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## **Press folder**

### The Humanitarian Adventure



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# A new museography: *The Humanitarian Adventure*

Twenty-five years after it first opened in 1988, the International Red Cross and Red Crescent Museum needed to reflect today's changing world, and particularly the changes affecting humanitarian action. Launched by its Director, Roger Mayou, the ideas have now culminated in the new permanent exhibition *The Humanitarian Adventure*, inaugurated on 17 May 2013 and planned around three topics: *Defending human dignity*, *Restoring family links* and *Reducing natural risks*. Released from a perspective guided by history, the new-style museography looks to the future and brings a message of hope.

## Exploring humanitarian action through three contemporary problems

By exploring three contemporary problems - *Defending human dignity*, *Reconstructing family links* and *Reducing natural risks* - the permanent exhibition ***The Humanitarian Adventure*** presents a completely reworked museography. Beyond the troubled periods of history or the present conflict areas, these three topics are of concern to us all today and, from a wider perspective, will affect our common future for decades to come.

## A trio of architects from different cultural backgrounds

Selected for the quality of their work as well as for the particular sensitivity that they demonstrated in handling the topics presented to them, the three winning architects in the competition were each put in charge of developing one area. The Brazilian architect and designer **Gringo Cardia** was assigned the area given over to defending human dignity, **Diébédo Francis Kéré**, an architect from Burkina Faso, was given the area concerned with family links, and, lastly, the area entitled *Reducing natural risks* was designed by the Japanese architect **Shigeru Ban**. As well as coordinating the overall realization of the new Museum and the work of three architects in charge of designing the permanent exhibition, **atelier oï** has also designed the common spaces and the new temporary exhibition room.

### **Emotion at the heart of the scenographic device**

Although it gives pride of place to knowledge and reflection, the museography introduces a new dimension into its device: emotion.

As they enter each of the three thematic areas, visitors are invited to engage in an awareness-building experience that will leave emotional impression on their memories even before they discover the area's informational content.

Moreover, a number of interactive devices encourage visitors to assume an active role in the discovery of what humanitarian action involves. The exhibition has thus been conceived as an adventure that appeals to both the emotions and the intellect.

# ***Chamber of witnesses***

Twelve witnesses trace the main thread of ***The Humanitarian Adventure***. They first welcome visitors in a scenographic device designed by atelier oï and then accompany them on their tour of the exhibition.

The witnesses are there to remind us that human relations are at the heart of all humanitarian action - an obvious fact that the dictates of technology or technocracy sometimes tend to make us forget.

Their personal commitment, their common capacity of resilience and the strength of their collective actions make these people the heirs of Henry Dunant and the founders of the International Red Cross and Red Crescent Movement. By their example, they remind us that we should never accept the unacceptable.

Each of the three areas in the exhibition thus concludes with a *Chamber of witnesses*.

## ***Defending human dignity***

Emmanuel Jal, child soldier from 1987 to 1991 (Sudan)

Carla del Ponte, Prosecutor of the International Criminal Tribunal for the Former Yugoslavia from 1999 to 2007 (Switzerland)

Najmuddin Helal, Director of the ICRC orthopaedic centre in Kabul (Afghanistan)

Adriana Valencia, economic migrant (Colombia)

## ***Restoring family links***

Toshihiko Suzuki, dentist and specialist in craniofacial anatomy, in charge of identifying victims of the 2011 tsunami (Japan)

Liliose Iraguha, survivor of the genocide (Rwanda)

Boris Cyrulnik, neuropsychiatrist and ethologist (France)

Sami El Haj, Al Jazeera journalist, held in Guantanamo from 2002 to 2008 (Sudan)

## ***Reducing natural risks***

Benter Aoko Odhiambo, head of an orphanage, initiator of a market gardening programme (Kenya)

Abul Hasnat, schoolteacher, Red Crescent volunteer (Bangladesh)

Madeleen Helmer, Head of the Red Cross / Red Crescent Climate Centre (Netherlands)

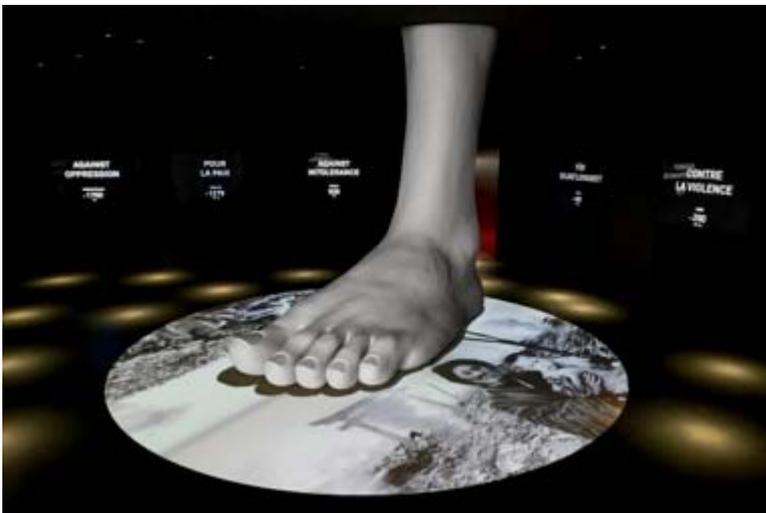
Jiaqi Kang, Chinese schoolgirl (China/Switzerland)

# ***Defending human dignity -*** **Gringo Cardia**

Respect for human dignity is the fruit of a long historical process punctuated by many texts from the most diverse eras and cultures. Down the centuries, that construction has experienced extraordinary advances and terrible setbacks, evidence that nothing gained lasts for ever and that constant vigilance is required. The area created by Gringo Cardia invites visitors to follow an immersive path through texts, pictures and objects that pinpoint the violations of human dignity worldwide and the many ongoing challenges of humanitarian work.

First of all, Henry Dunant is sitting at his desk writing his "A Memory of Solferino". His innovative ideas lay the foundation of the International Red Cross and Red Crescent Movement.

In the next room, visitors find a huge foot trampling on pictures of terror and oppression. On the walls are excerpts from texts that have advanced the defence of human dignity, including the original of the first Geneva Convention, which came into being in response to the disaster of Solferino.



Further on, Gringo Cardia brings visitors face to face with a collection of curiosities, a series of objects made by prisoners. Fashioned from rudimentary materials, they were given to the delegates who visited them. As tokens of gratitude and a means of obtaining relief from their suffering, the objects are charged with a strong emotional power. They are all imbued with the courage and hope that formed the prisoners' inner landscape during their period of detention.

## **The Colours of Dignity**

The aim for the area entitled *Defending human dignity* is to end with an outlook of action and hope. In the immersive installation developed by EPFL+ECAL Lab visitors can change and produce large flows of colour by touching an interactive wall; the richness of the colour flow increases with the number of visitors.

### **As seen by Gringo Cardia**

“By adding spatial sensitization effects to true-life stories, the aim is to transform this area into a pivotal moment in people’s lives, prompting them to reflect on the fragility of their own existences - as insecure as the world and life itself. The immersive space is intended to awaken our instinctive need for feelings of solidarity by using a mix of graphic design, cinematic effects, sound, light and drama.”

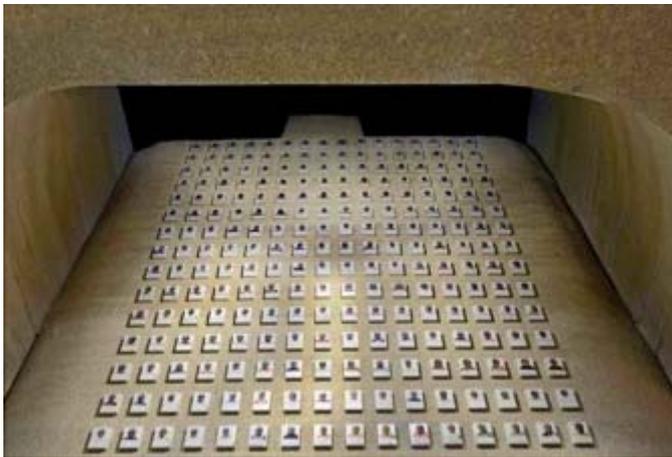
# ***Restoring family links -* Diébédo Francis Kéré**

Men and women are social beings who have a vital need to connect with others. The family naturally constitutes the first of those connections. Human beings deprived of human connections find their innermost balance affected. Even when people can no longer be reunited with their loved ones, the certainty of a relative’s death is preferable to no news at all because it enables the survivors to go into mourning and to put their lives back together. That is why restoring family links is one of the priorities of humanitarian programmes.

Visitors first have to pass through chains hanging at the entrance to the area entitled *Restoring family links*. By touching the cold metal, visitors are thrust into the heart of family tragedies which begin during conflict situations.

Diébédo Francis Kéré then invites visitors to walk through the six millions of index cards prepared by the International Prisoners of War Agency. They document what happened to two million people: prisoners of war, civilian internees and civilians from occupied areas. Available to be consulted at leisure, their facsimiles allow to understand the functioning of the Agency. A little further on, the “Message Tree” invites visitors to look at Red Cross messages, which have been used for more than a century to forward information and to reassure those separated by fighting or natural disasters. Lastly, the urgent need to know is expressed through a audio installation, which “rains” radio news on the visitors.

At the heart of the creation by the architect from Burkina Faso, the large hempcrete tower rises up like a historic monument in the centre of the area. It presents a traditional hut providing shelter for the family nucleus, while recalling, through a series of portraits, the tragedy of the orphan children of Rwanda. Inside, the memory of the drama of Srebrenica is evoked by means of a huge piece of cloth on which women wrote the names of their missing fathers, husbands and children. On the floor, there are photographs of their personal effects, recovered from the mass graves. Compiled in books that were shown to the families, these pictures enabled families to identify their loved ones and to know with certainty that they were dead.



The area entitled *Restoring family links* concludes with works by the Congolese artist **Cheik Ledy** and the artist **Romuald Hazoumé** from Benin. They are on loan from the **Jean Pigozzi** collection.

#### **As seen by Diébédo Francis Kéré**

"The intrinsic link between the family, roots and natural elements is underscored throughout the exhibition as I thought it vital to symbolize people's return to their roots and to nature in times of turmoil and tragedy. The simplicity of the materials and the way they are put together spares visitors from heartless materialism during the difficult search for the missing."

# *Reducing natural risks -* **Shigeru Ban**

At a time when natural disasters are increasing in frequency and intensity, reducing their risks and the damage that they cause has become one of the main preoccupations of the 21st century. As it is, a few simple gestures are often all that is needed to save countless lives. Refusing to accept the inevitability of disasters and taking a proactive stance are responsible attitudes whose long-term success implies active involvement by the people.

As they enter the welcoming, organic area designed by Shigeru Ban, visitors discover a cardboard structure. The area's walls and ceiling are made of cardboard tubes, built by the Japanese architect as a plea in favour of this oft-maligned material. While towns and cities with a concrete soul are often destroyed on a vast scale during natural disasters, paper structures - which seem weaker - paradoxically offer better protection and greater reassurance for those who live in them.

The interactive game "Hurricane" marks the first stage of the visit. Designed by **Blast Theory**, a group of British artists, it gives visitors an opportunity to test the importance of natural disaster preparation activities, thus reminding us that prevention concerns us all. Planting mangroves, constructing high-level shelters, building up reserve stocks of food and organizing evacuation exercises are all part of the game and involve actors such as Red Cross and Red Crescent delegates, village leaders, experts and volunteers. As the hurricane strikes, visitors have to evacuate the villagers and, at the end of the game, a number appears in the centre of the large round table - the number of lives saved.



The importance of prevention activities is brought home in a series of posters from the Museum's collection, which contains more than 12,000, from nearly 120 countries. They bear witness to the many different activities developed by the National Red Cross and Red Crescent Societies. Since 1910, moving pictures have also been among the prevention tools favoured by the Red Cross. During a workshop run by film-makers Angela Ricci Lucchi and Giovanni Gianikian, students from the Cinema/Cinéma du Réel Department at the HEAD - Genève (University of Art and Design) were invited to create new montages from more than 1,000 films from the Museum's collection. Their films can be viewed in a little cinema within the area.

The French artist **Pierrick Sorin** was invited by the Museum to present his amusing and unconventional view of the solutions that people think up to protect themselves against the natural disasters affecting the world. Located in the centre of the exhibition area, his three "théâtres optiques" - "Cyclone, Tsunami and Latrines" - present the dramatic situations in which nature runs wild and the gestures, sometimes so simple, that make it possible to save lives.

#### **As seen by Shigeru Ban**

"Like excessively authoritarian politicians, natural disasters always end up claiming victims. Their destructive force often leaves those victims homeless. For this exhibition area, we have taken the same tubes of recycled cardboard used to build temporary housing, schools and churches in refugee camps in Africa and in areas ravaged by natural disasters. We hope that this welcoming, organic area will help to dispel prejudices that label paper as a weak material. Prejudices are damaging and hamper development."

## The area *On the spot*

On the ground floor, the area entitled *On the spot*, which was designed by atelier oï, is home to an imposing luminous globe showing all the areas where the International Committee of the Red Cross (ICRC) is present. From computers positioned around the globe, visitors can obtain information about the ICRC's activities in the field and find out about the work of the International Federation of the Red Cross and Red Crescent Societies as well as of the National Societies.

A series of screens on the walls relates 150 years of history, since the founding of the Red Cross in 1863. This interactive chronology enables visitors to "leaf through" that history. For each year, the events recorded refer to the most serious armed conflicts, the epidemics and disasters that claimed the most victims, the key events in the life of the International Red Cross and Red Crescent Movement and cultural and scientific milestones.

## The common spaces - atelier oï

As the coordinator of the master plan for the new permanent exhibition, atelier oï was also commissioned to design and realize the common spaces: the reception area, the shop and the circulation areas.

### **Working with the material**

In looking for a material that would be able to dialogue with the concrete, atelier oï chose solid wood to contrast subtly yet firmly with the building's mineral packaging. That material, the only one used, is the leitmotif of their design and unfurls like a ribbon as visitors move along their chosen routes, playing and mingling with the materials used by the architects (hemcrete for Diébédo Francis Kéré or Shigeru Ban's cardboard tubes). The curved architecture is devoid of right angles and the wood becomes a living material in relation to the stone.

The different partitions and movable items needed in the layout of the common spaces were achieved by making wavy cuts in strips of solid wood. By slightly offsetting the strips, the degree of transparency and opacity of the partitions could be varied, accompanying visitors in slightly different ways.

The “red earth” colour of the floor blends with the wood in the design and marks a clear dividing line between the common spaces and those with a content to convey.



**As seen by atelier oi**

“In tackling the layout concept for the common spaces, we began by taking stock of the museum’s context and its existing architecture, much like an archaeologist whose primary aim is to try to understand and interpret what he finds. In that sense, we could not eclipse the presence or strength of the work of the architect Pierre Zoelly from the 1980s. Our approach was therefore to seek to establish a dialogue with the existent rather than to attempt to break with it. We had to find a way of signalling a new stage in the Museum’s development while, at the same time, drawing on past history.”

## A temporary exhibition area covering 500 m<sup>2</sup>

**atelier oi** was also responsible for creating the new temporary exhibition area. Covering an area of 500 m<sup>2</sup>, it is located in one of the two new buildings created by the Geneva-based architects **group8**.

Positioned beneath the ICRC’s headquarters and adjacent to the Museum, the first building have three levels: in the basement, the new temporary exhibition room; on the ground floor, a modular auditorium; and on the first floor, the Museum’s new offices.

Located on the roof of the Museum, the second building house a restaurant

# The visual identity

In parallel to redesigning the permanent exhibition, the Museum has given itself a complete facelift: a new visual identity and a revised website.

The outcome of a competition entered by some of the best Swiss and international graphic design agencies was that the Museum entrusted the creation its new image to Integral Ruedi Baur Zurich. The design of the new website is the fruit of a collaborative venture between BaseGVA and SUMO interactive, two of the top graphic and web design agencies in French-speaking Switzerland.

## **People at the heart of the institution**

With its hand-drawn logo and lettering, complemented by portraits of the witnesses, the new visual identity places people at the heart of the institution. Simple yet sensitive, the concept functions as an echo of the new permanent exhibition. The simplified logo combines the words "Museum" and "Geneva" with the emblems of the "Red Cross" and "Red Crescent". The Museum's new signature thus uses a minimum number of words, the emblems within it being familiar to and recognized by all.

The logo proclaims loud and clear its association with Geneva, world capital of the struggle to defend human rights and human dignity. The statement is made in French, while the web address that goes with it is in English.

**[www.redcrossmuseum.ch](http://www.redcrossmuseum.ch)**

# The catalogue

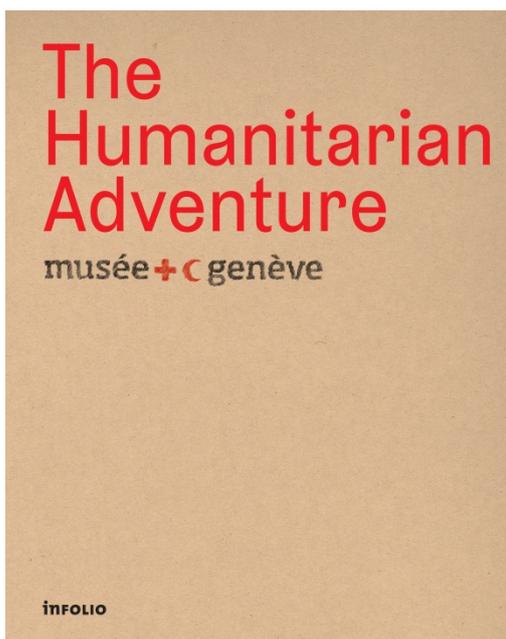
The new permanent exhibition **The Humanitarian Adventure** is presented in a substantial catalogue which follows the route through the exhibition. With plenty of illustrations, it brings together the contributions of the four architects - Shigeru Ban, Gringo Cardia, Diébédo Francis Kéré and atelier oï.

Its 180 pages serve as a reminder of one's visit and help to extend the thoughts prompted by the three thematic areas.

It was designed by the graphic artist Noémie Gygax. Alain Germond was the photographer.

It has been published jointly by the Museum and Infolio in French, English and German.

Price: CHF 22.-



# Press visuals

## I. Chamber of witnesses



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## II. Defending human dignity



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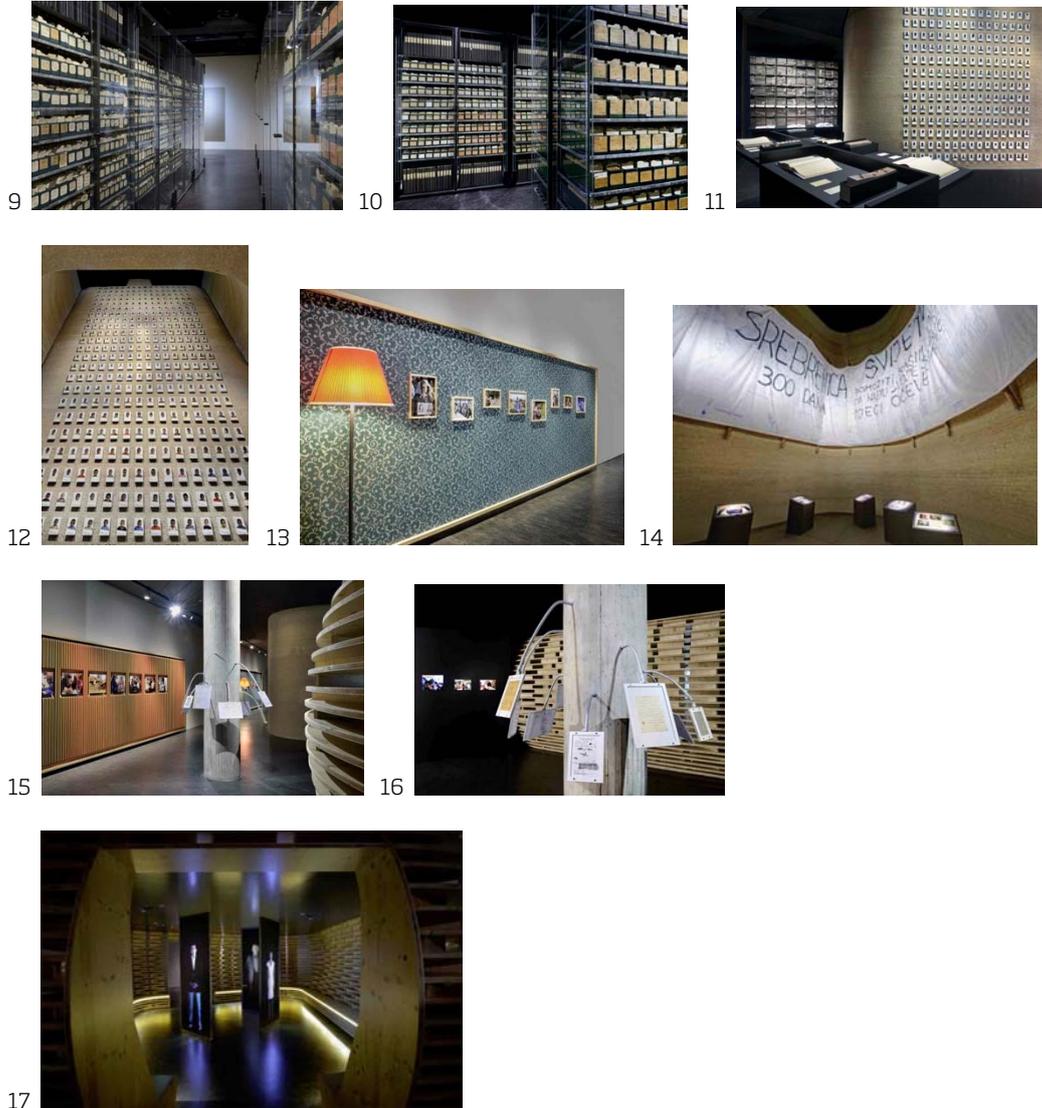
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1. Chamber of witnesses, © MICR, photo Alain Germond
2. George Segal, Henry Dunant writing, 1988, Architect: Gringo Cardia, © MICR, photo Alain Germond
3. Dignity trampled underfoot, Architect: Gringo Cardia, © MICR, photo Alain Germond
4. The 1864 Geneva Convention, © MICR, photo Alain Germond
5. Protection, Architect: Gringo Cardia, © MICR, photo Alain Germond
6. Prisoners' objects, Architect: Gringo Cardia, © MICR, photo Alain Germond
7. Chamber of witnesses, Architect: Gringo Cardia, © MICR, photo Alain Germond
8. The Colours of Dignity, in partnership with EPFL + ECAL Lab, © MICR, photo Alain Germond

### III. Restoring family links



9. International Prisoners of War Agency (1914-1923), © MICR, photo Alain Germond
10. International Prisoners of War Agency (1914-1923), © MICR, photo Alain Germond
11. Tracing the missing: consultation tables, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
12. The children of Rwanda, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
13. Tracing the missing, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
14. Tracing the missing: Srebrenica, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
15. Receiving news, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
16. The message tree, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond
17. Chamber of witnesses, Architect: Diébédo Francis Kéré, © MICR, photo Alain Germond

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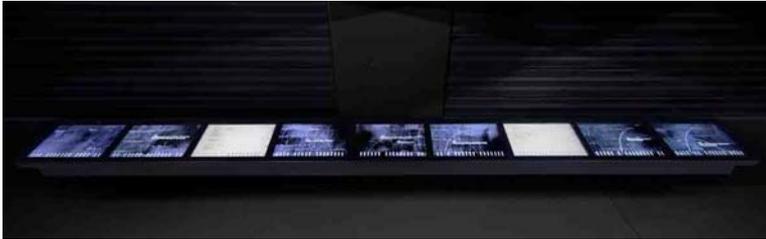
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- 18. Blast Theory (UK): Hurricane (detail), © MICR, photo Alain Germond
- 19. Blast Theory (UK): Hurricane, © MICR, photo Alain Germond
- 20. Communicating to prevent, Architect: Shigeru Ban, © MICR, photo Alain Germond
- 21. One hundred years of prevention, Architect: Shigeru Ban, © MICR, photo Alain Germond
- 22. Pierrick Sorin: Cyclone, théâtre optique, 2013 (right), Architect: Shigeru Ban, © MICR, photo Alain Germond
- 23. Chamber of witnesses, Architect: Shigeru Ban, © MICR, photo Alain Germond

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- 24. Interactive chronology, © MICR, photo Alain Germond
- 25. Shop area, Architect: atelier oi, © MICR, photo Alain Germond
- 26. Shigeru Ban, photo Hiroyuki Hirai
- 27. Gringo Cardia
- 28. Francis Diébédo Kéré
- 29. Cover of the catalogue

# Practical information

## Press visuals

[www.redcrossmuseum.ch/en/presse](http://www.redcrossmuseum.ch/en/presse)

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## How to get there

From the city centre	Follow directions to the United Nations (ONU)
On the A1 motorway	Grand-Saconnex exit, follow directions for Geneva
From Cornavin station	Bus No. 8, travelling to OMS or Appia, bus stop Appia
From the airport	Bus No. 28, travelling to Jardin Botanique, bus stop Appia
Parking	Blue zone in the immediate vicinity, parking spaces for buses and disabled people outside the Museum

## Opening hours

From 10.00 to 18.00	From April to October
From 10.00 to 17.00	From November to March
Closed	On Mondays, on 24, 25, 31 December and on 1 January

## **Tickets**

### **Adults**

Entrance	15 CHF
Reduced rate*	7 CHF

The entrance fee includes an audio guide, which is available in English, Chinese, French, German, Italian, Japanese, Russian and Spanish.

### **Families**

25% discount for 1 or 2 adults accompanied by a maximum of 4 children

### **Groups**

For 10 or more people, advance booking is necessary.

Entrance	10 CHF
Reduced rate*	7 CHF
Guided tour (no more than 20 people)	100 CHF
Guided tour, reduced rate* (no more than 20 people)	50 CHF

\* Young people between the ages of 12 and 22 years and senior citizens over the age of 65 (on presentation of an identity card), unemployed persons (on presentation of documentary evidence), disabled, members of the Red Cross and Red Crescent.

Free admission for children under the age of 12

One free entry for 10 paying persons

# Annex I - The protagonists of the new Museum

## **Gringo Cardia**

Driven by insatiable curiosity, Gringo Cardia (born in 1957) occupies a position beyond the boundaries established between artistic disciplines. Designer, graphic artists, architect, curator or scenographer in turn, he rapidly made a name for himself outside his native Brazil and has worked in all four corners of the world. He has designed record sleeves and videoclips of some of the greatest ambassadors of Brazilian music such as Gilberto Gil or Caetano Veloso. Furthermore, he has signed the scenery for more than 200 works for the theatre. His work as a scenographer has earned him several awards, including London's prestigious Laurence Olivier Award. In 1990 he won the MTV Award for the best Brazilian videoclip.

In 2000, Gringo Cardia was entrusted with the scenography for the Brazilian pavilion at the Hanover Universal Exhibition, in Germany. His recent architectural projects include the new museum of art and culture "Memorial Minas Gerais - Vale", in Minas Gerais province (Brazil). Backed by the Brazilian government, his new project, the "Museum of Land and Man" is a roaming exhibition designed within a lorry that travels around the country and opens up every weekend in a different town or city.

With the actress Marisa Orth and the artist Vik Muniz, a dozen or so years ago he founded "Spectaculu", a non-profit organization which gives young people from disadvantaged backgrounds access to technical training in the field of the performing arts. Since it was established, the school of art and technology has enabled more than 3,500 young people to find a job. ([www.spectaculu.org.br](http://www.spectaculu.org.br))

With his sister Gringa, Gringo Cardia runs the studio Mesosfera Design, based in Copacabana - Rio de Janeiro.  
[www.gringocardia.com.br](http://www.gringocardia.com.br)

## **Diébédo Francis Kéré**

Born in Burkina Faso in 1965, Diébédo Francis Kéré was the first child in his village to go to school. His father, the head of the village of Gando, wanted him to be able to read his letters to him when he returned home. After becoming a carpenter, a scholarship enabled him to leave West Africa for Germany. Diébédo Francis Kéré arrived in Berlin for a course but never left. He studied architecture at the Technische Universität Berlin. On graduating, in 1998 he founded the association "Schulbausteine für Gando" (Bricks for the school in Gando) to fund his first project, the construction of a primary school in the village where he was born. Diébédo Francis Kéré was awarded the Aga Khan Award for

Architecture (2004) for that project.

That first school was followed by another and then by a library, housing for teachers and, more recently, a women's centre and a secondary school, which won the prestigious Global Holcim Award Gold in 2012.

Straddling two cultures and attuned to the context in which he works, Diébédo Francis Kéré pursues an approach that combines traditional materials and techniques with the skills that he has acquired in Europe. Using earth as his main material, he seeks to construct buildings that are perfectly adapted to the climate and the local culture. The method is also unusual: in each project the entire community is involved in the construction, meaning that its members learn building and maintenance techniques. With Diébédo Francis Kéré, sustainable development therefore begins with education.

This warm-hearted approach can be explained by a childhood memory that made a deep impression on the architect: the intolerable heat of a classroom built of concrete, where he studied with 160 others.

In October 2012, Diébédo Francis Kéré was a visiting professor at the Harvard Graduate School of Design (USA) and since 2013, he has been teaching at the Accademia di Architettura de Mendrisio (Switzerland). In 2006, he was awarded the rank of Chevalier de l'Ordre National du Mérite in Burkina Faso.

[www.kerearchitecture.com](http://www.kerearchitecture.com)

## **Shigeru Ban**

Shigeru Ban was born in Tokyo in 1957. He studied architecture at the Southern California Institute of Architecture and graduated from the Cooper Union School of Architecture in 1984. One year later, he set up Shigeru Ban Architects in Tokyo.

His social commitment led him in 1995 to work as a consultant for the Office of the United Nations High Commissioner for Refugees. That same year he founded the Voluntary Architects' Network (VAN), an NGO whose mission is to come to the aid of victims of natural disasters. Shigeru Ban thus sets out to promote the pragmatic use of recyclable materials in a bid to prevent refugees from destroying the environment to create housing. That project led him to use paper as the main building material, making it possible to avoid mass deforestation, the cause of many natural disasters. Following the many ecological disasters right across the planet, the Japanese architect, who is willingly described as pragmatic and committed, has engaged in more and more measures: Kobé in 1995, Turkey in 2000, India in 2002, Chengdu in China (2011) or, recently, in Onagawa in Japan (2011).

Among the lighthouse projects that have earned him an international reputation, mention can be made of the "Curtain Wall House" (Tokyo, Japan), the Japanese pavilion at the Hanover Universal Exhibition in 2000, the headquarters of the Swatch Group in Japan (Nicolas G. Hayek Center) (Tokyo, 2007) or the Centre Pompidou Metz, completed in 2010.

Apart from his visionary constructions in paper and cardboard, Shigeru Ban's innovative approach and ideas have won many prizes and distinctions: Thomas Jefferson Foundation Medal in Architecture (2005), the Ordre des Arts et des Lettres (France, 2010) and the Auguste Perret Prize (France, 2011), to name just a few.

The architect has also been a member of the jury for the prestigious Pritzker Architecture Prize (from 2007 to 2009), he has taught at Keio University (from 2001 to 2008) and was a visiting professor at the Harvard University Graduate School of Design and at Cornell University (2010). Since 2011, he has been teaching at Kyoto University of Art and Design.

As far as Switzerland is concerned, Shigeru Ban was chosen by the Swatch Group to modernize and enlarge the head office of the watchmaking brands Swatch and Omega in Biel/Bienne. The work is scheduled for completion in 2015. The architect has also designed the extension and the construction of Tamedia's Media House in Zurich Aussersihl (2011). He also designed the extension for the Rietberg Museum in Zurich in 2007.

Shigeru Ban Architects now has offices in Tokyo, New York and Paris.

[www.shigerubanarchitects.com](http://www.shigerubanarchitects.com)

## **atelier oi**

Founded in 1991 by three architects - Aurel Aebi, Armand Louis and Patrick Reymond - atelier oi now enjoys a sound reputation far beyond the borders of Switzerland. The trio is known for dismantling the barriers between different genres and for working across various disciplines; many projects of their projects thus forge a path between architecture, interior design, design and scenography. Experimentation forms the core of the approach adopted by the three designers, whose creations are born more often than not from an intuitive and emotional relationship in the crafting of materials.

That "high level polyvalence" has been expressed since 2009 in M(o)i:tel, a customized tool created by the three associates which started with transforming a motel at La Neuveville, on the shores of Lake Biene. A unique concept of its kind, the building houses a veritable creative production line which exposes the entire working process, from crafting the material to its implementation.

Between experimentation activities, cultural exchanges and events devoted to its creations, atelier oi puts its name to work for renowned design editors and for some of the most prestigious luxury labels and watchmaking brands. Its projects have won awards the world over (first prize in European 3 (1994), European Museum of the Year Award (2001), If Design Award (2012), Living at Home Award (2007), Product of the Year, Architectural Record (2008)).

[www.atelier-oi.ch](http://www.atelier-oi.ch)

# Annex II - Key dates

## **1963**

As the ICRC's hundredth anniversary approached, new initiatives were launched to establish a Red Cross Museum in Geneva.

## **1975**

Laurent Marti, a former delegate, presented the idea of a museum and sent a memorandum to Jean Pictet, Director-General of the ICRC. The aim was to trace the major stages of humanitarian history before and after the creation of the Red Cross.

## **1979**

An architectural competition was launched. The final choice fell on the project by Pierre Zoelly, Georges Haefeli and Michel Girardet.

## **1981**

The Foundation for the International Red Cross Museum was established.

## **1985**

The first stone of the Museum was set in place on 20 November, in the presence of Mrs Ursula Furgler, Mrs Raissa Gorbachev and Mrs Nancy Reagan.

## **1988**

With Laurent Marti as its Director, the Museum opened its doors to the public on 29 October.

It then took the name of the International Red Cross and Red Crescent Museum.

## **1994**

Didier Helg took over as the Museum's Director, followed by Christine Müller.

## **1998**

Roger Mayou was appointed Director. He initiated the redevelopment of "Area 11", the part of the permanent exhibition covering the contemporary period. Eager to continue in that direction, he began to consider the possibility of renewing the entire permanent exhibition.

## **2006**

The Foundation Board adopted the strategic plan for 2008-2018, which included two major decisions: the construction of a Visitors' Centre shared with the ICRC and complete transformation of the permanent exhibition.

## **2009**

With the assistance of Lordculture, a competition for the scenography was launched. Nine international architect/scenographer companies were invited to take part.

**2010**

The jury's choice fell on Gringo Cardia from Brazil, Diébédo Francis Kéré from Burkina Faso and Shigeru Ban from Japan. Coordination of the overall master plan and the work of the three winning architects, as well as the redevelopment of the common spaces and the new temporary exhibition room were entrusted to atelier oi.

**2011**

The Museum closed its doors at the end of June.

**2013**

After 22 months of work, it will reopen on 18 May with the new permanent exhibition, ***The Humanitarian Adventure.***

# Annex III - The Museum in figures

## The new Museum is:

- A permanent exhibition that has been enlarged from 1,400 m<sup>2</sup> to 2,000 m<sup>2</sup>.
- A new temporary exhibition room measuring 500 m<sup>2</sup>.
- 55 guides from 20 countries who can give guided tours in 11 languages.
- 72 enterprises were involved in the renovation work.

## Redevelopment costs:

- Realization of the new permanent exhibition ***The Humanitarian Adventure***: CHF 8.9 million.
  - Refurbishment and upgrading of the historic building: CHF 3.6 million.
  - Museum's investment share in the Visitors' Centre which will house, among other things, the new temporary exhibition room and the offices: CHF 7.3 million.
- Total: CHF 19.8 million

## To recall, from 1988 to 2011

- 1,796,249 visitors with 174 different nationalities, 51% of them under 25 years of age.
- 100,000 visitors a year (average of last five years).
- 47 temporary exhibitions.
- 106 conferences which launched the debate on topics of current interest.
- 14,602 guided tours in 10 languages.
- 650,000 meals served in the Museum restaurant.

# Annexe IV - The Museum's support

## The Museum is supported by:

Swiss Confederation, Federal Department for Foreign Affairs  
Republic and Canton of Geneva  
International Committee of the Red Cross  
International Federation of Red Cross and Red Crescent Societies

## Donors

The exhibition ***The Humanitarian Adventure*** has been realized thanks to the valuable support of our partners. We would like to express our deepest gratitude to them for their commitment.

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Charles and Nicolas Pictet  
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