

REMEMBER LUCERNE - SHAPING TOURISM

A project of the Museum of History Lucerne
and Hochschule Luzern – Design & Kunst
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The best time of the year! You want your vacation to be perfect, so that you can enjoy it to the fullest and have wonderful memories of it afterwards. As tourists we are demanding and have clear ideas of what we want. This was already known to the hosts of the Belle Epoque and for that reason they built observation decks, invented sights, made mountains accessible and opened up bazaars. Today the design of tourism faces new challenges. What are tourist needs of the future? What makes Lucerne attractive and exclusive? The exhibition REMEMBER LUCERNE in Lucerne's Museum of History shows outlines of prospective designers and comments those with objects and themes of modern tourism in the 19th century.

Lucerne University of
Applied Sciences and Arts

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COPORATE DESIGN

The Chapel Bridge and the Water Tower make Lucerne unique. Yet, how do Lucerne natives perceive their famous sights? Ten passers-by sketched the bridge from a bird's eye perspective and their combination resulted in the pictogram for the exhibition REMEMBER LUCERNE.

VIEW

Observation decks belong to the equipment of tourism since its beginning in the 19th century. From there tourists were able to admire mountaintops and waterfalls. The Alpine nature was long perceived as horrible and dangerous, but from afar it seemed noble and moving.

A big screen projects pictures of a city walk through Lucerne: known and unknown gazes on sights that have been part of the world of tourism for 200 years.

MUSEUM'S GIFT SHOP

Souvenirs serve as a memory of one's vacation and bring comfort to the people who stayed at home. They are counted among the oldest industrially manufactured products on earth. But the design quality wasn't and isn't always the best. Mark Twain, for example, described Lucerne in 1880 as a souvenir junk market and railed against the inaccurate miniatures of the Lion Monument.

In the 1950's the Label Bel Ricordo started to honor Swiss souvenirs of high quality and tried to discipline tourists regarding their taste – with only moderate success. The so called kitschy souvenirs still dominate the market.

Many souvenirs aren't made in Switzerland but in the Far East. From 1914 on there have been regularly contests to find alternatives to products made in China. Selected special souvenirs can be purchased at the museum's gift shop.

TRAVELLING ON FOOT

Common people travelled on foot for hundreds of years. Only with the development of streets and mountain passes and the spreading of railroads and steamships in the 19th century the travelling speed started to pick up. Today it seems taken for granted to disembark an airplane after a one hour flight and spend the weekend in London, Paris or Berlin.

On every floor there is a station on the subject of travelling on foot. They were sketched in the region of Lucerne and were inspired by the crags of Mount Pilatus, changing weather conditions and the cultivated landscape of Lucerne's backcountry.

TRAVELGAMES

Travelling has to be learned such as reading or writing. Games of all kind show children what they need to know: packing suitcases, changing money, buying tickets, travelling with different means of transportation, sightseeing, admiring landscapes, eating out and sleeping in hotels and overcome adventures.

«Travelling through Switzerland» was published in 1880 and therefor is one of the first travel games. Ernst Keyser-Cramer (1853 - 1926) modified «Travelling through Switzerland» for his grandson by combining contemporary tourist spots with family history and calling it «Travelling Zurich». Another popular and widespread parlor game in the Belle Epoque was the «Swiss Memory». It combined pictures of tourist spots with mnemonics.

Today's games about Switzerland combine suspense with background knowledge: "Play Switzerland" is a poker game that imparts facts and "Helvetiq" combines a board game with prickly questions (you can try "Helvetiq" out in the kid's corner on the first floor).

SCALING MEMORIES

Souvenirs display local, mostly architectural sights in a miniaturized form. Yet, they all follow certain identical design principles: Every souvenir is different, all souvenirs are the same.

Tabea Guhl buys souvenirs wherever she travels. Her installation shows the world in miniature and in a surprising composition: A new city arises. In parallel, digital picture frames don't present vacation pictures but endless word sequences placed on souvenirs. The mix and match of sights and their names causes the known to totter.

ON THE ROAD

If you travel, you need to be equipped. The inkpot shouldn't leak. Drinking cups and cutlery should take up the least possible space. Umbrellas should protect against the mountain sunshine and walking stick against missteps in mountainous terrain. And the flatiron had to be packed too in order to have wrinkle-free dress shirts and blouses for Dinner in the Grand Hotel.

Resourceful designers of the Belle Epoque created the master form of all equipment still used today. Prospective designers propose ideas such as an urban picnic bag or a carrying frame that also serves as seating furniture.

OVERNIGHT STAY

A hotel room serves as a temporary home for travellers. The outlines of prospective designers play with this intimate and almost private room and also with the fact, that theft in a hotel is still seen as a trivial offense. The unusual pyjama bottoms, clothes hanger from Lucerne, the useful serving tray – take it home or leave it in the hotel?

But it's not only the tourists who steal. The historic exhibits in the vitrine document how valuables were safeguarded against theft. One example is the money pouch. It's a belt with a hidden compartment that serves to safely store money, passport and reservations.

Another important subject of early tourism was the hygiene when travelling. All the necessities had to fit in a wash bag. As is the case with other equipment it also applies to wash bags – the smaller the better.

LOOK & GAZE

Only with the romantic gaze of tourists in the late 18th century the Swiss mountains began to be a tourist attraction. Soon the new gazes led to specific paintings called «vedutas». The souvenirs met with a ready market and were produced in high volumes.

To this day, the early vedutas influence the manner of how Switzerland sells itself as a tourism destination.

A selection of vedutas of Lucerne and its surroundings let us go back in time. Special tools shaped the tourist gaze before, during and after the journey. Guides clarify where places of interest can be found. Binoculars make every detail visible. Cameras serve as documentary evidence. The stereograph presents a three-dimensional view of a subject, enabling armchair tourists to have a «you are there» experience.

Landscapes were utterly important in the early days of tourism and for that reason they were manufactured on a small scale. Pictures of landscapes were put in glass and used as paperweights and adornments for penholders. Indian tourists have a different view on Switzerland. In a photo studio on Mount Titlis they are disguised as senn (alpine herdsman and dairyman), cowherd, hunter or as a woman in local costumes. The movie MOUNT OF INDIA by Flavia Caviezel catches that process of transformation with ethnographic clearness.

SWISS HOUSE

In the 19th century the traditional Swiss Chalet was the embodiment of the romantic alpine life. Those who could afford it, e.g. Queen Victoria, built a Swiss House on their country estate. The chalet style also proved to be popular in Swiss cities: It served as a symbol of attachment to their roots and their national pride. Travellers on a tight budget had the opportunity to purchase a miniature chalet in many variations to bring back a souvenir of Swiss architecture back home. The increase of tourism on the turn of the century led to an increasing pricing pressure and thus decreasing handicraft quality. The exhibited miniature chalets are taken from the archive of the company Ed. Jobin AG – an active center for traditional Swiss arts and crafts where visitors can see craftsmen at work during a guided tour through the Swiss Woodcarving Museum. Architectural photographer Andrea Helbling has portrayed different contemporary chalets in urban areas. Unconventional buildings surrounded by greenery, under threat of demolition or declared as a listed building. Her documentary pictures comment the flowering time of the chalet style without condemning it.

WATERTOWER

The town's landmark in the Reuss River is an ideal badge for Luzern Tourismus (Lucerne's tourism office). A reminder of this timeless symbol can be purchased in form of a trading pin, a cute hand puppet, a USB flash drive, a design on a shirt or a subject on modern shoulder bags.

3 H IN LUCERNE

By now Chinese tourists are an integral part of Lucerne's city skyline. Many of them only spend 3 hours in Lucerne. They rush from the Schwanenplatz to the Löwenplatz onwards through the historic center while constantly taking pictures, buy watches and souvenirs - and then it's already time to drive on in direction of Amsterdam or Venice.

This target audience in mind the young designers developed a collection of products and redesigned the Schwanenplatz. Their drafts play with known subjects and create a new design – with a wink and understanding for the tourist's limited time.

ROOFTOP SURFING

A tourist vision for Lucerne: staying overnight on a rooftop and gently waking up with the sunrise. The idea: private individuals make their rooftop available for tourists. Reservations are made online; a product collection supports interested suppliers to furnish their guestroom. Maybe already tomorrow?

MULTI-PURPOSE PLANT (MEHRZWECKWERK)

The guild houses are a part of Lucerne just as the Water Tower and the Chapel Bridge. They point out a time, were travelling served to find work and apprenticeship and tourism hadn't been invented yet. They tell of handicraft ambition and of the handicraft exchange between master and assistant.

MEHRZWECKWERK sketches a new guild: A guild of many disciplines, that links tradition and modernism and whose house is a meeting place. A new sight and an impetus for the design of the region are provided.

DOCUMENTATION DRAFTING PROCESS OF DESIGN

Design means process and result. The way from the initial idea to becoming a viable product is long and rarely rectilinearly. Sketches by hand and with the help of a computer, different true-to-scale copies in various materials, creation of variations, comparison and new stars are necessary to finally get a convincing draft.

The documentations give an insight on the drafting process of students from the following fields of study: Interior Design, Material Design, Object Design and Textile Design. They created touristic scenarios, determined colour palettes, discussed needs, phrased conceptional approaches and designed and discarded product ideas. The best results were selected by a jury and are visible in the exhibition REMEMBER LUCERNE.

SWISSNESS

What does Switzerland sound like? A short compilation of radio history gives an insight on the acoustic music and sounds of Switzerland.

Swiss Radio International composed in the 1950s and 60s different acoustic patterns out of field recordings that still surprise us today: the rattling and booming of the Säntis cableway, the deafening lowing of cows, the peal of bells or the spherical signet of the PTT-Pavilion at Expo64 in Lausanne.

The Swissair recalled on the time of the Economic Miracle that allowed more and more people to travel and broadcasted specific shows on board of their airplanes. The adventures of tourist were

prepared and reworked in one to two hour features: a glacier landing with a Pilatus Porter, a fast paced bobsleigh run in St. Moritz or grass skiing in summer. The Alps appear again and again as central stomping ground for touristic activities away from the cities. The different shows were underlined with typical Swiss music such as barn-dance (Ländler), boys' choir and Bödele (beating time with your own feet in a certain rhythm).

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