

# **HANDOVER CEREMONY** **FOR THE NEW BUILDING** **OF THE MUSÉE DE** **L'ÉLYSÉE AND MUDAC**

**A milestone for PLATEFORME 10**



**mudac**  
**PHOTO**  
**ÉLYSÉE**

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Cover: The Musée de l'Elysée and mudac building, October 2021 © Matthieu Gafsou

# FOREWORD

Between the laying of the foundation stone and the inauguration of the building, more than three years have passed to construct this new building housing the Cantonal Museum of Photography (Musée de l'Elysée) and the Cantonal Museum of Design and Contemporary Applied Arts (mudac). We are very proud of all the teams and partners who worked so hard to bring this project to fruition despite the pandemic, on time and within the allocated budget of 102 million francs. The financing of this sum includes 40 million on the public-private partnership model. To date, 35 million francs have been raised from generous patrons and sponsors who have shown great interest in the realization of this project. We would like to thank them warmly for their support, as well as the City of Lausanne and the Swiss Federal Railways (SBB). Without them, this project would not have had the importance it has today.

So here we are at a turning point in the history of Plateforme 10. Construction is now complete and the building can be invested by the museum teams. After the inauguration of the Cantonal Museum of Fine Arts in October 2019, this is the second step in the realization of the arts district. With this building, whose architectural beauty is matched only by the complexity of its engineering, the two museum institutions will have at their disposal a work tool that is equal to their ambitions.

Indeed, the two museums, whose history began in the second half of the 20th century, have until now had to adapt to the historic buildings that housed them. For this new building, architect Manuel Aires Mateus met with the teams who work daily in the institutions to ensure that their work tool is directly intended for them. Here, the collections will be better preserved and more prominently displayed. The public will have access to them in ideal conditions, allowing everyone to take ownership of the content offered. Public reception and mediation areas in the heart of the exhibition spaces are designed with this purpose in mind.

From now on, a different kind of work is underway for the museum teams: that of winning or regaining the public. After an initial period of appropriation of the spaces, the story that will be told within these walls will finally come to life. The two museums have already been thinking about this for many months. We therefore wish them a good move and look forward to being able to walk through the rooms and corridors of the Musée de l'Elysée and the mudac with their visitors!

**Cesla Amarelle**  
State Councillor  
Head of the Department of Education,  
Youth and Culture

**Pascal Broulis**  
State Councillor  
Head of the Department of Finance  
and External Relations

## FROM THE ARCHITECTURAL COMPETITION TO THE HANDING OVER OF THE KEYS

The architectural competition is a cultural asset. It is one of the pillars of the real estate strategy of the canton of Vaud, architectural exemplarity. «One museum, two museums» is the motto of the winning project, now completed, by architect Manuel Aires Mateus and engineer Rui Furtado. A «box» for photography, a «box» for design, united by a meeting space, a place for living together, as an extension of the public space, in the perspective of Plateforme 10. An invitation to a walk. «Draw me» a museum was the question of the competition. It took 1291 days from the architectural competition to the start of construction. «Build me» a museum was the answer. It took the same number of days from the opening of the building site to the handing over of the keys. A project of this scale is above all a human adventure.

Led by the DGIP, the Direction générale des immeubles et du patrimoine, through its DAI, the Direction de l'architecture et de l'ingénierie, this exceptional project will have mobilized as never before architects, engineers, specialists, companies, workers, government employees, directors and users. A sum of skills, of knowledge, in the service of architecture, art and culture. An exceptional achievement, an architectural and engineering feat, the penultimate piece of a former railway site now dedicated to architecture and culture. A perfect complement to the Cantonal Museum of Fine Arts, integrated into the various tree-lined spaces to come, it is an iconic building offered to the public today.

### **Philippe Pont**

Director General, Direction of Constructions and Heritage

### **Emmanuel Ventura**

Cantonal Architect, Direction of Architecture and Engineering

## A NEW SHOWCASE FOR THE CANTONAL COLLECTIONS

While 2019 marked the awakening of the new Vaud arts district with the inauguration of the Cantonal Museum of Fine Arts (MCBA) on the site of the former locomotive hall, the year 2020 was hit by the closure of cultural venues as a preventive measure against the COVID-19 pandemic, which came as a shock. Despite these upheavals, Plateforme 10 has continued to grow, with the construction of the new «One Museum, Two Museums» building, which now houses the Cantonal Museum of Photography (Musée de l'Elysée) and the Cantonal Museum of Design and Contemporary Applied Arts (mudac), continuing as planned.

Following the adoption on November 26, 2019 by the Vaud Grand Council of the bill on the Plateforme 10 public law foundation, a foundation was formed, composed of the three museums called to deploy on the site: the Cantonal Museum of Fine Arts, the Musée de l'Elysée and the mudac.

Since the law came into force, the Service des affaires culturelles (SERAC) has been overseeing the process of creating the Plateforme 10 Foundation so that it can take shape on January 1, 2021 and the transfer of mudac, then a municipal museum, to the Canton can take place under the best possible conditions.

The emergence of Plateforme 10 has required more than ten years of commitment and work on the part of the State Council, the Department of Education, Youth and Culture and the Department of Finance and External Relations, as well as their departments: the Cultural Affairs Service and the General Directorate of Buildings and Heritage, other government departments, external partners and patrons and, above all, of course, the teams of the museums concerned. I would like to thank everyone for their support.

What a joy and happiness to be present at this precious moment and to offer Plateforme 10, the people of Vaud and all future visitors a new showcase for presenting, enhancing and preserving our magnificent cantonal heritage collections.

### **Nicole Minder**

Head of the Cultural Affairs Department

Finally ready, soon together.

After more than 5 years of work, the new building of the Elysée and mudac museums, designed by Aires Mateus, is now complete. This is a decisive step in an extraordinary political and cultural project and the end of a uniquely ambitious architectural undertaking in our region. During the handover ceremony and the subsequent festivities from November 4 to 7, 2021, the public and the authorities will be able to discover the premises for the first time and symbolically take possession of the place before the official opening scheduled for 2022.

With this important step, Plateforme 10, Lausanne's new arts district, is now complete. Photo Elysée and mudac teams will soon be able to join their colleagues from the Musée cantonal des Beaux-Arts, the MCBA, which acted as a pioneer and has been paving the way for Plateforme 10 since October 2019. After years of hard and passionate work, years of waiting with the mixture of excitement and impatience that characterizes the most intense moments of life, all the employees of these two museums are finally seeing this dream come true.

A major figure in the national and international photographic scene for nearly 40 years, the Elysée museum is moving from a historic mansion to a museum designed for the future. Expanding its exhibition spaces, the museum will feature modular halls, a free area for its collections, a cultural outreach area with free access and the LabElysée, an innovative space for digital experimentation.

mudac, which has been focusing on design in a trans-disciplinary manner for more than 20 years, will also fit perfectly into this new complex. From 2022 onwards, the contemporary art museum will be truly enhanced

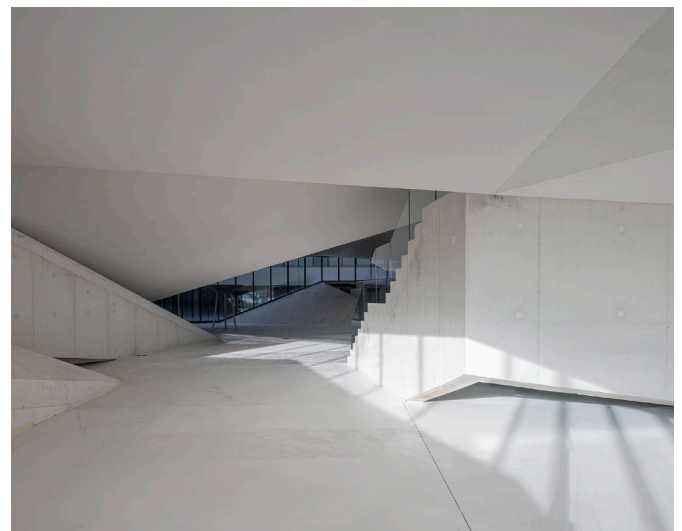
to welcome the public in double the exhibition space, a reception area for the public at the heart of the plateau, much more generous storage space for its collections as well as a large bookshop-boutique, café, restaurant, research center and library shared with the Elysée museum.

The arrival of mudac and the Elysée museum is a highly symbolic expression of the ambition that has driven the Plateforme 10 project since its inception, namely, to provide these museums with a setting that highlights their value even further as well as a common area in which the public can wander around and learn. By taking up this challenge and succeeding in multiplying the identities of the three museums, Plateforme 10 will assert its place as a cultural accelerator and a laboratory for creativity that combines memory with ambition and curiosity with sharing.

Tatyana Franck, Director of Photo Elysée

Patrick Gyger, Managing Director of Plateforme 10

Chantal Prod'Hom, Director of mudac



The staircase leading to mudac from the entrance hall of the building, October 2021 © Matthieu Gafsou



## THE BUILDING IN FIGURES

**42 METERS**

Length of each side of the cube-shaped building

**14,400 M<sup>2</sup>**

Total area of the halls

**1,500 M<sup>2</sup>**

Green roof and patio area

**1,520 M<sup>2</sup>**

Exhibition area of the Musée de l'Elysée

**1,580M<sup>2</sup>**

Exhibition area of mudac

**2,300 + 450 TONS**

Total weight of the building frame and structure

**1,058 TONS**

Weight of concrete supported by the structure above the museum entrance hall

**5 TONS**

Payload of the elevator leading to mudac

**3**

Number of load-bearing pillars in the central space of the building

**44**

Number of steel mega-beams in the structure above the lobby

**1,291**

Number of days of work for the site

**374**

Number of stairs

**72**

Number of facets on the concrete ceiling of the entrance hall

**102 MILLION**

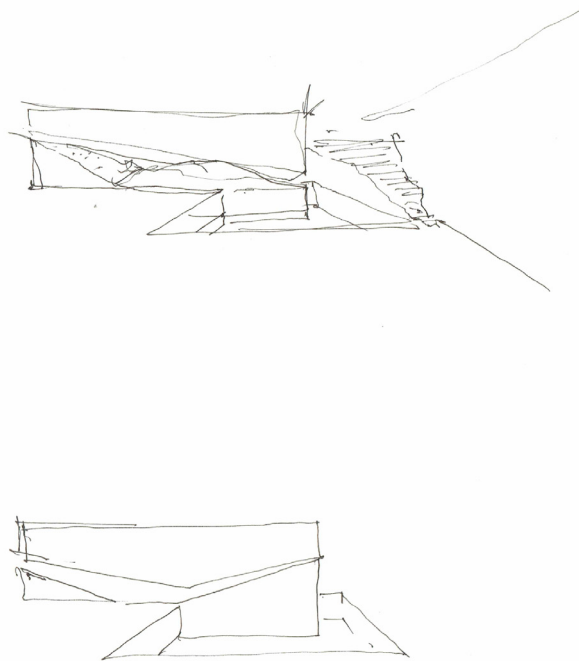
Total cost of the work.

42 million from the State of Vaud

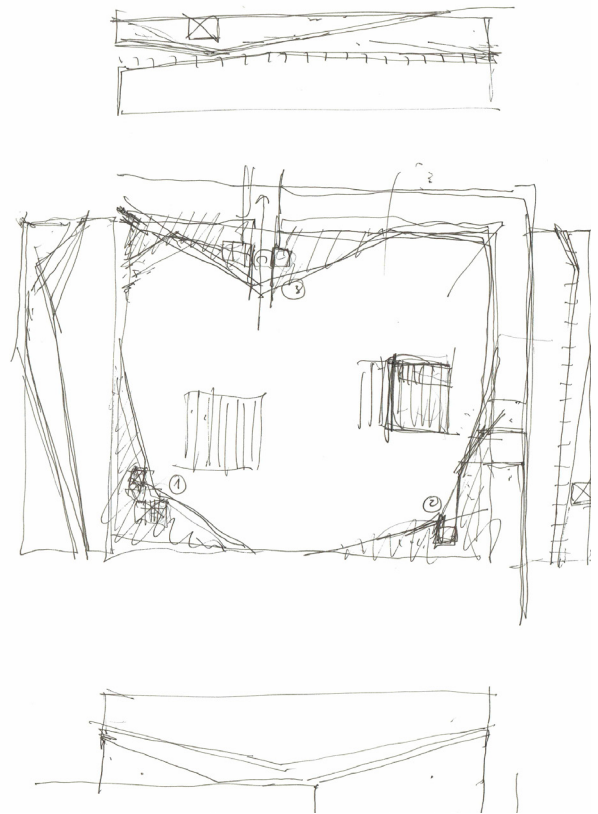
40 million from patrons and sponsors,

of which 35 million are currently being obtained

20 million from the City of Lausanne



Sketch of the Musée de l'Elysée and mudac building by Manuel Aires Mateus  
©DR



## THE ARCHITECTURE

In October 2015, after an international architectural competition, Portuguese firm Aires Mateus was selected to design the building that would house the Musée de l'Elysée and mudac. The architects' "One Museum, Two Museums" project focuses on two solid volumes that contain an empty space that expands and compresses, creating random geometric shapes.

A central staircase leads to the exhibition halls of the Musée de l'Elysée on the ground floor and mudac on the second floor. The halls, double the size of the museums' previous buildings, are modular and can be adapted according to the presentation of the collections and the scenography of the temporary exhibitions. The repositories and technical services in the basement guarantee optimal conservation of the collections, while the administrative areas surround the central building to the north and west, which is itself

entirely devoted to the public.

Light is an essential element of the building's architectural concept. Natural light wells, such as the gap and the terrace overlooking the lake, present art works in their best light. The gap also creates a circulation effect between inside and outside, top and bottom, symbolizing the link between the two museums as well as a desire to be open to the public domain. "We wanted visitors, no matter where they stand in the foyer, to always be in plain view, with the impression of being outside. Our aim was to trigger a particular spatial sensation. For us, this was the architecture's main role," says Manuel Aires Mateus.

# THE MUSEUMS

The project by Portuguese architects Aires Mateus brings together the overarching complementary nature of the two museums, distributed on either side of the luminous gap that signals the shared entrance. A forum open on all four sides, this entrance hall gathers together the museums' shared functions: reception, bookshop and cafeteria.

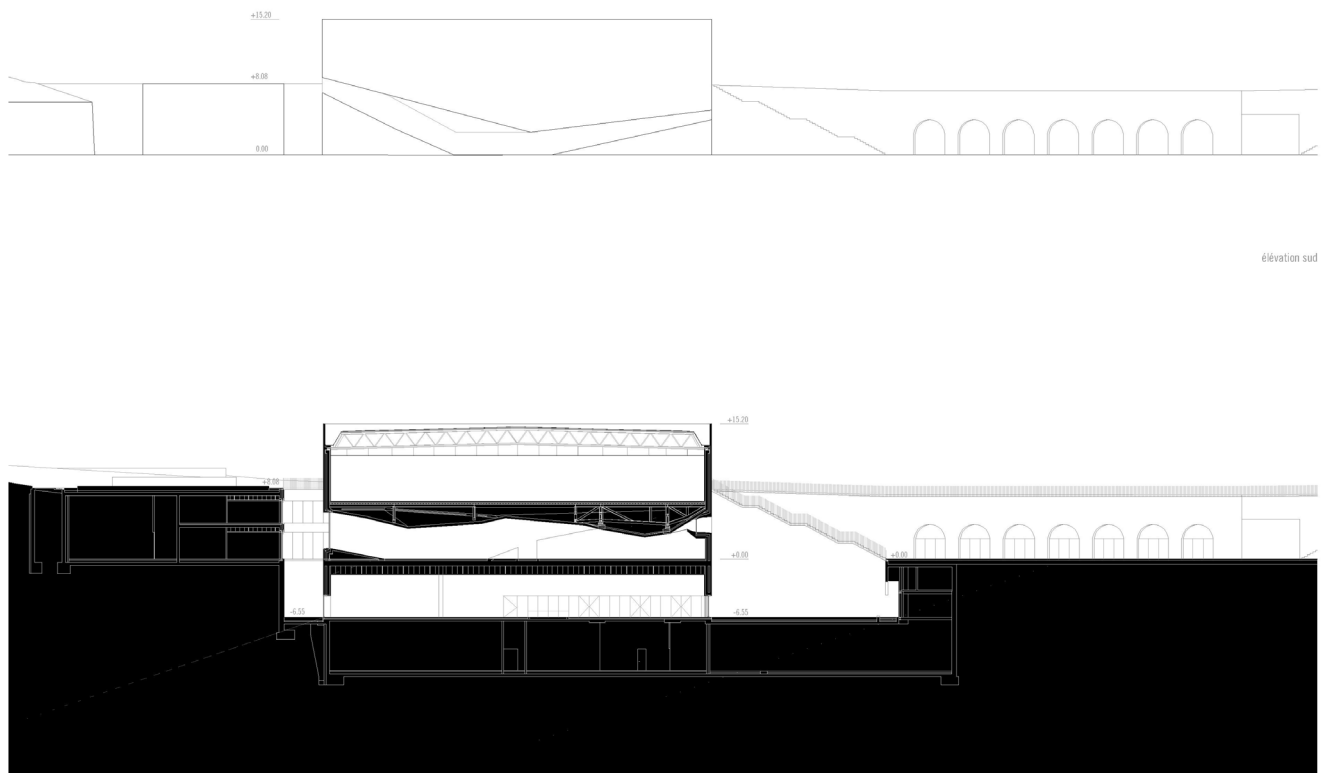
*"The halls have to be neutral enough to allow for frequent changes in the scenography. We designed a foyer with well-defined spaces, while the exhibition areas remain open to allow for free use,"* explains Manuel Aires Mateus.

The Musée de l'Elysée, located at the base of the new building, has a total surface of 3,800 square meters. The exhibition halls, whose scenography has been designed by Studio Adrien Gardère, have been enlarged and will host, alongside temporary exhibitions, a free exhibition of the museum's collections, a free-access cultural outreach area and the LabElysée, an innovative space for digital experimentation...

The museum also has three storerooms with different climates: a 6°C storeroom for soft negatives, a 10°C storeroom for color prints and a 17°C storeroom for monochrome prints.

mudac has nearly 1,500 square meters of floor space for its temporary or semi-permanent exhibitions, while the cultural outreach area, set up in the heart of the exhibition halls, covers 89 square meters. mudac's exhibition area has been doubled, thereby opening the possibility of large-scale projects to be carried out. The promotion of the museum's collections in dynamic, scalable and innovative modes of presentation also allows for cultural outreach projects aimed at different groups.

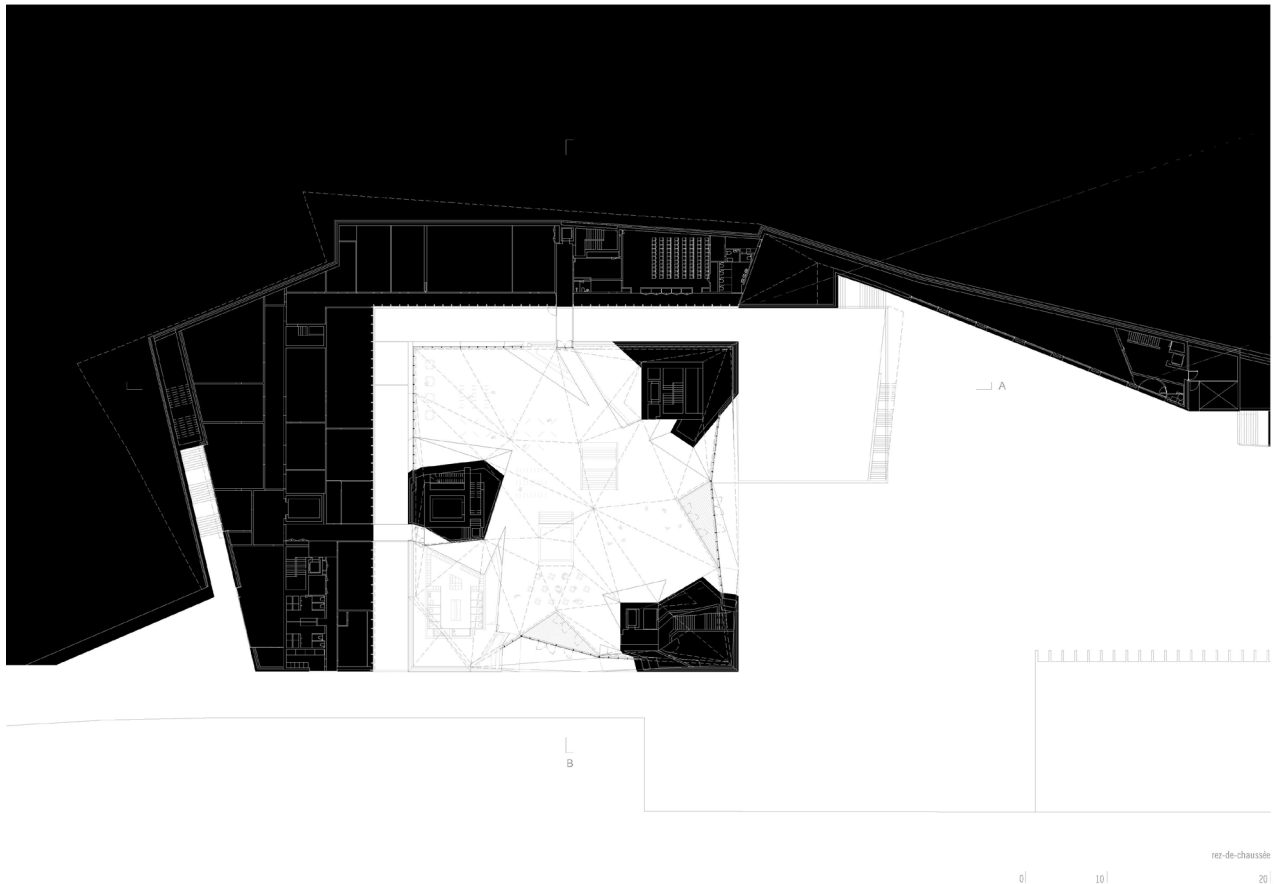
In addition, an area dedicated to small specific projects can be used as needed and thus respond to current events or echo an exhibition of the Musée Cantonal des Beaux-Arts (MCBA) or the Musée de l'Elysée.



Elevation and south section of the building © DR/AIRES MATEUS



# COMMON AREAS



Plan of the first floor of the building © DR/AIRES MATEUS

## CAFÉ AND RESTAURANT

A café-bar will be located in the central hall of the Musée de l'Elysée and mudac building. A large restaurant with a terrace will open at the same time as the museums, in the arcades of the north wall overlooking the central square between the new building and the MCBA.

## BOOKSTORE-BOUTIQUE

The mudac store and the Musée de l'Elysée bookshop will be united in the entrance hall. They will offer a series of books and objects related to the themes of photography, design and applied arts, as well as to the various topics addressed in the temporary exhibitions.

## LIBRARY AND DOCUMENTATION & RESEARCH CENTER

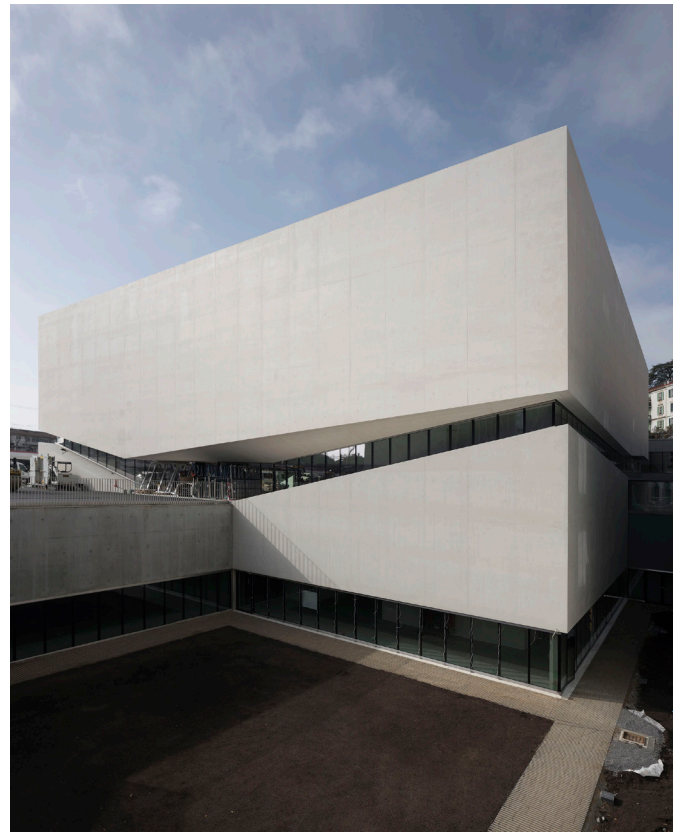
The joint library of the Musée de l'Elysée and mudac will act as a public center for physical and digital resources, which can be consulted on site at set times. It will thus provide the academic community and the public at large with an unparalleled archive in the fields of photography, design and creation as a whole, with a common catalog of over 35,000 documents.

## GREEN AREAS

The roof gardens of the Musée de l'Elysée and mudac will be the main green area on site. This area will offer a view of the city, the lake and the Alps. Tree-filled areas are planned to the north and west of the roof.



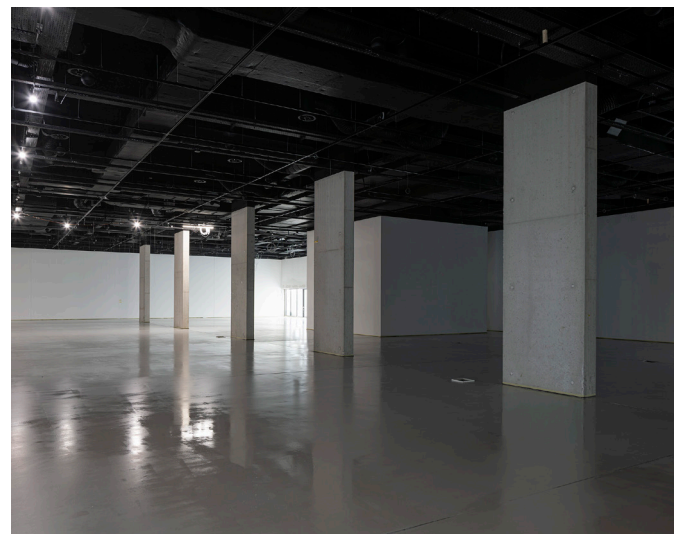
East facade of the Musée de l'Elysée and mudac building, October 2021  
© Matthieu Gafsou



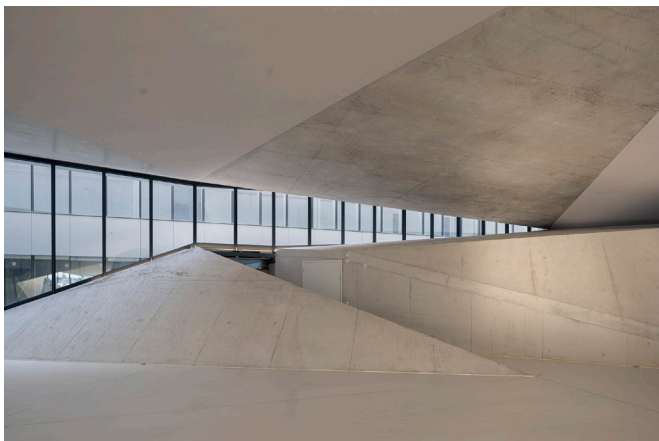
East facade of the Musée de l'Elysée and mudac building and patio, October 2021 © Matthieu Gafsou



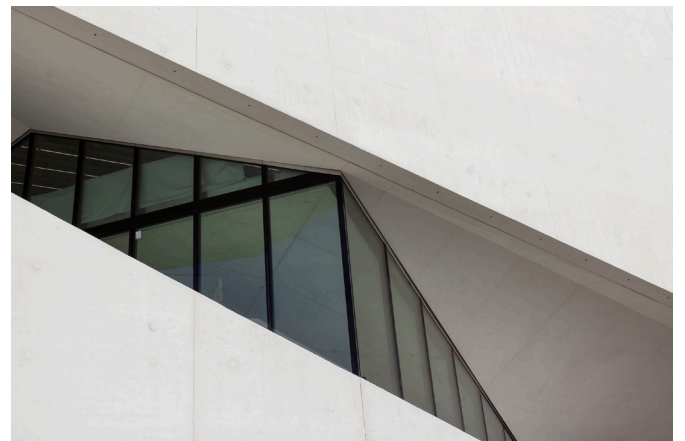
mudac exhibition hall, October 2021 © Matthieu Gafsou



Exhibition hall of the Musée de l'Elysée, October 2021  
© Matthieu Gafsou



Building entrance hall, October 2021 © Matthieu Gafsou



Detail of the glass space between the two parts of the building, October 2021 © Lorraine Vurlod



# MANUEL AIRES MATEUS

Manuel Aires Mateus (Lisbon, 1963) studied architecture at the Faculty of Architecture of the University of Lisbon. After collaborating for several years with the architect Gonalo Byrne, he founded AIRES MATEUS in Lisbon in 1988 with Francisco Aires Mateus (Lisbon, 1964).

A teacher at the Accademia di Architettura de Mendrisio since 2001 and at the Universidade Aut6noma de Lisboa since 1998, Manuel Aires Mateus also participates in seminars at various universities, including the Faculty of Architecture of Ljubljana, the Harvard Graduate School of Design, the Oslo School of Architecture, the Escuela Tennessee, the Escuela T6cnica Superior de Arquitectura de Navarra, and the Cornell University College of Architecture, Art and Planning.

AIRES MATEUS' projects, which range from individual houses to urban infrastructures, public buildings and temporary installations in several countries, have become part of the contemporary architectural debate at international level.

The architects' flagship projects include the renovation of the Col6gio da Trindade in Coimbra, rewarded at the XI Ibero-American Architecture and Urbanism Biennial (Asunci6n 2019); the Gr6ndola Meeting Center, also rewarded at the 11th Ibero-American Architecture and Urbanism Biennial (Asunci6n 2019), and winner of the Ecola Award (Tallin, 2019) and of the Pr6mios Iled6 Arquitectura Ib6rica (Finisterre, 2018); the Santa Clara 1728 Hotel in Lisbon, winner of the Wallpaper Design Award (London 2018); the EDP headquarters in Lisbon, a finalist project for the Mies van der Rohe Award (Barcelona, 2017) and rewarded at the 8th Ibero-American Architecture and Urbanism Biennial (S6o Paulo, 2016); the Alc6cer do Sal Home for the Elderly, also a finalist for the Mies van der Rohe Award (Barcelona, 2013) and rewarded at the 8th Ibero-American Architecture and Urbanism Biennial (Cadiz, 2012); the Santa Marta Lighthouse Museum in Cascais, selected as a finalist project for the Mies Van der Rohe Award (Barcelona, 2009) and winner of the Honorable Mention of the Jury of the Fad Award (Barcelona, 2008); the Sines Cultural Center, winner of the Enor Award (Vigo 2006) and the 2007 ContractWorld Award (Hamburg 2006); Azeit6o House, winner of the RSO4 Residencia Singular First Prize (Madrid, 2004), and the Rectorate of the Nova University of Lisbon, winner of the Valmor Prize (Lisbon 2002).

AIRES MATEUS participates in numerous international and national exhibitions. Its presence at the Venice Architecture Biennale is regular: Ground in 2021 ("How will we live together?" curated by Hashim Sarkis); Field in 2018 ("Free space", curators: Yvonne Farrell and Shelley McNamara), a year in which they were also involved in the Portuguese Pavilion exhibition "Public without Rhetoric"; Fenda in 2016 ("Reporting from the Front", curator: Alejandro Aravena); with Radix in 2012 ("Common Ground", curator: David Chipperfield) and Voids in 2010 ("People Meet in Architecture", curator: Kazuyo Sejima) a year in which they were also involved in the Portuguese Pavilion exhibition "No Place Like". AIRES MATEUS also took part in the Architecture, City and Culture Biennial in Rabat (Morocco, 2018); in "White in the City", at Milan Design Week 2017, "Ruins in Time" at the Chicago Architecture Biennial Re writing memory (USA, 2017), and presented the exhibition "Aires Mateus: projects" at the Centre de Cr6ation Contemporaine Olivier Debr6 CCCOD in Tours (France, 2015).

Various projects have been published in monographs such as El Croquis, Arquitectura Viva, GA, A + U, 2G, C3, A.MAG, among others.



Manuel Aires Mateus © DR

## CHRISTIAN MARCLAY'S INSTALLATION *UNPACKING*

To celebrate this landmark moment in the history of the Musée de l'Elysée and mudac, the institutions have given carte blanche to Swiss artist Christian Marclay to take over the two exhibition halls with digital projections comprising thousands of still images from their collections. This temporary, four-day long installation, which uses the building's architecture as a blank canvas, will accompany the public in their exploration of the new setting of the two institutions.

"My aim is to invite the audience to discover empty halls, filled only by the light of the projected images" says Marclay. He has thus developed an immersive installation that will provide the audience with a unique experience. Immersed in the museums' collections, they will participate in an extraordinary visit, during which the new building and the artist's work will merge, becoming one.

Museums are defined by their collections and these were the inspiration for Marclay's visit to Lausanne: "Over the past decade, museums have increasingly digitized their collections, making them available on the web and providing an invaluable insight into the works they hold. This new form of virtual archiving has transformed the way we experience art today."

The Musée de l'Elysée holds more than one million images documenting the entire history of photography from early inventions such as the daguerreotype, the ambrotype and the albumen print to modern digital image processing. mudac's photographs document the museum's collections, including its glass art collection, one of the largest in Europe, and its collections of contemporary jewelry, ceramics, design objects and prints. Thus, Marclay's installation randomly juxtaposes a myriad of digital images presenting both collections in a new light.

A Swiss artist born in 1955 in San Rafael, California, Marclay now lives and works in London. Throughout his career, he has explored the fusion of fine art and audio cultures, transforming sound and music into visible physical form through performance, collage, sculpture, installation, photography and video.

His work has been shown in major institutions around the world, and now features in the MoMA and Tate collections, among others. His work *The Clock* was rewarded with the Golden Lion at the Venice Biennale in 2011.

Installation produced with the support of Stiftung Usine.



Christian Marclay © The Daily Eye





View of the installation *Unpacking* by Christian Marclay for mudac and the Musée de l'Elysée © Yannick Luthy



View of the installation *Unpacking* by Christian Marclay for mudac and the Musée de l'Elysée © Plateforme 10



# THE DISCOVERY WEEKEND PROGRAM ON NOVEMBER 6 AND 7, 2021

## CHRISTIAN MARCLAY - *UNPACKING*

Saturday 11/6, 10:00-13:00 & Sunday 11/7, 10:00-22:00

With his installation *Unpacking*, Marclay takes over the new exhibition halls with thousands of images found in the archives of the Musée de l'Elysée and mudac. Using the architecture as a blank canvas, he gives it a spectacular dimension and offers unique insight into the collections of both museums.

## GUIDED TOURS ON THE ARCHITECTURE

Saturday 11/6 & Sunday 11/7 at 11:00, 11:30, 12:00, 12:30, 13:00, 13:30, 14:00, 14:30, 15:30, 16:00

Discover the new Musée de l'Elysée and mudac building through a guided tour with an architect and a museum staff member.

## "ARCHI-COOL!" CULTURAL OUTREACH ACTIVITY

A free access delivery brochure for all.

Slip into the shoes of an architect and discover the secrets of the new Musée de l'Elysée and mudac building through a series of riddles.

## FREE ADMISSION TO THE MUSÉE CANTONAL DES BEAUX-ARTS

To participate in this joyful historical moment, the Musée Cantonal des Beaux-Arts (MCBA) will on this occasion be open at the same hours and offer free admission to all its exhibitions throughout the weekend.

## AND MUCH MORE...

Wander around the building freely and enjoy light nibbles during the opening hours of the event.

## TWO NEW VISUAL IDENTITIES



Through a semantic and graphic interplay, Photo Elysée is an invitation to see differently and beyond. The logo-type is integrated by transparency or contrast on all communication media, digital or traditional and can be seen as a nod to color codes in photography.

Designed by the Gavillet & Cie graphic design agency, based in Geneva and Lausanne, Photo Elysée aims to be bold and internationally accessible. Another essential component of the new visual identity is the typography created by Swiss graphic designer François Rappo. Geometric, precise and carefully crafted, it asserts the museum's qualities and unique character.

[www.elysee.ch](http://www.elysee.ch)



Type designer Chi Long Trieu drew the new mudac logo with generous, malleable letters. The alternation of weights distinguishes vowels and consonants, thus creating a visual rhythm. This composition reflects mudac's freedom of expression and the diversity of its program and collections, while preserving the effectiveness of the historical structure of its former logo, in five letters.

This logo pays tribute to the typographic sign project developed in the 1960s by Swiss architect, designer, painter, visual artist and typographer Max Bill. The characteristic shapes of these five letters refer to the field of spoken language and phonetics, matching the appearance of the letters to their acoustic use.

[www.mudac.ch](http://www.mudac.ch)

# PRACTICAL INFORMATION

## PLATEFORME 10

### Access to the site

Place de la Gare 16  
1003 Lausanne  
Switzerland

### Administrative address

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#WelcomeMudacElysee  
#plateforme10

**f** Facebook : @plateforme10.ch @mudac.design.museum @photoelysee

**t** Twitter : @Plateforme10 @PhotoElysee

**@** Instagram : @plateforme\_10 @mudaclausanne @photo.elysee

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