

Swiss Design Classics

瑞士经典设计展

Nestled in the heart of Europe and shaped by the majestic Alps, Switzerland may be small in size – 232 times smaller than China – but its influence on global innovation and design is anything but modest. With 26 cantons (states) and four national languages – German, French, Italian and Romansh – Switzerland's cultural diversity has fostered a tradition of craftsmanship, design and forward-thinking innovation that is renowned worldwide for its simplicity, functionality and timelessness.

To celebrate 75 years of diplomatic relations between China and Switzerland (2025), Swiss Design Classics, an exhibition featuring 75 iconic furniture pieces that showcase the evolution of Swiss craftsmanship from humble beginnings to global recognition, is presented by the Embassy of Switzerland in China, in collaboration with the Swiss Federal Office for Buildings and Logistics, USM, Switzerland Tourism, and both local and international partners. The exhibition also features a carefully curated selection of travel and tourism posters that exemplify Switzerland's unique approach to visual communication, as well as a special exhibition honoring the influential Swiss artist, designer and teacher Max Bill.

A key focus of the exhibition is Switzerland's ongoing commitment to innovation – not only in design, but also in fields such as engineering, healthcare and sustainability. From groundbreaking inventions such as sparkling water and aluminium foil to pioneering approaches in research and development, Switzerland continues to drive progress across a range of industries. The exhibition also pays tribute to the 80th anniversary of the Most Beautiful Swiss Books competition, offering a glimpse of book designs that have won international acclaim in recent years.

Swiss design and innovation have been influenced by its neighboring countries – Austria, France, Germany and Italy – and by international collaboration. Scientists, artists, and skilled workers have all contributed to its unique development. Today, Swiss universities such as ECAL in Lausanne and ETH in Zurich attract a growing number of international students, including many from China, underlining the ongoing exchange of knowledge and creativity.

Swiss Design Classics offers a window into the essence of Swiss design and innovation, characterized by technical precision, thoughtful creativity and a deep connection to everyday life. Visitors are invited to discover the profound impact Switzerland has had on the world, as its influence continues to shape both functional objects and broader global narratives in design and innovation.

瑞士位于欧洲的心脏地带，被壮观的阿尔卑斯山环绕。虽然国土面积很小——只有中国的1/232，但瑞士在全球创新和设计方面的影响却极其深远。全国由26个州组成，有四种国家语言，分别是德语、法语、意大利语和罗曼什语。瑞士丰富的文化多样性发扬了其工艺、设计及前沿创新的传统，因其简约、实用和永恒的特质而享誉全球。

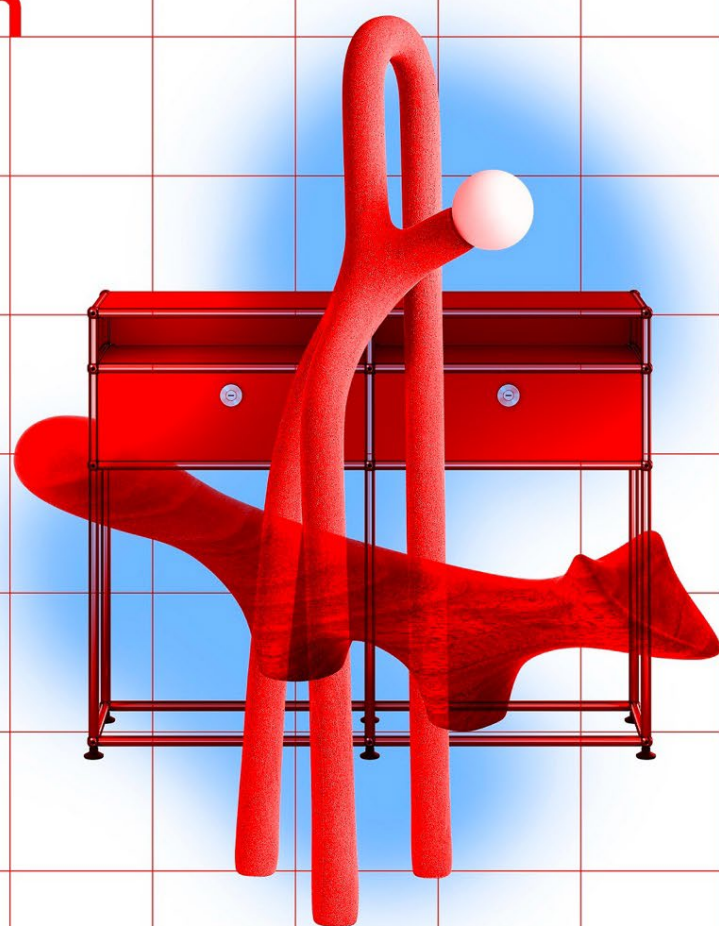
为庆祝中瑞建交75周年，瑞士驻华大使馆携手瑞士联邦基建后勤办公室、瑞士模块化家具品牌USM、瑞士国家旅游局等国内外多个合作伙伴，特别推出“瑞士经典设计展”。展览上极具代表性的75件家具作品，将展现瑞士工艺从蹒跚起步到誉满天下的发展历程。此外，展览还精选了部分瑞士旅游海报，来呈现瑞士独特的视觉传达风格；并设有马克斯·比尔特展，向这位伟大的瑞士艺术家、设计师和建筑师致敬。

本次展览的重要主题之一在于呈现瑞士在创新领域的持续发展：不仅在设计方向，还涵盖了工程、医疗、可持续发展等多种领域。从苏打水和铝箔纸的开创性发明，到研发层面的开拓性实践，瑞士在众多行业始终走在时代的前沿。时值“瑞士最美图书”评选80周年之际，本次展览也将展示该评选近年来获得国际赞誉的书籍设计。

瑞士的设计和创新深受邻国（法国、意大利、奥地利和德国）的影响，以及国际合作的启发。无论科学家、艺术家，还是技术工人，各行业从业者都为其独特的发展贡献了力量。如今，洛桑艺术设计大学和苏黎世联邦理工学院等诸多瑞士高校吸引了包括中国留学生在内的越来越多的国际学生，凸显了瑞士与其他国家不断在知识和创造力方面的交流。

“瑞士经典设计展”为观众打开了一扇了解瑞士设计与创新精髓的窗口，方便大家了解其精湛的技术，深度思考下的创新以及与日常生活的紧密联系。通过此次展览，您将发现瑞士对世界产生的深远影响，不仅在于塑造了功能性的物品，更因为其在设计与创新领域的全球叙事中留下了不可磨灭的印记。

Swiss Design
Classics
瑞士经典
设计展



Today Art Museum
Beijing
今日美术馆2号馆

2024.11.09–
2025.01.12

Crafting a nation: the evolution of Swiss design identity

75 original Swiss furniture pieces

打造国家品牌: 瑞士设计身份的演变

75 件原创瑞士家具

Switzerland's design journey traces a path from rural, archaically crafted furniture and strong influences from foreign countries to the establishment of a distinct national character. The country remained largely rural until the 19th century, with only 10% of the population living in cities by 1800, with simple furniture that was more a means to an end, and the interiors of people in wealthier towns dominated by international styles such as Gothic and Rococo. The creation of a federal state in 1848 spurred economic growth in industries such as textiles and mechanical manufacturing, and with it, design schools and more sophisticated creations. The rise of tourism also boosted the furniture industry, with local crafts such as woodcarving becoming increasingly popular and refined, both within Switzerland and abroad.

In the early 20th century, Swiss design moved away from heavy, bulky furniture and embraced functionalism. The Swiss Werkbund, founded in 1913, played a key role in promoting quality craftsmanship and practical design. Influenced by the German Bauhaus movement – founded in 1919 and known for combining art, architecture and industrial design with simplicity – Swiss design adopted a minimalist, functional approach. In 1933 Marcel Breuer, the renowned German architect and designer and a key figure in the Bauhaus movement, chose to have his designs manufactured by the Swiss company Embru because of its superior craftsmanship and production quality. It was for the same reason that Vitra was later chosen to produce the iconic Panton Chair Classic for Danish architect and designer Verner Panton. The history of Swiss design is therefore not only a history of designers, but also of manufacturers who are still appreciated worldwide today – from De Sede to Lehni and Thut.

During both world wars, Switzerland's neutrality provided a safe haven for artists, giving rise to movements such as Dadaism during World War I. The fact that Switzerland was spared from war and was able to work with comparatively high financial resources contributed significantly to the development and worldwide establishment of a so-called Swiss Style in the 1930s and 1940s. A prime example of Swiss functional design from the 1930s and 1940s is Hans Coray's Landi Chair, created for the 1939 Swiss National Exhibition, which balances aesthetic appeal with practicality.

The post-war period marked a new chapter in Swiss design, particularly in graphic design and the Good Form movement, led by designers such as Max Bill and Willy Guhl, which emphasised simplicity and quality. In the 1970s, Swiss design became more flexible, playful, and experimental – often taking on a sculptural form – as it responded to changing life-styles. Today, Swiss design continues to lead the way with a focus on sustainability, durability and innovation. Iconic pieces such as the USM Haller Modular Furniture System and Bruno Rey's Rey Stool (shown in the "stool-section" of this exhibition) remain in demand, while contemporary Swiss designers engage in collaborative, research-based practices to meet the ever-changing needs of society. Panter & Tourron, with their brand-new modular sofa edited by Vitra, embody eco-conscious, flexible living. Studio AATB combines the latest technologies with a hyper-ecological approach in its floor tiles, while Guy Meldem takes classic chair forms, as seen at the beginning of the exhibition, but builds them out of the simplest of scrap materials to create something new out of something old. Global design narratives continue to be shaped by the contribution of highly skilled and internationally collaborating Swiss furniture manufacturers, from Röhrlisberger to Ruckstuhl.

瑞士的设计历程起源于乡村的原始家具，受外来审美影响逐渐演变，最终形成独特的国家风格。十九世纪前，瑞士以乡村为主：直至1800年，只有10%的人口居住在城镇。彼时的家具风格大多简单实用，少数富裕城镇的室内装饰主要受到哥特和洛可可等国际流行风格的影响。1848年，瑞士正式成为联邦制国家，大大推动了纺织、机械制造等行业的经济增长，同时也带动了设计学校的兴起和精致化制造的出现。旅游业的蓬勃更是促进了家具行业的发展，木雕等地方工艺在瑞士国内外备受青睐并日趋精细化。

二十世纪初，瑞士设计摒弃了笨重、巨大的家具风格，转而追求功能主义。1913年，瑞士制作联盟应运而生，在推广高质量工艺和实用设计方面发挥了重要作用。1919年，德国诞生了包豪斯运动，因其在艺术、建筑与工业设计领域的简约风格而闻名。受此影响，瑞士设计也逐渐融入了简约与功能主义的理念。1933年，德国建筑及设计大师，包豪斯运动的重要人物马歇尔·布劳耶选择由瑞士恩布鲁公司生产他的设计作品，正是看重其卓越的工艺与高水平的生产质量。同样出于对工艺和品质的追求，瑞士微达公司被丹麦建筑师、设计师维纳·潘顿选为其标志性“经典潘顿椅”的专属制作商。因此，瑞士设计史不仅是设计师的历史，也是制造商的历史。从德塞德到雷尼、图特，这些制造商至今仍享誉全球。

在两次世界大战期间，瑞士的中立地位为艺术家提供了避风港。尤其在一战期间，催生了诸如达达主义在内的艺术运动。由于瑞士幸免于战乱，且具备较为充裕的资金，极大促进了二十世纪30年代、40年代“瑞士风格”的发展，并以此确定了其全球影响力。此间，瑞士功能主义设计的典型代表之一是汉斯·科瑞的“兰迪椅”，设计师专门为1939年瑞士国家博览会设计，完美兼顾了美观与实用性。

二战之后，瑞士设计开启新篇章，着重体现在平面设计方向及“好造型”运动。后者以马克斯·比尔和威利·古尔为主导，尤其强调简约与品质。上世纪70年代，随着生活方式的变化，瑞士设计常以雕塑化的形式呈现，变得更加灵动、有趣且富于实验性。如今，瑞士设计继续引领潮流，注重可持续性、耐用性和创新性。一方面，[USM Haller的模块化家具](#)和布鲁诺·雷的“雷之凳”（位于展览的单人凳区域）等标志性作品仍备受欢迎；另一方面，当代瑞士设计师则通过协同创作及以研究为基础的实践，满足社会不断变化的需求。潘特图隆与微达合作推出了一款新型模块沙发，彰显着生态意识和灵活的布局设计。AATB工作室将最新科技与超生态理念相结合，应用于自主设计的地砖。而展厅开始处居伊·梅尔德姆的作品，采用经典的椅子造型，使用最普通的废料翻新出新，重建出别开生面的作品。不论罗特利斯贝格，还是鲁克斯图尔，瑞士家具制造商凭借自身精湛的工艺和国际合作支持，不断塑造着本民族的全球设计叙事。



Swiss innovation: Do you know these Swiss innovations? 24 groundbreaking innovations

瑞士创新: 您知道这些瑞士发明吗? 24 项突破性发明

Switzerland's leadership in global innovation is demonstrated by its top ranking in the Global Innovation Index for 14 consecutive years. This success is driven by a world-class education system, significant investment in research and development, and a rich mix of social diversity. World leading institutions such as ETH Zurich and EPFL Lausanne fuel the country's thriving innovation ecosystem, supported by collaboration between academia, government and industry.

Swiss innovation touches many aspects of daily life, from food and drink to engineering and healthcare. In 1783, Jacob Schwegle revolutionised the beverage industry by creating sparkling water, while Daniel Peter's invention of milk chocolate in 1875 changed the world of confectionery forever. In engineering, Hans Renold's modern bicycle chain improved mechanical efficiency, and Robert Victor Neher's invention of aluminium foil in 1910 became essential for food preservation. In healthcare, Maurice E. Müller's artificial hip joint changed the lives of millions. Switzerland's humanitarian legacy is also reflected in the founding of the International Committee of the Red Cross in 1863, an organisation that continues to shape global humanitarian efforts today.

In the annals of innovation, not only local inventors have made their mark, numerous immigrant inventors in Switzerland also hold a significant place. Polish artist and designer Oskar Zięta came to Switzerland to study and developed the innovative FiDU (free inner pressure deformation) process at ETH Zurich. His Plopp stool – welded sheet metal inflated with air to create a comfortable stool – is featured in the “furniture-section” of this exhibition. Like the inventor of the vegetable peeler, Alfred Neweczeral, both were immigrants and, like many other non-Swiss natives, have contributed greatly to Switzerland's positive image abroad and to the country's innovative strength.

Historically, Switzerland was a nation of farmers dependent on well-made, functional goods – a necessity that has shaped Swiss design to this day. Simplicity, functionality and sustainability remain the core principles of Swiss innovation. Products like Nespresso's aluminum coffee capsules and the Freitag bags made from recycled truck tarpaulins, also featured in the “furniture section” of this exhibition, exemplify how these values align with the demands of today's consumers.

连续14年，瑞士在全球创新指数排名中位列前茅，处于全球创新领域的领先地位。究其原因，无不归功于其世界一流的教育体系、大量的研发投入和丰富的社会多样性。得益于学术界、政府和产业界之间的合作，苏黎世联邦理工学院、洛桑联邦理工学院等享誉国内外的院校，持续推动瑞士创新生态系统的蓬勃发展。

从食品饮料到工程、医疗，瑞士的创新技术涵盖了日常生活的方方面面。1783年，雅各布·施韦普革新了气泡水，彻底改变了饮料行业；1875年，丹尼尔·彼得制作出牛奶巧克力，颠覆了糖果制造的传统。在工程领域里，汉斯·瑞诺德发明的现代自行车链极大地提高了机械效率；罗伯特·维克多·尼赫于1910年发明的铝箔也成为食物储存的必备用品。在医疗层面上，莫里斯·埃德蒙·穆勒设计的人工髋关节改善了数百万人的生活。瑞士的人道主义精神也足以从红十字国际委员会的建立中得到深刻体现，自1863年该组织正式成立以来，至今仍在全球范围内推动着人道主义事业的不断发展。

不仅本土的发明家被载入史册，很多移民瑞士的发明家也赫然在列。波兰艺术家奥斯卡·齐塔曾在瑞士深造，并在苏黎世联邦理工学院创造出了“自由内压变形”工艺。该工艺的代表“嘭嘭凳”在本次展览的家具区域亦有呈现。该家具整体由金属板焊接而成，通过充气制造成舒适的凳子。作为移民后裔，阿尔弗莱德·纽卡泽扎发明了家喻户晓的果蔬削皮器。同很多其他移民的“新瑞士人”一样，他们为提升瑞士的国际形象和增强国家的创新力做出了巨大贡献。

从历史的角度看，瑞士曾是一个依赖于高质量、实用性商品的农业国家，这种需求至今仍深刻影响着瑞士设计。简约、实用和可持续仍是瑞士创新核心理念。展览中家具区域中的部分产品，如雀巢咖啡胶囊和用回收的卡车篷布制成的Freitag包袋，生动诠释了这些核心价值观如何与现代消费者的需求高度契合。



From local to global: the Swiss Style

50 iconic tourism posters

从本土到全球: 瑞士风格

50 幅标志性旅游海报

Switzerland was the first country in the world to commission a graphic designer, Roger Pfund, to design its passports – an initiative that underlines how graphic design is deeply rooted in the Swiss character and reflects a wider ethos of clarity and functionality in visual communication. Switzerland's design history is particularly evident in its tourism posters. In their early iterations, these posters emphasised text, but as designers began to harness the power of imagery, the medium transformed into a vital form of visual storytelling.

The use of colour lithography and bold graphic elements helped Swiss posters become iconic around the world. Emil Cardinaux's 1908 Zermatt – Matterhorn – 4505m – Switzerland poster is an example of this evolution. His bold depiction of the mountain, painted with simple lines and warm colors, symbolizes the beauty of the region and combines the styles of Switzerland's neighbours, German monumentality with a distinctly French playfulness, creating one of the first works in a distinguished style that would later be called the Swiss Style.

Between 1920 and 1950, the so-called Basel School further developed poster design with its Object Posters, still characterised by full format, simplified motifs and concise slogans. This period contributed to the global establishment of the post-war Swiss Style, which emphasized simplicity, clear imagery and, above all, typographic and mathematical precision to create visually coherent designs. One of the world's most recognizable fonts, Helvetica, emerged from this movement, demonstrating how Swiss typography has left a lasting mark on design history and, thanks to its clarity and purity, can still be found in public spaces such as airport signage around the world.

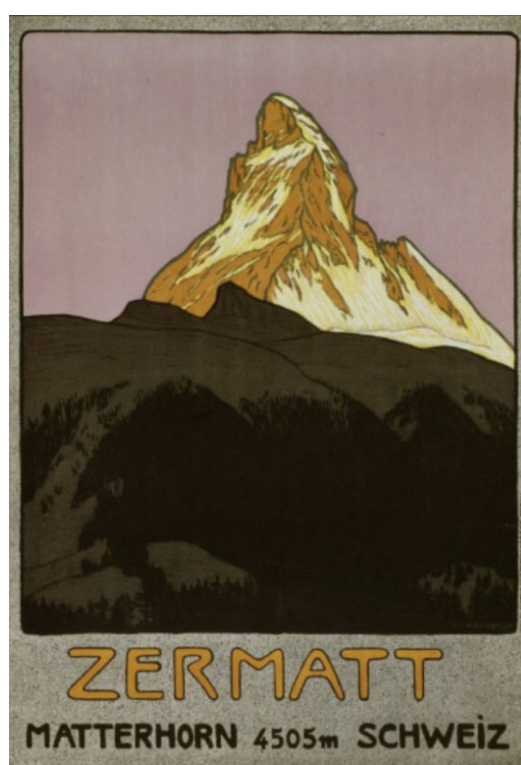
Contemporary Swiss posters continue to embody this rich heritage, combining artistic innovation with effective communication and serving as a testament to the enduring legacy of Swiss design, with 5 internationally renowned design schools operating in Switzerland, a country smaller than the administrative region of Chongqing.

瑞士是世界上第一个委托平面设计师（设计师：普杰）设计护照的国家。这一举措凸显了平面设计在瑞士文化中的深厚根基，也反映了其民族对视觉传达中追求清晰性与功能性的广泛认知。瑞士的设计历史在其旅游海报中尤为明显。设计早期，海报大多强调文字；随着设计师不断借助图像的力量加以呈现，此种媒介成为了一种重要的视觉叙事形式。

瑞士海报之所以在全球范围内独树一帜，莫过于其彩色平版印刷技术和对图形元素的大胆运用。埃米尔·卡迪诺于1908年设计的海报“采尔马特-马特洪峰-4505米-瑞士”便是一个很好的例子。为了更好地突显山峰的玲珑秀丽和该地风景的美轮美奂，卡迪诺大胆使用了简单的线条和暖色系配色。同时，艺术家融合了瑞士邻国的创作风格，兼具德国的宏大性和法国的俏皮感，进而创造出这幅杰出的艺术作品。此种风格后被称为“瑞士风格”，该幅海报也被认为是该风格的开山作品之一。

在1920年至1950年间，所谓的巴塞尔学派进一步发展了海报设计，创造了以物品为主题的海报，依旧以全画幅、简单图案和简洁标语为特征进行呈现。这一时期为战后“瑞士风格”的全球确立做出了贡献。该风格强调运用简洁、清晰的图像，尤其通过排版和数学上精度来创造出视觉上连贯的设计。全球传奇性字体“Helvetica”就诞生于这个时期，展现了瑞士排版对设计历史的深刻影响。该字体因其清晰和纯净的特点，至今在各国的公共场所标识中得到广泛应用，包括机场指示牌等。

当代瑞士海报继承了其丰厚的传统，将艺术创新与有效沟通相结合，彰显瑞士设计的持久魅力。瑞士虽是一个比重庆还小的国家，却拥有五所国际知名的设计学院。



More than just somewhere to sit 20 Swiss stools from four centuries

远不止一个座位 四个世纪里的20把瑞士单人凳

This section of the exhibition encapsulates the rich 400-year history of Swiss design through the lens of the humble stool. Known since antiquity, the stool was the most common form of seating in the Middle Ages, along with the bench, while the chair was mainly reserved for high-ranking individuals until the 18th century. Celebrated for their simplicity and functionality, the wide variety of stools on display perfectly reflects the evolution of Swiss design.

An outstanding example is the 18th-century Engadine milking stool made of sturdy Swiss stone pine. This three-legged stool epitomises rural life and was once an indispensable piece of furniture for local dairy farmers. Another milestone in Swiss design is the Stool 8, Tabouret Tournant, designed in 1927 by Le Corbusier, Pierre Jeanneret and Charlotte Perriand. With its minimalist form and swivel seat, it embodied the principles of modern design and was exhibited at the Salon d'Automne in Paris.

In the modern era, the sustainable focus of contemporary Swiss designers is exemplified by Herzog & de Meuron's Corker No. 2, made from cork. Designed for the Serpentine Gallery Pavilion in London in 2012, this piece offers a tactile experience that reflects the modern sensibility of sustainability.

Rounding off the selection is Fabio Hendry's (Hot Wire Extensions) Soft Spring Stool, which takes an innovative approach to the reuse of waste materials. This piece exemplifies the contemporary design ethos, combining sustainability with aesthetic appeal and highlights the ongoing evolution of design practices in Switzerland today.

此部分展览将通过一些“不起眼”的凳子的视角，来概括瑞士设计400年里的丰富历史。长久以来，单人凳与长凳均为中世纪最常见的坐具形式。而椅子直到十八世纪主要为权贵人士专用。本次展示的各类单人凳以其简约风格和实用性而备受推崇，充分反映了瑞士设计的演变历程。

十八世纪瑞士恩加丁地区的挤奶凳是其中一件典范。该凳子由坚硬的瑞士石松木制成，三条腿的造型是农村生活的缩影，也曾是当地奶农不可或缺的家具。另一个里程碑的设计是“旋转凳8号”，由勒·柯布西耶、皮埃尔·让纳雷和夏洛特·佩里安共同设计。其简约的形态和旋转式座椅代表了现代设计的理念。该凳子曾在巴黎的秋季沙龙上展出。

当今时代，瑞士设计师尤为重视可持续发展，该理念在赫尔佐格与德梅隆设计的“软木塞凳2号”中得到了具体体现。此凳子专为2012年伦敦蛇形画廊展亭设计，通体采用软木材质，提供了独特的触感体验，也进一步反映了瑞士当代艺术对可持续性的深刻感知。

不仅如此，法比奥·亨德利（热丝延展）的“软弹簧凳”以创新的方式实现了废旧材料的再利用。作品体现了当代瑞士设计的精神，将可持续性与艺术感染力结合在一起，凸显了当今瑞士设计实践的不断发展。



Form and function: the legacy of Max Bill

Posters, prints, and furniture

形式与功能： 马克斯·比尔的传世经典 海报、版画及家具

Max Bill is one of the most influential figures in modern art and design of the 20th century. As a painter, sculptor, architect and designer, he made a significant mark in many fields: Bill was a pioneer of Concrete Art, which focused on geometric shapes, mathematics in general and colour – rejecting any semblance of naturalistic subject matter. Throughout his life, he championed the idea of Good Form – a principle that combines aesthetics and functionality. His interdisciplinary approach influenced not only design, but also art theory and education.

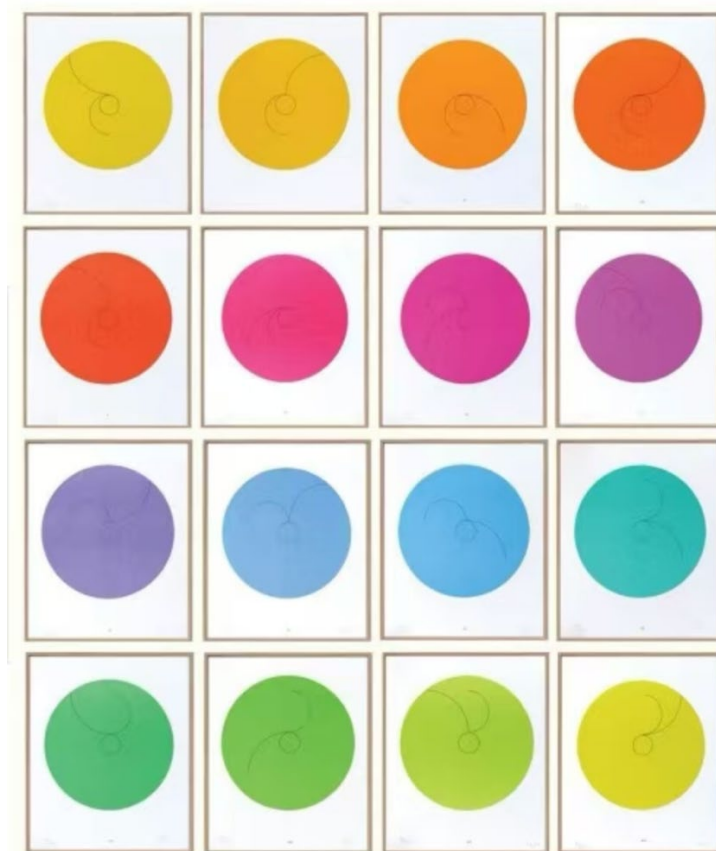
His most famous design, the Ulm stool, exhibited in the “stool section” of this exhibition remains a prime example of the Good Form ethos, which rejects ornamentation in favour of clean lines, geometric shapes and practical functionality. Created for the Ulm School of Design, which Bill co-founded, the stool is both a functional piece of furniture and a symbol of his belief that design should serve practical needs while retaining aesthetic value. The stool, along with his other furniture designs such as the Three-legged Chair and the Square Round Table, embodies Bill’s approach to modularity and multi-functionality.

Beyond his furniture, Bill’s influence extended into the field of graphic design. His prints (provided by collector Feng Yu and Falk Hirdes) and posters, some of which are included in this exhibition, demonstrate his mastery of form and color, always guided by his commitment to clarity and precision and the power of minimalism to communicate complex ideas visually.

马克斯·比尔是二十世纪现代艺术和设计界最具影响力的代表人物之一。作为画家、雕塑家、建筑师和设计师，他在许多领域都取得了重大成就：比尔是具体艺术先驱，注重几何形状、数学和色彩，摒弃任何自然主义题材。终其一生，他都在倡导“好造型”的理念，即美学与功能性相结合的原则。他的跨学科方法不仅影响了设计，还对艺术理论和教育产生了重要作用。

目前在单人凳区域展出的“乌尔姆凳”，是比尔最富盛名的作品之一，也是这种设计理念的典型代表。作品摒弃了装饰，转而采用简洁的线条、几何形状和实用的功能。作为乌尔姆设计学院的联合创始人，这款凳子专为学院而创作，既是一款功能性家具，也象征着他的设计信条：设计应满足实际需求，同时保留美学价值。该凳子与“三角椅”和“方圆桌”等不同家具类型一同，体现了比尔对模块化和多功能性的独特见解。

除了家具之外，比尔的影响力还延伸到平面设计领域。本次展览中也展示了一些比尔设计的海报和版画作品（由藏家冯昱和Falk Hirdes提供），充分展示了其在形式和色彩方面的造诣。比尔始终秉持对清晰度和精确度的承诺，通过极简主义的力量以视觉方式传达复杂的理念。



The most beautiful Swiss books

Years 2023, 2022, 2021

瑞士最美图书

2023 / 2022 / 2021年度

In 2024, the Most Beautiful Swiss Books competition is celebrating its 80th anniversary, honoring excellence in book design throughout Switzerland. Since the first prize was awarded in 1943 at the suggestion of graphic designer Jan Tschichold, the competition has become an important institution in the field of book creation. The exhibition Swiss Design Classics presents the prize-winning works of the last three years and shows the innovation and creativity that characterize contemporary Swiss book design. Organized by the Federal Office of Culture, the competition aims to promote contemporary trends and pioneering design approaches.

In 2023, an international jury examined some 412 titles and selected 18 outstanding works that are considered pioneering in their design. These works not only reflect the diversity and creativity of Swiss book design, but also underline the important role this discipline plays in the country.

2024年，“瑞士最美图书”评选迎来其80周年纪念，以表彰瑞士图书设计的卓越成就。自1943年在平面设计师扬·奇肖尔德的建议下颁发第一个奖项以来，该评选已成为图书创作领域的一个重要赛事。此次展出的过去三年的获奖作品，生动体现了当代瑞士书籍设计的创新性和创造力。该竞赛由瑞士联邦文化局主办，旨在推广当代潮流趋势和先锋设计理念。

2023年，大赛的国际评审团从提交的412本书籍作品中选出了108部在设计上被认为具有开创性的优秀作品。所选作品不仅反映了瑞士书籍设计的多样性和创造力，也彰显了该领域在瑞士所代表的重要地位。

