HEAD–Genève
Media Kit

24 Hours in the Life
of a Swiss Cuckoo Clock

Salone internazionale del Mobile di Milano
Ventura Lambrate, 12 to 17 April 2016

HEAD–Genève and its students present *24 Hours in the Life of a Swiss Cuckoo Clock* at the Salone Internazionale del Mobile di Milano from 12 to 17 April 2016. The cuckoos have already travelled around the world, from Paris to Langenthal, from Montreal to Boston and Hong Kong and Geneva. Here at Ventura Lambrate, they will be displayed in an unprecedented scenography. This area of the Milan Design Week hosts several major international design schools, young designers and creative offices, alternative brands, located in warehouses and industrial buildings, where innovation, creation and experimentation prevail.

The mechanism and decoration of the cuckoo have always been emblematic of the precise and meticulous work associated with the image of Swiss savoir-faire. Originally, cuckoo clocks evoked the delightful simplicity of an idealized alpine life preserved from the hazards of progress.

A Swiss emblem, it's not by chance that Harry Lime, played by Orson Welles in *The Third Man*, refers to the cuckoo clock when he critically comments: "Like the fella says, in Italy for 30 years under the Borgias they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland they had brotherly love—they had 500 years of democracy and peace, and what did that produce? The cuckoo clock."

Today in a world governed by the laws of the market, in a society where design plays equally with art, what is left of the Swiss cuckoo?
   Invited by Jean-Pierre Greff, director of HEAD–Genève, Swiss designer working between Europe and Asia, Claudio Colucci, has challenged the students to reinvent this iconic timepiece on a contemporary mode. The students had to give a new contemporary take while following an underlying principle: to uphold the necessary high standards of the traditional cuckoo clock and to tell the hours with a repeated song.

Students came up with the most radical and innovative ideas, opening the way to ingenious, interactive, precious, avant-garde and beautiful projects. Ranging from media design to jewelry design, from the horological object to technological immateriality, each clock has its own particular music.
The Bachelor and Master students that have participated in the exhibition are Benjamin Ben Kemoun, Claire Bolay, Alexandre Burdin, Michaela Ciubotaru, Nadège Dell'Omo Seigne, Clémentine Despocq, Camille Dols, Wendy Gaze, Félicien Goguey, Irène Gonet, Arnaud Immobersteg, Marie Ivol, Roland Kawczynski, Solkin Keizer, Nicolas Lafargue, Dorothée Loustalot, Aurélien Mabilat, Malak Mebkhout, Céline Mosset, Matthieu Pache, Mathilde Petit, Noellie Salguero-Hernandez, Ophélie Sanga, Marine Sergent.

Alongside these young creators, professors from HEAD–Genève, world-renown designers, were invited to design their own cuckoo clocks, including James Auger (*Cuckoo*), Marco Borraccino (*Fatbird Clock*), Claudio Colucci (*Voyages extraordinaires*), matali crasset (*Coucou Time*), Nitzan Cohen (*Cuckoo*) and Camille Scherrer (*Follow the Birds*).

This exhibition echos also the unique Watch Design training Geneva School of Art and Design offers at a Bachelor and Master level, as part of its Product/Jewelry and accessory Design course. In this context, several projects were born in partnership with major brands such as Piaget, with which HEAD rose the PIAGET Jeunes Talents contest that allows winners an internship within this prestigious Maison.

The Watch Design Chair is headed by Marco Borraccino, Watch Designer and Design Consultant, with a long experience of watch brands and luxury goods.

Location
Ventura Lambrate
Via Sbodio 30–6, 20134 Milano
Tram 23, 33, bus 54, 75
mm2 lambrate

Opening
Wednesday 13 April, 18:00–20:00

Exhibition
From Tuesday 12 April to Saturday 16 April, 10:00–20:00
Open Sunday 17 April, 10:00–18:00

Dorothée Loustalot
Bird Cage Clock

A small pet bird tamed to tell the time, the canary marks the seconds by swinging in its cage. It acts as a pendulum, a poetic refrain on the passage of time. The twelve metal bars stand for the hours, with the gold one for 12 o'clock acting as a reference point.

Wendy Gaze
Sémaphore

The roll of paper measures out an entire year.
It is printed as it unrolls. The ribbon of paper
that gradually unravels across the floor is a
material representation of the time that has
passed, while at a glance we can count the
time that remains.
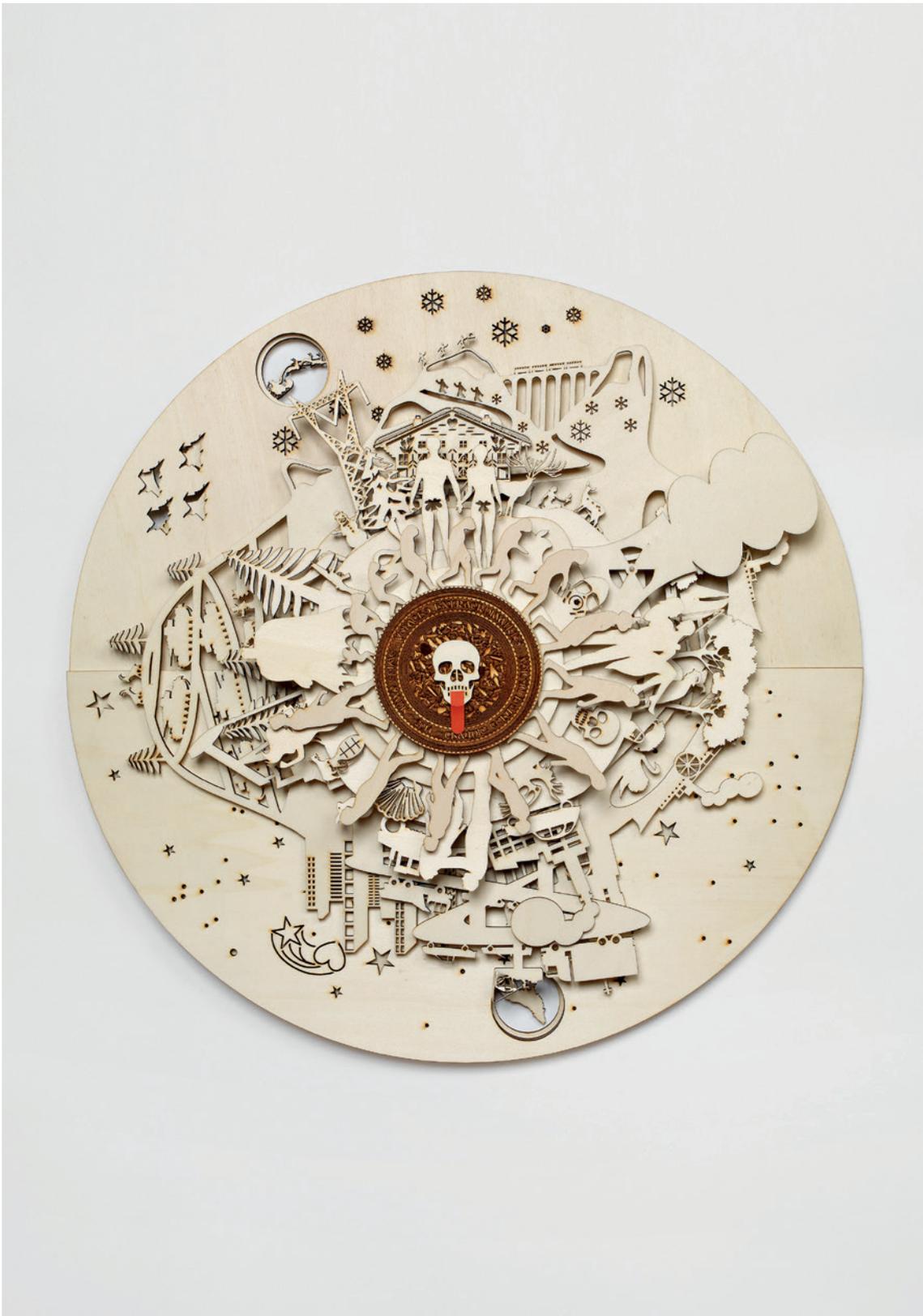
Claudio Colucci
Voyages extraordinaires

Paying tribute to Jules Verne's Extraordinary Voyages , this cuckoo clock is composed of concentric, superimposed disks, each of which provides one type of information concerning either hours, minutes, seconds, astrological signs, holidays, seasons or moons. Although the traditional elements of the cuckoo clock (the chalet and scenes of everyday life, for example) are present, the numerous figures create different narratives as they become superimposed, evoking, like a never-ending story, both a vanitas and an allegory of life.

Noélie Salguero-Hernandez
& Nadège Dell'omo Seigne
Coucou-Nest

A clock-nest box for small city birds, this outdoor, solar-powered cuckoo clock can be attached to a tree or the facade of a building. In contrast with the traditional timepiece, the mechanical bird is here replaced by real ones that can shelter in it whenever they choose. The birdseed ball that acts as a pendulum attracts the birds and provides them with food. Their comings and goings set it in motion.

Marie Ivol
Swiss Paradise

Not without irony, Swiss Paradise highlights the financial issues of a golden retirement in Switzerland and the considerable debate about its banking system. Money laundering, banking secrecy, tax evasion… Swiss Paradise is a cuckoo clock that conceals a bank safe into which funds can be placed via a credit card from a Swiss bank account. In this instance, the cuckoo clock becomes the vector of savings, and plays with the projected idea of an inevitably comfortable future in Switzerland.

Media Contact

Sandra Mudronja
Head of Communications
& External Relations

T +41 22 388 51 19
M +41 79 445 87 92 (in Milan)

sandra.mudronja@hesge.ch

Haute école d'art et de design – Genève
Boulevard James-Fazy 15, CH-1201 Genève
www.head-geneve.ch

HEAD – Genève was formed in 2006 from the merger of two art institutions both over two hundred years old. Urban and international, it welcomes over 700 students from 40 different countries and offers Bachelor's and Master's degree programs in fine arts, cinema, interior and space design, visual communication, media and interactive design, fashion, jewelry and accessory design, including Watch Design.

During their studies, students are confronted with real projects through public and private mandates regularly handled by the school. Engaged in an ongoing dialogue with the art scene and the regional and international industry, HEAD – Genève is strongly contributing to Geneva's cultural life. The teaching staff, artists, designers, filmmakers and many international guests form the basis of the students' future professional network. Constantly evolving, HEAD – Genève has already established itself as one of the foremost art and design schools in Europe.

—**HEAD**
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