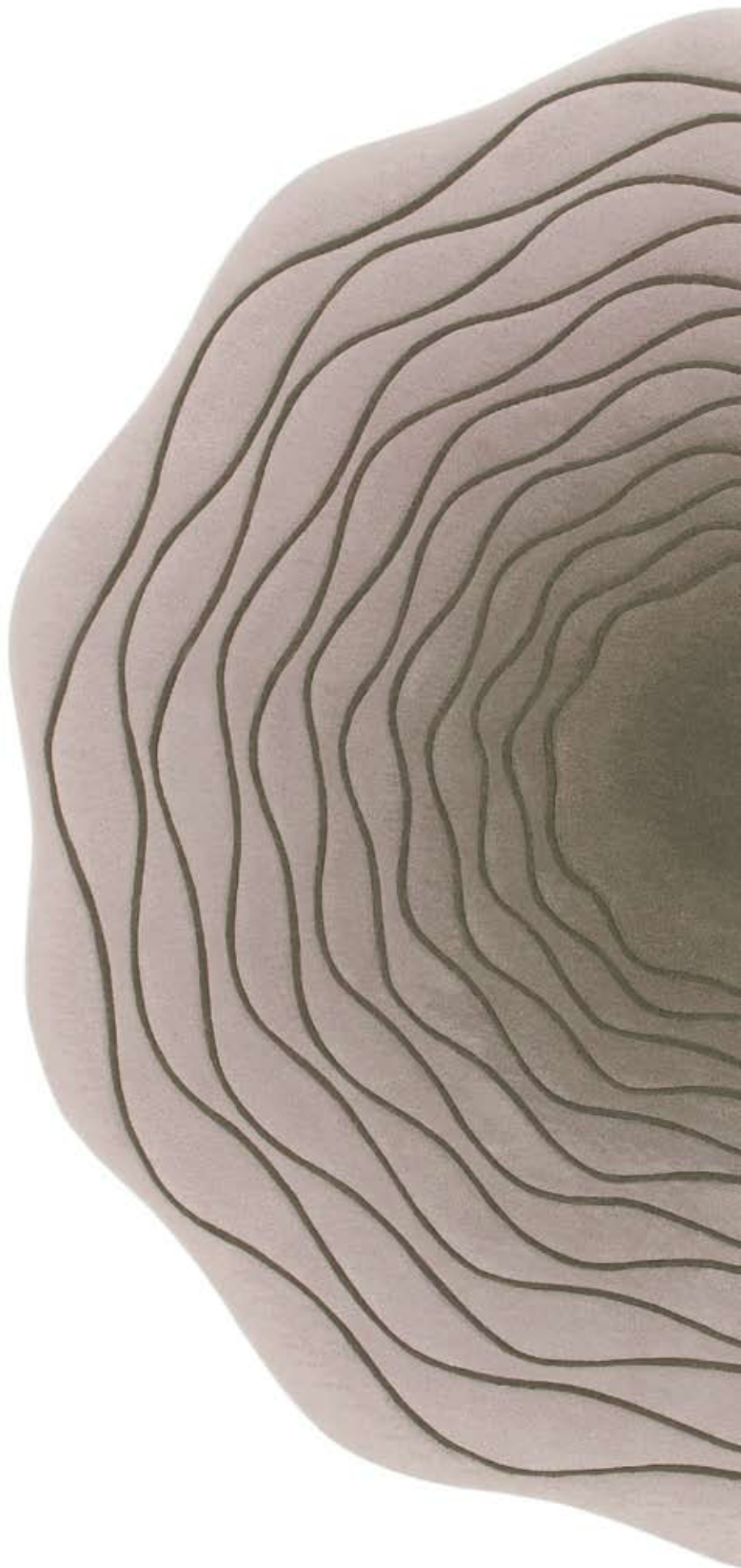








**ATELIER OÏ**  
HYPNOS



Ø 190 cm, pure new wool; hand-tufted













Early in the modern age, even as late as the middle of the twentieth century, they could still be found: “universal” architect-designers who literally designed everything in which design played a role – from the teaspoons to the large buildings themselves. With today’s increasing specialisation and differentiation long since having engulfed the field of design, these days have passed irrevocably. Since the time Aurel Aebi, Armand Louis and Patrick Reymond got together to establish Atelier Oï 19 years ago, they have focused on teamwork and an inter- and transdisciplinary approach to tackle the diverse design challenges they have faced. Success has proven them correct. Their office, located in the small town of La Neuveville lying between Biel and Neuchâtel, has grown to encompass some 25 employees over the years (architects, designers, graphic artists) and has carried out an impressive array of projects spanning architecture, interior design, scenography and design at the highest professional level. Atelier Oï’s customers include Swatch Group, B&B Italia, Foscari, Louis Vuitton, Ikea, Wogg and Röthlisberger, to name only the most important.

An essential foundation for Atelier Oï’s work is their intensive examination of the material or the specific construction method, something which starts with the construction of models and prototypes in their own workshop. The experiences they gain from this process, which is often time-consuming and entails numerous experiments, usually end up inspiring multiple, seemingly unrelated projects. Ideally, they are able

to return to individual formal elements or construction ideas over time, to transform and refine them.

Atelier Oï conceives of its shared creations as part of a larger continuum. It therefore pays great attention to maintaining its own material and project archive, which it consults continuously. Individual works are not viewed as isolated entities, but as links in a chain. The continuation of a theme, including through multiple disciplines – something which often involves a change in scale – has practically become a trademark of this firm. Time and again, this method has indeed led to synergies that are as surprising as they are impressive.

The manner in which a new project can arise from an old one at Atelier Oï is also evidenced by its carpet designs for Edition Ruckstuhl. Its Dessus Dessus Dessous carpet, for example, which has been woven from strips of linen, can be traced back to a textile installation entitled “Plier – Entrelacer – Superposer” (Fold – Weave – Overlap) which Atelier Oï created for Designers’ Saturday 2008 in Langenthal at the invitation of Peter Ruckstuhl. The starting material for this work, which was nominated for the Design Preis Schweiz 2009 award, was provided by the strips of linen that are normally used for the carpet trim. The transformation from an experimental exhibition installation to a product for Edition required both the refinement of technical aspects and an upgrading of the graphic design.



The design of the Hypnos carpet was inspired by "Les Danseuses", a kinetic installation which Atelier Oi presented in 2009 on the occasion of the grand opening of its new office and workshop building in La Neuveville. Within the circular, ever narrower wavy lines that characterise the carpet's striking pattern, the installation's motif of rotating, ornamentally perforated textile umbrellas that instinctively evoked an association with the robes of whirling dervishes has been frozen in place.



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**JUTTA BERNHARD**  
SALOR

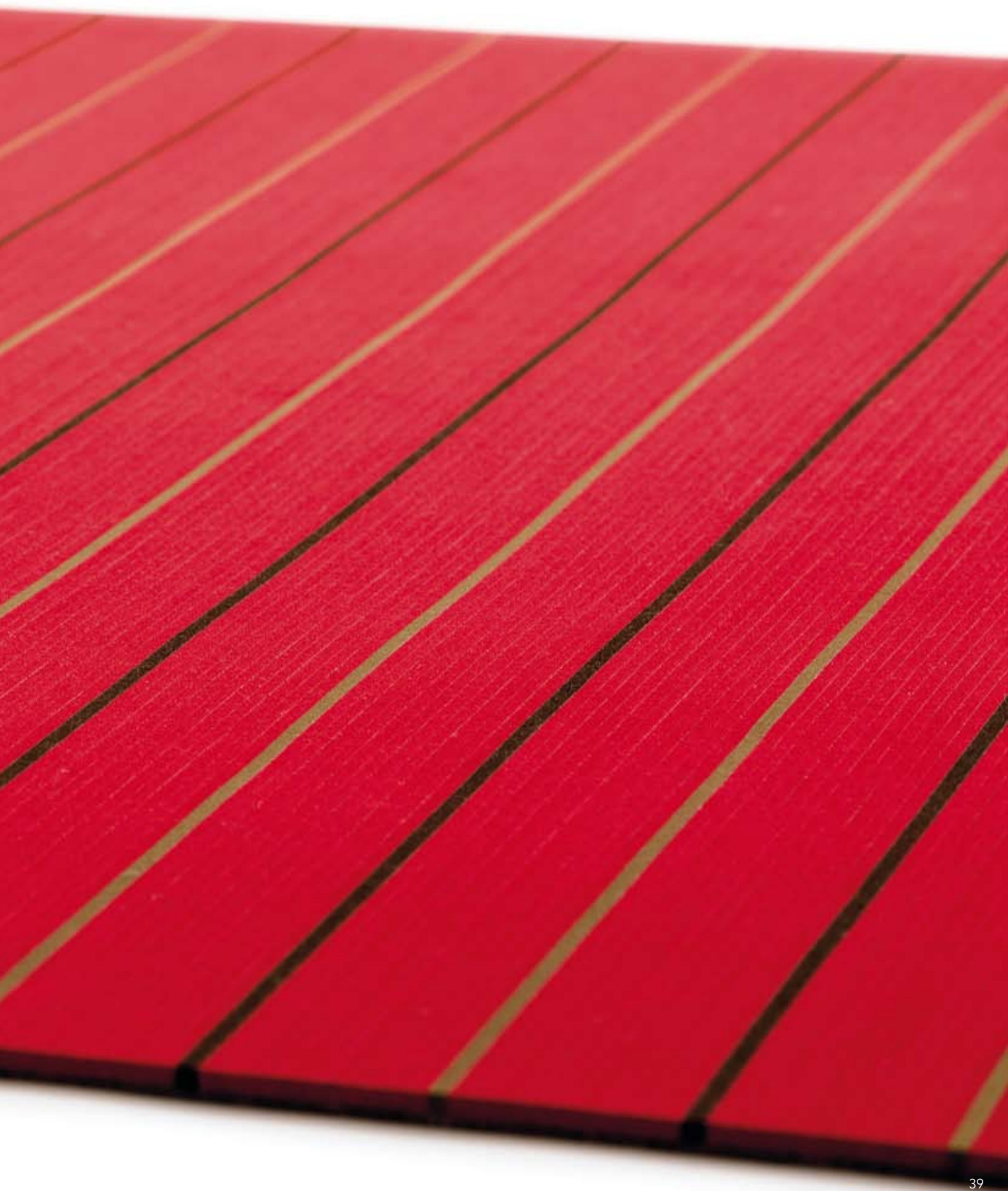


180 x 335 cm, felt from pure new wool; cut pieces of felt applied to the backing











## JUTTA BERNHARD

LANGENTHAL (CH)



Jutta Bernhard discovered her love of textiles at a young age, and it was not long before it turned into her career aspiration – for many years, becoming a textile conservator was her professional goal. A series of traineeships at textile workshops in Germany, Switzerland and later in France, some whose focus was on art, others on handicraft, offered her broad-based insight into the world of textile manufacturers and the techniques they employ. Her phase of professional orientation was concluded with three semesters at Freie Kunsthochschule Nürtingen, a private art school in Nürtingen am Neckar, where she was able to develop her own artistic potential.

In the mid-1980s Jutta Bernhard decided to study textile design at the University of Applied Sciences and Arts in Hannover, where she received her degree in 1990. Even during her time at university, Bernhard's interests extended beyond textiles, and she attended numerous seminars in the field of graphic and interior design. The experience these afforded her paid off in her very first exhibition. For many years, Bernhard was in charge of the textile department of a renowned interior designer in Hannover, where she was responsible both for compiling the company's own textile collection and for the product presentation. This young designer saw her work at the interface between end customers and manufacturers as a new challenge, one which provided her with new insights into the importance of textiles in the field of home furnishing.

After her experience in sales, Bernhard soon felt herself drawn back closer to the product and its production. Ruckstuhl, a company with which she had been in contact since her time at university, was her ideal partner for furthering her professional development. She was impressed not only by the quality and authenticity of this Swiss carpet company's collection, but also by the fact that they still produce their own carpets.

For some 15 years now, Jutta Bernhard has been responsible for corporate presentations (trade fair appearances, showrooms, sales displays and events), from the concept through to its creative execution. She appreciates her direct proximity to the design process and material production, as well as the fact that she is in direct contact with customers and the marketplace, and finds that staging textile products within a room is always a creative challenge. Her primary objective in doing so – to visualise the concept behind each individual product and to present its design, material and technical qualities in a way that renders them tangible – remains constant.

For this designer, the opportunity this has given her to play a key role in shaping Ruckstuhl's image and products and to develop a design language that is as authentic as it is distinctive has not only been rewarding – it has also given her the urge to do more. Now, Edition Ruckstuhl has offered Jutta Bernhard her first opportunity to gain recognition for her own work, and to demonstrate her textile expertise in a whole new way.



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For her Salor carpet, Bernhard decided to use wool felt – possibly humankind's oldest textile material. Wool felt represents warmth, protection and security, and has been used to shape rooms for many millennia – one need only think of the yurts used by Asian nomads since time immemorial.

Her design was inspired both by traditional Turkmen carpets (specifically their woven edges and primary colour, red) and by abstract art. Her central themes are simplicity, repetition and concentration – typical Ruckstuhl themes if you will – which have been interpreted in an entirely new manner here, underscoring the meditative character of this carpet. Salor is made of strips of felt that have been glued together in such a way that their cut edges comprise the surface. The artist has cleverly capitalised on the fact that the edges of this dyed wool felt exhibit a delicate differentiation of colour, as these variations gently emphasise the striped pattern of the carpet.





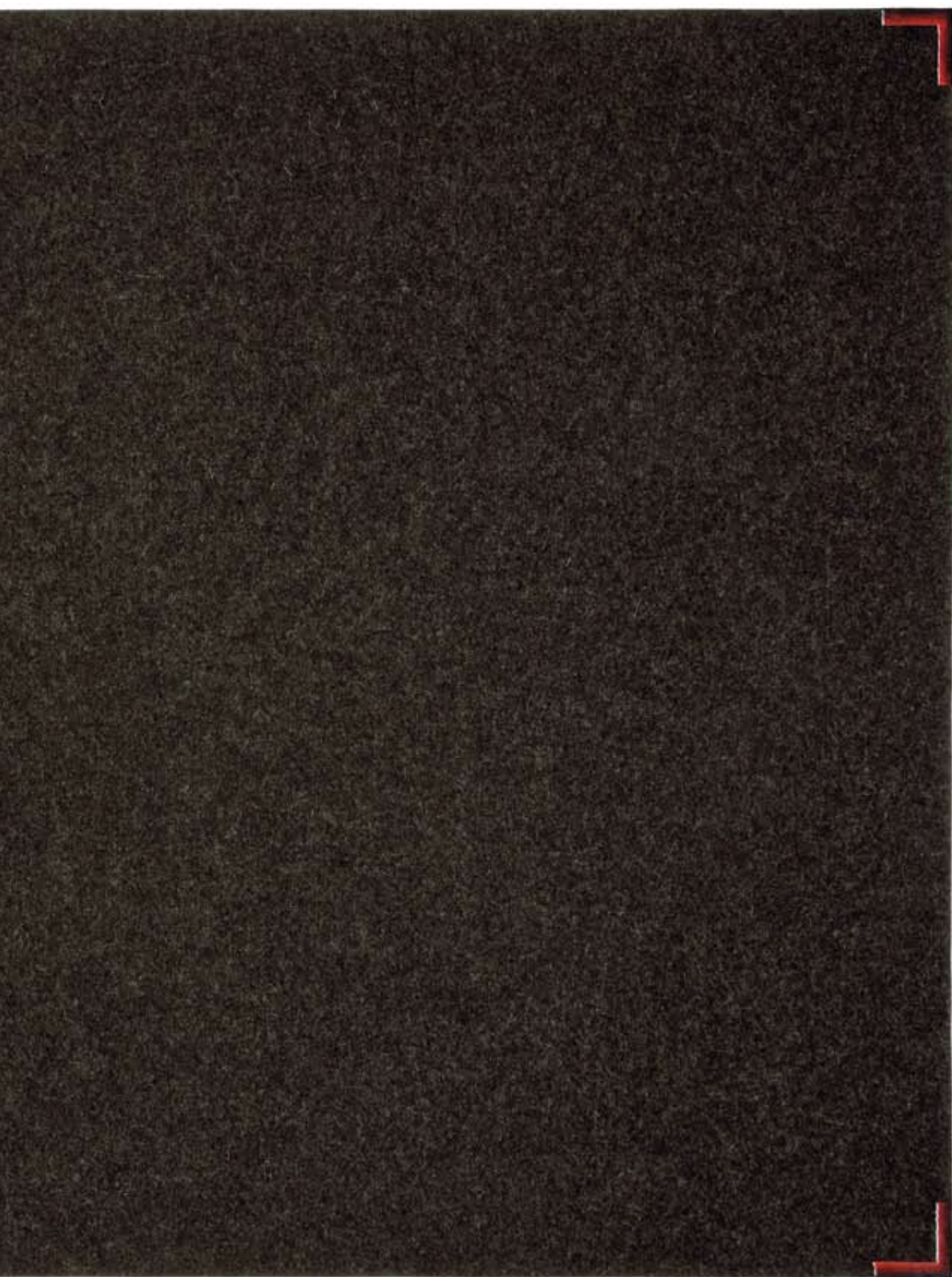




**CÉLINE SORIGUE**  
RED FLOWER



180 x 270 cm, felt from pure new wool, synthetic resin











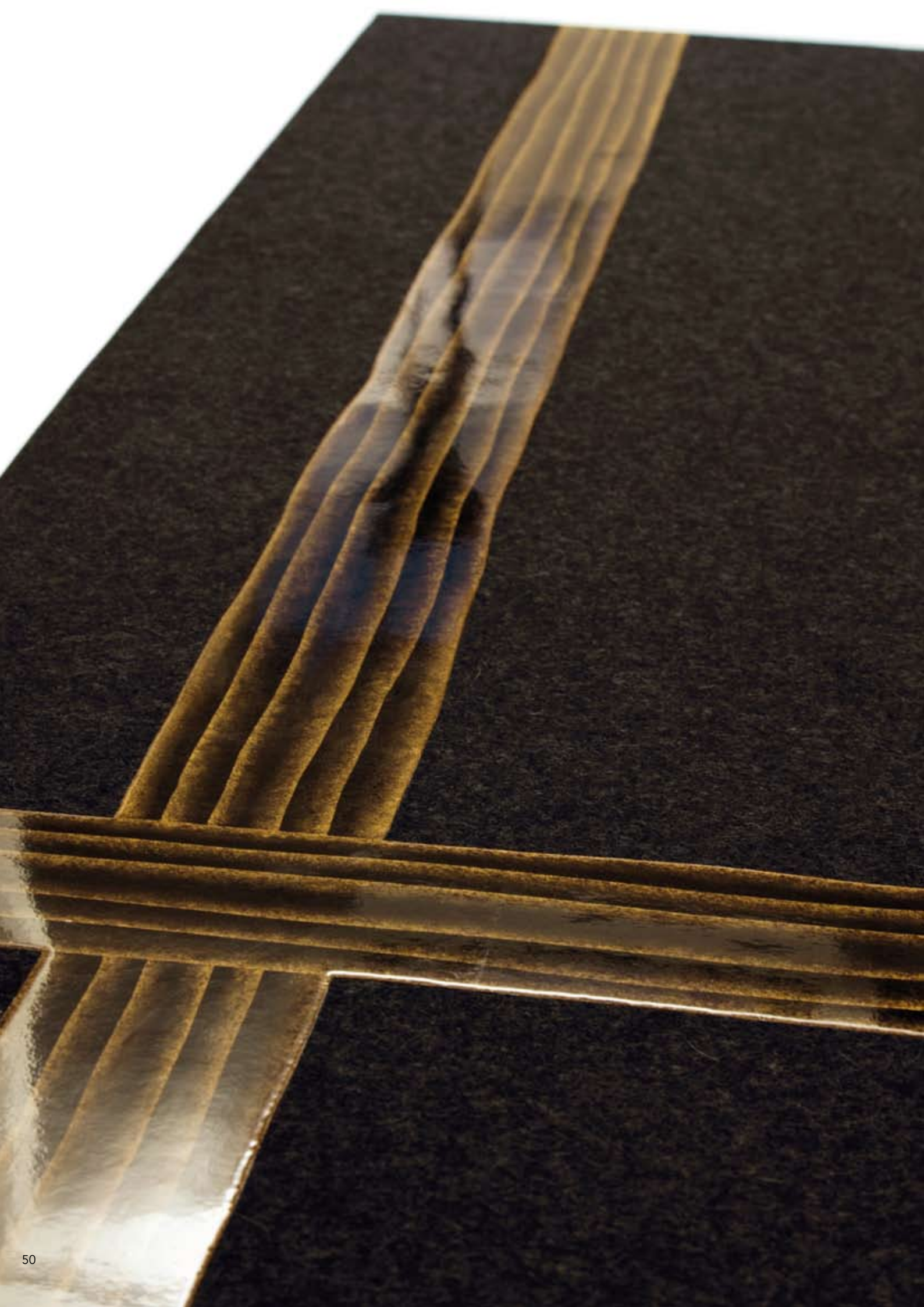
**CÉLINE SORIGUE**  
GOLDEN STRIPES



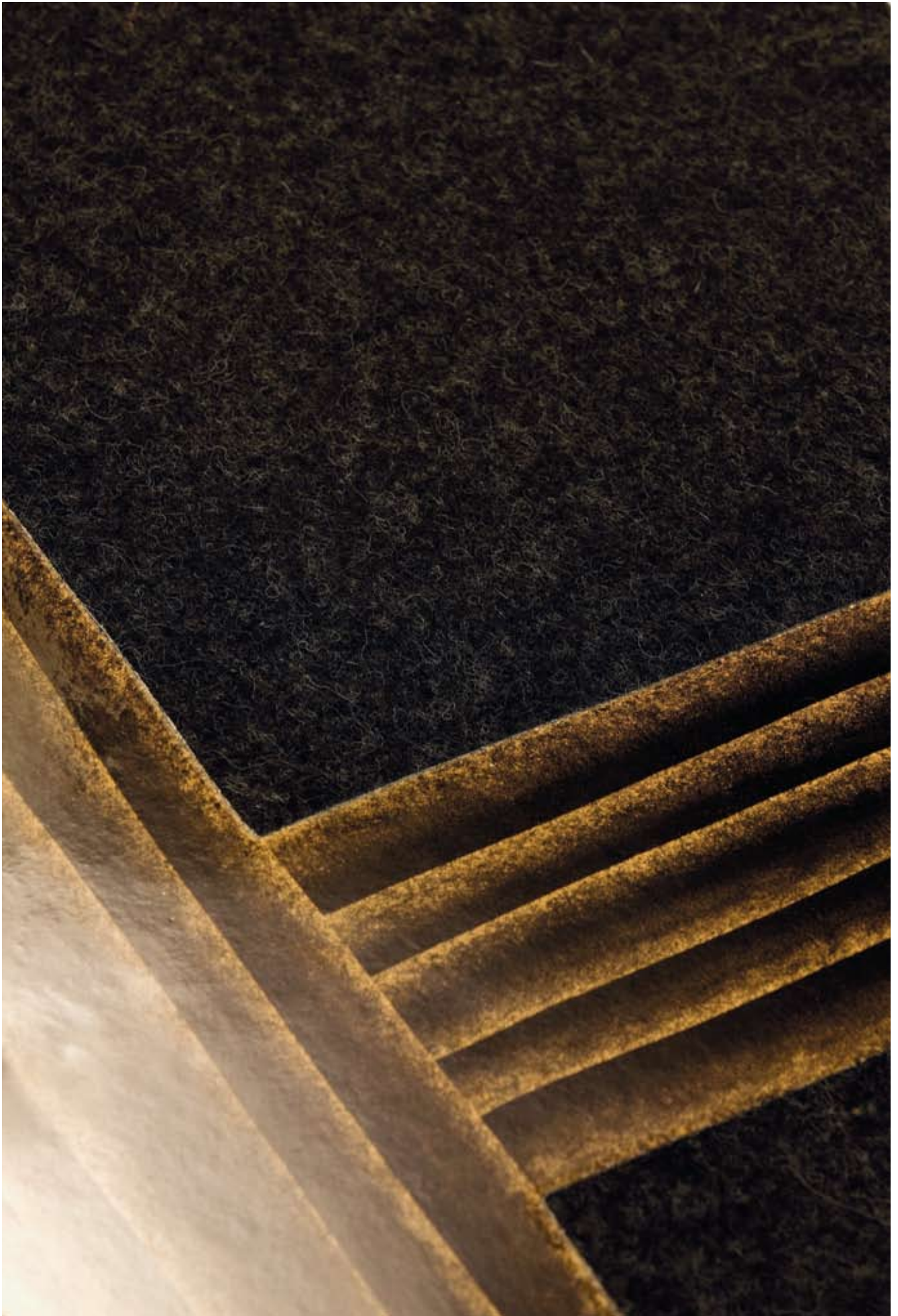
180 x 270 cm, felt from pure new wool, synthetic resin













## CÉLINE SORIGUE

PARIS (FR)

For Sorigue, haute couture is a fascinating field in which she is continually faced with new creative challenges.



The biggest names from the Parisian fashion world – such as Chanel, Dior, Givenchy, Balmain and Galliano – are among the elite group of customers of the Atelier Alexandre et Céline, of which Céline Sorigue is the creative director. And the unique fabric creations that are created there can only be found in the haute couture collections, these fashion houses most exclusive lines. This makes Atelier Alexandre et Céline one of a small group of highly specialised artistic textile workshops on which Paris's special status as a fashion capital is based, even though they remain largely out of the public eye, hidden behind the scenes at the haute couture houses. Céline Sorigue works at the pinnacle of the international fashion pyramid, and the air there is very thin. In order to reach such heights, not only is proper training required, but also ingenuity, tenacity and determination – qualities which Céline Sorigue has in spades. Even so, her path to the top has also had some detours.

It was during a two-year stay in Los Angeles during the mid-1980s that her passion for design – or decoration, as she calls it – was aroused. Partly out of curiosity, and partly to earn some money, she began working for the scenography department of a large Hollywood studio, and soon she was also able to take on some of the smaller creative tasks. Once she had returned to Paris, in 1986 she began studying fashion design at ESMOD (École Supérieure des Arts et techniques de la Mode), receiving her diploma in 1989. Her training was completed with a year at "Saint Roch", the name given in fashion circles to École de la Chambre Syndicale de la Couture Parisienne, an educational institution which is devoted to training the next generation for haute couture.

While still a student, she and her friends set up an event agency whose primary activities were in the field of advertising. For years, Sorigue was responsible for sets and costumes there. In 1991 she decided to go into business for herself. She founded the "Joli tambour" label for the production of clothing for babies and small children. Comfortable, practical and still pretty to look at – this was the motto of this very successful brand in the high-end price range. Sorigue was in charge of design and management. After four years, however, unable to reconcile the conflict between her desire for perfection and the price constraints of the marketplace, Sorigue ended her involvement with the project.

A long-established workshop for silk dyeing and printing that had originally been run by the parents of Sorigue's Partner, Alexandre Leu, and which was already serving as a supplier to important fashion houses, served as the basis for setting up the Atelier Alexandre et Céline in 1994.

From the beginning, the overriding objective was to create exclusive fabrics for haute couture. In addition to her work with colours and patterns, her primary interest was directed towards the development of novel textures. Her studio can also be seen as an experimental laboratory in which fabrics are given a special quality and unique life of their own. This involves treating, manipulating and sometimes even maltreating the textiles in every conceivable manner, chemically as well as mechanically. While silk continues to be an important starting material, the studio has also been working with other fabric qualities and non-textile materials for quite some time now.

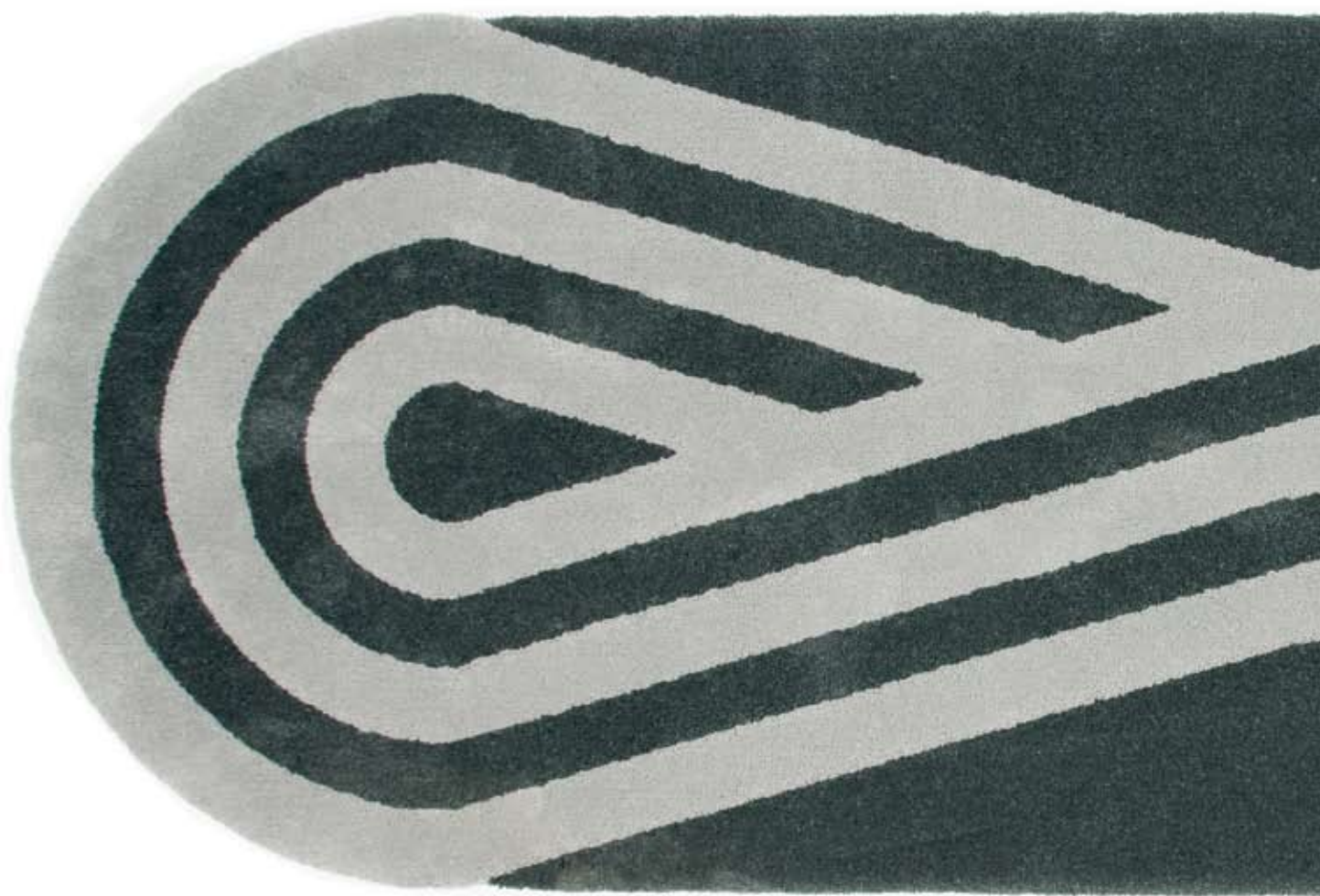


For Sorigue, haute couture is a fascinating field in which she is continually faced with new creative challenges, yet the longer she spends in the fashion world, the more she complains about the industry's hectic pace and short-term focus, things which leave little scope for long-term developments. As a result, for the last few years she has been trying to branch out into the world of haute décoration, a realm where out-of-the-ordinary and sophisticated textiles are also at home. Her first projects, with renowned interior designers and stars of the scene such as Philippe Starck, have been successful. In light of this, the collaboration with Ruckstuhl as part of Edition represents a welcome opportunity for Céline Sorigue to work outside of the world of haute couture and make a name for her creations in a new field.

In selecting felt for her Red Flower and Golden Stripes carpets, she has chosen a distinctly simple starting material. As a result, the powerful drawings which she has applied to the felt, and to which she has afforded lasting protection with a coat of transparent synthetic resin, have an even greater impact, making this simple floor covering into a work of art. For Sorigue, the ability to combine traditional craftsmanship with high-tech processes was a significant part of the appeal of producing these designs for Ruckstuhl. The similarities in style to Art Deco and the lacquer work so popular at this time can certainly be seen as an homage to a great epoch in Parisian arts and crafts.



**MARCELLO MORANDINI**  
CARPE DIEM



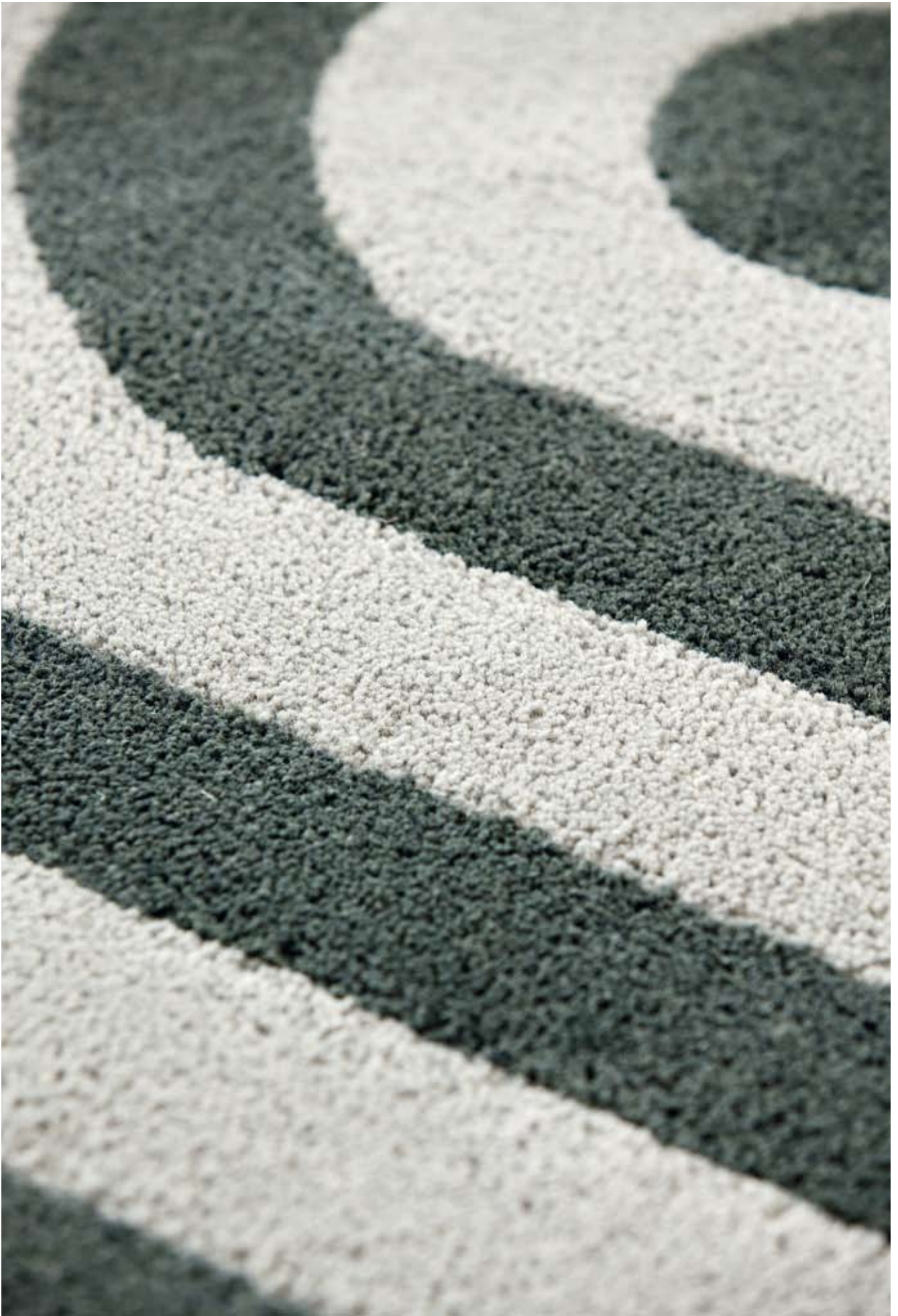
122 x 358 cm, pure new wool; hand-tufted













## MARCELLO MORANDINI

VARESE (IT)



Marcello Morandini is the grand old man of Edition Ruckstuhl. An internationally renowned Italian artist from Varese who has been exercising his craft for nearly five decades, he has created an impressive and varied body of work which covers the fine and applied arts and architecture with equal aplomb.

In formal terms, Morandini's works – even though he is rather sceptical of such categorisations himself – would be considered close to op art and constructive-concrete art. After all, mathematical laws, basic geometrical shapes and optical effects are the foundation of almost all his works. A central theme of his artistic research has been the visual representation of movement and sequences of movement, for which he usually uses black-and-white contrasts. The list of his pictures, graphic designs, sculptures small and large, furniture, lights, carpets, various design objects, space and façade designs and buildings is as extensive as the list of exhibitions he has held in nearly every European country, as well as in North and South America, Japan, Australia, South Korea and South Africa.

Even while studying at Milan's famous Accademia di Brera school of art from 1959 to 1964, Morandini was working as an industrial and graphic designer. He created his first works of art in 1962, and in 1965 he was able to present his creations in a solo exhibition for the first time. Morandini attained international recognition through his participation in the biennales in Sao Paulo (1967) and Venice (1968). Another highlight of his artistic career was his invitation to Documenta 6 in Kassel in 1977. In 1979, Morandini began his long and intensive collaboration with German porcelain manufacturer

Rosenthal, his most important partner in industry. In addition to his small, limited edition artistic sculptures, he also designed numerous vases, porcelain crockery and other items for Rosenthal. He created a sensation in the mid-1980s when he designed the façades for two corporate buildings. Additional architectural projects took Morandini to Singapore and Kuala Lumpur on numerous occasions in the 1980s and 1990s, where he was primarily involved in designing skyscraper façades. His most recent architectural project, "Das Kleine Museum", a small cultural centre in Weissenstadt, took place in 2007. Morandini continues to be very active artistically, and since the 1990s he has been teaching with increasing frequency at various European schools of art and design. In 2008/09, his work was honoured with a wide-ranging retrospective that debuted at the Galleria d'Arte Moderna di Ca' Pesaro in Venice before moving to the Neue Sammlung in Nuremberg.

Carpe Diem, the new carpet designed by Morandini, is distinguished by its unusual yet clearly delineated format. Two intersecting diagonal bundles of lines inscribed within a square sweep out in a semicircle before returning to the square, diagonal once again. The endless loop thus created takes the form of an elongated figure eight, an expression of controlled dynamism. Here, Morandini's typical black-and-white contrast has been softened into an interplay of dark grey and light grey.

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**FIORELLA FASCIATI**  
AREA



177 x 180 cm, pure new wool; hand-tufted















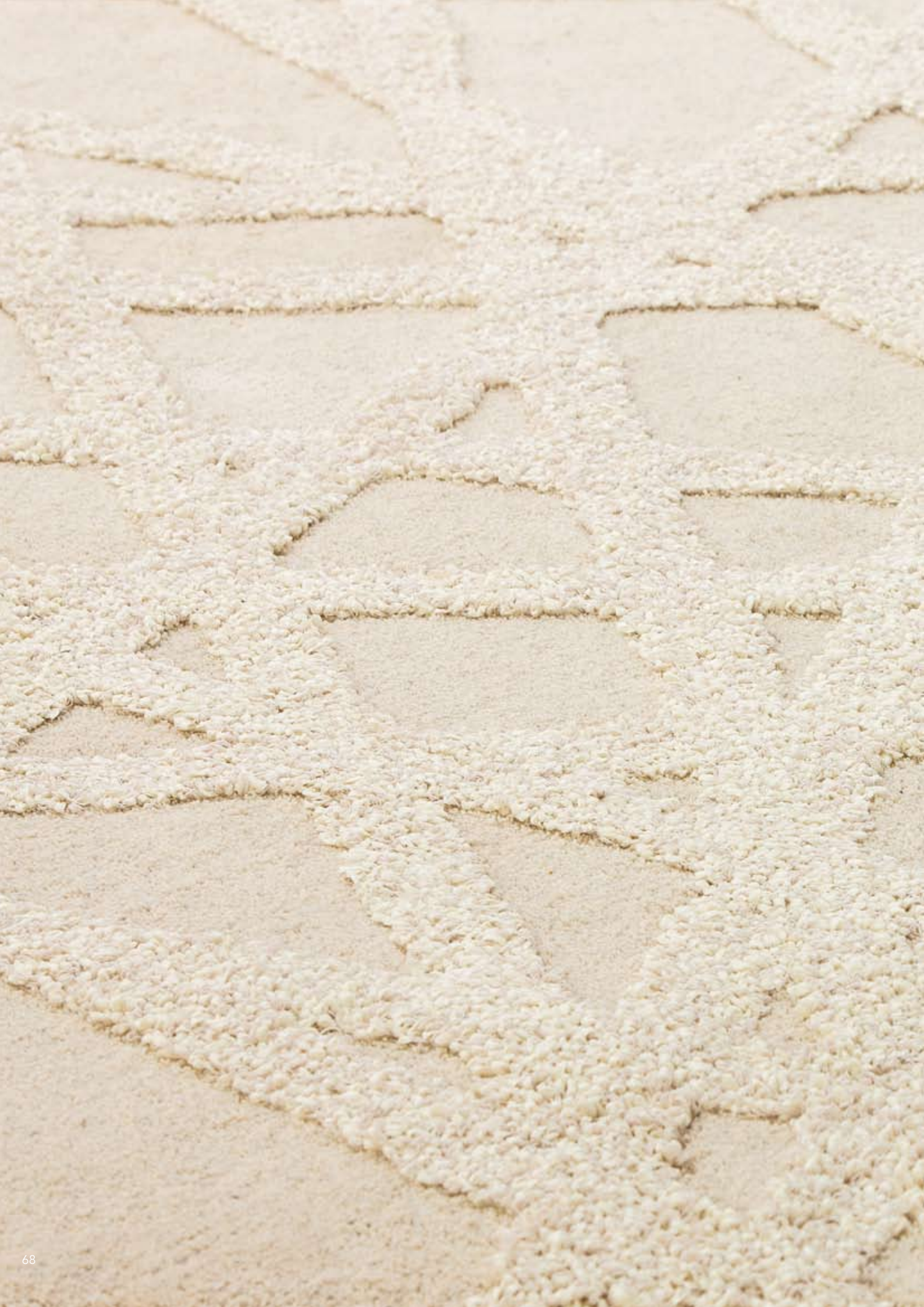
**FIORELLA FASCIATI**  
MESH



170 x 240 cm, pure new wool; hand-tufted













## FIGRELLA FASCIATI

BASEL (CH)



The designer Fiorella Fasciati is one of those creative individuals who, even within the small design scene, has rarely made a public splash, yet whose influence on the development of design and the product world is often much greater than that of some of the short-lived stars who can naturally also be found within this field. Her quiet, modest demeanour is also accompanied by a dogged persistence that is fully in keeping with her heritage. Fasciati comes from Bergell, the remote, southernmost corner of Grisons. To be specific, she comes from the little village of Stampa, which Alberto Giacometti and his family have made famous far beyond the borders of Grisons and Switzerland. The Giacomettis were the Fasciatis' neighbours, and while that is no more than a biographical coincidence, the example set by the Giacomettis, who made



This is because the pattern is produced in large part by the use of tufts of varying lengths, lending the carpet a three-dimensional structure and making it a tactile floor experience.

names for themselves as artists, graphic designers and architects, may well have shown Fiorella Fasciati at an early age that beyond Bergell lay a world waiting to be discovered, and that an involvement with design could also turn into a career. For quite practical reasons, she started her career by training to become a primary school teacher in Chur. In 1977 she moved to Basel, where she began taking evening courses at the Basel School of Design Switzerland while working as a teacher. Soon thereafter, she completed a four year course of training to become a textile designer. Once she completed her studies – where carpets were already a focus – and received her degree, in 1984 she was hired as the first in-house designer for Ruckstuhl by Peter Ruckstuhl, who was then in the process of taking charge of this family company. Fasciati began investigating colour, developing simple patterns, promoting the production of the first area carpets and designing the company's presentations. In 1990 she moved to Swiss fabric distributors Mira-X where she spent seven years as product manager. Her responsibilities here also included overseeing larger projects and the compilation of colour ranges. Fasciati, who is also a mother of three, has been working as a freelance designer since 1997. Working with colour increasingly came to be the focus of her design efforts. Her objective: contemporary colouring which does not blindly follow the latest trends, but instead bears its own



distinct signature. It is a very ambitious undertaking, one which can only be accomplished with an outstanding sense for perceptions of colour, something which is in a continuous state of flux, and with a very clear personal vantage point. Fasciati is currently advising various textile manufacturers in Switzerland on colour and collection development. She has also resumed her professional contacts with Ruckstuhl since 2005. In 1998 she began teaching at the Basel School of Design Switzerland, where in 2001 she was commissioned to set up and conduct a two year further education course in textile design.

For the Area and Mesh carpets which were created as part of Edition Ruckstuhl, Fasciati made a conscious decision to utilise a production technology in common use at the firm and to explore it to an entirely new manner. With the selection of hand tufting, the carpet's structure became an obvious choice for the central design theme which, characterised by its interplay of inclusion and exclusion, cannot be perceived in the visual realm alone. This is because the pattern is produced in large part by the use of tufts of varying lengths, lending the carpet a three-dimensional structure and making it a tactile floor experience.



**HUGO ZUMBÜHL**  
POMPON



200 x 300 cm, pure new wool, sheepskin; woven, with sheepskin pompoms stitched in











## HUGO ZUMBÜHL

FELSBERG (CH)



While Hugo Zumbühl may be a latecomer as a designer, his interest in textiles, and weaving in particular, has been with him for decades. Born and raised in Luzern, he began his professional career by training to become a structural draughtsman. It was a short time later, while training to become an arts and crafts teacher at the Zurich University of the Arts (ZHdK), that he discovered what would become his lifelong theme, weaving. Following a few years' internship as a teacher in Basel, from 1975 to 1981 Zumbühl worked on a development aid project in Peru where he helped to set up a weavers' co-op. This included working with Peruvian producers to research the region's traditional dyeing techniques for wool. Almost incidentally, Zumbühl started a collection of Peruvian folk art which has gone on to achieve international acclaim, being shown in a number of renowned museums.

Soon after his return to Switzerland, Zumbühl took a position as a lecturer at the Pädagogische Hochschule Graubünden, a teaching college in Chur then known as the Bündner Frauenschule, where he has been instructing up-and-coming primary school teachers in the fields of handicrafts and creative design ever since. Once again it was weaving, in this case the college's weaving tradition, which played a key role in his decision to take this position.

Always on the lookout for unusual materials and unique material combinations, he will utilise such diverse items as used bicycle tubes, old felt blankets and coats from Swiss army stocks and jute coffee bags for his experiments.

It was in 1998 that he had the encounter which was to prove decisive for his subsequent career: while at a paper weaving workshop in the Ballenberg course centre he got to know Peter Birsfelder, a master weaver in the workshops at Thorberg Prison. His meeting with this outstanding craftsman unleashed a creative drive in Zumbühl which soon led to concrete products. Even their first joint project, a carpet woven from crepe paper and impregnated with natural wax that was christened *Oscuro*, earned Zumbühl and Birsfelder the Design Preis Schweiz in 1999. Spurred on by this immediate success, the designer duo and their **TEPPICHartTEAM** label went on to achieve further acclaim in the years thereafter with their innovative and unconventional carpet creations. Zumbühl has been working closely with Ruckstuhl since 2001. This long-term collaboration in sales and materials procurement has not only opened the door to new customer groups for **TEPPICHartTEAM** – it has also offered them greater artistic freedom. Zumbühl's studio is a converted stall in an old farmhouse outside of Chur in Felsberg, where he has been living for many years now. Serving as both a materials storehouse

and experimental workshop, this studio holds a simple loom on which the original patterns for his carpet creations come into being in what is often a protracted process of experimentation. He generally prefers the simplest type of weave, the plain or linen weave, as his primary interest lies in this material and the tactile structure of its woven fabric. Physically working with these materials and with the structure created on his loom is therefore of decisive importance to Zumbühl's work. Always on the lookout for unusual (sometimes new, sometimes practically forgotten) materials and unique material combinations, he will utilise such diverse items as used bicycle tubes, old felt blankets and coats from Swiss army stocks and jute coffee bags for his experiments. In addition to reusing materials such as these, he also works with hemp and synthetic cord, rubber, wire, horsehair, sheep's wool, llama wool, and the fur-skin strips from goats and sheep. The techniques he employs to process his woven material are nearly as numerous as the starting materials themselves. Sometimes – inspired by archaic cultures – he utilises painting or embossing, while on other occasions he applies Bunsen burners or cat brushes. It goes without saying that only a fraction of these experiments result in a marketable product.

The starting point for Zumbühl's contribution to Edition Ruckstuhl was once again a material discovery. The backing fabric for the Pompon carpet with its dense white tuft is made of chenille yarn, a particularly plush wool thread that has practically disappeared from the market. Pompoms stitched in at regular intervals animate the surface structure and provide colourful accents. The result is a spontaneous image of a flowery meadow illuminated only by the light of the moon.



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**RUCKSTUHL AG**

Teppichfabrik/fabrique de tapis/carpet factory/fabbrica di tappeti  
St. Urbanstrasse 21, CH-4901 Langenthal  
Tel. +41 62 919 86 00, Fax +41 62 922 48 70  
info@ruckstuhl.com, www.ruckstuhl.com

The addresses of our agencies abroad may be found under  
www.ruckstuhl.com.

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