

Gaïa Prize 2011



PRESS KIT

PRESS RELEASE

The Jury for the Gaïa Prize 2011 has nominated

M. François Junod

laureate in the category *Craftsmanship - Creation*

for the design and realisation of android automatons created in the tradition of the automaton producers of the 18th century.

M. Pierre-Yves Donzé

laureate in the category *History - Research*

for his research work and recent publications contributing to the promotion and knowledge of the history of watchmaking and its industry.

M. Philippe Stern

laureate in the category *Entrepreneurship*

for his career as a whole, his indisputable contributions to the Swiss watchmaking industry, his charisma and work as a collector, which he has shared through the creation of the Patek Philippe museum.

The Prize will be awarded at 6.30 pm on Thursday 15th September at Club 44,
64 rue de la Serre, La Chaux-de-Fonds

The Gaïa Prize enjoys the support of the Bank Julius Baer & Cie SA

Appendices: The laureates 2011
Jury Members 2011
Prize Regulations
The Gaïa Prize

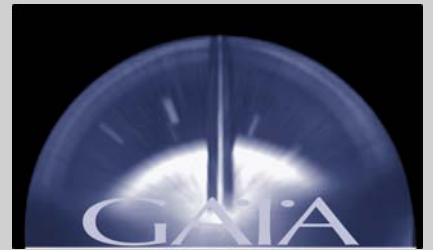
Musée international d'horlogerie

Rue des Musées 29
CH-2300 La Chaux-de-Fonds

tél. +41 32 967 68 61
mih.vch@ne.ch

fax +41 32 722 07 61
www.mih.ch

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A PRIZE SIMILAR TO NONE...THE GAÏA PRIZE

The Gaïa Prize was created in 1993 by the Musée international d'horlogerie with an aim to honour prominent figures who have contributed and who contribute to the reputation of watchmaking – through its history, its technology and its industry. The only one of its kind, this Prize has the particularity of honouring the best of the best. By awarding this Prize, the Musée international d'horlogerie, a worldwide recognised institution and leading museum of La Chaux-de-Fonds, a town whose economic and social history is closely linked to watchmaking, wished to express its appreciation to the spiritual heirs of the watchmaking culture which impregnates the collections of the museum, as well as the town.

A distinction rather than a Prize, therefore a spontaneous application is not possible ; applications presented by third parties allow the members of the Jury, prominent figures from Switzerland and abroad from various fields - cultural, journalistic, scientific or economic - to assess each contribution on a neutral basis and to choose a winner, or several whenever certain applications are thought to be complementary to each other. The independence of the Jury is guaranteed by its President, the Curator of the Musée international d'horlogerie.

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François Junod

Craftsmanship – Creation

An automaton producer in the tradition of the great watchmakers of the 18th century, following his studies at the technical school, François Junod gained a diploma from the École des beaux-arts in Lausanne and took an apprenticeship in automaton repair. He settled in Ste-Croix (VD), a centre for the creation of musical instruments featuring automatons, to develop his art.

The automaton producer

Although strongly devoted to the art and tradition begun by the Jaquet-Droz family, he nevertheless wanted his own creations to appear modern and contemporary.

Thus, along with a circle of associates he set to work on numerous projects – commissions from wealthy individuals, businesses and associations. The automatons born from the imagination of François Junod were extraordinarily poetic creations, the stuff of dreams.

However, make no mistake; these objects and creations, whether contemporary or inspired by history, contain gears and train wheels so perfect in their execution that they can easily be forgotten, such was the magic their creator wished to conjure.

The artefacts

Let's take a closer look at three of the works of François Junod; firstly, the *Tapis Volant* or flying carpet (2000), created to mark the hundredth anniversary of the La Semeuse coffee company in La Chaux-de-Fonds. This traditional automaton depicts a Turk quietly enjoying his coffee atop a flying carpet.

In 2007, in the Madrid suburb of Leganés, François Junod installed 6 full-size automatons below the antique clock on the town hall, which are revealed twice a day: the herald, followed by the Spanish dancer, the horse, two children playing ball and the grandmother appear in a procession reminiscent of the automatons of the Middle Ages.

In 2010, the watchmaking world was astonished by the most sophisticated android ever to be unveiled; Alexander Pushkin, who not only writes, but does so in random fashion, representing an extremely complex feat in the art of automaton production. To some degree, the Pushkin automaton continues the work of the great writer; 24 individual words can be arranged in 1458 combinations to create short, two-stanza poems.

The Gaïa Prize jury wished to honour this creator and craftsman, whose talent for breathing life into his creations is a source of pleasure and admiration to all.

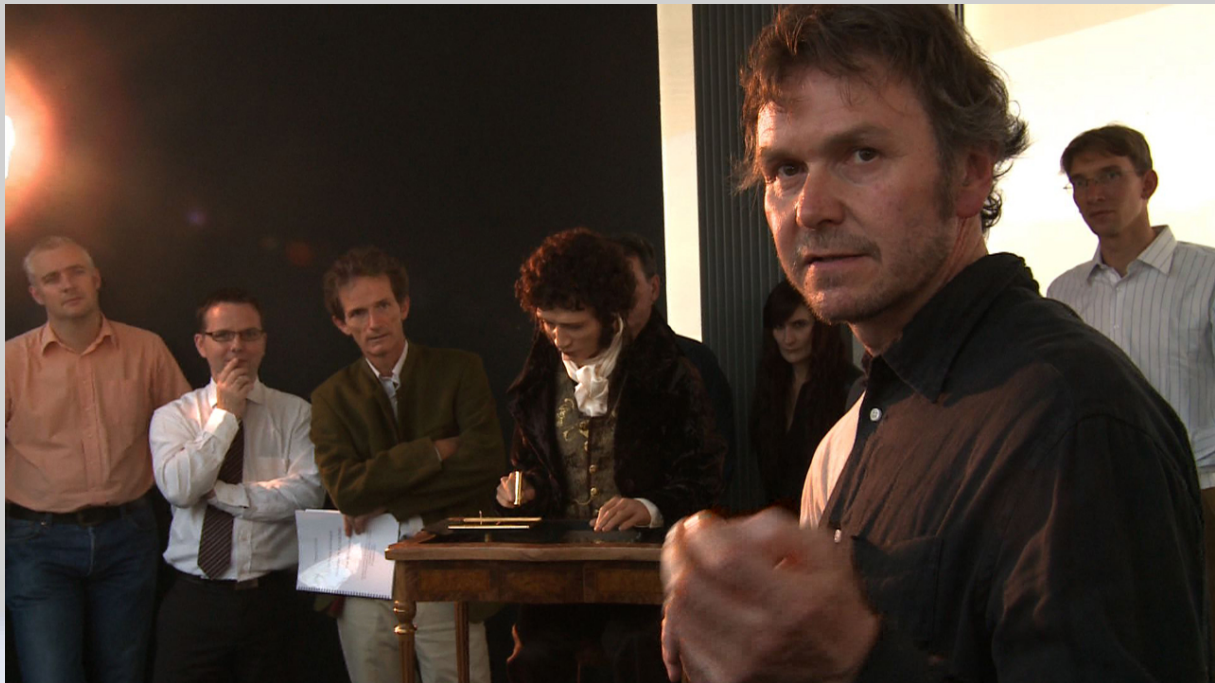
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FRANÇOIS JUNOD presenting his Pushkin android



The Pushkin android is the first automaton to create texts entirely randomly.

24 words (in English) allow the possibility of 1458 combinations, enabling the writer to create short poems similar to Japanese haikus. He accompanies each of his poems with one of 6 illustrations stored in his memory, which he uses to link the illustration to the second word he writes. In addition, he signs each poem with either his initials or his name.

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M. Pierre-Yves Donzé

History – Research

Currently a Fellow researcher at the University of Osaka (Japan), Pierre-Yves Donzé has worked, among other things, as a member of the scientific staff at the Universities of Lausanne and Neuchâtel, and as a visiting researcher at the University of Kyoto and Rutgers University (USA). His work as a researcher and historian has focused on two distinct fields.

Historian of hospitals and medical techniques

Despite having worked during his studies as a research assistant at the International Watchmaking Museum, thus demonstrating his interest in watchmaking and its industry, his early research focused on the history of hospitals and medicine, and he completed his studies at the University of Neuchâtel with a doctoral thesis on Surgeons and the construction of the Vaudois hospital system, 1840-1960. He is currently conducting parallel research in the fields of industrial watchmaking history and medical technologies.

Historian of the watchmaking industry

This early research and his contributions to the field of watchmaking took place alongside his other publications in the medical field, and as far back as 2004 he was publishing regular articles and other works on labour and management history as well as watchmaking training. His work, *Les patrons horlogers de La Chaux-de-Fonds: dynamique sociale d'une élite industrielle (1840-1920)* [The watchmaking patrons of La Chaux-de-Fonds: the social dynamics of an industrial elite (1840-1920)] (Alphil, 2007) resulted from his studies in this field. However, what also distinguishes the research of Pierre-Yves Donzé is his interest in the industry in other parts of the world, in particular Japan. He thus mines a little-known period in watchmaking history, exploring the economic, technical and cultural aspects of Japan's considerable watchmaking industry and drawing parallels with the industry in Europe and, in particular, Switzerland. In 2009 he published an important work: *Histoire de l'industrie horlogère suisse: de Jacques David à Nicolas Hayek (1850-2000)* [History of the Swiss Watch Industry: from Jacques David to Nicolas Hayek (1850-2000)] (Peter Lang, forthcoming in October 2011), which revisited and summarised the history of the Swiss watchmaking industry from an economic, technological and competitive perspective.

Publishing

He is director of the History and watchmaking collection of Editions Alphil, Presse universitaire suisse

The Gaïa Prize jury wishes to honour the vital work carried out by the candidate in promulgating knowledge of the industrial and social history of watchmaking.

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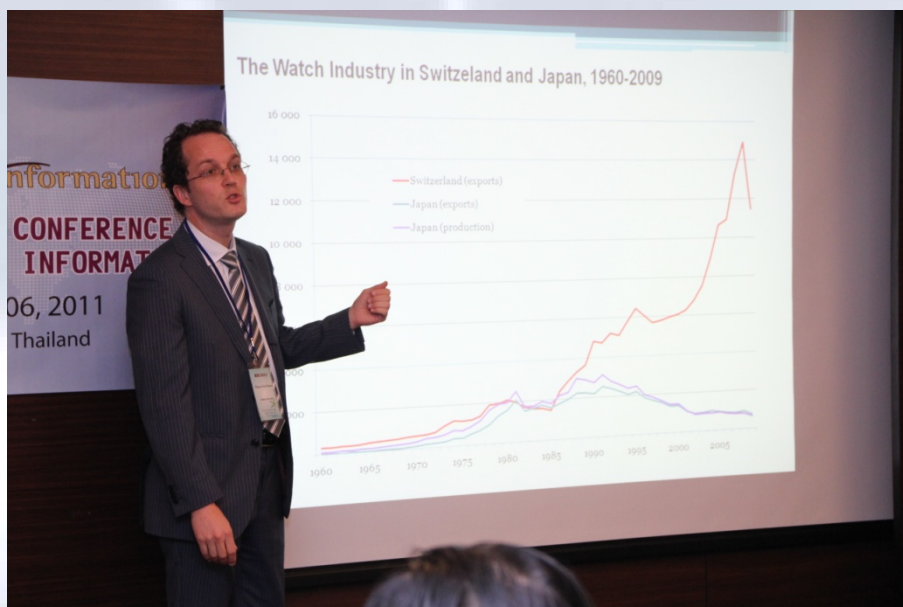
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PIERRE-YVES DONZÉ dans son bureau à l'Université de Osaka



At a conference in Bangkok



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M. Philippe Stern

Entrepreneurship

[Text submitted by Patek Philippe]

CEO of Patek Philippe from 1993 to 2009 and now Honorary President of the manufacture, Philippe Stern has established himself in his characteristically discreet way as one of the leading figures in Swiss watchmaking. Independent of spirit and eager for a challenge, his natural entrepreneurship has enabled him to promote his family heritage to great effect, while playing a key role in the development and advancement of Switzerland's great watchmaking art.

Watchmaking in his genes

Embarking on his professional life as a young graduate in economics and business from the University of Geneva, Philippe Stern was no stranger to watchmaking. His grandfather, Charles Stern, bought back Patek Philippe in 1932 along with his brother, a dial producer like Charles, and his father, Henri Stern, Charles' son, took the reins of the company in 1958. However, in line with family tradition, Philippe Stern began by working his way up through every level of the manufacture. From 1963 to 1966 he was employed by the Henri Stern Watch Agency in New York, which distributed Patek Philippe watches to the USA, where he worked as a watch salesman. Upon his return to Geneva, he developed his knowledge by working in various departments, becoming Managing Director in 1977 before being appointed President of the manufacture in 1993.

A pioneering spirit

In the 1970s, the fashion was for quartz watches with ultra-slim cases. Despite the lack of public interest, Philippe Stern firmly believed in the future of the mechanical watch, taking a conscious decision to make it the object of his vocation. He set about upending traditional watchmaking notions. In particular, in 1976 he launched the famous Nautilus, equipped not only with a mechanical movement but also a steel case – a first in luxury watchmaking. In the early 1980s he conceived a pioneering and ambitious plan to produce the world's most complicated mechanical watch. The presentation of the famous Calibre 89 to mark the manufacture's 150th anniversary was followed by the launch of numerous limited editions heralding the comeback of wristwatches featuring complications such as the minute repeater, in the early 90s. Conscious that the upholding of tradition must be combined with the latest technological developments insofar as they could improve the operation of mechanical timepieces, Philippe Stern also placed great importance on research & development, a process that has led in particular to the recent advances by Patek Philippe in the field of silicon.

Independence and excellence

A keen sportsman (a member of the Swiss national ski team and winner of numerous sailing competitions), Philippe Stern displays the same hunger for a challenge and the desire to win

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in everything he does. As head of Patek Philippe, he has nurtured the two values he holds most dear: independence and excellence. For the family-owned manufacture, financial and technical independence mean the freedom to create watches to its own specifications, to take its time and to pursue a long-term strategy without compromising on either quality or aesthetics. To support this independence, Philippe Stern has been careful to verticalise the production business. In 1996, he took the decisive step of relocating all the Patek Philippe workshops to a new building in Plan-les-Ouates. In terms of the pursuit of excellence, the clearest illustration of the desire to constantly improve the performance and reliability of timepieces came in 2009, with the launch of the Patek Philippe Seal – a project dear to Philippe Stern. 2006 saw the President of the manufacture realise another dream with the renovation of the brand's historic headquarters on the rue du Rhône in Geneva, which was once more accorded a key role as a sales space known as the "Salons Patek Philippe".

A fabulous museum

While Philippe Stern has certainly made his mark through his entrepreneurship in the service of Patek Philippe, he has also been instrumental in helping to promote the image of Haute Horlogerie and its associated knowledge as a collector and creator of the Patek Philippe Museum. Philippe Stern began collecting mechanical complication wristwatches in the 1960s, at a time when most collectors were more interested in pocket watches. Initially, he focused on Patek Philippe pieces. From 1980, he began to expand his collection to cover all the timepieces that had made their mark on watchmaking history since the 15th century, in order to better contextualise Patek Philippe within this history. Little by little, he built up what is now considered one of the most impressive watch collections in the world. In amassing these masterpieces of technology and aesthetics, Philippe Stern was not only indulging his own passion. His aim was also to bring the great art of watchmaking to the attention of the wider public. In 2001, he opened the Patek Philippe Museum in Geneva, a veritable "temple of watchmaking", in which the most beautiful and historically important examples of manufacture-produced timepieces are presented in a very special setting. The museum is also home to the world's largest watchmaking library which houses almost 8000 works, all available to researchers. A genuine cultural space enabling the knowledge and love of watchmaking to be passed down from generation to generation.

Transfer of the Presidency to his son, Thierry

At the end of 2008, Philippe Stern retired from his professional duties within the business and handed the Presidency to his son, Thierry. Thierry has worked alongside his father for over twenty years, and is well-placed to continue developing the brand while ensuring the values underpinning the success of Patek Philippe are preserved and respected. As Honorary President, Philippe Stern remains a member of the board of directors, from which he contributes to strategic decisions affecting the company while pursuing his role as brand ambassador at major events.

The Gaïa Prize jury wishes to honour this great industrialist and defender of the ideals of Swiss Haute Horlogerie, as well as the man of culture who has made his exceptional collections available to the public.

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PHILIPPE STERN

PATEK PHILIPPE, PLAN-LES-OUATES



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JURY GAÏA 2011

- *Representatives from the Educational Field:*

Nadège Sougy, professeure assistante d'histoire moderne contemporaine, Institut d'histoire, Université de Neuchâtel

Gaetano Mileti, directeur-adjoint laboratoire Temps-Fréquence, faculté des sciences de l'Université de Neuchâtel

Corrado Lafranchi, professeur filière ingénieur-designer, Haute Ecole Arc Ingénierie, Le Locle

Jean-Pierre Brügger, directeur général du CIFOM – Centre Interrégional de Formation Professionnelle des Montagnes neuchâteloises

Marc Pfister, directeur Ecole d'arts appliqués - CIFOM, La Chaux-de-Fonds

- *Representative from the Banque Julius Baer, sponsor :*

Denis Pury, Managing Director Senior Advisor Head of Entrepreneurs/ Executives Suisse Romande, Banque Julius Baer

- *Representative from Media :*

Timm Delfs, journaliste indépendant, Bâle

- *Representative from Watchmaking Experts:*

Jean-Claude Sabrier, expert près la Cour d'appel de Paris, Louviers/France

- *Representative from Cultural Environment:*

Gérard Triponez, président du comité du Musée d'horlogerie du Locle, Château des Monts

- *Representatives from the Musée international d'horlogerie :*

Jean-René Bannwart, président de la commission

Nicole Bosshart, directrice adjointe

Ludwig Oechslin, président du jury, conservateur

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REGULATIONS

Distinction GAIA du Musée international d'horlogerie
La Chaux-de-Fonds

Preliminary

Gaïa, mythical personification of the Earth, universal mother, gives her name to the objet d'art which rewards the winners.

1. Every year, on Thursday before the change of equinox, the Musée international d'horlogerie awards the Gaïa Prize to give credit to activities, work or studies connected with time, such as history-research, craftsmanship, spirit of enterprise. Considering the numerous sectors represented, the jury gives itself the right to award the prize in one or several of these disciplines.
2. The nomination of the winner by the jury is irrevocable.
3. The candidates are chosen regardless of nationality.
4. Through the press and the professional newspapers, the general public is requested to propose candidates; the application propositions must be duly founded. The members of the jury are not allowed to make additional propositions.
5. The jury, presided over by the curator of the Musée international d'horlogerie, comprises prominent figures from Switzerland or abroad. Amongst them there is an expert panel from the University of Neuchâtel, the High School of Design Haute Ecole arc, the Formation Center of the Montagnes Neuchâteloises, authoritative figures in cultural, journalistic, scientific and economic circles as well as representatives of our major sponsor.

The jury can debate legitimacy if five members at least are present. The president of the Jury, who is the curator of the Musée international d'horlogerie, has no vote unless he has to cut short. In this case, he has a casting vote.

6. The members of the Jury are requested by the above mentioned personalities (see point 5) and the curator of the Musée international d'horlogerie to act for a period of one year and a half. On request of the president of the jury, one or another mandate can be renewed.
7. In case of legal dispute or doubt with regard to the interpretation or application of the present regulations, the matter is settled by the chairman of the jury.

Regulations brought up to date the 14th of May 2007

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HISTORY OF A PRIZE

In 1993, the curator and management of the International Watchmaking Museum decided to create, in tribute to one of the first "patrons" of the Watchmaking Museum, Maurice Ditisheim, Chairman of the Board of the Inspection Bureau for precious metal pieces, a distinction intended to reward individuals whose activities, work and studies in the field of time have promoted watchmaking and its art well beyond national borders. ...The Gaïa Prize was born.

It is symbolised by a translucent sphere representing Gaïa, the Universal mother of Greek mythology, personification of the Earth and wife of Uranus, the Sky. The work of art was created by Valérie Salvisberg, following a competition sent to the School of Art of the town of La Chaux-de-Fonds.

Awarded to individuals in the industry, craftsmen and historians, researchers and scientists, it symbolises the International Watchmaking Museum's recognition for the indisputable contribution that these prizewinners have made to watchmaking, its history and culture, the museum's fields of speciality.

The prizewinners are nominated by a jury comprising mainly individuals from higher technical and academic training environments, and chaired by the curator of the International watchmaking museum.

The first 12 editions of the Gaïa Prize were supported by the Inspection Bureau for precious metal pieces.

Since 2007, the Bank Julius Baer & Cie SA has actively supported the Gaïa Prize, boosting its development and raising its profile.

Traditionally, the Prize is awarded on the Thursday before the autumn equinox at the International Watchmaking Museum.

The forthcoming awards will be held on:

- Thursday 20 September 2012
- Thursday 19 September 2013
- Thursday 18 September 2014

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THE AWARD CATEGORIES

Craftsmanship – Creation

It is without any doubt the desire to honour the bold, creative watchmakers that in some cases work in relative anonymity, with their names unobtrusively associated with big businesses, which urged the prize's founders to see them honoured in the first instance.

Ten years ago, the work of these profound, inventive and determined individuals was not as well recognised by the general public, not specialising or passionate about watchmaking, as it is today. We like to think that the Gaïa Prize has made a modest contribution to revealing the work of some of its ingenious craftsmen.

History – Research

The individuals honoured for their contribution to watchmaking history, techniques or more generally time measurement, by way of their writings or museum activities, come from a very wide variety of training backgrounds. Watchmakers, sales personnel or university students, their passion, learning and culture have led them to carry out research, historical studies or other work that has enabled them to contribute to the dissemination of watchmaking culture. This prize is also related to a wish to recognise historians and researchers who have at times worked unseen on the development of knowledge.

Entrepreneurship

What would watchmaking be without the entrepreneurship that has enabled this art to take root and grow over the centuries. It evolved from craftsmanship to industry, with all the implications from production to product distribution. Over the past centuries, ingenious watchmakers have been able to instil this will to promote their works, and it is now only right to recognise and honour the men and women who have now pursued the same goals, ensuring that the quality of their products is recognised here and worldwide, and above all that new research is still constantly undertaken to improve timekeepers.

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Lauréats 1993 - 2010

ANNÉE	NOM	DOMAINE
1993	Jean-Claude Nicolet † Henry Louis Belmont † André Margot	Artisanat-création Histoire-recherches Esprit d'entreprise
1994	François-Paul Journe François Mercier Anton Bally	Artisanat-création Histoire-recherches Esprit d'entreprise
1995	Michel Parmigiani Ludwig Oechslin Antoine Simonin	Artisanat-création Histoire-recherches Esprit d'entreprise
1996	Vincent Calabrese Jean-Luc Mayaud † Günter Blümlein	Artisanat-création Histoire-recherches Esprit d'entreprise
1997	Richard Daners Jean-Claude Sabrier Jean-Pierre Musy	Artisanat-création Histoire-recherches Esprit d'entreprise
1998	Philippe Dufour Yves Droz et Joseph Flores † Luigi Macaluso	Artisanat-création Histoire-recherches Esprit d'entreprise
1999	† Derek Pratt Estelle Fallet Gabriel Feuvrier	Artisanat-création Histoire-recherches Esprit d'entreprise
2000	† René Bannwart † Kathleen Pritschard † Simone Bédard	Artisanat-création Histoire-recherches Esprit d'entreprise
2001	George Daniels Catherine Cardinal † Rolf Schnyder	Artisanat-création Histoire-recherches Esprit d'entreprise
2003	Anthony G. Randall	Artisanat-création
2004	André Beyner	Esprit d'entreprise
2006	† John H. Leopold † Luigi Pippa	Histoire-recherches Artisanat-création
2007	Paul Gerber	Artisanat-création
2008	† Nicolas G. Hayek	Esprit d'entreprise
2009	Robert Greubel et Stephen Forsey Beat Haldimann	Esprit d'entreprise Artisanat-création
2010	Jean-Claude Biver Jacques Mueller et Elmar Mock	Esprit d'entreprise Artisanat-création

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