



We Will Survive

The prepper movement

13.09.2024 — 09.02.2025

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Leo Fabrizio, *Bunkers Serie*, 2002

© Leo Fabrizio

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We Will Survive invites you into the world of preppers, where preparation for the end of the world and a new world order is at the forefront of the debate. The exhibition addresses the threats to our existence and the responses of governments to protect their populations, exploring how neo-survivalists turn to design to prepare for an uncertain future and ensure their survival. *We Will Survive* also prompts us to question to what extent we all are—or should be—preppers.

How can we survive a natural disaster or man-made emergency? How should we prepare for life after a catastrophe? What if all of our systems collapse? These are the questions asked by preppers, who believe that the end of the world is inevitable—and imminent. While the rest of us simply hope that nothing too terrible will happen, preppers take action. Their coping strategy affords them a sense of control over the uncontrollable: preppers actively prepare for what they call TEOTWAWKI, i.e., “the end of the world as we know it”. But not only that, they are also preparing to build a NWO, a new world order, afterwards.

The exhibition *We Will Survive. The prepper movement* explores how preppers deal with what they believe will soon be the end of the world. In three main sections—*Existential threats and risk assessment*; *Governmental prepping*; *Individual prepping*—the exhibition examines the underpinnings of

preppers' beliefs, and how they prepare for the supposed end of the world.

The exhibition features more than 400 works, including architectural models, photographs, drawings and magazines, as well as historical video material and film clips of apocalyptic and post-apocalyptic dream worlds. Also on display are speculative design objects and more than 300 examples of popular product design by and for the prepper community. Renowned designers, filmmakers, photographers and artists such as AATB, Studio Folder, Reed Kram, Charles Negre, and Tapio Snellman, have developed new works especially for the exhibition. Additionally, the exhibition includes works by Atelier Van Lieshout, Erwan & Ronan Bouroullec, Julian Charrière, Dunne & Raby, Martí Guixé, Simo Heikkilä, Fabien Roy, Tapio Wirkkala, and Martin Szekely, among others. This is complemented by installations created especially for the exhibition.

Curators	Anniina Koivu Jolanthe Kugler
Exhibition design	XPO (Camille Blin Anthony Guex Christian Spiess)
Research assistant	Luisa Ferreira
Graphic design	Frederik Mahler-Andersen

The prepper movement was born during the Cold War era in the United States out of mistrust in an overbearing government. A rejection of governmental propaganda of fear, paired with a sense of abandonment, became pervasive. With a looming sense that the worst was still to come, people began to take matters into their own hands.

Since the 1960s, fears have multiplied beyond the fear of nuclear annihilation. Now, everyday fears include climate change, economic collapse, cyber-attacks, social unrest, the possible impact of an asteroid, extreme solar storms, and pandemics—to name the most commonly mentioned risks. In response, preppers have also diversified. What began as a group of paranoid radicals commonly known as “survivalists” has now grown into a global phenomenon. Today, preppers come from all social classes and all ages and encompass a variety of

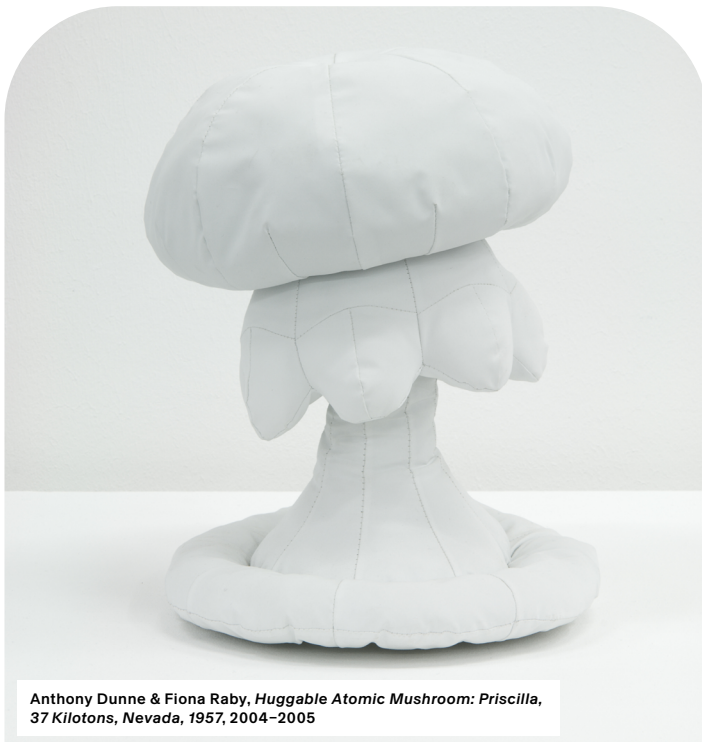
subcultures. These include retreat-seekers who move to remote areas and maintain a self-sufficient lifestyle, “bushcraft” practitioners who advocate DIY skills, off-grid activists who disconnect from public utilities, and survivalists known for a solitary renegade approach to preparedness. What unites this community, which in the US alone has doubled in size to about 23 million since 2017, is their firm belief in self-reliance and the importance of individual preparedness over external rescue.



© Mudac, Photo: Atelier de numérisation – Ville de Lausanne, Danielle Caputo

1. Existential threats and risk assessment

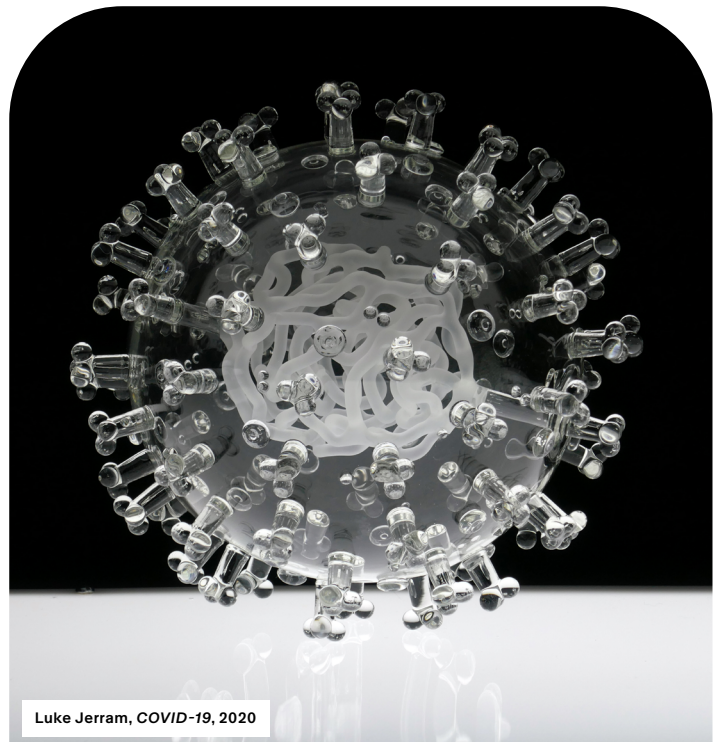
The exhibition is organised in three main sections. The first section, *Existential threats and risk assessment*, examines the risks and dangers, whether natural or artificial, that could threaten our existence, how they are monitored and how—and by whom—they are assessed. The study of global existential hazards is particularly challenging and cannot easily be subjected to the usual standards of scientific rigour. Studies are therefore ambiguous and wide open to interpretation: questions are raised about the kind of data used, how it is generated, and who interprets it. Among the growing number of scientists, philosophers and billion-dollar organisations dedicated to studying global risks, the most famous remains the US Bulletin of Atomic Scientists, whose *Doomsday Clock* was developed in 1947. Based on the assessments of a group of eminent scientists from various research fields, the *Doomsday Clock* warns how close we allegedly are to a global catastrophe. Since 2023, it has been set at 90 seconds before midnight: the closest humanity has ever been to its end.



Anthony Dunne & Fiona Raby, *Huggable Atomic Mushroom: Priscilla, 37 Kilotons, Nevada, 1957*, 2004–2005

© Dunne & Raby, Michael Anastassiades, Photo: Francis Ware

Huggable Atomic Mushroom: Priscilla, 37 Kilotons, Nevada, 1957 (2004–05) is part of the project *Design for Fragile Personalities in Anxious Times*, a collection of speculative prescription products that explore the psychological relationships between objects and their users and are meant to meet irrational but real needs. In doing so, they stimulate a debate about technology's social, cultural and ethical impact. This work is about the fear of nuclear annihilation: people are invited to embrace their fears by hugging the mushroom cloud produced by the atomic bomb Priscilla in 1957.



Luke Jerram, *COVID-19*, 2020

© Luke Jerram

COVID-19 (2020) is a glass sculpture representing the SARS-CoV-2 virus and was created by Luke Jerram in tribute to the global scientific and medical effort to combat the pandemic. It is part of the artist's *Glass Microbiology* series, in which he explores artistic representations of various pathogens.

2. Governmental prepping

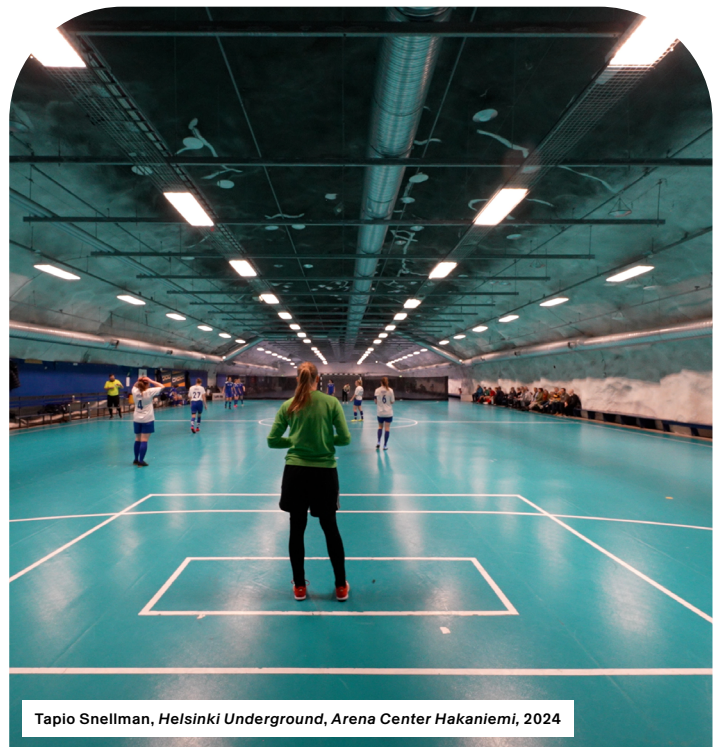
The section *Governmental prepping* is dedicated to the measures that various governments are taking to protect their populations from impending disasters. Starting from the 1960s *Duck & Cover* campaign by the US government urging citizens to build family fallout shelters in private backyards, it traces the history of the measures to contemporary civil protection schemes. Following the principle “prevent, prepare and protect”, contemporary civil protection measures range from detailed evacuation plans for Tokyo’s population that include fleeing to playground-cum-shelters in the event of an earthquake to the acute monitoring of the volcano activity around the city of Naples and plans to (temporarily) resettle up to 1.5 million people in twinned regions throughout Italy. A visit to the Helsinki underground reveals the city’s three-dimensional masterplan that weaves together everyday life above and underground while important questions are raised about the future of overabundant shelter and bunker spaces in Switzerland. Due to distrust in governmental measures, preppers prefer to rely on themselves—and their own preparedness.



Charles Negre & Alina Joana Ruede, *Untitled*, 2024

© Charles Negre (photography), Alina Joana Ruede (set design), Lukas Lüttgen (model)

Model *Basement Concrete Block Shelter*, taken from *Family Shelters Design*, published in 1962 by the US Office of Civil Defense. This manual contains eight models of fallout shelters with precise instructions for building them underground or in your garden. It is part of the government’s *Duck & Cover* campaign to prepare citizens for a possible nuclear attack.



Tapio Snellman, *Helsinki Underground*, Arena Center Hakaniemi, 2024

© Tapio Snellman

Helsinki Underground (2024) by Tapio Snellman is a cinematic journey through the “second” Finnish capital, deep in the rock beneath the first, above-ground city. It houses a church, swimming pool, skating park, museum, sports centre, and more. Originally planned and constructed during the Cold War, it is still being expanded today—and is full of secrets and curiosities.

The section *Individual prepping* delves into the business of survival, highlighting useful items that are recommended for a BOB (Bug-Out Bag) to cover the first 72 hours after a disaster. The “Prepper Supermarket” displays essential end-of-the-world gear for various potential disasters. There are supplies for pantries, cellars and bunkers, as well as basic survival tools for those on the move. This chapter looks at minimal, high-performance equipment, remote real estate listings, and instructions for solving basic survival problems in the absence of supermarkets.



© Marti Guixé and Alessi. Photo: Inga Knölke

Seed Safe (2010) is a symbolic seed bank that preppers are invited to fill themselves. When we eat fruit and vegetables at home, the seeds usually end up in the garbage. However, considering that each seed contains information about its species, and that this information is the most precious commodity in existence today, it would be preferable to keep each seed.



© Delfino Sisto Legnani, DSL Studio

Re-Fire kit (2014) by Francesco Faccin, is a designed kit for manual fire-lighting, produced using contemporary, widely available sophisticated tools and production processes.

- Andrea Anner, Thibault Brevet (AATB)
- Maxwell Ashford
- Michael Anastassiades
- Gijs Bakker
- Beatrice Balducci
- Erwan & Ronan Bouroullec
- Louise Campbell
- Julian Charrière
- Ezio Colombrino
- Antony Dunne, Fiona Raby
- Björn Dahlstöm
- Leo Fabrizio
- Nils Ferber
- Naoto Fukasawa
- Martí Guixé
- Alfredo Häberli
- Simo Heikkilä
- Minna Holenweg
- Luke Jerram
- ITAP 2084
- Ville Kokkonen
- Harri Koskinen
- Reed Kram
- Stefan Lindfors
- Jasper Morrison
- Charles Negre
- Fabien Roy
- Timo Salli
- Oki Sato (Nendo)
- Anna von Schewen
- Tapio Snellman
- Thomas Soriano
- Studio Folder
- Martin Szekely
- Noam Toran
- Joep Van Lieshout
- Alice Watel



Ezio Colombrino, *Vulcanello*, 1986

© Ezio Colombrino, Photo: Benvenuto Saba



Alice Watel, *Climate Change Instruction Scarves, How to Find and Collect Water*, 2021

© Alice Watel

Anniina Koivu launched the project in April 2023 at the Salone del Mobile in Milan with an installation entitled *Prepper's Pantry. Objects that Save Lives*, with the support of mudac, the first Swiss design museum to present itself in the context of the Design Week.

The installation showcased a first selection of objects and tools that might save lives and meet existential needs in the event of a disaster. The outside walls of the installation were pierced with windows, offering a glimpse of the research that has now led to this large exhibition at mudac.

The various findings resulting from further, broad-based research into preparedness and the prepper movement naturally led to the conception of a large exhibition that places the prepper movement and its survival objects in a larger context. According to curators Anniina Koivu and Jolanthe Kugler:

Given the diversity of the prepper movement, it would be reductive to offer a single, comprehensive overview. There is no one-size-fits-all approach to prepping, and we hope to have been able to provide a glimpse into the diverse world of objects designed for survival.

The curators add:

It is a fine line between being a prepared person who lives according to the motto 'better safe than sorry' and takes proactive measures to anticipate the end of the world, and someone who, fearing the worst, prepares for the worst and tips into science fiction.



Prepper's Pantry, installation, Milan Design Week, 2023

© Melania Dalle Grave, DSL Studio

The starting point for the design of the exhibition and its graphic elements was the military acronym SNAFU, meaning “Situation Normal All Fucked Up”, which describes chaos as the new normality. The installation designed by Camille Blin, Anthony Guex, and Christian Spiess (XPO) masterfully repurposes existing ordinary, almost banal structures. By playing with the double meaning of consumption in a museum, the design juxtaposes off-the-shelf solutions, existing retail structures, refined details, surprising material choices, with the “white cube”. Together, the installation creates a sense of subtle unease and plays with the commercialisation of prepping.

The graphic design by Frederik Mahler-Andersen is a subversive play on the theme. At first glance, things appear as usual, but upon closer inspection, a creeping awareness emerges that something is off.



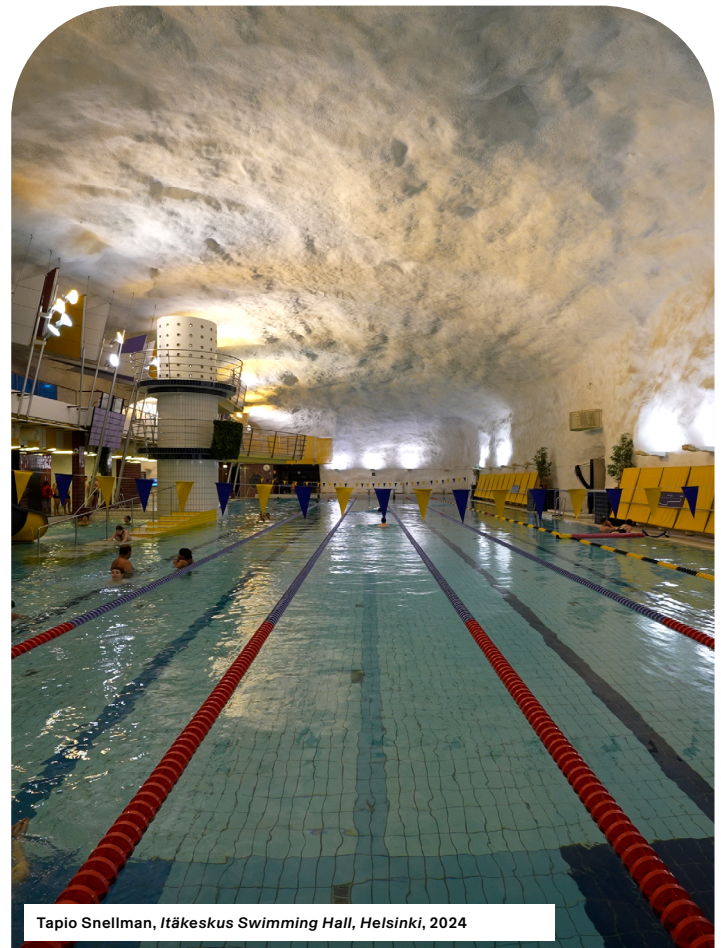
Graphic design : © Frederik Mahler-Andersen

Because prepping is a new topic in the design and architecture realm, the curators invited photographers, filmmakers, researchers, designers and artists to develop new works that approach this subject from different angles: AATB (Andrea Anner, Thibault Brevet) worked on the question of doomsday; Reed Kram critically examined various forms of risk assessment; Charles Negre (photography) with Alina Joana Ruede (set design) searched for the beauty in objects for survival. Salvatore Porcaro, Francesco Mattuzzi, and Danilo Donzelli explored disaster preparedness in Naples and the attitude of locals towards an impending disaster. Tapio Snellman (film) and Daniel Nolan (soundtrack) went underground in Helsinki and captured the specific characteristics of this unique masterplan on camera. The graphic work by Studio Folder with Beatrice Balducci shows the extent and normality of disaster preparedness in Tokyo.



Charles Negre & Alina Joana Ruede, *Untitled*, 2024

© Charles Negre (photography), Alina Joana Ruede (set design)



Tapio Snellman, *Itäkeskus Swimming Hall, Helsinki*, 2024

© Tapio Snellman

WE WILL SURVIVE

The prepper movement

The publication accompanying the exhibition brings together the views of theorists, researchers, designers and preppers exploring the diverse mindsets and wide-ranging lifestyles of the prepper movement, which was once considered marginal but has now become a cultural phenomenon around the globe.

With contributions by Silvia Berger Ziauddin, Andrea Alberto Dutto, Luisa Ferreira, Patrick Gyger, Eva Horn, Anniina Koivu, Jolanthe Kugler, Yassine Salihine, Rebecca Solnit, and Noam Toran.



A mudac publication, available in French and English from the boutique mudac - Photo Elysée bookshop.

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Photolithography	Roger Emmenegger
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All events and lectures, as well as further practical information, prices and registration can be found :	On mudac.ch
Nuit des musées 21 September from 2 p.m. to 2 a.m.	Escape games, treasure chests and micro-tours, drop your preconceptions and enjoy yourself! ● Find out more: www.lanuitdesmuees.ch
Cinéma hors les murs mudac at CityClub de Pully 3 October at 8 p.m.	In conjunction with the exhibition <i>We Will Survive. The prepper movement</i> , the CityClub Pully present the film <i>Les Combattants</i> by Thomas Cailleuy. ● Find out more: www.cityclubpully.ch
Urban survival course with survival project 16+ 6 October at 10 a.m.	Get in touch with your environment by learning different survival techniques. ● Registration required
Special Visit – Visit of the exhibition <i>We Will survive. The prepper movement</i> with the curators 10 October at 6 p.m.	Visit in French and English, followed by a “Prepper aperitif”. ● Registration required
Lecture by sociologist Bertrand Vidal 7 November at 6 p.m.	The end of the world, and then what? Discover the world, the culture and the practices of survivalists and preppers. ● Registration required
Multi-sensory visit of the exhibition <i>We Will Survive. The prepper movement</i> 9 November at 10.30 a.m.	This tour is open to anyone interested in making the exhibition more accessible to people with visual impairments and/or deafblindness. In collaboration with L'art D'inclure. ● Registration required
Observation of a meteor swarm 17 November at 6 p.m.	Grab your blanket and enjoy the splendour of the starry sky on the museum's roof terrace in the company of the Société Vaudoise d'Astronomie. ● Free, no registration required
Discover the Bergières Shelter with ITAP 2084 12+ 24 November at 2 p.m.	This tour takes you down into the monumental shelter, the centrepiece of Swiss civil protection. ● Registration required
Lacto-fermentation workshop and tasting with ferments 12+ 8 December at 10 a.m.	Come and make your own ferment to take home and enjoy an aperitif dinner at the end of the morning. ● Registration required
Off-beat tour with Blaise Bersinger 2 February	Don't miss Blaise Bersinger's Famous Sketch on civil protection. ● Registration required

*All guided tours are accessible to the hearing impaired thanks to the magnetic loop system (on request from reception). Free with admission ticket.

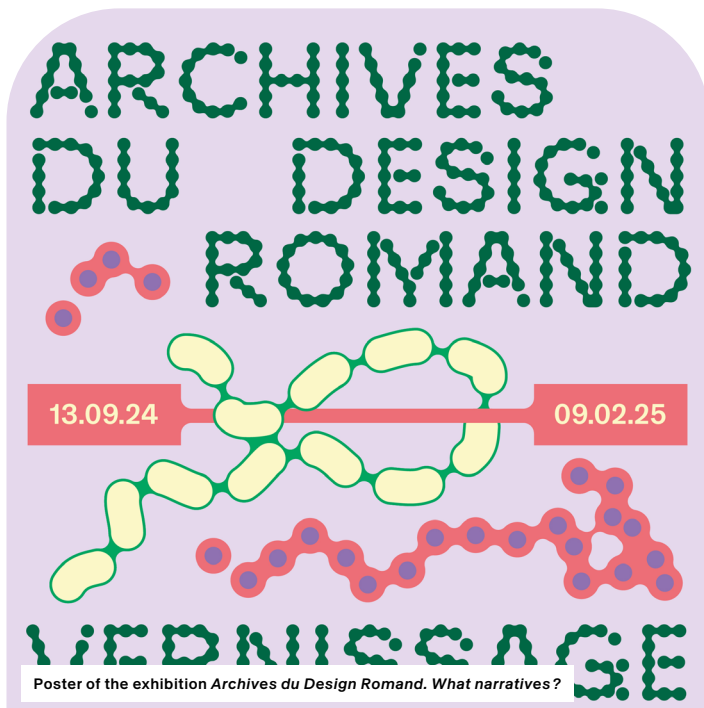
Archives du Design Romand. What narratives ?

13.09.2024 — 09.02.2025

With the presentation of *Archives du Design Romand*, mudac is launching the first stage of a fascinating quest into the history of design in French-speaking Switzerland. For decades, this region has had a profound relationship with the many facets that design has today. More than an exhibition, this chronicle offers an evolving platform, showcased in a changing space fuelled by discussions and reflections. A busy programme of meetings with the players involved – designers, historians, and journalists – will help develop the methodologies needed to grasp the emergence and evolution of design. Gradually, the public will be able to discover the fruits of the discussions that have taken place, while works from the collection will be revealed to echo these. Design studio oio is taking part in the reflection with an installation. Designed as an archiving system, it collects documents and interviews to explore, using artificial intelligence, the unprecedented possibilities of what design in French-speaking Switzerland could be in the future.

Press kit and HD visuals available for download on mudac.ch/presse

Curator	Marco Costantini
Scientific collaborator	Diane Maechler
Graphic design	Cécile + Roger



Graphic design : © Cécile + Roger



© Khashayar Javanmardi / Plateforme 10

Main partner of mudac

Julius Bär

Main partners of mudac for the construction



Press visit

Wednesday 11 September 2024 at 10.30 a.m.

Exhibition opening

Thursday 12 September 2024 at 6 p.m

Ticket options

Visitors are invited to take advantage of the "1 ticket-3 museums" offer to visit all the exhibitions at Plateforme 10. Valid for 3 months.

- Full price: CHF 25
- Reduced price: CHF 19
- Duo (visit for two): CHF 38
- Free for under-26s

Free admission on the first Saturday of the month

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Press

Press kit and HD visuals available for download at the address:
mudac.ch/press

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Opening hours

Monday	10 am – 6 pm
Tuesday	Closed
Wednesday	10 am – 6 pm
Thursday	10 am – 8 pm
Friday	10 am – 6 pm
Saturday	10 am – 6 pm
Sunday	10 am – 6 pm

Cover visual © Frederik Mahler-Andersen
