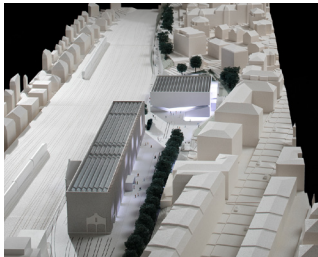




PLATEFORME 10



© Yves André



© Aires Mateus



© DR



© ARC/Jean-Bernard Sieber

Download the images:

➔ bit.ly/visuels_plateforme10

In 2021, next to the Lausanne train station, PLATEFORME 10 will unite three museums, each with their own identities: the **Musée cantonal des Beaux-Arts** (fine arts), in a building designed by the architects Barozzi/Veiga, the **Musée de l'Elysée** (photography) and the **mudac** (design), both in a building designed by the architects Aires Mateus, thus creating a new arts district of a surface of 25,000 m² at the heart of the city. PLATEFORME 10's mission will be to awaken and broaden the curiosity of all publics by offering them a space for discovery, exchange, learning, experimentation and wonderment, but also for leisure and contemplation.

The **Musée cantonal des Beaux-Arts** will operate as of 2019 on the basis of a philosophy founded on openness. The works of the great Vaudois artists and those acquired by collectors will thus find greater visibility and a renewed aura, consolidating the museum's position on the national and international stages.

The **Musée de l'Elysée** is attached to the preservation, enhancement, conservation and restoration of a very large photographic heritage, currently bringing together over a million phototypes. The future building will give it a venue in tune with its ambitions to become a reference in the fields of photography and images.

The **mudac** is the only museum in Western Switzerland exclusively devoted to contemporary design and applied arts. It concentrates its expertise on the last 15 to 20 years of Swiss and international production. Its approach is characterized by its policy of openness and exchange between the diverse disciplines of the contemporary creative landscape.

As for the **Toms Pauli** and **Félix Vallotton** foundations, they will be housed in the building of the Musée cantonal des Beaux-Arts.

In addition to the three museums, the rehabilitation of the **arcades**, the construction of a **soft mobility route**, complemented by a **didactic botanical path** by the Musée et Jardins botaniques cantonaux, as well as the layout of public spaces will aim to develop a truly interdisciplinary cultural platform for all.

La Crocodile

La Crocodile, a painted aluminium sculpture inspired by the mythical eponymous locomotive, is the winning project of the „Art and Architecture” artistic intervention competition linked to PLATFORME 10, held in 2017. This monumental work was born from the original association of artists Xavier Veilhan and Olivier Mosset.



© Matthieu Gafsou

La Crocodile :

technical data

Length: 18 meters
Height: 3.3 metres at most
Weight: 7 tons
Material: welded and bolted aluminium sheet, painted
Completion: 2019

Download the images:

⇒ bit.ly/visuels_plateforme10

«The original Crocodile is a Swiss and only Swiss locomotive, closely linked to the collective imagination of the country. The work **La Crocodile** is the creation of an image by similarity with an animal, which is already in the popular appropriation of the object, everyone in Switzerland knows more or less what the name „Crocodile” stands for. The project was carried out extremely quickly. We immediately agreed on the image and concept. Then the object was refined and reworked for a better „visual efficiency”, a bit like a design or automotive object. The final generic form has become almost dreamlike, as if drawn or restored.

Of course, we have kept the overall proportions and space occupation of the volume, but some key elements have been modified: the lowering of the vehicle roof to give it a more aggressive look, or a chamfer that circles the object to give it both smoothness and strength. Then, we simplified the shape of the train and its wheels by unifying them to give them an even more serial and minimalist appearance.

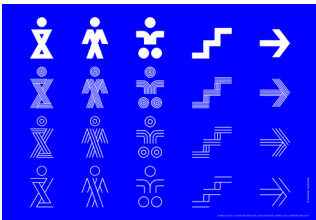
The ideal was to generate a process of appropriation of this work from the history of rail transport. One of the aims of the intervention is to give a certain autonomy to the work, so that it exists in itself while having a close local reference. The site is already an old train station and, in the best of cases, the object becomes inseparable from it. Yet it is anchored in a paradox, because it represents both a dynamic, a power of traction - which is in the idea positive and modern - but at the same time a replica of an object that is like a rock, geographical and geological. He thus plays with the ambiguity of the almost ghostly representation and the image of an object from the past, but it is also a real, assertive, massive and impressive object.

Concerning colour, there is an aesthetic dimension in that **La Crocodile** must coexist with a specific landscape, architecture and environment. As is often the case in our work, colour can be complementary to the floor or wall of the building. But in fact we started from the original colour, first orange then green. The green chosen underlines a bit the military dimension: a colour that evokes a form of solidity, powerful and calm.»

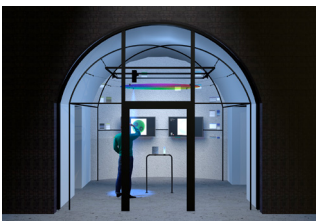
Olivier Mosset, Xavier Veilhan



© INCH Basel



© Régis Tosetti
& Simon Palmieri



© INT Studio

Download the images:

⇒ bit.ly/visuels_plateforme10

Urban Furniture

«The central idea of the „Circulateur” furniture concept is the creation of encounters. It consists of 12 circular seat elements, with a diameter of 3 to 6 meters, distributed in the space between the station and the new museums. The seat platforms are cast on site in concrete, by digging a pit in the ground, delimited by a circular formwork. The concrete platforms are partially covered with Swiss wood. The rudimentary shape of the lower part, which is the negative of the earth, tilts the platforms slightly when installed. The free arrangement of the seats and their round shape fit into a very large and linear space. In this way, islets, niches and intimate spaces are formed where meandering movements determine the path.»

INCH Basel: Yves Raschle, Thomas Wüthrich
Project direction: Rafael Haubensak

Signage

«After having given the name PLATEFORME 10 to this new arts district and created its identity and then its communication, we create the internal signage for museums (excluding the signage for exhibitions, specific to each institution) and that of the site. The signage consists of the Prismatext text typography (developed with Lineto) as well as a unique set of pictograms (Prismaset Symbols) created by our collaborators Rafael Koch & Mauro Paolozzi (Noir Associates), authors of the Prismaset.

The MCBA's signage has been designed to be accessible to all („culture inclusive” label) while integrating with the materials and spirit of the site's architecture. As for the signage on the PLATEFORME 10 site, it is a „work in progress” that follows the progress of the overall architectural project until the opening of the Musée de l'Elysée and the mudac.»

Régis Tosetti & Simon Palmieri

Arcades

During the inauguration weekend of the MCBA, on October 5 and 6, 2019, the arcades of PLATEFORME 10 will be temporarily invested by different actors. In three of them, artists Ariane Epars, Loan Nguyen and Eric Vautrin, as well as Michael Rampa, will present the results of their artistic documentation of the MCBA project. An arcade will present the RTS «Hors-Cadre» virtual reality project. The «LCD (LUMINA, CHROMA, DATA)» project of INTxPLATEFORME 10, which allows to discover the collections of the Elysée and mudac museums through a kinetic and immersive installation (supported by Engagement Migros) will occupy another group of arcades. Finally, Caran d'Ache and the Swiss Art Crafts will be present in the form of «Pop-up».

⇒ **The arcades will be officially inaugurated in February 2020**