Archives du Design Romand
What narratives?
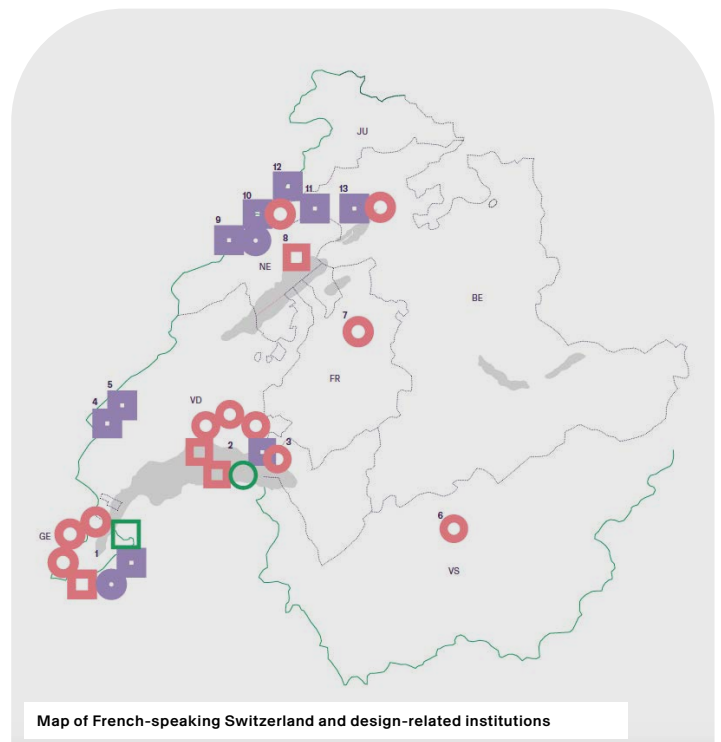## 13.09.2024 — 09.02.2025

Extract of the mudac collection

© Khashayar Javanmardi / Plateforme 10

Map of French-speaking Switzerland and design-related institutions

© Graphic design : Cécile + Roger

mudac is embarking on a fascinating quest: to retrace the history of design in French-speaking Switzerland. More than an exhibition, *Archives du Design Romand. What Narratives?* offers a platform that will evolve over the course of live discussions with designers, historians, and journalists, to capture the emergence and evolution of design. oio studio, which has been invited to take up a residency, will be experimenting with the possible contributions of artificial intelligence to meet these challenges.

A series of enriching meetings

From industrial design to graphic design, watchmaking, fashion, and interaction design, all these forms have thrived in French-speaking Switzerland, both in terms of creation and transmission. To understand the emergence and evolution of design, and to develop the necessary methodologies, mudac has decided to give the floor to the players involved: designers, historians, and journalists will take part in a range of lectures, interviews, and round table discussions. Staggered over the months of the exhibition, these meetings will be organised around six thematic phases. Free of charge and open to all, the meetings are aimed at both specialists and amateurs, inviting the public to meet experts such as university directors and teachers (ECAL, HEAD, CEPV, EDHEA, etc.), Alexandra Midal, design historian, Christian Brändle, director of the Museum für Gestaltung in Zurich, and Anna Niederhäuser, Head of Design Promotion at the Swiss Federal Office of Culture. On 16 November, members of the public will be able to participate actively in the discussion by bringing along their own design object to be archived, so that together we can reflect on the criteria we need to apply to develop a collection worthy of our collective concerns.

An ever-evolving exhibition platform

More than just an exhibition, *Archives du Design Romand* offers a platform that will grow as the project progresses. Observations, questions, objects, and documents will be added to the exhibition as the project unfolds, reflecting the evolving and iterative nature of the research. The public will discover the fruits of the discussions that have taken place, while works from the collection will gradually be revealed to echo the topics covered. oio design studio will contribute to the discussions through its *Archivives* project. Designed as an archiving system, it collects documents and interviews in order to explore, using artificial intelligence, the unprecedented possibilities of what archiving might look like in the future.

First steps towards a major project

This is an opportunity to accompany mudac in its reflections on the development of a new department entirely dedicated to design in French-speaking Switzerland, and to grasp the historical, political, social, institutional, and technological implications of this project. Designed as a long-term project, *Archives du Design Romand* aims to produce, within five years if possible, the first book in a series dedicated to design in French-speaking Switzerland.

Curator	Marco Costantini
Curator of oio studio residency	Scott Longfellow
Scientific collaborator	Diane Maechler
Set design	Magali Conus and Camille Némethy In collaboration with Cécile + Roger

For this exhibition, mudac set designers Magali Conus and Camille Némethy worked closely with Geneva-based graphic design studio Cécile + Roger to come up with an overall identity.

The open space, designed with modular structures, allows visitors to wander freely while documentation gradually builds up, enriching the experience of research and discovery. The layout has also been designed to accommodate the public during the presentations and meetings that will take place over the four months of the exhibition.

The graphic design, for its part, symbolises the archives through motifs that feature cellular-like entities linking and weaving together to create new narratives. This colourful visual identity is used throughout the exhibition, creating a total experience within the project. To enhance this unity, the graphic designers have also developed a unique typography, available in six variations, each corresponding to one of the themes addressed.

This integrated approach between set design and graphic design presents research into design in French-speaking Switzerland in a new light, highlighting its richness and narrative potential. Audiences are invited to explore a space where design and aesthetics work together to bring the project to life.

Variations on the visual identity of *Archives du Design Romand* created by Cécile + Roger.

What if archives were to become generative, enabling mudac to project itself into the future and imagine potential future contributions? While today's archives are mainly made up of physical artefacts and static media, the creative studio oio, composed of Simone Rebaudengo and Matteo Loglio, has come up with a way of bringing the archives to life.

Mapping of French-speaking Switzerland

Archivives is a vision of how mudac could collect, store, and use tangible and intangible knowledge relating to design in French-speaking Switzerland. New tools for enriching and diversifying the archived data have been developed by oio, in particular to take account of the context in which design projects are developed and how they are perceived by different audiences. The resources donated by designers or gleaned online and in the real world are encoded in such a way as to enable them not only to be preserved but also to be put to wider use.

The project you are about to discover is the result of a year-long residency, curated by Scott Longfellow, during which oio immersed itself in the workings and vision of mudac and the wider landscape of French-speaking Switzerland by interviewing over 20 local designers, brands, archivists, and technology experts.

oio studio

oio is a creative company on a quest to turn emerging technologies into an approachable, everyday, sustainable reality, for humans and beyond. It is a small team pushing for an impact that outweighs their footprint, helping big companies, small startups, and cultural institutions to shape products and tools for a less-boring future.

Designers and collectives interviewed

Tuesday 10 September 4pm	Adrien Rovero, industrial design and scenography, Vaud
Friday 27 September 10am	Ligia Dias, jewellery, Geneva
Monday 7 October 11am	Dimitri Bähler, product design and ceramics, Bern
Monday 21 Octobrer 11am	Laure Gremion, product design, Neuchâtel
Friday 8 November 2pm	Frédéric Dedelley, industrial design (residency in Zurich), training in Vaud
Monday 11 November 10.30am	Big Game, product design, Vaud
Monday 11 November 2pm	Fragmentin, prospective and digital design, Vaud
Friday 15 November 2pm	Panter&Tourron, product design, Vaud
Monday 18 November 10am	Bertille Laguet, product design and forge, Vaud
Monday 18 November 1pm	Fabien Roy, product design, Jura
Monday 18 November 2pm	Werner Jeker, graphic design, Lausanne
Monday 25 November 2pm	Multiple Design, industrial and prospective design, Neuchâtel
Monday 2 December 2pm	Raphaël Lutz, product and prospective design, Vaud
Monday 9 December 11am	Atelier Oï, product design, Bern
Monday 9 December 2pm	André-William Blandenier, industrial design, Geneva
Monday 9 December 3pm	Antoine Cahen, industrial design, Vaud
Friday 17 January 2025 2pm	Christophe Guberan, product and prospective design, Vaud
Monday 20 January 2025 14h	Carole Guinard, jewellery, Vaud

Installation by oio
© oio

Installation by oio
© oio

The inquisitive mind

What is most often missing from the archives we possess are the little stories, the inspirations, the serendipity, the anecdotes; in short, the context surrounding the objects in our collections, their creation, or the life and career of the designers. This information is rarely archived, as it is often shared in the course of a conversation or, at best, scattered across the Internet, available in the writings of journalists, or detectable in documentary photographs and posts on social networks. What if we could capture them?

Inquisitive minds listen, look, scan, and ask questions. They feed off all those little elements that we do not think of archiving – that they glean from the internet, from documents sent by designers or from conversations they engage in. They will do this in particular during the exhibition, always on the lookout, during interviews with designers from French-speaking Switzerland that are part of the programme; they will conduct them in tandem with the mudac curators.

The dreamer

What if we could archive the unarchivable, giving archives the capacity to generate texts and images that are faithful to the creativity, the approach, and the style of each of the designers we have written about? An archive could then preserve not only real objects and the documents that led to these artefacts, the little stories and details, but also the attitude of the designers, their know-how, their unique creative faculty.

The *dreamer* is a storage device that encodes the information and knowledge gathered; it creates a separate scalable artificial intelligence model for each designer. These AI models are not only databases that store dynamic information, but they also have the ability to generate unique images and texts.

For this presentation, oio has taken a collaborative artistic approach with AI to envisage the nonexistent: imaginary posters for monographic exhibitions that the museum might host in the future. The result is a reservoir of infinite possibilities, the speculative programme of an *Archives du Design Romand* department that mudac is calling for.

To inaugurate *Archives du Design Romand*, mudac has invited Alexandra Midal, Professor of Design History and Theory at HEAD – Genève, Geneva University of Art and Design, to give two lectures entitled *Rêve du design (Dream of Design)*, which will revisit the foundations of the design discipline today.

"By 1954, consumerism, in terms of the materialistic 'American Dream' was viewed with growing suspicion by the Eames, leading Charles Eames to say, 'Somehow we find the dream was incomplete'." Paul Betts, *Review of "The Work of Charles and Ray Eames: A Legacy of an Invention"*, 2015.

Behind this apparently simple statement, the problem raised by the most famous American designer of the 20th century is crucial, and raises the now historic question: what is design? This project for a museum as a place for collecting and educating through exhibitions is a response to the first British museum devoted to design: Marlborough House (1852), precursor of the Victoria and Albert Museum. *Dream of Design* traces the history of design and takes stock of the redefinitions of the discipline. These lectures defend the idea that, contrary to popular belief, designers are characterised by their ability to transcend categories and mediums in order to expand their field of operation ever further, a reality that any 21st-century design museum must be able to embrace.

With these two lectures – "What is design?" and "The museum from Henry Cole to the present day" – Midal will take us from world history to local specificities, from the American dream to the "mudac dream", helping us to contextualise and refine the museum's collection and archiving strategy.

Dunne & Raby, Archive of Impossible Objects: Section 003 – Other Worlds, 2019, Exhibition view, Alternatives for Living, Haus Lange, Krefeld 2019

© Dunne & Raby, Photo : Dirk Rose

Meetings

Two lectures by Alexandra Midal, Professor of Design at HEAD – Genève and independent curator. She combines practical and theoretical research into the history and theory of design and visual culture.

Wednesday 9 october 2024 **12.15pm - 1.15pm**	Lecture by Alexandra Midal lecture "What is design?"
Wednesday 16 october 2024 **12.15pm - 1.15pm**	Lecture by Alexandra Midal, "The museum from Henry Cole to the present day"

2. Preserving the history and heritage of design schools

How can we preserve, archive, and promote the past and future history of design schools in French-speaking Switzerland ? This is a crucial question, particularly for renowned schools such as ÉCAL/University of Art and Design Lausanne and HEAD – Genève, Geneva University of Art and Design, which play a major role both locally and internationally. Heirs to a rich industrial past, these schools are at the heart of the design scene in French-speaking Switzerland, each with a strong, distinctive identity that informs the aesthetic and conceptual proposals of its students.

It therefore seems essential to examine how to archive the identity of these schools and the projects of the students who attend them. It remains to be seen whether certain institutions have already adopted such practices or whether they need to be developed in order to pre-serve this heritage.

Round-table discussions will bring together the directors and teachers of these higher education institutions, as well as those from vocational schools such as EDHEA (the Valais School of Art) and CEPV (Vevey Professional Teaching Centre), to shed light on the current state of design and applied arts teaching and its future prospects. Finally, a lecture on the industrial past of these schools will provide a better understanding of the links between their past history, their current situation, and future prospects.

Moulding workshops at the Ecole des arts industriels, Geneva, Boulevard James-Fazy, around 1914. As early as the 19th century, young women were admitted to modelling and ceramics classes, and later to ornamental classes.

© Auguste Dubois

2. Preserving the history and heritage of design schools

Meetings Monday 28 october 2024	
Lecture "From drawing to design – The invention of a teaching method that blends creation with production" **12.15pm to 1.15pm**	Lecture by Benoît Versace, Professor of Design Culture at IPAC Design in Geneva
Round table discussion "Design schools" **2pm to 2.45pm**	Lecturers: ● Claire Faller, Director of CEPV (Vevey Professional Teaching Centre) ● Daniel Schmid, Head of Vocational and Preparatory Training at the Valais School of Art (édhéa)
Round table discussion ECAL **3pm to 3.45pm**	Lecturers: ● Alexis Georgacopoulos, Director ● Camille Blin, Head of the Product Design MA programme ● Davide Fornari, Applied Research & Development Manager
Round table discussion HEAD – Genève **4pm to 4.45pm**	Lecturers: ● Lada Umstätter, Director ● Alexia Mathieu, Head of the Media Design Master's program ● Alexandra Midal, Professor of Design History and Theory
Round table discussion "The case of universities in German-speaking Switzerland" **5pm to 5.45pm**	Lecturers from the Basel School of Design: ● Nicole Schneider, Director of the ICDP Design and Industrial Design Masterstudio ● Werner Baumhakl, Director of the ICDP Institute and Head of the BA Industrial Design programme ● Lecturers from the Lucerne School of Design, Film and Art: ● Jacqueline Holzer, Director ● Jan-Christophe Zoels, Head of the MA in Design programme

How has an institution, through the evolution of its structure and its name, accompanied the evolution of design? Located on the Plateforme 10 site since 2021, mudac – Museum of Contemporary Design and Applied Arts is part of a rich institutional heritage. Taking its current name when it moved into the old town of Lausanne in 2000, it is the successor to several museums in Vaud's capital, the first of which opened its doors at the end of the 19th century. The aim of the Musée industriel (1862 – 1905) was to promote regional industries and to educate apprentices and the general public. At first, its collection resembled a cabinet of curiosities. In 1905, due to lack of space, the museum's collection was split in two. The decorative arts pieces were moved to Palais de Rumine, which was then known as the Musée d'art industriel, while the exhibits relating to regional industries were transferred to the École des Métiers in 1919.

Its successor, the Musée d'art industriel (1909-1952), would go on to have a long history undergoing numerous changes, not least its name. In 1946, it became the Musée d'art industriel et d'art décoratif, and in 1952, the Musée d'art décoratif. Some of the ceramics acquired during this period are still housed here today. The Musée des arts décoratifs (1967-2000) moved to a new district in Villamont and consolidated its acquisition policy around disciplines such as glass art, graphic arts, ceramics, and jewellery.

Under the new name of mudac (2000 – 2021), the museum moved to Place de la Cathédrale and continued to expand its collections, while broadening its interests to include the world of design, both local and international.

Since its relocation to the Plateforme 10 arts district in 2022, mudac has been changing its scope and refining its identity through acquisitions that seek to reflect the constant evolution of the various fields of design. Intrinsically linked to these different museums, the collection is obviously impacted by these frequent changes and will, over the years, be the subject of several reorganisations and transfers of works. This observation has led the current mudac to ask the following question: in what ways do the name changes and the inventories of these different museums shed light on the acquisition policies of the people in charge of these institutions, and on the trends of their time?

Claude Bornand, Façade of the Ecole de Musique de la Ville de Lausanne (formerly Musée Industriel) at Rue Chaucrau 8, photograph, 1962-1979.

© photograph Claude Bornand, Coll. Musée Historique Lausanne. Credits: Atelier de numérisation Ville de Lausanne, Olivier Laffely.

mudac building at Place de la Cathédrale, Lausanne, 2014.

© David Gagnebin-de Bons

mudac and Photo Elysée building at Plateforme 10, 2021.

© Matthieu Gafsou

3. From the industrial museum to mudac at Plateforme 10

Meetings
Wednesday 30 october 2024

How has an institution, through the evolution of its structure and name, accompanied the development of design?

Lecture "Industrial museums: the first design museums?" **12.15pm to 1.15pm**	Lecture by Isaline Delederay-Oguey, lecturer at the Institute of Art History and Museology at the University of Neuchâtel. Her research focuses on the history of industrial art museums in the 19th and 20th centuries.
Round table discussion *The heritage of mudac* **2pm to 3pm**	Lecturers: ● Chantal Prod'Hom, director of mudac from 2000 to 2022 ● Anik Zanzi, curator at Collection de l'Art Brut, has carried out research on the Musée des arts décoratifs de Lausanne .
Round table discussion "Applied arts collections in museums in French-speaking Switzerland" **3pm to 4pm**	Lecturers: ● Claire FitzGerald, Chief Curator of Musée Ariana, Swiss Museum of Ceramics and Glass ● Alexandre Fiette, curator in charge of Applied Arts and Maison Tavel at the Musée d'Art et d'Histoire (MAH) ● Estelle Fallet, Head Curator of Watches, Enamelware, Jewellery, and Miniatures at MAH

4. Approaches and practices to archive design from French-speaking Switzerland

The evolution of design in French-speaking Switzerland has generated a number of stories that have remained fragmentary until now. However, a number of strategies have already been implemented to better understand and preserve this heritage.

One such approach is mudac's acquisition policy, which aims to include technical drawings and prototypes by designers in its collection. These initiatives go beyond the simple conservation of objects, they capture the essence of the research that goes into the creation of these works. In this way, the museum focuses on a designer's design and production process, from the genesis of his or her research to the final product. These archives document the evolution of projects and create potential narratives around the works in the collection.

At the same time, initiatives to improve the accessibility of archives have recently emerged in certain fields of design, such as watch design and graphic design. Meetings are already planned to present the progress of certain areas of research in French-speaking Switzerland.

This approach raises fundamental questions for *Archives du Design Romand*, such as: how far should the museum go in archiving the history of design in French-speaking Switzerland? What elements should be preserved as a priority to ensure a complete collection? Are there new archiving processes that avoid the accumulation of artefacts? How can we establish the various selection criteria necessary for a mission such as this? And could all this take the innovative form of grouping together centres of expertise?

Extract of the mudac collection

© Khashayar Javanmardi / Plateforme 10

Meetings
Wednesday 13 november 2024

Round table discussion "Collecting the archives of design from French-speaking Switzerland" 2pm to 2.45pm	Lecturers: • Constance Delamadeleine, Project Manager of Panorama, Digital Archive of Design in French-speaking Switzerland • Sarah Burkhalter, Head of Antenne Romande and member of the Board of the Swiss Institute for Art Research (SIK-ISEA) • Frédéric Kaplan, Professor at Collège des Humanités (CDH) and Head of the Digital Humanities Laboratory (DHLab)
Round table discussion "Archive management policies" 3pm to 3.45pm	Lecturers: • Jeannette Frey, Director of the Lausanne Cantonal and University Library • Frédéric Noyer, digital archivist at Photo Elysée, Plateforme 10
Lecture "The eco-design of digital archives" 4pm to 4.45pm	Lecture by Basma Makhlouf Shabou, professor at the University of Applied Sciences, Department of Documentary Information.

Adrien Rovero, *Lausanne Chair*, 2017, mudac collection, photography

© Atelier de numérisation de la Ville de Lausanne, Marie Humair

Adrien Rovero, *sketch for the Lausanne Chair*, 2017, mudac collection

© Atelier de numérisation de la Ville de Lausanne, photographer Danielle Caputo

**Meetings
Saturday 16 november 2024**

**Curator for a day. Bring your design object to be archived.
11am to 6pm**

Do you think you have an object at home that belongs in a design museum? Well, we are interested! Let's spend a day thinking together about the criteria we need to apply to develop a collection worthy of our collective concerns. Curators and outreach officers will be on hand to help you think about the issues and work with the public to develop new methods.

**Meetings
Thursday 21 november 2024**

**Round table discussion "Accessibility of watchmaking archives"
6pm to 6.45pm**

Lecturers:
- France Terrier, Project Manager at Arc Horloger, a French-Swiss project aimed at preserving, promoting, and passing on watchmaking expertise
- Martine Depresle: co-founder and Managing Director of The Watch Library Foundation, a non-profit organization dedicated to preserving the world's watchmaking archives and making them available as open data via a digital portal
- François Simon-Fustier, founder of the Chronospedia project, a digital encyclopaedia (3D and XR) of watchmaking knowledge and expertise created through extensive collaboration between the watchmaking world and the world of education and research

**Round table discussion "Archival systems in inter/national design museums"
7pm to 7.45pm**

Lecturers:
- Sébastian Vivas, Director of the Audemars Piguet Museum in Vallée de Joux
- Christian Brändle, Director of Museum für Gestaltung in Zurich.
- Nicolas Liucci-Goutnikov: curator at Musée national d'art moderne – Centre Pompidou in Paris, where he heads the Kandinsky Library.

5. The politics of memory: (in)visibility of women designers and gender minorities

Reflecting on design archives in French-speaking Switzerland has led the museum to question the representation of women and gender minorities among designers, both as creators and sources of inspiration, in its collections and beyond. Until the early 2000s, few women and gender minorities featured in the museum's collections, particularly in the fields of industrial design and graphic design. In contrast, they are much more prominent in contemporary jewellery, highlighting the gendered dimension of the works held by mudac.

The project *Spirits. Excellent for the Head*, presented at Milan Design Week 2023 and recently added to the museum's collection, offers a positive response to this issue. Designed by students in the MA in Space and Communication programme at HEAD – Genève, this project celebrates the work of women designers through a series of glasses and cocktails, paying tribute to figures such as Ray Kaiser-Eames, Sophie Taeuber-Arp, and Eileen Gray, who have long been overlooked in the history of design.

Although the project does not focus specifically on women designers in French-speaking Switzerland, it does illustrate how recent initiatives in the region are drawing on the work of women designers to create new narratives, underlining the importance of preserving their heritage within the local territory.
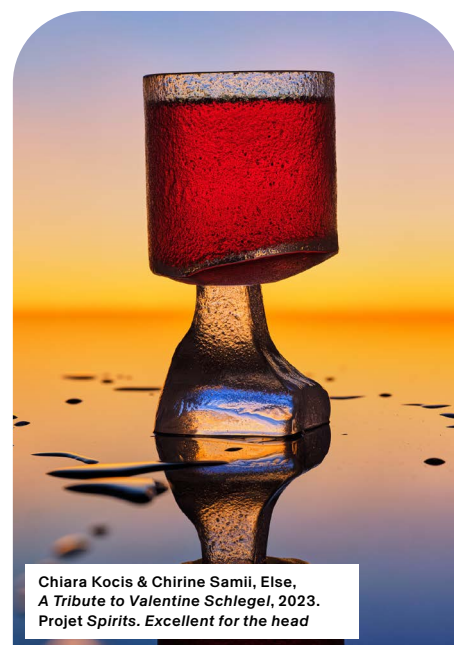
This raises questions about the role of French-speaking Switzerland's design archives in preserving the work of these designers for future generations. How can effective strategies be developed to identify, document, and preserve their contributions in the museum collection? But also, what are the designers' own thoughts on the situation, as the main people involved? In this way, the museum wants to open up a discussion on the profiles of the people whose work it conserves and promotes, with a view to correcting any bias in its acquisition and exhibition policy.

Emile Demerliac & Victoria Jospin,
E-1027, A Tribute to Eileen Gray, 2023.
Projet *Spirits. Excellent for the head*

© Raphaël Lugassy

Adèle Guilbault & Lovena Vedrine, Kaffa,
A Tribute to Magdelene Odundo, 2023.
Projet *Spirits. Excellent for the head*

© Raphaël Lugassy

Chiara Kocis & Chirine Samii, Else,
A Tribute to Valentine Schlegel, 2023.
Projet *Spirits. Excellent for the head*

© Raphaël Lugassy

5. The politics of memory: (in)visibility of women designers and gender minorities

Meetings
Thursday 5 December 2024

Round table discussion "Politics of memory"
6pm to 7.30pm

Lecturers:
- Front Row is a platform, created by two Geneva-based fashion designers, Tara Mabiala and Camille Farrah Buhler, that offers informal, fluid, and critical discussions of traditional fashion narratives. Through archives, a podcast, and a website, Front Row deconstructs these narratives and offers new perspectives on them.
- Eleonora Del Duca is an art historian and co-founder of the collective La Love Machine and its curatorial project. After completing a Master's degree at the University of Geneva, with a focus on contemporary art and feminist art history, she worked as an exhibition assistant and production manager at Photo Elysée for two years. Since April 2023, she has been a research assistant at the Musée Cantonal des Beaux-Arts de Lausanne.
- Bertille Laguet: combining her practice as an industrial designer with ancestral skills often perceived as masculine, she specialises in ironwork.

Tasting
7.30-8pm

Cocktail in connection with the *Spirits. Excellent for the head* project, designed by students in the MA in Space and Communication at HEAD – Genève.

Bertille Laguet

© Mirjam Kluka

Thematic phases and meetings
6. The future of design heritage
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Building an archive today does not just mean preserving for future generations a collection of artefacts and documents relating to the development of design in French-speaking Switzerland. It also means defining the relevant elements that the museum should preserve in order to offer future researchers the possibility of answering the various questions that they might be faced with. Developments in design, production, and communication tools mean that archiving protocols need to be re-examined. In this context, the way in which designers are showcased and their work is covered by the press is essential for their promotion and public perception. These aspects influence not only the recognition of designers, but also the way in which their work is transmitted and documented. To enrich this reflection, round-table discussions with journalists and other stakeholders will explore how media stories can be integrated into archives.

Can we then imagine new methodologies and new uses to facilitate the implementation of design research projects, and more specifically on design in French-speaking Switzerland? Can new tools help museum institutions and private companies to manage their assets? Can artificial intelligence (AI), with its accelerated data management process and its ability to generate images and texts, now be seen as an ally in the work of museums and researchers?

mudac has launched a prospective programme exploring the collaboration between its human intelligence (including the interactions of people working within the museum) and artificial intelligence (resulting from recent advances in simulated intelligence). Studio oio has been commissioned to produce a prototype exploring these issues, a speculative object that will provide a better understanding of what is at stake. The project will take the form of interactive interviews with designers within the exhibition space, conducted by both a member of the museum's curatorial team and AI. This process will explore how the digital archives that the designers have selected and transmitted to the museum can be enriched by interactions with AI. Studio oio has also developed a speculative reflection on the possibilities of AI, and will offer, at the end of the interviews, a digital poster for a monographic exhibition imagining what an exhibition dedicated to the designer might look like in 10 to 15 years' time.

Well beyond the consideration of AI as a simple tool, or conversely as a great replacement, this applied speculation opens up a number of questions for the museum and the players involved in design in French-speaking Switzerland: what are the ethical challenges associated with the use of this technology, particularly generative technology, in the preservation of design and copyright? Could these neural networks capture intangible elements such as the stories and know-how involved in the creation and manufacture of the objects collected, which cannot be preserved in the usual archives? Could AI help overcome certain cultural, gendered, or species-ist biases at work in the creation and management of our archives?

Meetings Saturday 25 January 2025	
Round table discussion "The promotion and reception of design in French-speaking Switzerland" 2pm to 2.45pm	Lecturers: ● Maroun Zahar, editor-in-chief of Espaces Contemporains ● Séverine Saas, editor of Magazine T (Le Temps) ● Corine Stübi, editor-in-chief, Maisons et ambiances
Round table discussion "The next generation of designers in French-speaking Switzerland" 3pm to 3.45pm	Lecturers: ● Anna Niederhäuser, Head of Design Promotion at the Swiss Federal Office of Culture in Bern ● Cécile Vulliemin, Head of the Design Department at Pro Helvetia – Swiss Arts Council ● Alexandre Edelmann , Head of Presence Switzerland, Federal Department of Foreign Affairs (FDFA), Bern
Round table discussion "Understanding the heritage of French-speaking design in the light of technological advances" 4.30pm to 5.15pm	Lecturers: ● Anthony Masure, Head of Research, HEAD – Genève, whose research focuses on the social, political, and aesthetic implications of digital technologies for design. ● Yanniv Benhamou, Associate Professor at the Faculty of Law, University of Geneva, who specialises in intellectual property law, data protection and art law. ● oio, a design studio led by Simone Rebaudengo and Matteo Loglio, who work with artificial intelligence (AI).

At the same time at mudac
We Will Survive. The prepper movement
13.09.2024 — 09.02.2025

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The "prepper" movement, which includes the well-known survivalist subculture, does not just address the threats that it believes to be imminent, but is actively preparing to survive the end of the world as we know it and establish a new world order afterwards. But what are the dangers that threaten our existence? What measures are governments around the world taking to protect populations from these dangers? Why do preppers want to take charge of preparations to survive the coming catastrophe, and how do they go about it? The *We Will Survive* exhibition features a critical exploration of these questions, focusing on the role of design in survival measures.

Press kit and HD visuals available for download at mudac.ch/press	
Curator	Anniina Koivu
	Jolanthe Kugler
Research assistant	Luisa Ferreira
Graphic design	Frederik Mahler-Andersen

Poster of the exhibition *We Will Survive. The Prepper Movement*

Graphic design © Frederik Mahler-Andersen

MacGyver *Tool Kit*

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

Itäkestus Swimming Hall, Itäkestus, Helsinki, 2024

© mudac, Photo: Tapio Snellman

Main partner of mudac

Julius Bär

Main partner for the construction

LOTERIE ROMANDE

FONDATION LEENAARDS

Press tour
Wednesday 11 September 2024 at 10.30am

Opening
Thursday 12 September 2024 from 6pm

Rates
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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Opening hours

Monday	**10 h – 18 h**
Tuesday	**Closed**
Wednesday	**10 h – 18 h**
Thursday	**10 h – 20 h**
Friday	**10 h – 18 h**
Saturday	**10 h – 18 h**
Sunday	**10 h – 18 h**

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