

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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Night Sky is the name which Deborah Moss has given to her carpet – crystals on the felt sparkle like stars in the night sky.

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Thanks to their varying tuft heights, Fiorella Fasciati's Area and Mesh carpets are a tactile, as well as a visual, floor experience.

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An unusual material and a poetic image inspired Hugo Zumbühl to create the hand-woven Pompon carpet.

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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.

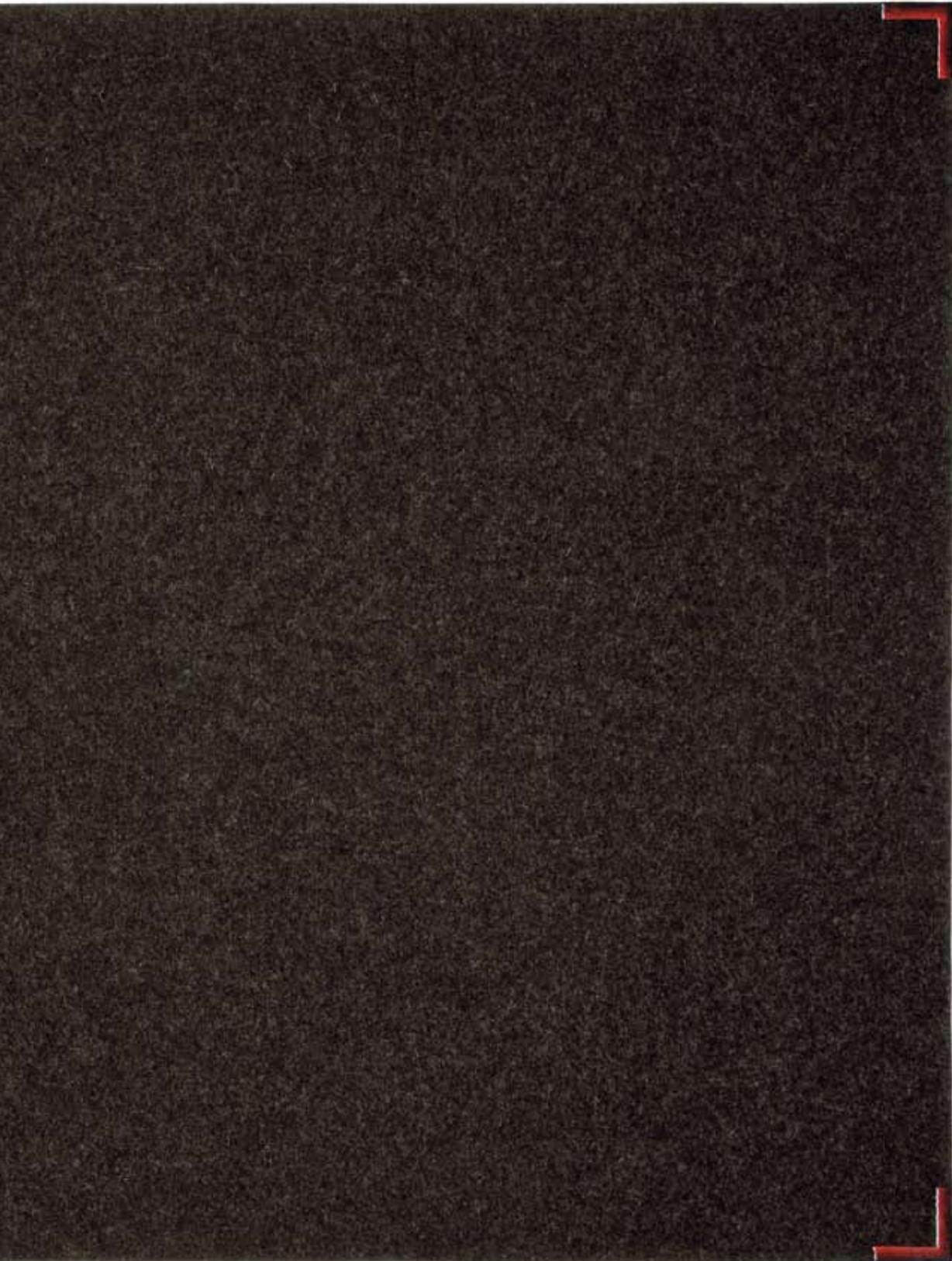
Edition impresses thanks to its wealth of motifs and to the variety of techniques employed. Taken as a whole, it offers an exciting cross-section of contemporary carpet design. While there are a multitude of design approaches and aesthetics in evidence here, each work also has some fundamental things 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.

CÉLINE SORIGUE
RED FLOWER



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



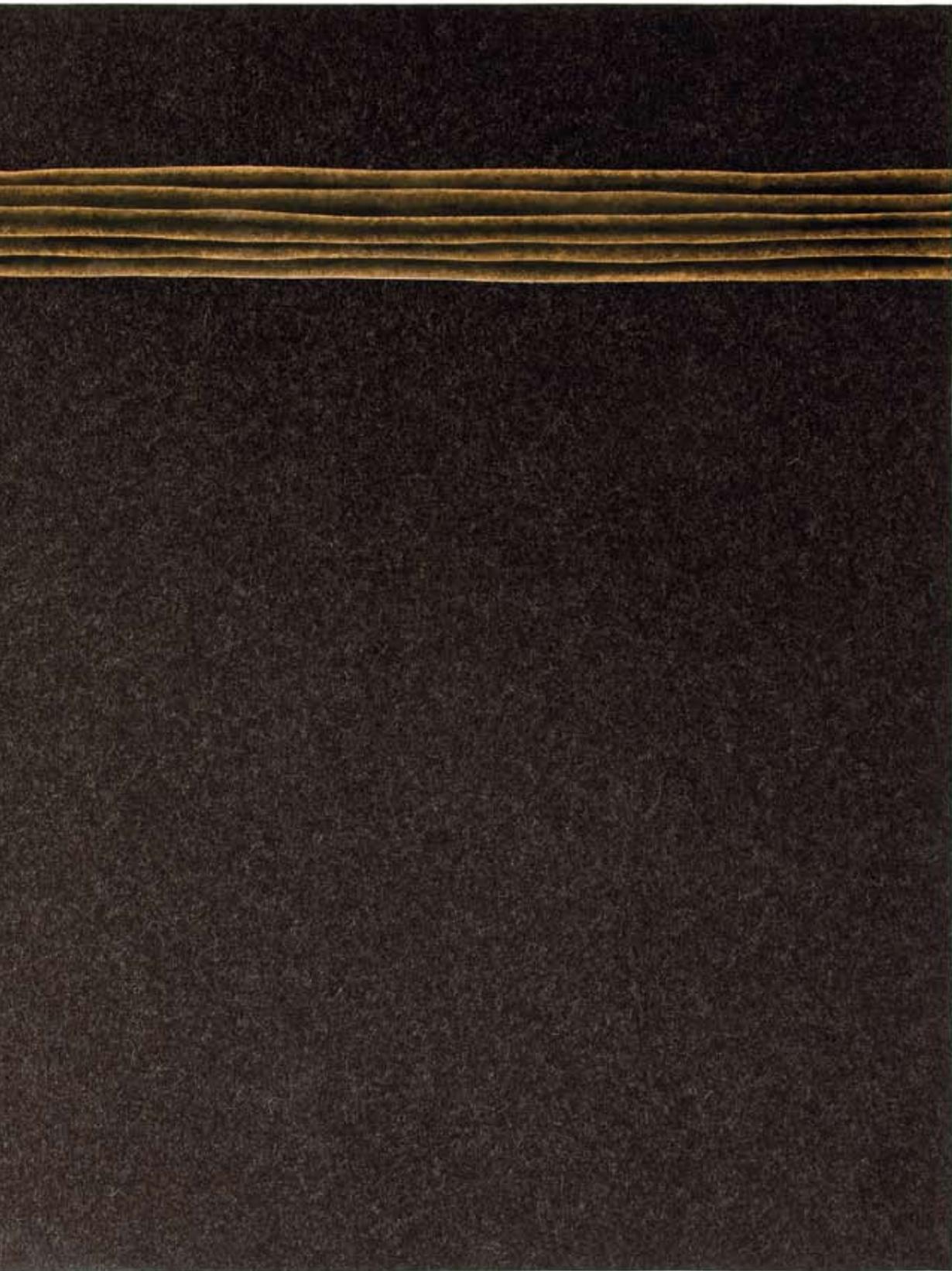


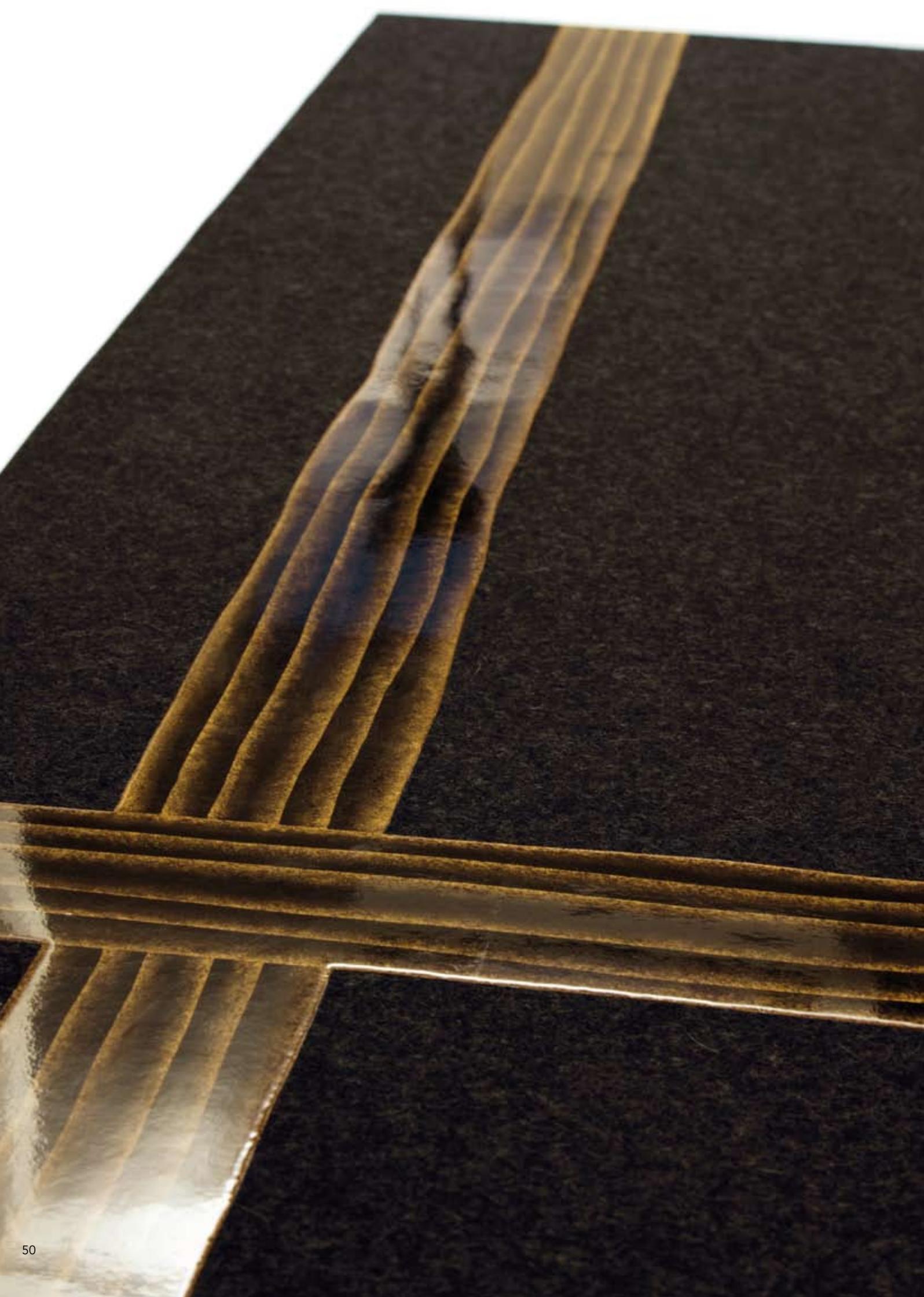


CÉLINE SORIGUE
GOLDEN STRIPES



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.

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