

# newSpecial

## Uniting Science and Art

TIME TO BREAK THE SILOS

PRINTED & DIGITAL EDITION  
NEWSPECIAL.ORG

DECEMBER 2024 / JANUARY 2025 - N°840

SERVING THE PEOPLE OF INTERNATIONAL ORGANIZATIONS IN GENEVA SINCE 1949

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## BREAKING THE SILOS

Remember the binary choice in school or university, where you had to pick between art and science? In reality science and art are deeply interconnected, both driven by curiosity, creativity, and a desire to understand and express the world around us. The perceived binary between science and art is a false dichotomy; both disciplines rely on imagination, innovation, and a profound appreciation for beauty and complexity. We hope the articles in this issue will help you recognize their shared foundations and break down the silos, enriching human inquiry.

We also have something special for you: an interview with one of our editorial committee members who has just published his third book. Learn more about his inspiration for putting pen to paper. You've seen his work on our pages, and there is a recurring theme in several of his stories, where characters face their last day on earth. Don't miss this insightful interview!

Finally, we present the last chapter of our series focused on the island of Madeira. Besides being a favorite getaway for sunseekers, Madeira has emerged as a leader in innovation, particularly in the realm of renewable energy.

We will return in early 2025 with more engaging content. In the meantime, you can find all of our 2024 issues online, on stands in Geneva, and take them with you on your travels. Share them with friends and colleagues! //

## BRISER LES SILOS

**Vous souvenez-vous du choix binaire à l'école ou à l'université, où il fallait choisir entre l'art et la science? En réalité, la science et l'art sont profondément interconnectés, tous deux animés par la curiosité, la créativité et le désir de comprendre et d'exprimer le monde qui nous entoure. Le binaire perçu entre la science et l'art est une fausse dichotomie; les deux disciplines reposent sur l'imagination, l'innovation et une profonde appréciation de la beauté et de la complexité. Nous espérons que les articles de ce numéro vous aideront à reconnaître leurs fondations communes et à briser les silos, enrichissant ainsi la quête humaine.**

Nous avons également quelque chose de spécial pour vous: une interview avec l'un de nos membres du comité de rédaction qui vient de publier son troisième livre. Découvrez ce qui l'a inspiré à prendre la plume. Vous avez vu son travail dans nos pages, et il y a un thème récurrent dans plusieurs de ses histoires, où les personnages font face à leur dernier jour sur terre. Ne manquez pas cette interview perspicace!

Enfin, nous vous présentons le dernier chapitre de notre série consacrée à l'île de Madère. En plus d'être une destination prisée des amateurs de soleil, Madère s'est imposée comme un leader de l'innovation, notamment dans le domaine des énergies renouvelables.

Nous reviendrons début 2025 avec plus de contenu captivant. En attendant, vous pouvez retrouver tous nos numéros de 2024 en ligne, en kiosque à Genève, et les emporter avec vous lors de vos voyages. Partagez-les avec vos amis et collègues! //

# AGENDA DES SPECTACLES

## POUR NOËL, OFFREZ LE CADEAU QUI ÉMERVEILLE



### DISNEY SUR GLACE

29.01 – 2.02.25

Arena, Genève



### JEANFI JANSSENS

31.01 & 1.02.25

Métropole, Lausanne  
BFM, Genève



### MALIK BENTALHA

5.02.25

Arena, Genève



### GIMS

7.02.25

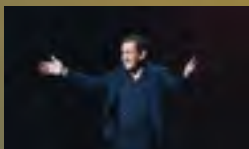
Arena, Genève



### ÉLODIE POUX

8.03.25

Arena, Genève



### DANY BOON

11.03.25

Arena, Genève



### LA TOURNÉE DU TRIO

12.03.25

Arena, Genève



### GLADIATOR LIVE CINÉ-CONCERT

22.03.25

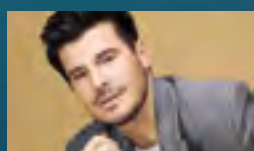
Arena, Genève



### MAJOR MOUVEMENT

29.03.2025

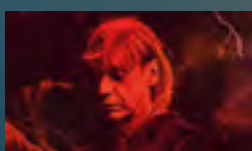
Métropole, Lausanne



### VINCENT NICLO

4.04.25

Métropole, Lausanne



### JEAN-LOUIS AUBERT

5.04.25

Arena, Genève



### ELENA NAGAPETYAN

5.04.25

Métropole, Lausanne



### GAD ELMALEH

8.04.25

Arena, Genève



### ANNE ROUMANOFF

9 & 10.04.25

BFM, Genève  
Métropole, Lausanne



### LA HAINE

9 & 10.05.25

Arena, Genève



### MICHEL POLNAREFF

23.05.2025

Vaudoise Arena, Lausanne



### CIRQUE DU SOLEIL KURIOS

23.05 au 15.06.25

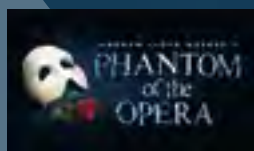
Plaine de Plainpalais, Genève



### JEAN-PAUL ROUVE

13.06.25

Métropole, Lausanne



### PHANTOM OF THE OPERA

23.09 au 5.10.25

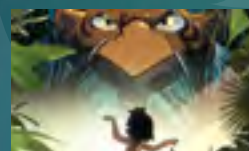
Beaulieu, Lausanne



### AVATAR LIVE CINÉ-CONCERT

2.10.25

Arena, Genève



### LE LIVRE DE LA JUNGLE

5.10.25

Métropole, Lausanne



### JEFF PANACLOC

10 & 11.10.25 | 26.11.26

Métropole, Lausanne

Arena, Genève



### LA LÉGENDE DE TARZAN

1 & 2.11.25

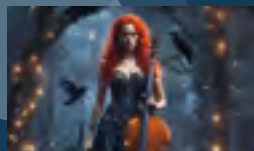
Métropole, Lausanne



### MIREILLE MATHIEU

16.11.25

Métropole, Lausanne



### LONDON SYMPHONIC ROCK ORCHESTRA

27.11.25

Métropole, Lausanne



### LARA FABIAN

28.11.25

Arena, Genève



### SOPRANO

29.11.25

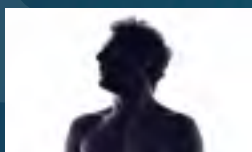
Vaudoise Arena, Lausanne



### LAMOMALI

2.12.2025

Arena, Genève



### AMIR

20.12.25

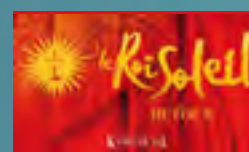
Arena, Genève



### KENDJI GIRAC

5.03.26

Arena, Genève



### LE ROI SOLEIL

2.05.26

Arena, Genève



# December 2024 / January 2025

## N°840

### FEATURED

- 06** The Role of Science and Art in Shaping Tomorrow
- 09** Art Genève 2025: A Premier Destination for Modern and Contemporary Art
- 12** The Hollywood Starlet who pioneered Wi-Fi
- 14** Art as Science, Science as Art
- 16** Art's Hypnotic Grip on Reality
- 18** Do Museums Offer A Healing Path through Culture?
- 22** New Technology, New Art, New Problems.
- 24** Am I an amateur writer? Definitely yes - from the Latin *"to love"*.
- 26** Quand art et science s'accordent musicalement à l'Ariana

### WHO

- 28** Maladie de Lyme

### INTERNATIONAL GENEVA

- 32** Appeasement and the UN Charter
- 36** In the pursue of sustainable fashion: for healthy planet and healthy people
- 40** Sovereign Order of Malta Thirty Years at the United Nations

### ART & CULTURE

- 42** Podcasts
- 43** The Anxious Generation
- 44** Massif du Mont-Blanc
- 48** Le col de Livigno
- 50** Funchal, la capitale



12

PHOTO COVER  
KOTO FEJA - ISTOCK



28



24

# The Role of Science and Art in Shaping Tomorrow

SCIENTIST, ARTIST, AND EDUCATOR MICHAEL HOCH, THE LEAD OF ART@CMS AT CERN, BELIEVES THAT SCIENCE AND ART LIVE IN PERFECT HARMONY, CROSSING BOUNDARIES AND CREATING BEAUTIFUL SYNERGIES.



TEXT NINA CHINTAR, UNITED NATIONS  
PHOTOS MICHAEL HOCH

**For over twelve years, Dr. Hoch has been demonstrating how the intersection of science and art can inspire diverse professional audiences, particularly the younger generation, to step outside the comfort zone, experiment, converse, innovate and part with conventions.**

In an interview, the Vienna native, who works at CERN, talks about how science and art can complement each other, the interdisciplinary approach he uses to engage students, the concepts behind art@CMS and the ORIGIN project, and how his work is received by the public.

Michael, you studied physics and sports at the University of Vienna, followed by technical physics at the Vienna University of Technology, as well as obtained your PhD in particle physics at CERN in Geneva, the world's largest fundamental science laboratory. How did you transition into Science and Art?

During my studies at the University of Vienna and the Vienna University of Technology, I built a solid foundation in physics, while developing the skills to communicate knowledge and inspire students.

While working on my master's thesis at the University of Technology, our institute collaborated with the Academy of Fine Arts Vienna on an X-ray scanning instrument. That is when I first connected with the academic arts community. I became fascinated by the contrast between rigid, technical designs and organic shapes.

Before even moving to CERN for my PhD, I had already organized two solo exhibitions of abstract photographic work. After finishing my PhD, I was hired by CERN for six years as a physicist constructing the ALICE TPC field cage, a solenoid-shaped detector measuring 6 meters diameter by 6 meters length. This massive piece of technology was not only an incredible scientific achievement but also visually striking. That is when I relaunched my artistic practice alongside my scientific work.

Later, I joined the CMS collaboration, where I contributed to the construction and startup of the detector. The beauty of this massive scientific structure, the CMS experiment, was mesmerizing.

CMS is one of four large-scale experiments in the LHC (Large Hadron Collider) ring at CERN. All four experiments in the LHC accelerator, each the size of a four - or five - story building, measure elementary particles produced in 40 million collisions per second with a resolution comparable to the width of a human hair. They are marvels of both science and technology, and, if you like, artworks in their own right.

You have exhibited your work around the world. How do people respond to your art?

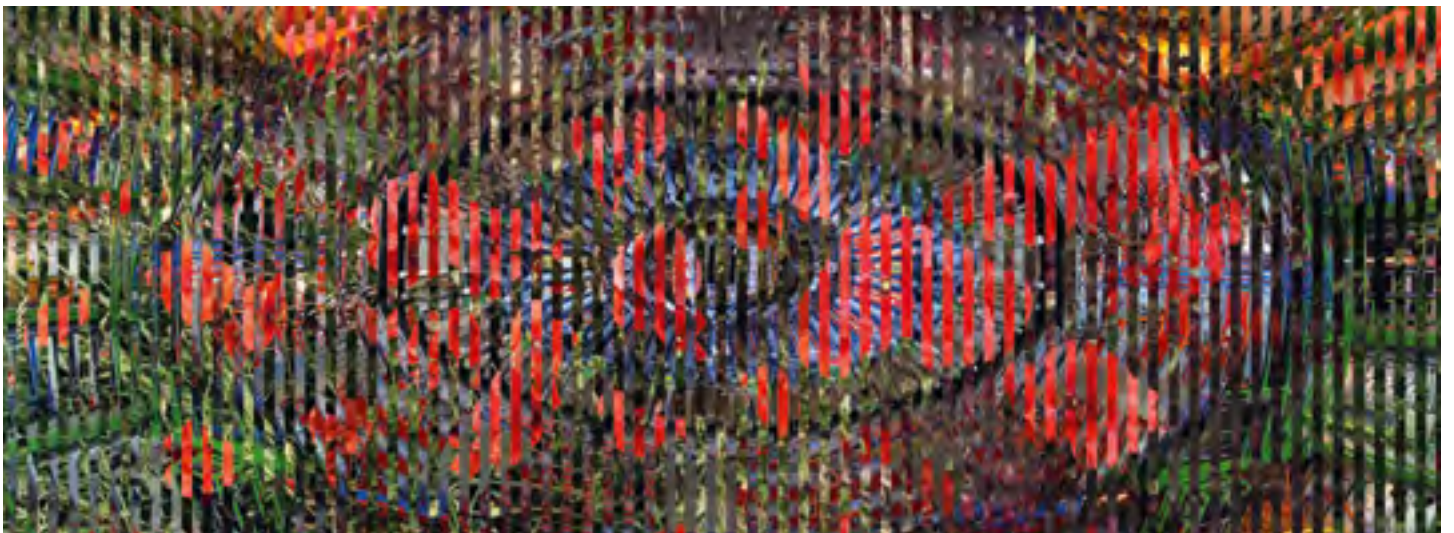
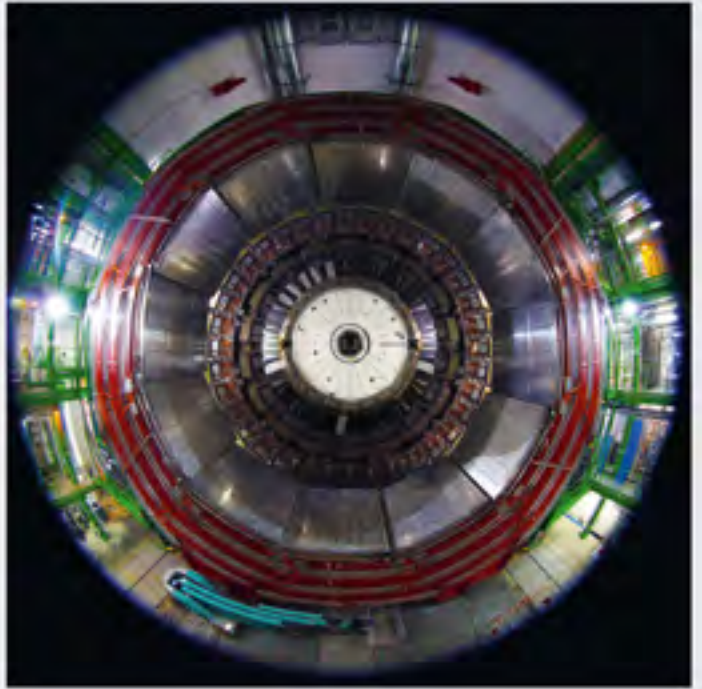
Through my scientific networks, I have curated, co-curated, and participated in numerous exhibitions globally. Some of my favorite venues include the Natural History Museum in Vienna, the Hanyang Museum in Seoul, the Ontario Science Centre in Toronto, the Cité du Temps in Geneva, the Ferrari Gallery in Vevey, the South Florida Art Gallery in Miami Beach, and the Fermilab Gallery. My works have also been exhibited in fascinating places across Croatia, Montenegro, Belgium, the UK, India, Japan, Germany, France, Italy, and Oman.

Tell us about the art@CMS program and the ORIGIN network. What is the story behind them?

I have been working at CERN since 1998, designing and constructing large-scale detectors for the ALICE and later CMS experiments. These detectors are not only groundbreaking from an engineering and technology standpoint but are also aesthetically fascinating due to their intrinsic shape and colour.

CMS the Art  
of Science Fotos.

God Particle Hunting  
Machine Series.



## LEARN +

art@CMS  
Projetsart@CMS  
Origin

As an artist, I could not help but be deeply inspired by their beauty. In addition, as a physicist working on these massive instruments, I had access to locations that are otherwise inaccessible, allowing me to capture unique perspectives of these extraordinary machines.

When I started exhibiting my art, I realized that artistic representation makes complex scientific concepts more accessible. It sparks curiosity about humanity's big questions, even in those who may not be naturally drawn to science.

However, I knew that my personal perspective was not enough to fully communicate the scope of our scientific endeavors. So, I encouraged my colleagues to engage local creative professionals in dialogue within the CMS collaboration.

This led to more artists joining, and soon art@CMS was born. The initiative brings artists from around the world together with CMS scientists to explore scientific questions in particle physics through art. These artworks are loaned to us by the artists, and CMS organizes exhibitions, seminars, workshops, and discussions around the world to foster a dialogue between science and art with the broader public.

**What is your perspective on the future of art@CMS and the conversation between art and science?**

Once this dialogue was established, I saw an opportunity to engage the next generation. art@CMS aims to inspire young students to think in interdisciplinary ways. I am convinced that to address the challenges of the 21<sup>st</sup> century, we need to train the next generation to be critical thinkers and creative minds. They need to stay curious, understand how science works, and recognize that science is a creative discipline, just as art represents a serious investigation into its subjects. Interdisciplinary teaching of science and art in classrooms is a powerful way to convey these messages.

In addition to engaging students, we have facilitated the design of two semesters of Science and Art university courses. These collaborations include institutions like Central Saint Martins and Chelsea College of Arts in London, KASK in Ghent, ESA in Lille, and the University of Applied Arts in Vienna.

In 2017, I met Nobel Laureate Barry Barish, who encouraged me to expand the art@CMS methodology to other global scientific collaborations. That is how we created ORIGIN, a network of large international science collaborations exploring the origins of the universe through particle physics, astrophysics, gravitational waves, and neutrino physics. ORIGIN is supported by collaborations like: CMS ATLAS, ALICE, AMS, FCC, LIGO, VIRGO, ICEcube, and others.

**To what extent are art and science compatible? Is it a natural synergy, or are they rather the opposites that attract?**

Art and science create a beautiful harmony, as they share a similar base. Historically, they were deeply intertwined, especially up until the 18<sup>th</sup> century. During periods like the Renaissance, the boundary between art and science was fluid, and many artists practiced with a scientific mindset - focusing on observation, anatomy, perspective, and geometry.

Leonardo da Vinci is the most famous example of this integration. He conducted scientific studies on anatomy, physics, and engineering, which informed his art, while his artistic skills helped him visualize scientific concepts.

This blend of art and science reflected a broader intellectual culture where curiosity about nature was expressed both artistically and scientifically. I am deeply convinced that in the 21<sup>st</sup> century, interdisciplinary dialogue is what enables us, as cultural beings, to take the next step into the future.

Dr. Michael Hoch, founder of art@CMS and ORIGIN, is currently employed at KIT - Karlsruhe Institute of Technology in Germany and works as a user at CERN in Geneva. As an expert and facilitator in SciArtEdu, he is frequently invited by institutions and governments to globally disseminate his science and arts engagement and networking programs, with a special emphasis on education. //

# Art Genève 2025: A Premier Destination for Modern and Contemporary Art

ART GENÈVE 2025 BRINGS TOP GALLERIES FROM AROUND THE WORLD AND EXPLORES HOW ART AND SCIENCE TOGETHER SPARK NEW WAYS OF SEEING AND UNDERSTANDING TODAY'S WORLD.



TEXT YULIA LEMENEZ, UNITED NATIONS  
PHOTO JULIEN GREMAUD

**Geneva is preparing to host the 13<sup>th</sup> edition of Art Genève from 30 January 30 to 2 February 2025 at Palexpo. This internationally acclaimed event has become a cornerstone of the global art calendar, drawing together galleries, private collections, and cultural institutions from around the world. Art Genève continues to serve as an essential melting pot for art lovers, collectors, researchers, innovators, and professionals alike.**

Featuring 80 international galleries, 65% of which come from 13 different countries, Art Genève 2025 reflects Switzerland's pivotal role in the global art market while promoting cross-border collaboration. Charlotte Diwan, Director of Art Genève, emphasizes the fair's dual focus on maintaining its high standards while embracing new ideas: *"This edition upholds the fair's esteemed reputation for quality while also embracing new perspectives. We are thrilled to welcome art enthusiasts from all backgrounds to join us at the fair at the end of January, marking the inauguration of the European art fair calendar."*

## A SHOWCASE OF MODERN AND CONTEMPORARY ART AND DESIGN

The fair promises an engaging array of modern and contemporary art, featuring galleries like Almine Rech, Mennour, and Von Barth. Visitors can explore various artistic mediums, including painting, sculpture, video art, photography, and large-scale installations. Notable returning exhibitors, such as Bernier Eliades and Magnin-A, will further enrich the fair's offerings.

In addition to visual art, a dedicated section on 20th-century design will debut at this year's fair, highlighting the growing intersection between art and design. This initiative not only expands the event's artistic scope but also engages design collectors and enthusiasts, adding another layer to the visitor experience.

The solo show section, one of the fair's most anticipated elements, will feature 25 personal exhibitions. One artist will be awarded the prestigious Prix Solo Art Genève-F.P.Journe, with the winning work being donated to a Geneva-based institution, further enriching the local art scene.

## INSTITUTIONAL CONTRIBUTIONS AND CURATED EXHIBITIONS

Art Genève 2025 will feature strong participation from leading Swiss cultural institutions, including le Musée d'art et d'histoire de Genève (MAH) and le Grand Théâtre de Genève. These institutions will offer exhibitions that extend the fair's dialogue beyond the contemporary art market, providing historical and educational elements that complement the gallery presentations.

Curated exhibitions led by Nicolas Trembley will showcase large-format installations and unique works that push traditional artistic boundaries, creating thought-provoking experiences for visitors.

The Art Genève/musique program will explore the interaction of sound, performance, and contemporary art, curated by Augustin Maurs and Catherine Othenin-Girard, and reflecting a commitment to multidisciplinary art forms and innovative approaches to artistic expression.

## SUPPORTING EMERGING TALENT

A vital part of Art Genève's mission is to support young talent. Several Swiss art schools will participate, including the Ecole cantonale d'art de Lausanne (ECAL) and the Haute Ecole d'Art et de Design Genève (HEAD). These institutions will present works by their students, offering insights into the future of Swiss art and design.

The 5th edition of P.A.G.E.S, the Geneva Print and Art Book Fair, will also be hosted at Pal-expo, celebrating the significance of print media in contemporary art. HEAD will collaborate with Art Genève on a special design exhibition, emphasizing the fair's commitment to nurturing new creative voices.

## THE CONVERGENCE OF ART AND SCIENCE AT ART GENÈVE

A highlight of Art Genève 2025 is the innovative focus on the intersection of art and science, spearheaded by *newSpecial*, a United Nations publication. Dedicating the final issue of 2024 to this rich topic and working alongside research leaders such as CERN and EPFL (École Polytechnique Fédérale de Lausanne), *newSpecial* will create an interactive space that merges artistic creativity with scientific discovery.

This environment will allow visitors to engage with scientific concepts through art, showcasing works inspired by groundbreaking research in particle physics and technological innovations. The goal is to illustrate how science can inspire art and vice versa, encouraging interdisciplinary collaboration to address global challenges such as climate migration, meaningful integration of vulnerable communities into local society, and active engagement of the younger audience in the real-life/real-world experiences.

## ENGAGING THE AUDIENCE THROUGH THE MEDIUM OF ART TALKS

To further engage audiences in the interdisciplinary conversation, Art Genève 2025 will feature a series of Art Talks, expanding the world of bold ideas and vivid fantasies inspired by the Fair installations and performances.

An Art Talk organized by *newSpecial*, alongside CERN and EPFL, on the closing day of Art Genève will bring together leading voices from the worlds of art, science, the private sector and academia to discuss how creativity and scientific inquiry can blend, challenge and inspire.

Art Genève 2025 is set to offer visitors a unique experience. It aspires to be a platform for audacious ideas that challenge the status quo, inviting to rethink what art can be. Yet again it will ignite conversations and create a vibrant atmosphere where every voice counts. With its diverse gallery presentations, institutional contributions, and a dedicated focus on art and science, it will provide an immersive space for innovation, learning, dialogue and discovery.

Whether you are an art enthusiast, a scientist, or simply curious about the intersection of different domains in the boundless art universe, the 2025 fair will offer an inspiring and thought-provoking journey into the future of creative collaboration.

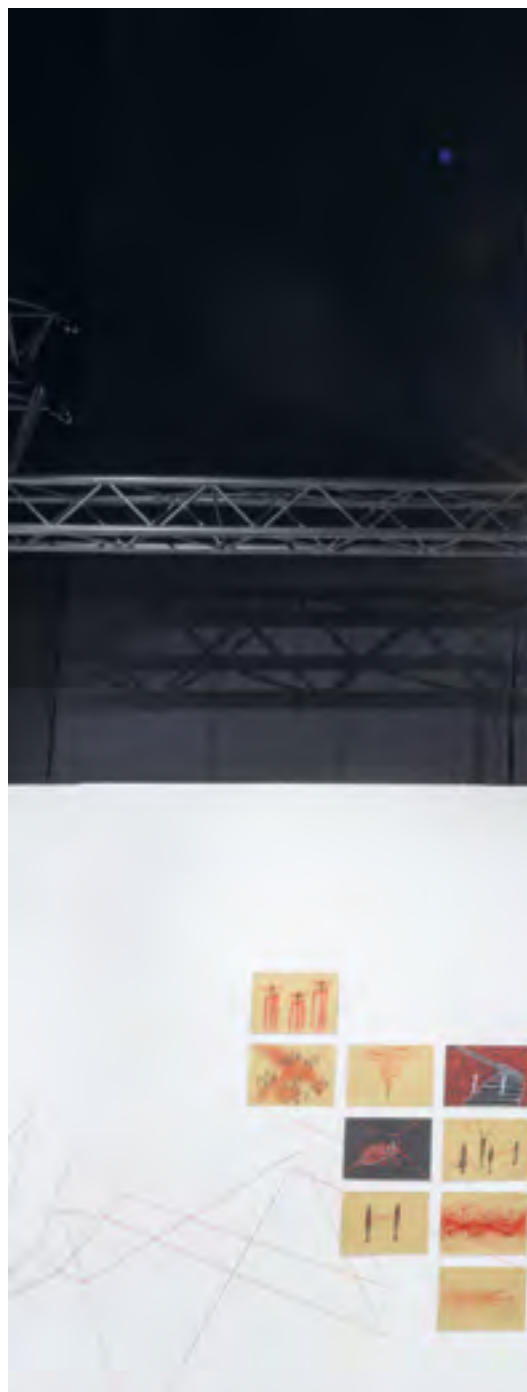
Let us all take our chance to embrace the new and unexpected, making space for fresh perspectives that resonate with tomorrow's brave new world.

## THE ROLE OF ART AND SCIENCE IN TODAY'S WORLD

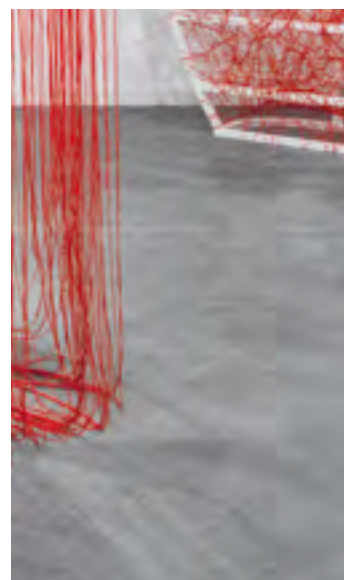
In a rapidly changing world, the need for innovative, interdisciplinary approaches to global challenges has never been more urgent. The collaboration between *newSpecial*, CERN, EPFL, and various artistic institutions at Art Genève 2025 highlights how art and science can work hand in hand to create new perspectives and solutions. Science provides the tools and data necessary to understand and shape the world, while art offers a means of interpreting and communicating these findings in ways that are accessible and emotionally resonant.

This collaboration aims to demonstrate that the future of both art and science lies in their ability to inspire and inform each other. A Platform for Artistic Expression and Innovation.

The *newSpecial* special issue on the topic, along with the interactive space and Art Talks, will create a platform for visitors to learn, explore, and express themselves, encouraging a deeper understanding of the world around them. //



Grand Théâtre de Genève.  
Installation by Chiharu Shiota.



# The Hollywood Starlet who pioneered Wi-Fi

A STORY THAT PERFECTLY ILLUSTRATES THE RICH INFLUENCE OF THE ARTS ON SCIENCE, THE INVENTION OF FREQUENCY SHIFTING BROAD SPECTRUM TECHNOLOGY, HAS A TRULY SPECIAL AND SURPRISING SOURCE. A SOURCE THAT REMAINED UNKNOWN UNTIL ONLY RELATIVELY RECENTLY.

**If you are reading this article on your mobile phone or browsing it on your computer using Wi-Fi, then you owe a debt of gratitude to an unusual source. The technology that allows the wireless communication can be traced back to a 1930's actress that was once called the "world's most beautiful woman", the Austrian American Hedy Lamarr.**

Born as Hedwig Eva Maria Kiesler in Vienna in 1914, she showed an early talent for acting that was balanced by a keen interest in technology, with discussions during walks with her father about the innovations of the day. She won a beauty contest at the age of 12 and was involved as an extra in European films in the 30s before the lead in a controversial movie "Ecstasy" in 1933 that included nudity and Lamarr simulating an orgasm. Despite criticism and a ban on showing the film in Germany, it was a prize winner at the Venice Festival that year.

Lamarr also gained praise for her stage work at this time, and her first husband, Friedrich Mandl, was a rich munitions manufacturer and avid theatregoer who became obsessed after seeing a performance. She was 18 when they married in 1933, but Mandl proved to be a controlling husband. He objected strongly to the sexual nature of her controversial film and banned her from acting.

The union lasted just 4 years when Lamarr ran away to Paris disguised as a maid and, according to her autobiography, wearing all her jewelry to fund a new life in the French capital. Another issue in the marriage had been Lamarr's Jewish heritage which sat ill with a husband who was supplying munitions to the growing fascist movement in Italy.

Lamarr was in London by 1937 where she came to the notice of Louis B. Mayer, head of the MGM film studio, and this set her on the path

for Hollywood. In fact, she managed to negotiate an increase in her initial contract with MGM by booking herself on the same American-bound liner as Mayer and using the time to impress him with her potential. It was during this voyage that the stage name Hedy Lamarr was chosen.

A golden decade of Hollywood work followed in which she was given more and more prominent roles along with growing recognition of her talent and the screen-appeal of her striking beauty. Yet stories of the period speak of an actress that was unaffected by the fame, would shun the beach and fashionable parties and was always slightly puzzled that anyone would want her signature.

Her strong European links and her Jewish heritage meant that the outbreak of World War 2 affected her deeply. She used her status as a Hollywood celebrity to sell war bonds with a tour that involved inviting a sailor from the audience (in reality a "plant") up on stage for a kiss if everyone present promised to buy a bond.

Her contribution to the war effort went beyond her promotional work however and this is where her story is relevant for your Wi-Fi. Those early conversations about technology on walks with her father had left her with a curious mind and a keen interest in science.

She had a lifelong passion for inventing and would often work on ideas between takes when making her films. She devised an improved traffic light and a proposal for a tablet that would create a fizzy drink when dropped in water. Her marriage to her first husband had also exposed her to the world of military technology and she was friends with the aviator Howard Hughes who encouraged her tinkering.

In 1933 she had learned about proposals to guide a torpedo once launched using radio control. This would greatly improve accuracy but

TEXT KEVIN CRAMPTON, WHO  
PHOTOS CREATIVE COMMONS



would also be easily subject to radio jamming, by broadcasting a loud interfering signal on the same radio frequency as that being used to communicate with the weapon.

Lamarr's solution to the problem of jamming arose when she spoke with a musical composer friend, the pianist George Antheil. Antheil had written a score in the 1920s for a progressive piece of music called the Ballet Mécanique. The work featured multiple pianos controlled by rolls of paper that could jump between octaves and notes in perfect synchronicity. Lamarr's revelation was that the same approach could be used for the torpedo problem.

If the submarine and the torpedo could also jump radio frequencies in a coordinated and perfectly timed manner, unknown to an enemy then it would not be possible to block communication. Lamarr hired a legal firm to file a patent, and it was duly logged in 1942 under her birth name (and not her stage name).

The patent was considered top secret military material but was not used in World War 2 as the Navy believed that such a device (proposed at the time as clockwork) would be too heavy to mount on a torpedo.

So, the innovative idea was largely forgotten until years later when the Navy was looking for a secure way to communicate between a submerged sonar buoy (looking for enemy submarines) and a receiving station. A trawl of the patent archive

was made, and the frequency-hopping proposal was exactly the approach needed.

Since Lamarr had filed the patent in her birth name and not her stage name, no connection was made at the time that the approach, now called frequency hopping spread spectrum, was associated with the Hollywood star. Lamarr had also largely forgotten the proposal since it had gone nowhere and disappeared into the military archive. She never made any money from the idea.

It wasn't until the 1990s with frequency hopping now being rapidly taken up by the exploding telecommunications industry that Lamarr's identity as a co-inventor of this crucial technology was revealed. She received the Electronic Frontier Foundation Award in 1998, and her legacy and critical contribution was publicly acknowledged as a foundation stone for today's mobile phones and wireless internet.

Lamarr passed away in Florida in 2000 and reflecting on a life in cinema, one quote hints that she may have been happier sticking with inventing and never setting foot in front of a camera.

*"My face has been my misfortune", she once said, "a mask I cannot remove. I must live with it".* But thanks to her acting, she had stood at the right moment at a unique spot between arts and science, to understand how an avant garde musical piece could pave the way for secure future communication technology. //

Frequency hopping is used for Wi-Fi, Bluetooth, and for secure satellite connections. It is an industry that is estimated to be worth 30 billion US Dollars. Lamarr however never made any money from it, the Navy used it primarily from the 1960s onwards when the patent had expired and, at the end of her life, the once great Hollywood actress was living on social support cheques of 300 US Dollars a month.

# Art as Science, Science as Art

THROUGHOUT HISTORY, THE INTERSECTION OF ART AND SCIENCE HAS OFTEN BLURRED THE LINES BETWEEN THESE SEEMINGLY DISTINCT DISCIPLINES, LEADING TO GROUNDBREAKING DISCOVERIES AND INNOVATIONS.



**At their most creative levels boundaries dissolve between art and science. The quintessential exemplars of this are the Renaissance artist/scientist Leonardo da Vinci and Galileo Galilei. Leonardo considered his anatomical sketches to be every bit as important as his paintings. Both were masterpieces, each feeding the other. Similarly, Galileo's studies at the Florentine Academy of Art and Design enabled him accurately to depict what he viewed through his telescope, dispelling doubts as to what he saw on the moon.**

Then in 1687 Isaac Newton published his *Principia*, laying the foundations for the Enlightenment and casting doubt on the unity of these two disciplines. In the Age of Enlightenment science was held to be the true way to investigate the world around us, while art was seen as merely frivolous. Art and science finally started to come together at the beginning of the twentieth century, principally in works of Einstein and Picasso.

My interest in art and science was piqued by their works as well as those by pioneers of quantum theory such as the great Danish scientist Niels Bohr. These scientists emphasised the role of visual imagery in their research and used terms like beauty and symmetry, very much like artists.

When Einstein discovered relativity theory in 1905 he was thinking like an artist. He was looking for a theory that reflected the beauty that he alone saw in nature, while the physical theories of other scientists were rife with asymmetries which, to him, did not exist in nature. His view turned out to be correct.

Picasso found in mathematics, science and technology the means to develop a new artistic style - Cubism - in which forms in nature are reduced to geometry. This is how he "saw" nature. Cubism allowed him to represent all perspectives of a scene at once.

For Einstein and Picasso the boundary between art and science blurred and both worked along conceptual lines to discover new symmetries of nature. Einstein applied the symmetry of minimalism, basing his theories on the fewest possible principles, while Picasso developed Cubism, reducing forms to geometry. Both men sought to strip away inessentials.

Thus the subject of art and science was born in the first decade of the twentieth century. But until the 1960s there was no formal name for it although people had begun to practice it as a new discipline. At first many artists and scientists considered it to be a waste of time. Some still do. But at its most profound it is a fascinating way of studying creativity, by which I mean human creativity and, in the Age of AI, machine creativity too.

There are many examples of the influences of science on art, such as the effect of colour theory on Georges Seurat's creation of Pointillism and relativity theory on Salvador Dali's *The Persistence of Memory*, where the drooping watches represent the relativity of time and the distortion of memory. Wassily Kandinsky was fascinated by Einstein's iconic equivalence of mass and energy which he interpreted as showing that if mass is equivalent to energy, which is amorphous, then everything is amorphous. The result was his 1910 painting *Improvisation 7*, the first abstract expressionist work. (Figure 1)

The effects of art on science are more difficult to identify. Besides Einstein's work, the best example is Bohr's discovery of the Complementarity Principle in 1927. A few years earlier, physicists had discovered that an electron can be both a wave and particle, something that cannot be imaged and so is unimaginable. It bogged the mind. How could something be continuous and discontinuous at the same time?

Bohr was an urbane character whose interests went far beyond science into art. He was particularly interested in Cubism. He undoubtedly

TEXT ARTHUR I. MILLER, PROFESSOR EMERITUS OF HISTORY AND PHILOSOPHY  
OF SCIENCE, UNIVERSITY COLLEGE LONDON  
PHOTOS WIKIMEDIA COMMONS AND GULI SILBERSTEIN AND SEDITION ART



Wassily Kandinsky (1866-1944),  
*Improvisation 7* (1910).

ly read *On Cubism*, a popular book written by the Cubist artists Jean Metzinger and Albert Gleizes. They wrote that a Cubist painting represented a scene as if the observer was walking around it and seeing it from successive perspectives. Bohr's idea of complementarity provided a motif of the atomic world that bore striking parallels to the multiple perspectives offered by Cubism. How you view an electron, i.e., what experimental set up is used to detect it, that's what it is. If you try to detect it as a particle, then it's in its particle mode, if as a wave then it will be in its wave mode. The two modes are complementary, but mutually exclusive. The sum total make up the Ur-electron which is impossible to observe.

Another example is the chemist Harry Kroto's discovery of the structure of the molecule carbon 60. Kroto used his experience as a graphic artist to extend complex data in two-dimensions to three dimensions, creating an image of carbon 60 as a 'Buckminsterfullerene', much like a soccer ball.

In the Age of AI art has taken a new turn. The most exciting development today is Generative AI. Machines can create art in response to a prompt. The machine's response can be



A still image from "Light Play" an AI video artwork from the In-formations collection by Guli Silberstein. Available on the Sediton Art website ([www.seditonart.com](http://www.seditonart.com)).

fine-tuned by prompt engineering, playing with prompts. This is an example of machine-human collaboration in which each boosts the other's creativity. It is at the root of Guli Silberstein's work. (Figure 2)

In the future art and AI will coalesce in machines that are creative from end to end, in which a machine will decide what it wants to paint, paint it, then assess it. At present we cannot imagine what sort of art such machines will produce. Perhaps they will have to explain it to us humans, whatever human will mean by then. //

## FURTHER READING

Arthur I. Miller, *Einstein and Picasso: Space, Time and the Beauty that Causes Havoc* (New York: Basic Books, 2001)

Arthur I. Miller, *Colliding Worlds: How Cutting-Edge Science is Redefining Contemporary Art* (New York, W.W. Norton, 2014)

Arthur I. Miller, *The Artist in the Machine: The World of AI-Powered Creativity* (Cambridge, MA, MIT Press, 2019).

# Art's Hypnotic Grip on Reality

PERCEPTION TWISTS AND ART CAPTIVATES, LEAVING YOU TO QUESTION WHO TRULY HOLDS THE POWER IN THE UNSETTLING DANCE BETWEEN OBSERVER AND OBJECT.



**The exhibition *Archaeology of Fluids* at the Musée d'Art et d'Histoire de Genève (MAH) is a dynamic blend of historical, technological, and artistic dialogue. It is an immersive space where boundaries blur – not just between time periods, but between objects and observers, human and machine. Curated by Pascal Rousseau, the exhibition plays with these blurred lines to explore the relationship between perception, memory, and art.**

Rousseau, known for his rigorous explorations of how culture, history, and science intersect, uses the museum's rich collection as a starting point. He engages deeply with its legacy, particularly drawing on the work of Waldemar Deonna, who led the museum in the early 20<sup>th</sup> century. Deonna's interest in art history, psychology, and mysticism laid the groundwork for

a multidisciplinary approach that still resonates today. Rousseau pulls on this thread, weaving it through the entire exhibition to question how we, as humans, have always sought to manipulate and understand the world around us.

At the center of *Archaeology of Fluids* is Tony Oursler's work. Oursler's installations are nothing if not disorienting. Known for his fascination with technology, hypnosis, and the boundaries of human perception, Oursler's contributions to the exhibition pull viewers into an experience where the art seems to observe them. His work often plays with the feeling of being watched – a sensation heightened here, as the digital avatars and projections in his pieces almost seem alive. Their unsettling presence provokes a deeply visceral reaction, making you question your role as a passive viewer.

What Oursler does, and what Rousseau amplifies through his curation, is to draw attention to the way art manipulates. Oursler's long fascination with hypnosis becomes central to this exhibition, not as a neat metaphor, but as a direct exploration of control. His work reflects his personal history – like his encounter with a hypnotist in his childhood, an experience that stayed with him and shaped his views on perception. His installations here play on the fragility of that perception, asking you not just to observe art, but to feel its pull, to recognize how easily your own reality can be manipulated by the visual world.

Oursler isn't alone in this. Rousseau's curatorial hand is ever-present, creating a seamless dialogue between Oursler's digital distortions and the ancient artifacts housed within the museum. These are not just objects on display; in this exhibition, they become participants in a conversation about time, memory, and how we view the past. Rousseau has a talent for folding history into the present, and here he uses the museum itself – its architecture, its history—as part of the exhibition, reminding us that the past is always interacting with the now.

Tony Oursler,  
MAH.



TEXT NINA CHINGIZ-TARKOVSKY, UNITED NATIONS WITH MANY THANKS  
TO TONY OURSLER FOR AN INTERVIEW THAT INSPIRED THIS ARTICLE.  
PHOTOS NINA CHINGIZ-TARKOVSKY



*Archaeology of Fluids*,  
MAH.

Leonardo da Vinci is another figure whose presence looms over the exhibition. His meticulous studies of optics and human vision – how our eyes can deceive us – serve as a conceptual framework for many of the questions *Archaeology of Fluids* asks. Oursler's exploration of digital manipulation feels like a modern extension of da Vinci's work, but Rousseau ensures that this is not just a technological exhibition. The deep historical ties, both to da Vinci and to figures like Deonna, are key. It is not simply about new media art or the digital world; it is about the continuum of how we see and interpret the world, from the Renaissance to today.

Rousseau's curation also emphasizes the museum as a living entity. MAH does not merely house these installations—it is part of them. The museum's history and its collection shape the experience, creating a tension between the objects of the past and the digital, almost futuristic quality of Oursler's work. This creates an atmosphere of fluidity, where you're never entirely sure whether you're rooted in the past or being propelled into the future.

In the final stretch of the exhibition, as you move through its many installations, you cannot escape the feeling that something is watching you. Oursler's pieces, with their lifelike movements and digital avatars, create an unsettling presence, and this sensation is amplified by Rousseau's orchestration of the museum's space. There's a hypnotic quality to the whole experience, a sense that you're not just observing art – you're being drawn into it, manipulated by it.

In the end, *Archaeology of Fluids* doesn't offer easy answers. It leaves you with an uneasy feeling, a lingering question about the power of art and the control it exerts over our senses. Pas-



Tony Oursler,  
MAH.

cal Rousseau's careful curation places Oursler's work within a larger conversation that stretches across time, drawing in figures like Deonna and da Vinci to remind us that the relationship between reality and perception has always been fraught. This exhibition, grounded in the history of MAH, and electrified by the tension between Oursler's digital world and the museum's physical space, stays with you long after you've left its walls. It doesn't just ask you to look at art—it forces you to confront how art, technology, and history are looking back at you.

The afterthought. Oursler, known for his art that plays with perception, manipulation, and ambiguity, is strikingly different in person. While his work embraces multiple layers of meaning and thrives on the viewer's subjective interpretation, Oursler himself demands a much more rigid understanding when it comes to his own thoughts. This contrast struck me when I had a chance to interview Oursler as he was boarding a flight back to the U.S. After the conversation dotted with boarding announcements, I mindfully processes and interpreted his ideas and observations in my own unique way—a natural response of every listener, let alone a writer. But Oursler was not happy with my role at all. He was quick to request that I discard the interview because, in his view, I had strayed from his words. Oursler's desire to be understood exactly as he meant it, with no room for the listener's interpretation, surprised me. It felt so contrary to the very nature of his art, where ambiguity and perception are not just accepted but encouraged. That divide between the artist and the artwork is what rang as an ultimate discord, the disorienting dissonance that shuts the cage of imagination the moment it is enticed to pick on the lock. Unless this duality is also part of the act? //

# Do Museums Offer A Healing Path through Culture?

THE MUSÉE D'ART ET D'HISTOIRE DE GENÈVE (MAH) IS EVOLVING BEYOND A TRADITIONAL CULTURAL INSTITUTION TO EMBRACE A NEW ROLE: A CENTER FOR ART THERAPY.

**This transformation aligns with broader trends where museums worldwide are recognizing their potential not only as spaces for historical and aesthetic appreciation but also as places for personal healing and connection. The museum's initiatives, especially through its programs tailored to different audiences, highlight the therapeutic potential of art, as shared by Alix FIASSON, a key figure in designing and leading these programs.**

*"We work with all kinds of people—Alzheimer's patients, visually impaired individuals, even prisoners," Alix explains. Her voice softens as she describes these relationships. "It's not just about art; it's about creating meaningful, lasting connections."*

The focus here is not merely on viewing or discussing art in a formalized, detached manner. Rather, it's about building a space where art becomes a vehicle for emotional release and deep conversations. Alix's dedication is visible in how she tailors each session based on the audience, be it Alzheimer's patients, children with ADHD, or prisoners grappling with mental health issues. Each visit to the museum becomes a unique therapeutic journey, carefully curated to meet the participants where they are, both emotionally and cognitively.

## THE MUSEUM AS A HEALING SPACE

Historically, museums have been spaces where visitors come to observe, contemplate, and learn. Yet today, they are increasingly viewed as places where individuals can heal. The MAH's approach underlines this shift. Alix explains, *"When we started, we stuck to general themes like colors and emotions. But as the years go by, as we get to know them better, we can dig deeper. We've tackled love, beauty, even what's considered ugly. We now ask, 'What's ugly in your life?'"*

This question, once deemed too sensitive for early sessions, has become a cornerstone of the trust built between Alix and the participants. The museum has become a sanctuary where visitors can be vulnerable, whether they are discussing art or the most difficult stories of their lives.

Alix continues: *"For those with Alzheimer's, the progression is fascinating. They come back year after year, and we push the boundaries a little more each time. It's a slow process, but the conversations become more intimate."*

These evolving conversations are key. The museum offers an opportunity for dialogue that moves beyond the superficial, diving deep into personal and collective memory. For Alzheimer's patients, this is particularly impactful, as the gradual and inevitable loss of memory can feel isolating. But through art, a connection to the past is reawakened. *"These groups are like families to us. I've worked with some of them for years,"* Alix reflects. The museum becomes a bridge, linking participants to their memories and offering new emotional and social connections along the way. OK'TAVA, an open arts platform that brings vulnerable communities to MAH to reflect on the art they are seeing through their drawings and crafts, makes that bridge even stronger, crossing it every week.

## THE ROLE OF THE FACILITATOR IN ART THERAPY

Facilitators like Alix are central to the therapeutic experience in a museum setting. Their role is far more dynamic than a typical guide or curator. They must be emotionally intuitive, skilled at reading the needs of their groups, and willing to pivot when necessary.

*"When you work with kids, it's completely different,"* Alix shares. *"I've learned to stop and change course when something doesn't work. If it's not going well, we don't push. We go outside, we walk around the fountain, we laugh. Sometimes, that's enough."*

TEXT YULIA LEMENEZ, UNITED NATIONS  
PHOTO MIKE SOMMER



Dance tour of the fine arts collections.



The key is flexibility. Art therapy in a museum is about responding to the group's emotional state in real-time, allowing the experience to evolve naturally. Alix recounts a time when she was hit by a child during a session. In earlier years, she might have felt compelled to push through the activity despite the incident. *"Now I know it's okay to stop. It's not just about the art; for some, just getting through the museum's doors is an achievement."*

Her emphasis on adaptation is rooted in her years of experience working with children with various challenges, including autism and ADHD. Indeed, in OK'TAVA's experience, the museum environment, typically filled with visual stimuli, can sometimes be overwhelming for these children. Introducing multisensory experiences - touching objects, smelling scents from ancient times, or simply stepping outside for a breath of fresh air - makes the environment accessible and enjoyable for all.

### SENSORY EXPERIENCES FOR ALL

Museums are often seen as primarily visual spaces, where visitors are expected to look but not touch. However, MAH has broken down these barriers, creating experiences for those with disabilities that go beyond the visual.

For instance, Alix speaks passionately about the work done for the visually impaired. *"At first, I didn't think they'd want to come, because, well, they can't see the art. But it turns out they love the temporary exhibitions. They've already seen everything in the permanent collection!"*

This highlights the power of curiosity and engagement, even when conventional methods of experiencing art are unavailable. The museum has introduced tactile reproductions of certain artworks and sculptures, allowing visually impaired visitors to experience art through touch. Additionally, multisensory elements like scent and sound are incorporated into certain exhibits, broadening the range of ways in which visitors can engage with the collections.

*"We're always experimenting,"* Alix says, her enthusiasm palpable. *"We now offer braille LEGO blocks for creative interaction. We want every visitor, regardless of their background or abilities, to engage with art meaningfully."*

### THE EMOTIONAL WEIGHT OF THE WORK

Working in art therapy is not without its emotional challenges. The connections that Alix and her colleagues build with their participants often run deep, making the work both rewarding and, at times, difficult. *"Some of them have passed away,"* Alix shares somberly, speaking of the long-term Alzheimer's group. *"But others have found new connections. Like one couple - they met at the museum. After years of attending, they started seeing each other outside of these visits. They even read a letter to the group, thanking everyone for being part of their journey."*

This deeply emotional aspect of the work speaks to the transformative power of art therapy. For many participants, the museum has become more than just a cultural space - it's a place of relationships, of life transitions. The program doesn't just touch the lives of individuals; it creates communities, offering a sense of belonging and continuity in a world that can sometimes feel disjointed or alienating.

### A VISION FOR THE FUTURE

The work being done at MAH is part of a broader vision for the future of museums globally. As the institution looks forward to building a new, modern space, the hope is to create an even more inclusive environment, one that continues to break down barriers to access.

Director Marc-Olivier Valère's leadership is driving this shift, with initiatives like sensory experiences for people with disabilities and plans for more collaborative, accessible exhibitions. The focus is on ensuring that everyone, regardless of their physical or mental capabilities, can engage with art in a way that resonates with them.

As Alix reflects on her work, her words capture the essence of what art therapy in museums can achieve: *"It's about building trust, giving people a space where they feel safe to talk. Sometimes I have to start the conversation, sharing something personal to get them to open up. It's like working with children - if you're not willing to get on your hands and knees and play, they won't either."*

In this space, art is not an object to be admired from a distance; it's a medium for connection, conversation, and ultimately, healing. Through the MAH innovative programs, the boundaries of what museums can offer are being expanded, showing us that art has the potential to touch and transform lives in ways we are only beginning to understand. //

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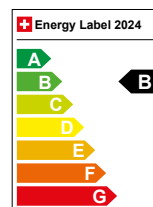
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# New Technology, New Art, New Problems.

NAVIGATING THE DIGITAL RENAISSANCE: BALANCING INNOVATION, AUTHENTICITY, AND ALGORITHMIC INFLUENCE IN MODERN ART.

**In a world increasingly shaped by screens and algorithms, art is undergoing a transformation that's changing not just how it's created, but how it's perceived and shared. Technology isn't just a tool for artists anymore - it's an integral part of their creative language. As digital tools become more sophisticated and accessible, the art world faces a unique paradox: boundless possibilities clashing with new constraints. How do artists retain authenticity in an environment where algorithms and trends dictate visibility?**

The once-linear relationship between art and technology has evolved into a complex, symbiotic bond. Devices that were once impractical for creative work - bulky desktop machines that took the brewing time of a large tea to get ready - have become the very catalysts for artistic innovation. The results we have today are near instant. Just look to the power we have in the average smartphone that today are greater than the computers used to create the groundbreaking CGI for the first Jurassic Park film. On top of this, we have seen an evolution of interfaces changing from being just a keyboard with type command prompts, to the introduction of the mouse with a visual desktop to navigate. All the way to today's touchscreens, tablets, and styluses that allow for digital art that rivals the tactile intimacy of traditional mediums, creating a space where new techniques can flourish.

The most striking shift however is the democratization of these tools. Professional-grade art software, once locked behind the paywalls of expensive desktop programs, are now available on devices that fit in your pocket. For emerging artists, this access has redefined who can create and share art. The reduction of cost for these programs into freemium apps, applications that are free to install that either require a monthly subscription or a onetime fee mean that an aspiring illustrator or designer can launch an art career using just their smartphone. Their ease of use is in large part thanks to innovations in user interface design that have made

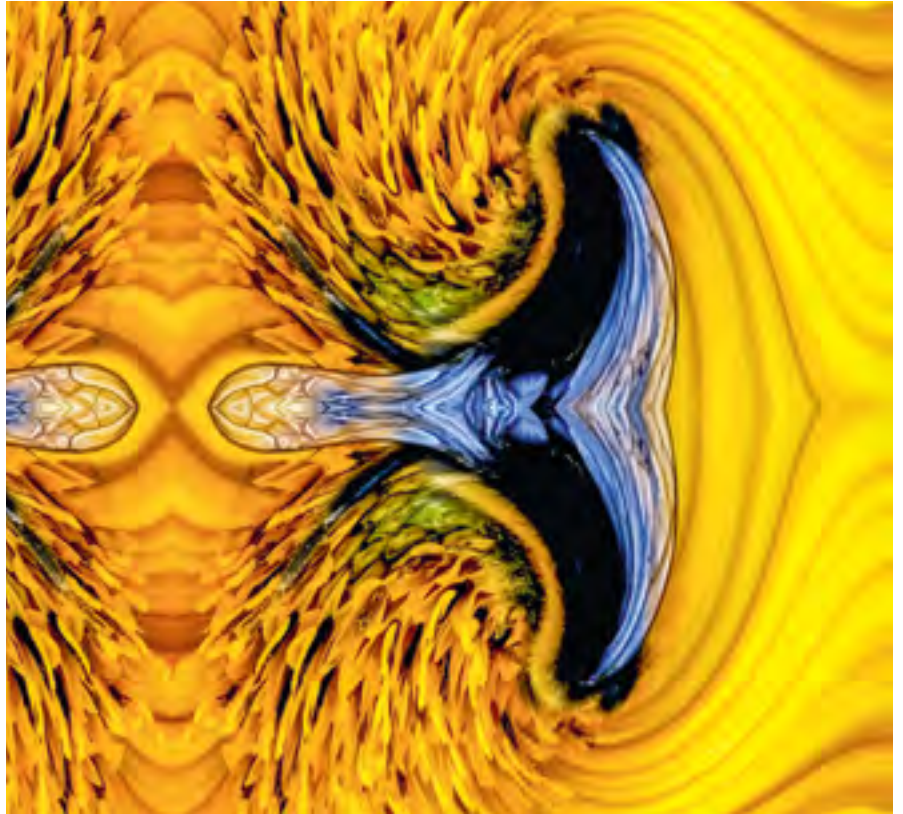
the old world of software grey boxes and pull-down tabs seemingly dated and old fashioned.

But with this flood of new talent comes an unintended side effect - oversaturation. As more artists share their work online, it becomes increasingly challenging to stand out. Platforms like Instagram and TikTok, powered by ever-changing algorithms, prioritize trending content over nuanced creativity. This shift has forced many artists to play a different game—one focused on maximizing engagement rather than expressing authentic visions.

Algorithms, though integral to discovering new content on social media, present a dilemma for artists. On one hand, they can help creators reach a broader audience than ever before. On the other, they often encourage content that prioritizes virality over substance. This pressure to “game the algorithm” can stifle creativity, pushing artists to produce what will get the most likes and shares rather than what resonates with their personal vision.

Yet, even in this crowded digital landscape, opportunities emerge for those willing to adapt. Niche communities, once hard to reach, now thrive in the corners of social media. Artists who hone in on unique styles or specialized themes can find passionate audiences who crave exactly what they offer. Social media's algorithms obsession with engagement, while daunting, can work in an artist's favour if they manage to connect with those who genuinely value their work. This in turn means it has never been a better time for the fringe art communities to flourish with this kind of confluence.

The result? A creative environment that feels paradoxically limiting despite its expansive reach. Artists are caught between producing work that satisfies trends and risking obscurity by staying true to their specialty. But those who choose the latter often find more satisfying connections and deeper engagement with smaller, more dedicated followers. Authentic interaction with those who have found value in your work for being different from the mainstream will al-



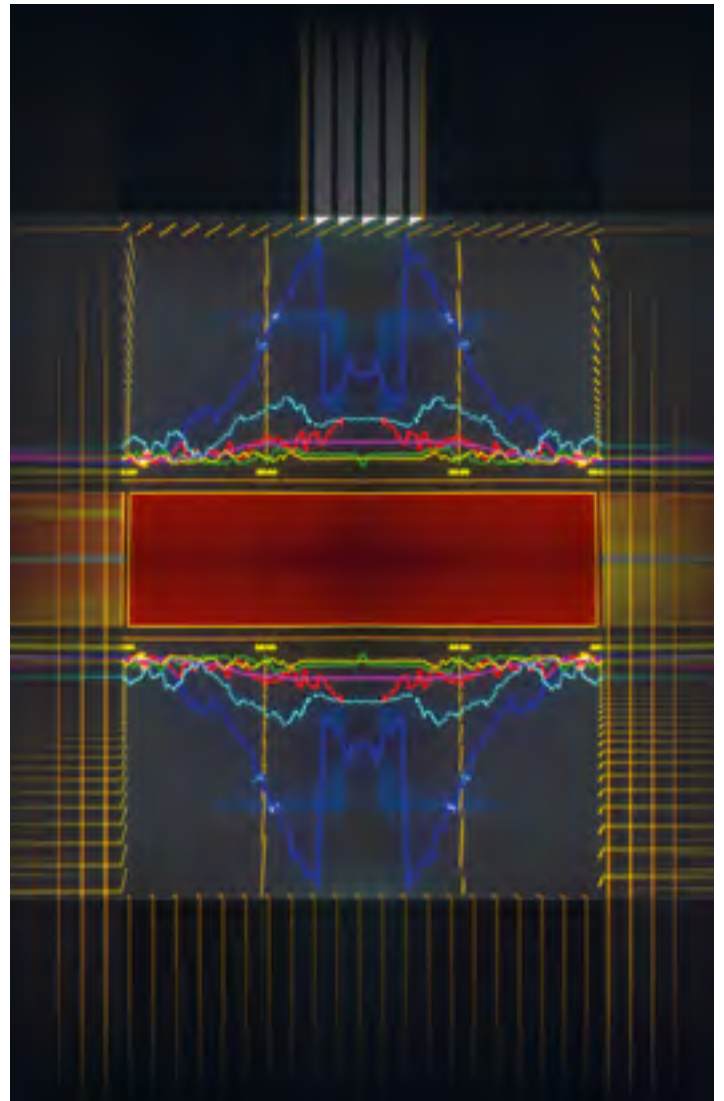
A warp of nature as a cathedral  
is built for its Queen.

ways last longer than those who were with the top trends of the day.

In a world of mass click content, authenticity has become a rare commodity. But those artists who dare to defy the trends, lean into their distinct voice, and focus on crafting work that speaks to them first – these are the creators who are redefining success in the digital age. By building their own spaces and connecting with niche audiences, they create art that's not just seen but felt.

Ultimately, the strength of any piece of art lies not in the tool that made it but in the vision behind it. While the digital landscape may be dictated by clicks and shares, the real power remains in the hands of creators who refuse to lose themselves in the noise. It's not about keeping up with the latest technology or gaming the system. It's about finding and holding onto what makes your work meaningful. This is a struggle that with a strong passion, investment and luck can mean a breakthrough for an artist.

As technology continues to evolve, it will no doubt shape new forms of artistic expression. But no matter how advanced the tools become; they remain just that – tools. The heart of art still lies in the passion, creativity, and authenticity of the artist. Those who can navigate this delicate balance will be the ones to redefine art's place in the digital age, proving that even in a world governed by algorithms, genuine creativity still reigns supreme. //



The rise and fall pulse like a mechanical heart,  
echoing the amplitudes of misfortunes  
and fortunes in a relentless dance.

# Am I an amateur writer? Definitely yes – from the Latin “to love”.

U.S. NOVELIST ERIC STENER CARLSON IS INTERVIEWED  
BY RAYMOND RUSSELL, EDITOR FOR TARTARUS PRESS, AN INDEPENDENT  
BOOK PUBLISHER IN NORTH YORKSHIRE (UK).



You are now the author of several novels and three or four collections of short stories, but you also have a demanding day job. Presumably you are writing at night and at the weekend? Do you consider yourself an amateur or a professional writer, or do these distinctions even matter?

I write whenever I'm not at my day job – late at night, or when travelling on trains, when I wake from dreams – always scribbling on little scraps of paper, on the back of envelopes, receipts.

I think it's a bit like professional footballers in the Premier League versus amateur players in the Sunday League. It's not that full-time authors (who can actually live from their work) have it made – they've still got to face the blank page, they've still got to write a story with a beginning, middle and end. But those of us in the Sunday League of writing (and face it, there are many more of us than the pros) know one or two things that the pros don't. We know for sure that we're in it for the written word, not for the money or fame, or we simply wouldn't go to such lengths to write.

Am I an amateur writer? Definitely yes – from the Latin “to love”. I love literature, I love telling stories, and, as long as I'm able, I'll keep writing.

There is a tendency for your work to be quite dark, but I've always detected an underlying optimism that stops it from being too pessimistic about humanity. Do you consider this to be a correct interpretation, or am I being unreasonably optimistic?

There's a fantastic quote from one of my heroes, James Baldwin, the great civil rights activist and writer. He said, “I can't be a pessimist, because I'm alive.”

As UN officials, we witness some of the worst things humans are capable of – war crimes, slavery, exploitation of every sort. At the same time, we see the best of humanity – dialogue, sharing, selflessness, peacebuilding, hopefulness. For me, writing is an extremely hopeful place, a space no war can ever touch. Now, more than ever, we need art, to remind us of the best things we're capable of, so we can create moments of connection, transcendence and beauty. I think we have to be optimists, because we're still alive.

There appears to be a theme in several of your stories where characters are facing their last day on earth. Is there anything in your own life or outlook that would account for this?

People try to justify so many awful things they do by saying the ends justify the means. But that assumes that everything we achieve in this world is lasting, that, in the final balance, there is some sort of permanence. But that's not the case. Every time a person dies, their entire world ends – everything they've built up and everything that was built up around them. Therefore, whatever we do, it's actually about means, not ends. That's why I'm so interested in the final moments of my characters, because only they can decide (in the face of their own personal oblivion) if the choices they made throughout their lives were meaningful.

As for me, I believe that treating others with kindness is as ephemeral as treating others with cruelty. And if nothing is ever permanently achieved by doing either (because in 5 billion years our sun will start to die, and long before that, humanity will cease to exist) then I'll stick with kindness, because it is, in and of itself, good.

TEXT AUTHOR INTERVIEW WITH ERIC STENER CARLSON,  
UN SOCIETY OF WRITERS – BY RAYMOND RUSSELL (TARTARUS PRESS)  
PHOTO ERIC CARLSON AND RAYMOND RUSSELL

When the world can appear such a dark place, why write about the darkness? Are you just reflecting the times, or do you think a writer can make a difference?

Recently, I've been thinking about a short story by Ray Bradbury, "The Pedestrian" – that impressed me very much when I read it in high school. I know people say this or that work is prophetic, but, for me at least, that story really speaks about today's world. In the story, everyone stays inside, watching screens, and they don't talk to each other, or write or walk outside anymore. One writer (perhaps the world's last writer) transgresses by walking outside at night, and he is arrested by a driverless police car. There it is – today's society, praising a dehumanizing technology, dumbing down or hollowing out what's left of our creativity, robbing us of our interaction with each other and with nature.

Bradbury saw the darkness coming. I'm just one of many writers (at least we still exist) that tries to describe the darkness for what it is, to say that that new app or new phone or new car is not just a frivolity, but also another nail in the coffin of humanity. There are so many beautiful places in the world, so many amazing conversations to be had. We just need to get outside – and talk.

You've been quite open about having anxiety and the need to pursue good mental health. Does that have an impact on your writing? Does writing help you?

Some people call anxiety their "superpower" (that is, they feel it can be retooled as a force for good). I'm not criticizing them for saying this, because we each live anxiety in a different way. But, in my own case, I find chronic anxiety (and a related obsessive-compulsive disorder) often consuming, overwhelming, crushing. It's definitely not the only part of me – I have much more to offer, as a husband, father, novelist, friend, philosopher, U.N. official, etc. (so, I refuse to be pigeonholed by it). But it is a part of my human experience. It's just not my superpower.

That being said, experiencing such high levels of anguish for such extended periods of time has made me even more empathetic to the internal world of my colleagues, and to understanding the internal world of my characters. Whether it's apparent or not, many people you know (perhaps yourself included) experience chronic depression, anxiety or fatigue.

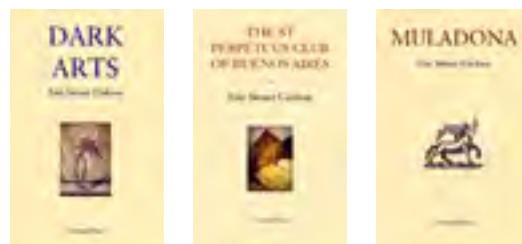


A good lesson from this (as a person and as a writer) is don't assume we know what's going on in someone's life. The best first approach is kindness – including being kind to ourselves. So, if you experience anything of this sort, seeking out the support of a mental health practitioner – and talking to your friends and colleagues about it – can be a good idea.

Are you able to tell us what you are working on now, and what you might be writing in the future?

I just finished a new book project that I've been working on since I published my last book, *Dark Arts* (Tartarus Press, 2022). I can't go into details right now (because I don't want to pre-empt the book launch), but I can say that it's much more in the realm of science fiction than my other books. However, the book is more about the human experience than it is about technology. I'm very excited about it, especially because I get to collaborate with a wonderful artist friend of mine, so it will be my first illustrated work. More news to come! //

Raymond Russell (left) and Rosalie Parker (right),  
Founding Editors of Tartarus Press (UK),  
with Eric Stener Carlson (middle).



Covers of Eric Stener Carlson's  
books with Tartarus Press.

# Quand art et science s'accordent musicalement à l'Ariana

LIEU VIVANT ET ACCUEILLANT PAR EXCELLENCE, LE MUSÉE ARIANA INVITE CHACUNE ET CHACUN À EXPLORER ET EXPÉRIMENTER SELON SES ASPIRATIONS.

## L'ARIANA, LIEU VIVANT OUVERT À TOUTES ET TOUS

Le Musée Ariana, musée suisse consacré à la céramique et au verre, traite autant de pratiques historiques que de la création contemporaine sous différentes formes. Récemment, il a présenté l'exposition *A force* de l'artiste plasticien Nicolas Muller, fruit d'une résidence et d'une carte blanche. Ce dernier a transposé sa curiosité envers le travail de conservation et les coulisses du musée en un langage visuel de traces et d'empreintes, pour inviter le public à s'intéresser aux marges, à l'envers du décor, à l'invisible.

Accessible et inclusif, le Musée Ariana est ouvert à toutes et tous. Il se présente comme un territoire où les artistes peuvent expérimenter et explorer et où les publics peuvent vivre autrement l'expérience de l'art et le partage des histoires et sensibilités des médiums de la céramique et du verre.

## LA CÉRAMIQUE VERSUS L'ART NUMÉRIQUE

L'installation «*Sustain*» de Laurin Schaub est un exemple singulier d'une forme d'exploration qui met en dialogue art et science. En associant céramique traditionnelle et technologie sonore, l'œuvre repousse les limites de ces deux domaines, révélant comment la matière et les ondes peuvent se rejoindre dans une expérience artistique unique.

L'aspect scientifique du projet réside dans la compréhension des propriétés vibratoires de la céramique, un matériau pourtant réputé pour sa rigidité. Laurin Schaub explore ici la relation entre la forme, la matière et le son, en jouant sur des fréquences acoustiques et la capacité vibratoire des objets. Le défi est d'obtenir une résonance durable («*Sustained sound*», qui reflète l'aspect scientifique de l'œuvre tout en marquant la dimension artisanale de la céramique.

L'œuvre de Laurin Schaub repose sur un savoir-faire céramique vieux de 5000 ans, mais qu'il revisite sous l'angle de l'innovation. Chaque récipient en céramique, façonné à la main, est unique par sa forme, son épaisseur et sa finition. Dans le cadre de «*Sustain*», ces bols ne sont pas simplement des objets esthétiques ou fonctionnels: ils deviennent des instruments acoustiques. Grâce à un dispositif technique de marteaux électroniques et transducteurs placés sous les récipients, les bols sont soit percutés ou mis en vibration pour produire des sons spécifiques, transformant ainsi un matériau normalement inerte en source sonore dynamique. Ces deux installations s'animent grâce à un signal électrique, de manière pré-programmée selon un logiciel informatique. Chaque bol, en fonction de sa taille et de sa structure, produit une tonalité unique, ajoutant une dimension sonore à ce qui est traditionnellement un objet visuel et utilitaire.

Dans ce contexte, l'œuvre de Schaub s'inscrit pleinement dans une démarche expérimentale. Il explore comment la matière peut être transformée en source sonore à travers des technologies acoustiques modernes. Cette exploration nécessite une compréhension fine des principes de la vibration, des ondes sonores et des propriétés physiques des matériaux, des domaines que l'on associe habituellement à la science plutôt qu'à l'art. Pourtant, l'œuvre réussit à établir une continuité entre ces deux champs.

## SON ET CÉRAMIQUE, UN NOUVEAU LANGAGE

Le lien entre l'art et la technologie dans l'œuvre de Laurin Schaub se manifeste également dans l'utilisation du son comme moyen d'expression artistique. Le son, dans «*Sustain*», n'est pas un simple complément à l'installation visuelle; il en est un élément central, capable de modifier l'expérience sensorielle du visiteur et de la vi-



La majesté du grand hall  
cerné par des colonnes de marbre  
et la voûte de la coupole  
étoilée d'or.



L'installation «Sustain» de Laurin Schaub,  
constituée de 24 réipients peints.

siteuse. Chaque bol, en vibrant, émet un son unique qui contribue à une symphonie globale, un «*chœur*» sonore où chaque réipient a son rôle à jouer.

Laurin Schaub tient à souligner qu'il n'a pas l'ambition de créer un instrument de musique, mais bel et bien une installation de bols fixés à une structure. Ce processus soulève des questions intéressantes du point de vue de la réception de l'œuvre. En quoi la technologie modifie-t-elle notre perception de l'objet? Ces questions, qui se situent à la frontière entre art et science, trouvent une réponse dans l'œuvre de Schaub, qui montre que les deux domaines peuvent se compléter pour créer de nouvelles formes d'expression.

### UNE INSTALLATION DURABLE

Au-delà de l'exploration sonore, l'installation de Schaub se distingue également par sa réflexion sur la durabilité, un autre lien important entre art et science. Le titre de l'œuvre, «*Sustain*», fait référence à la fois à la continuité des sons produits par les bols et à la durabilité des matériaux utilisés. L'argile utilisée pour la réalisation

des bols est un mélange de restes d'atelier issus de productions précédentes. Une pratique qui s'inscrit dans une démarche de recyclage et de respect de l'environnement. En cela, il fait écho à des préoccupations actuelles liées à l'économie circulaire et à la gestion durable des ressources.

### L'ART ET LA SCIENCE, UN DIALOGUE NÉCESSAIRE

L'œuvre de Laurin Schaub est emblématique du dialogue croissant entre art et science dans la création contemporaine. En combinant des savoir-faire artisanaux et des technologies modernes, «*Sustain*» montre que ces deux domaines, souvent perçus comme opposés, peuvent se rencontrer et s'enrichir mutuellement. La science offre à l'art de nouveaux outils et de nouvelles perspectives, tandis que l'art permet de rendre tangibles et émotionnelles des notions scientifiques complexes.

Des artistes comme Laurin Schaub, en intégrant les domaines de l'artisanat et de la technologie dans leur travail, contribuent à enrichir la réflexion sur des problématiques contemporaines et à élargir notre compréhension du monde. //

# Maladie de Lyme

## RECRUESCENCE DU FLÉAU



**Sportif français de haut niveau, Xavier Thévenard fait partie de l'élite mondiale de l'ultra-trail, course à pied en milieu naturel d'une distance supérieure à 80 kilomètres. Son palmarès est impressionnant; il a notamment remporté à trois reprises l'Ultra-Trail du Mont-Blanc (UTMB), course mythique longue de 171 km et au dénivelé positif de 10 000 m que tout coureur à pied rêve de gagner. Mais aujourd'hui, âgé de 36 ans, il ne participe plus à aucune compétition; sa carrière sportive s'est arrêtée brusquement. Atteint de la maladie de Lyme, il ne peut pratiquement plus faire de sport et le moindre effort peut lui paraître insurmontable.**

Vainqueur de l'UTMB en 2013, 2015 et 2018, Xavier Thévenard ne franchira pas la ligne d'arrivée en 2021, contraint d'abandonner au bout de 50 km alors qu'il comptait parmi les favoris de la course. Après une soudaine et violente baisse d'énergie peu après le départ, il ressentira la désagréable sensation de « courir à côté de ses jambes ». En quelques instants il passera du mode « on » à « off », son corps ne répondra plus et il n'aura pas d'autre choix que de jeter l'éponge. L'automne précédent il avait appris

qu'il avait la maladie de Lyme, maladie transmise par des tiques infectées. Lors de ses entraînements, le sportif de l'extrême a été piqué quatre fois en 2020 par des tiques sans pour autant développer un érythème migrant. Ces lésions dermatologiques caractérisées par une rougeur congestive de la peau sont des signes avant-coureurs de la maladie de Lyme. Mais quelques mois plus tard ses capacités physiques sont affectées et une étrange fatigue se fait sentir. Après un test le verdict tombe: il est positif à la maladie de Lyme.

Depuis, confiant et combatif, il a retrouvé progressivement ses forces. Mais pour en arriver là, il n'a eu d'autre choix que de s'expatrier afin d'être traité. Pour cela, il a fait confiance à la BCA-Clinic d'Augsbourg. En effet, en France, les médecins qui veulent traiter les malades Lyme chronique font l'objet de pressions et de menaces de suspension d'activité. On leur reproche de prescrire ce qu'ils estiment nécessaire pour traiter les affections dont souffrent leurs patients, en particulier des antibiothérapies prolongées. Conséquences: de plus en plus de malades vont en Suisse, en Belgique, en Espagne, aux États-Unis ou en Allemagne comme Xavier Thévenard.

### PROBLÈME MAJEUR DE SANTÉ PUBLIQUE

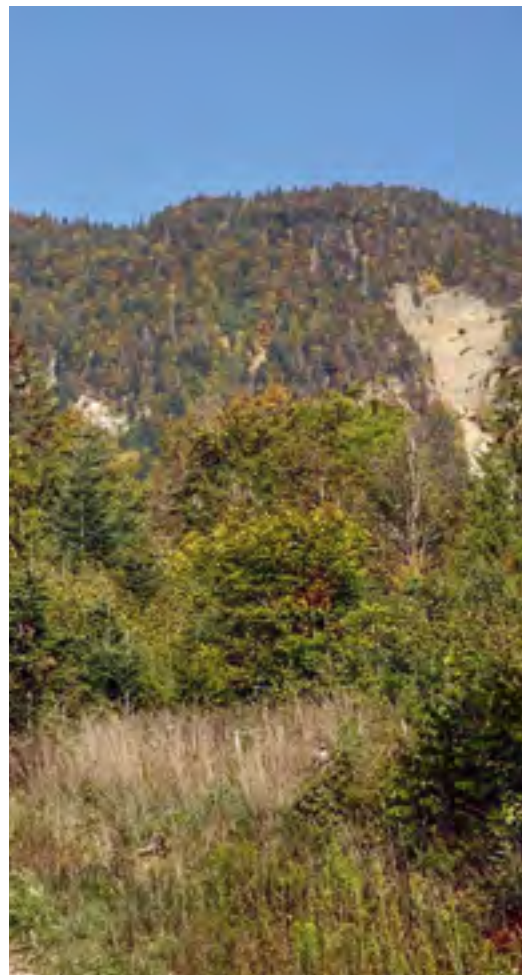
Les tiques sont des acariens ectoparasites vivant sur la surface corporelle d'un être vivant. En effet, si les tiques passent une première partie de leur cycle au sol (éclosion, métamorphose et quête d'un hôte), elles poursuivent leur vie ancrées sur la peau d'animaux ou d'humains, se nourrissant de leur sang. La maladie de Lyme – également dénommée borréliose de Lyme – est la maladie vectorielle la plus répandue dans tout l'hémisphère nord. Son incidence continue d'augmenter à l'échelle mondiale en raison de facteurs démographiques et environnementaux, y compris le changement climatique. D'après l'Institut Pasteur, environ 50 000 cas de maladie de Lyme sont recensés en France chaque année.

La borréliose de Lyme est nommée ainsi car elle a été signalée pour la première fois en 1975 (et identifiée en 1977) dans la ville de Lyme, dans l'État du Connecticut aux États-Unis. C'est une infection causée par la bactérie *Borrelia burgdorferi*, bactérie à Gram négatif. Ces dernières

Transmise par des tiques infectées, la maladie de Lyme est en nette propagation.



TEXTE CLAUDE MAILLARD  
PHOTOS CLAUDE MAILLARD ET SHUTTERSTOCK



sont enfermées dans une capsule protectrice qui empêche les globules blancs – qui luttent contre les infections – de les ingérer. Sous la capsule, les bactéries Gram négatives possèdent une membrane externe qui les protège contre certains antibiotiques, comme la pénicilline. Lorsqu'elle se déchire, cette membrane libère des substances toxiques appelées endotoxines qui contribuent à la sévérité des symptômes. La maladie se manifeste initialement par une éruption cutanée centrée sur une morsure de tique. Non traitée, elle peut évoluer en trois stades de longue durée – caractérisés par une grande diversité de réactions – pouvant toucher plusieurs systèmes et organes : la peau, mais aussi les articulations et le système nerveux, de façon aiguë ou chronique. Dans 90% des cas, elle est traitée efficacement par une antibiothérapie de 2 à 4 semaines.

Les humains sont contaminés lors d'une rencontre avec les tiques infectées qui se trouvent dans le tapis végétal à moins d'un mètre de hauteur, en particulier dans les milieux boisés humides. Elles sont actives toute l'année mais beaucoup moins lorsque les températures sont négatives. Elles chassent « à l'affût » en détectant la présence d'un hôte à proximité grâce à des capteurs sensibles au CO<sub>2</sub>, à la chaleur et aux substances biochimiques. Une fois sur le

corps de l'hôte, une tique recherche les zones chaudes et humides, tels que creux du coude ou du genou, aisselle, aine... où elle se fixe par son rostre – pièce buccale conçue pour percer et aspirer – afin de faire son repas sanguin. La transmission de la maladie se fait à ce moment-là, par passage de bactéries du tube digestif de la tique à ses glandes salivaires. Salive et bactéries sont inoculées dans l'épiderme et non directement dans un vaisseau sanguin. Cette progression ne débute qu'après la morsure de la tique et il faut plusieurs heures avant qu'elle ne soit contaminante. Aussi, une tique retirée rapidement ne transmet pas de maladie.

### SE PRÉMUNIR DES PIQÛRES DE TIQUE

Les piqûres de tique peuvent survenir lors de simples promenades mais le risque de contracter la maladie de Lyme augmente lors des randonnées en forêt ou en montagne. Pour se protéger des tiques qui vont chercher à vous grimper dessus, il est conseillé de bien se couvrir. Porter de préférence des vêtements de couleur claire à manches longues, des chaussettes hautes, de bonnes chaussures et une casquette. L'utilisation d'un répulsif à appliquer sur les vêtements peut être également bénéfique. Les zones de broussailles, de fougères, d'herbes hautes et d'arbustes sont à éviter et il est déconseillé de sortir des

Lors de randonnées,  
il est conseillé de rester sur les chemins  
et d'éviter les zones de broussailles.



Entourant Xavier Thévenard, Jeanne Salvi et Julien Rueflin, les Présidents de ChroniLyme (Bertrand Pasquet) et de France Lyme (Frédéric Maire).



Xavier Thévenard, Julien Rueflin et Jeanne Salvi sur le départ de la grande traversée des Alpes à Saint-Gingolph le 14 septembre dernier.

chemins autant que faire se peut. Pendant la balade, il est contre-indiqué de s'asseoir ou de s'allonger directement sur le sol. Au retour de randonnée, il est impératif de bien s'examiner pour vérifier qu'aucune tique – d'une grosseur de 1 à 230mm – n'est présente sur ses vêtements, sur son corps ou dans ses cheveux. Si malheureusement vous en découvrez une plantée dans votre peau, il ne faut pas essayer de l'écraser ou de la tuer avec un coton alcoolisé ou avec un produit de ce type. Stressée, la tique pourrait se vider et régurgiter un maximum d'agents pathogènes. Il faut l'arracher doucement, soit au moyen d'un tire-tique (vendu en pharmacie), soit avec une pince à épiler. Il est impératif de bien contrôler que la tique a bien été enlevée complètement, puis il faut désinfecter la zone avec un nettoyant antiseptique.

Dans la plupart des cas, il n'y aura pas de suites, vous avez juste été mordu. Mais il faut rester vigilant, car de temps en temps un anneau rougeâtre peut apparaître autour de la piqûre. Il s'agit d'un érythème migrant caractéristique du fait que la tique était porteuse de la maladie de Lyme. A partir de là, il faudra consulter rapidement un professionnel de santé, car mis en œuvre très tôt, le traitement est assez efficace.

## FRANCE LYME

Créée en 2008, France Lyme<sup>1</sup> est la principale association française de lutte contre les maladies vectorielles à tique (MVT), dont la plus connue est la maladie de Lyme.

Reconnue d'intérêt général, agréée par le Ministère de la Santé, France Lyme rassemble environ 5000 adhérents et collabore avec différents médecins français et internationaux. En partenariat avec ChroniLyme<sup>2</sup>, elle propose un soutien personnalisé aux malades ainsi que des actions de prévention et d'information auprès de tous les publics.

Parmi les convictions de France Lyme, les patients atteints de MVT doivent avoir accès à des soins médicaux de qualité; et pour cela, la recherche doit être accélérée et financée, avec une multiplication de projets publics et privés. Toutes les bonnes volontés sont essentielles pour traiter l'urgence sanitaire des malades en marge du système de santé. L'association fonctionne sur la base d'adhésions, de dons et du bénévolat. Pour sensibiliser à la maladie de Lyme et afin de récolter des fonds pour soutenir les malades sévèrement atteints, trois sportifs viennent d'accomplir un exploit hors norme en courant 600km le long du GR5 en deux semaines (soit un marathon par jour). Ce chemin de Grande Randonnée qui relie le lac Léman depuis Saint-Gingolph à la Méditerranée, avec une arrivée à Nice, accuse un dénivelé de 30000m. Et parmi ces trois coureurs tous touchés par la maladie de Lyme, Julien Rueflin (initiateur du projet ALP'Lyme, la grande traversée des Alpes), Jeanne Salvi et Xavier Thévenard dont c'était le grand retour à la course à pied avant la reprise de la compétition programmée en 2025. //

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# Appeasement and the UN Charter

DE-ESCALATION IS A PRECONDITION TO COMPROMISE.  
APPEASEMENT IS NOT SURRENDER



**When one says appeasement, one usually thinks of dialogue, compromise, moderation. Personally, I think of rapprochement, détente, reconciliation. I think of the necessity of listening to the other side, trying to understand their grievances, exercising patience and perseverance in the spirit of the legendary Swiss mediator Nicolas de Flue<sup>1</sup>. I also think of the Dutch common sense philosopher Baruch Spinoza, especially his *Tractatus Politicus*: “*Sedulo curavi, humanas actiones non ridere, non lugere, neque detestari, sed intelligere*” (I have labored carefully not to mock, lament, or execrate human actions, but to understand them). The opposite of appeasement is intransigence, sabre-rattling, stonewalling, provocation<sup>2</sup>, escalation.**

At first sight the word appeasement implies a civilized approach to solving conflicts in the sense of Article 2 (paragraph 3) of the UN Charter, which stipulates “*All Members shall settle their international disputes by peaceful means in such a manner that international peace and security, and justice, are not endangered.*” I also think of the prohibition of the threat of the use of force embedded in the United Nations Charter, e.g. in the *jus cogens* Article 2 (paragraph 4). Indeed, every escalation of tensions, every attempt at encirclement of another country, the imposition of unilateral coercive measures, the sabotage of pipelines<sup>3</sup> – all entail threats, sometimes an existential menace that may lead to the outbreak of war or may needlessly continue an armed conflict.

In the Orwellian world we live in, appeasement has been transformed into a derogatory term, and politicians who want to promote peace through negotiation, who aspire to live according to the UN Charter, are sometimes labelled “*appeasers*”. It is much easier to engage in *ad hominem* attacks against persons who hold different opinions than to venture into rational debate. Although appeasement has nothing to do with cowardice, treason or surrender, the term appeaser has become a rude dysphemistic epithet.

Yet, appeasement is a process of negotiating compromises aimed at crafting, not imposing, sustainable solutions to real disputes. Appeasement is another word for prevention through diplomacy, diplomacy that listens and does not dictate, diplomacy in the sense of George F. Kennan’s opinion article of 5 February 1997 in the New York Times: “*A Fateful Error*”<sup>4</sup>.

As a professor of international law who also holds a doctorate in mediaeval and modern history, I try to see legal issues in historical perspective and to identify pertinent historical precedents. Indeed, the manipulation of language and hijacking of meaning were not first detected by Aldous Huxley and George Orwell. Propaganda has been part and parcel of the human epic since Mesopotamia, Egypt, Greece and Rome. It reached a high point during the French Revolution and the hyperboles of Robespierre and his infamous *Comité de Salut Public*. Propaganda, incitement to hatred against the “*enemy*” and relentless provocation were at the origin of the First and Second World Wars, the Vietnam War, the Iraq war, etc.

On the one side we recognize the use of euphemisms, like calling an invasion, a “*special military operation*”, or for that matter the invention of benevolent-sounding labels like “*Operation Enduring Freedom*”, “*Just Cause*”, “*Infinite Reach*”, “*Iraqi Freedom*”, “*New Dawn*”, etc. – Such cheap etiquettes are intended to render brazen aggression somehow palatable to a democratic public. Other euphemisms include the renaming the US Department of War as Department of Defence in 1949, the same year that NATO was established. But let’s be honest with ourselves, when has the DoD engaged in defence? Surely not in Cuba, Grenada, Haiti, Iraq, Nicaragua, Panama, Libya, Syria, Venezuela, Vietnam, Yugoslavia, etc. Another obvious trivialization of subversion and illegal intervention in the internal affairs of other States is the invention of the benign term “*colour revolution*” to camouflage a vulgar *coup d’état*.



British Prime Minister Neville Chamberlain upon returning to London after signing the Munich Agreement of 1938.

What seems to be novel today is the proliferation not only of euphemisms, but of the opposite of euphemisms – the deliberate contamination of positive terms by loading them with negative connotations. It entails the distortion of history to imply that a common-sense peace mission, such as that conducted by EU rotating President Victor Orban in Kiev, Moscow, Beijing, Washington, D.C., in June 2024 constituted “*appeasement*” of an “*aggressor*”, something somehow sordid, treasonous, unethical.

As the President of the EU Commission Ursula von der Leyen said: “*This peace mission was nothing but an appeasement mission*”<sup>5</sup> She warned further on X: “*appeasement will not stop Putin. Only unity and determination will pave the path to a comprehensive, just and lasting peace in Ukraine.*” What utter nonsense! This is precisely the self-righteous and self-serving intransigence that prolongs wars and hinders common sense solutions. It seems that the US and EU have manoeuvred themselves into a straight-jacket of hegemonic ideology that prevents them from using the tools of diplomacy.

Contrary to what von der Leyen claims, Victor Orban’s peace mission was very much in keeping with the letter and spirit of the UN Char-

ter, with the *erga omnes* obligation of all UN member states to support peace initiatives. Indeed, in the nuclear age, Orban’s “*appeasement*” is the only rational policy to save the planet from Apocalypse.

It should be clear to any observer that the EU refusal to negotiate peace in Ukraine constitutes a blatant violation of article 2 (paragraph 3) of the UN Charter and a threat to international peace and security within the meaning of article 39 of the UN Charter. It contravenes article 6 of the International Covenant on Civil and Political Rights which protects the right to life, and article 20 which stipulates: “*Any propaganda for war shall be prohibited by law.*”

#### THE HIJACKING OF THE TERM “APPEASEMENT”: THE 1938 MUNICH AGREEMENT

How is it that war-mongers have successfully poisoned the notion of appeasement? It suffices to make a reference to the all-purpose bogeyman – Adolf Hitler.

The notion of “*appeasement*” is mostly associated with the Munich Conference of September 1938, which essentially provided for the separation of the German-speaking districts of Czechoslovakia (3.5 million human beings) and their attachment to Germany. No one seems to want to remember that the incorporation of these ethnic German districts into the newly created State of Czechoslovakia in 1919 was very controversial and that many had warned that such a large German “*minority*” in the new State would prove indigestible and cause tensions that would lead to a new European war.

Only few historians have been willing to recognize that the Munich Agreement was not a “*landgrab*” by Adolf Hitler, but that it actually implemented most of the US proposals at the 1919 Paris Peace Conference, where Professor Archibald Cary Coolidge (Harvard) presented a paper on behalf of the American delegation, based on Wilson’s 14 points and the principle of self-determination. Coolidge argued that it would be unwise to force so many “*Sudeten Germans*” under an unfriendly Czech rule. In 1919 Coolidge had produced maps that would draw the frontiers of the new Czechoslovak State in a way that would keep most Germans within the vastly reduced post-war Germany and Austria.

When the German-Austrians peacefully demonstrated in the streets of Czech towns - 54 of them were massacred by Czech militias. I document this in chapter 2 of my book *Nemesis at Potsdam*<sup>6</sup>. As was predicted by several politicians at the time and documented by historians like A.J.P. Taylor<sup>7</sup>, the Second World War was partly caused by the serial violation of the League of Nations' Minorities Treaties by the governments of Poland (where two million Germans had been left outside the truncated German borders, approximately a fourth of its territory having been ceded to Poland) and Czechoslovakia. The Council of the League of Nations repeatedly found Poland and Czechoslovakia at fault - as did the Permanent Court of International Justice. But there was no enforcement and the international community failed to correct the situation.<sup>8</sup>

British historian Arnold Toynbee wrote in the *Economist* in 1937 about the Czech violations of fundamental human rights of Sudeten Germans. In 1938 Lord Runciman undertook an official mission to Czechoslovakia, which confirmed what Toynbee had written.<sup>9</sup> Although the Neville Chamberlain mission to Munich in 1938 corrected one of the many absurdities of the Paris Peace Conference, he has gone down in history as Hitler's appeaser. Today Victor Orban is being accused of being Putin's appeaser.

## CONCLUSION

Appeasement is precisely what the UN Charter requires in its preamble, articles 1, 2 etc. Appeasement means dialogue, means civilization, not hegemonial imperatives and phobias, but a reconnecting with reality, bearing in mind that Russia, China, Palestine exist, and that these peoples also have a right to live. It is time to

take seriously the blueprints for peace formulated by members of the Global Majority, *inter alia* by the South Africans and the Chinese<sup>10</sup>. Peace in Palestine can be achieved by implementing the Orders issued by the ICJ in *South Africa v. Israel*<sup>11</sup>. I endorse the positive impulses given by one of my few remaining heroes - President Jimmy Carter in his books *We can have Peace in the Holy Land*, and *Palestine: Peace not Apartheid*. //

## NOTES

- 1 <https://mediate.com/news/a-common-sense-approach-to-mediation-for-peace/https://www.houseofswitzerland.org/swissstories/history/st-nicholas-flue-genuine-swiss-legend>
- 2 <https://www.counterpunch.org/2023/05/10/provocation-is-not-an-innocent-act/>
- 3 <https://seymourhersh.substack.com/p/the-nord-stream-pipelines-and-the>
- 4 <https://www.nytimes.com/1997/02/05/opinion/a-fateful-error.html>
- 5 <https://www.politico.eu/article/ursula-von-der-leyen-slams-viktor-orban-trip-russia/>
- 6 Alfred de Zayas; *Nemesis at Potsdam*, (Routledge), p. 22. *Papers relating to the Foreign Relations of the United States, The Paris Peace Conference, 1919, vol. 2, p. 379.*
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- 8 This is not unlike the failure to implement the International Court of Justice's Advisory Opinions of 9 July 2004 and 19 July 2024 concerning Palestine.
- 9 *The Economist*, 10 July 1937, p. 72. Zayas, *Nemesis at Potsdam*, pp. 28ff: *Documents on British Foreign Policy, 1919-1939, 3rd series, vol. 2, pp. 675-7.*
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# In the Pursuit of More Responsible Fashion: For a Healthy Planet and Healthy People

AN INTERVIEW WITH MATTEO WARD, CEO & CO-FOUNDER OF WRÅD, VICE PRESIDENT OF FASHION REVOLUTION ITALIA, ACADEMIC LECTURER AND FASHION ACTIVIST.



TEXT SAMANTHA PEGORARO, WHO  
AND YULIA LEMENEZ, UNDP  
PHOTO ADRIANO RUSSO

**Before co-founding WRÅD, a design studio and consultancy focused on sustainable innovation and social change, Matteo Ward spent several years in the corporate fashion industry. Then, something happened that changed his life, his work, and his purpose. As Vice-president of Fashion Revolution Italia and Textile Expert of the European Commission for the New Bauhaus Festival, Matteo is an inspiring voice challenging the status quo of the critically unsustainable fashion system. “Fuorimoda!” is his first and newly released book, where he guides readers in discovering stories and proposals to restore the value of what we wear. We had the pleasure of learning more about his vision for systemic change in fashion.**

**You've had a diverse background in fashion and sustainability. As someone who transitioned from a corporate fashion role to advocating for systemic change, what were the pivotal moments or experiences that made you question the traditional fashion model?**

After nearly 10 years of rapid career growth in the fashion industry, I realized that what I was doing was far from the person I wanted to be in life. In those years I was living in a sort of bubble, in a fashion-centric system and brand-centric system, that made it hard to reconnect with the real world outside. We were not holding ourselves accountable for the impact we had on others, but only for our own performance. The brand I was working for became my cognitive atmosphere during those years. However, a series of events in the early 2010s allowed me to see beyond the narrative we were telling ourselves. The first of these was my role as Diversity and Inclusion Officer in 2012, which ex-

posed me to the contradictions of a job that, on one hand, promoted inclusion, but on the other hand, supported exclusive branding strategies and oppressive merchandising tactics. The second, the collapse of Rana Plaza in Bangladesh in 2013. My father was living in Dhaka at the time, and after ascertaining that my family was ok, the moment of truth: how had we subordinated the lives of thousands, even millions, of people to our need to increase product margins? Before Rana Plaza no one questioned the origin and production methods of the clothes we were selling. Rana Plaza was for me and many others a revolutionary and consequential moment. I believe history will make a distinction between pre - and post - Rana Plaza era. The third and last moment, that really gave me the extra motivation I needed to find the courage to quit my job, was an outburst of skin reactions to some denim we were selling. I really felt I was losing control, or worse - that no one had any control! I felt like I could not work anymore for a system that was harming millions of people within and outside the industry, so I handed in my resignation. I did not know what to do next, but I knew why I was quitting. And that, back then, was more than enough to push me to challenge my own comfort zone and status quo.

**You've spent years educating others on sustainability. What are the most pervasive myths that people hold about sustainable fashion?**

There is this misconception that a material is per se enough to make a garment 'sustainable'. First of, sustainable garments are an ideal we should all aspire to, but I prefer to talk about responsible fashion, or clothes that are healthy, that are designed to extend pleasure of use through time, that can mitigate their impact on the en-



*"The most powerful antidote to the current crisis is igniting our ability to think critically and raise our voices to fight injustices across the globe. Difficult? Yes. But if not us, who?"*  
Matteo Ward

vironment and maximize their positive value on society. Second, a material alone cannot determine the responsibility of a garment. Even the most valuable, high-quality material could be dyed with toxic substances, be cut and sewn in oppressive conditions or be transformed in a piece of clothing that ends up being discarded after few wears. A material is an important variable of the equation, but not the only variable. Hyperproduction and hyperconsumption are the biggest elephants in the room and as long as we don't address them with courage, and start regulating the way clothes are made and their volumes with a systemic mindset, little progress will be made. There are currently more than 100 billion garments<sup>1</sup> being produced each year, and 24 billion pairs of shoes<sup>2</sup>. Even if we reduce the environmental impact of a t-shirt or pair of shoe, as long as the business model demands us to continue producing more and more, the absolute impact on the environment will continue to be negative.

**With sustainability now a marketing buzzword, there's been increasing debate around greenwashing in fashion. How can consumers differentiate between authentic efforts and mere marketing tactics? How to ensure the industry complies with sustainability?**

First, we must try to control ourselves: when we shop for clothes we don't usually behave rationally, and this plays in favor of sneaky marketing tactics which, in turn, are weakened by our ability to think critically. So, trying to pause and think before buying is probably the best thing we can do. Second, we can learn to identify some common greenwashing red-flags: generic claims (e.g.,

"eco-friendly", "zero impact", "sustainable") with no proof, hyperboles (e.g., "the most climate-friendly", "lowest impact ever"..), conflicting messages (ex. "I'm sustainable, buy 2 and get 1 more for free"), lack of transparency.. Oh, and the use of the adjective 'green', which should really be used only to describe the color of a fabric!

Greenwashing is a problem as it can have several adverse consequences. But as long as governments continue to avoid holding fashion brands accountable to what and how they communicate, greenwashing will continue to plague society. A recent report issued by the EU Commission for example found 53%<sup>3</sup> of the sustainability claims of a sample of EU companies were either false or misleading. Data like this one inspired a new wave of regulations aimed at fighting greenwashing all over the world, which is promising. But it is equally as important that these new regulations are based on sound data-sets, facts and precautionary principles are followed when it comes to the risks certain fibers or materials can pose to living beings.

**The fashion industry can have significant impacts on both environment and human health, highly contributing to the climate crisis. From your experience, how do you see the connection between sustainable fashion and human well-being, and what steps can be taken to ensure healthier choices for consumers and fairer conditions for workers alike?**

Humanity holds the memory of a time in which the benefits of producing and wearing healthy fabrics on our wellbeing were recognized and valued. But this memory has been lost in the past centuries. The desire to generate profits, rather than responding to the real needs of the world, led the industry in a trajectory of disconnection from Nature, and in doing so, of disconnection from the wellbeing of all living things. The unsustainability of the fashion industry is not the result of a flaw in the system – it is the actual system. Coded with the idea that the main goal was 'profit at all costs', the industry was erected, in just three centuries, on four pillars which sit at the opposite side of the spectrum of human wellbeing:

- overproduction and overconsumption, with the invention of planned obsolescence at the court of King Louis XIV at the end of the XVII century;
- social oppression, scaled and structured with the Industrial Revolution;
- the defiance of nature's limit, with the invention and abuse of novel, artificial fibers in the late XIX and early XX century;

- the use of marketing and PR to manipulate people's consciousness against their own needs, a practice theorized for the first time in the early XX century.

Creating responsible fashion that can have a positive impact on people's wellbeing means taking action on these four pillars, like changing the culture and premise that inspired the creation of this industry in the first place. If not, all we do will be acting to mitigate the symptoms instead of curing the origin of the disease.

You recently said that systemic poverty is among the first causes of the current ecological crisis. Could you expand on how poverty fuels unsustainable practices, and how fashion can address this issue without simply outsourcing its labour to countries where exploitation persists?

January 2023, I was walking in the suburbs of Dhaka with a local journalist and scientist. On the right hand side of the road, lined up a series of textile factories which my friend described as being some of the most certified "green" factories in the country. On the left hand side instead there were hectares of land covered in a layer of textile waste and contaminated, dark and dense water. "Where is this pollution coming from?" I asked, assuming that if the factories nearby were "green", then they could not bear the blame. But I was wrong. "Well, the pollution comes from these factories. They have the filters to avoid polluting, but they often lack the money to turn them on because of low margins". There you have it, the manifestation of how social injustice makes ecological compromise inevitable. At the industrial level, factory level or personal level, in my travels around the world in some of the most polluted ecosystems the story I've heard is often the same: misery and the need to survive, pushes men and women to act irrationally, destroying the environment their life depends on.

Paying a living wage and putting people in the psychological and economic condition to be able to think about more other than survival, is key to solving the ecological crisis. But this interconnection between social and environmental justice is still not structured into the strategies of most brands. For example, right now the majority of CO<sub>2</sub> emissions in the industry happen at the first steps of the value chain - how many brands do you think have effective policies in action to trace and support everyone involved in the making of the materials needed to make clothes? Very few. Tracing the supply chain is the first step, as you can't change what you can't see. Enabling the supply chain

you have traced through joint investments and living wages is the second step. Lobbying politicians in favor and not against directives aimed at recognizing living wages worldwide is mandatory. Freedom is not alienation from reality but the act of taking responsibility, and the fashion industry has the responsibility to use its freedom to pioneer the creation of better habits and habitats for all.

Your new book "*Fuorimoda!*" delves into the future of fashion and sustainability: what would be your message to younger generations and advocates to reconcile the slow pace of change in fashion production and consumption with the urgency of the environmental crisis?

Being responsible means holding ourselves accountable to the consequences of our actions. In order to be responsible, we must expand our knowledge, with curiosity and courage. The courage needed to bridge the gap between the status quo and the world we aspire to live in. Brands bear the responsibility of building better systems, politicians the duty to architect the legislative framework that incentivizes better systems, we instead have the obligation to think, raise our voices and demand these better systems. In the book I've taken a different approach: first, I've taken the reader into a historical journey of discovery of the pivotal moments in time that represent the pillars of the unsustainability of fashion. Why? Because I find it empowering, enabling and inspiring to see the origin of the problems. When you realize that all of the issues we are facing are due to a handful of poor decisions, you realize that this toxic artificial intelligence that defines the fashion industry can be decoded and rewritten. Second, I've found in food culture my best ally to give people a tool to develop a healthier relationship with clothes. A sort of "healthy diet of clothes", based on the fact that what we wear and how much we buy interferes with our body in a way that is similar to the way food affects us. I know fashion consumption is an emotional act, but the most powerful antidote to the current crisis is igniting our ability to think critically and raise our voices to fight injustices across the globe. Difficult? Yes. But if not us, who? //

- 1 Fashion's Problems, Clean Clothes Campaign, <https://cleanclothes.org/fashions-problems/waste-and-pollution>
- 2 Statista 2023, <https://www.statista.com/statistics/1044823/global-footwear-production-quantity/>
- 3 EU Commission, Green Claims Directive, [https://environment.ec.europa.eu/topics/circular-economy/green-claims\\_en](https://environment.ec.europa.eu/topics/circular-economy/green-claims_en)

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# MORE.



# Sovereign Order of Malta Thirty Years at the United Nations

ANNIVERSARY CELEBRATION  
PALAIS DES NATIONS – 3<sup>RD</sup> OCTOBER 2024



**On 30<sup>th</sup> August 1994, the U.N. General Assembly adopted resolution 48/265 granting the Sovereign Order of Malta Permanent Observer status at the United Nations, “considering the longstanding dedication of the Sovereign Military Order of Malta in providing humanitarian assistance and its special role in international humanitarian relations”. This important milestone enabled the Order of Malta to formally integrate the international multilateral system and develop its humanitarian diplomacy by establishing official relations with many U.N. organizations.**

One of the oldest institutions of Western and Christian civilization, the Order of Malta is at the same time a lay religious order of the Catholic Church, a subject of international law and a humanitarian institution. It promotes ethical and spiritual values, which have guided it for nearly a thousand years. In line with its neutrality and impartiality, it does not pursue any economic or political goal and does not depend on any State or government.

To-day, the Order of Malta is extended across the world as never before. Recognized as a sovereign entity, it maintains diplomatic relations with 113 states and the European Union and holds permanent observer status at numerous international organizations. It is a transnational, and decentralized institution which operates socio-medical and humanitarian projects in 120 countries on all continents. Its 13,500 members, 100,000 permanent volunteers and qualified staff of 52,000 mainly medical professionals form an efficient network that enables the Order to alleviate suffering through emergency relief for refugees, migrants and IDPs, as well as to provide assistance to people living in the midst of armed conflicts and natural disasters, irrespective of their origin, gender or belief.

To mark this significant anniversary, H.M.E.H. the Prince and Grand Master of the Sovereign Order of Malta, Fra' John Dunlap, paid an official visit to the United Nations Office at Geneva on 3<sup>rd</sup> October 2024. At the invitation of the Director-General of UNOG, Mrs. Tatiana Valovaya, a ceremony took place at the Palais des Nations and a photographic exhibition entitled *‘The Order of Malta today’* was inaugurated. The photographs testify to the crucial role of humanitarian diplomacy, underlining the importance of the Order’s action in crisis situations.

The defense of human rights is central to the Order’s work, as it has consistently promoted these values at the United Nations. In his address to the Human Rights Council, the Grand Master highlighted the continuous violations of international humanitarian law occurring in the main war scenarios, to which the Order responds by intensifying its commitment in favor of the victims of conflicts and those who suffer. He reaffirmed the Order of Malta’s participation in and support for the Council’s work, in particular with regard to freedom of religion or belief, the protection of religious minorities, promotion of interfaith dialogue, combating human trafficking and modern slavery.

Geneva, as the humanitarian capital of the world, is highly relevant to the Order of Malta’s global activities. Due to its historical role as a foremost center for international diplomacy, humanitarian work and human rights it serves as a strategic base for coordinating efforts, strengthening partnerships, influencing humanitarian policy, and responding to crises. Through this hub, the Order of Malta enhances its diplomatic presence and advocacy. Over the past 30 years, the Order has, guided by its motto: *Tuitio Fidei et Obsequium Pauperum* – defense of the faith and assistance to the poor –, worked to bring hope to those affected by poverty, displacement, social exclusion, conflict, natural disasters, and diseases.

TEXT AMBASSADOR MARIE-THÉRÈSE PICTET-ALTHANN, PERMANENT OBSERVER TO THE UNITED NATIONS OFFICE AND OTHER INTERNATIONAL ORGANIZATIONS IN GENEVA  
PHOTOS PERMANENT MISSION OF THE SOVEREIGN ORDER OF MALTA TO UNOG



UNOG Director-General Tatiana Valovaya and HMEH the Prince and Grand Master of the Order of Malta, Fra' John Dunlap.

Working alongside international organizations such as the Office for the Coordination of Humanitarian Affairs (OCHA), the United Nations High Commissioner for Refugees (UNHCR), the World Health Organization (WHO) and the International Organization for Migration (IOM), the Order's goal has always been not only to provide immediate relief but to help rebuild resilient communities, offering long-term recovery and development support. expand access to healthcare in underserved regions, establish hospitals, clinics, and medical centers.

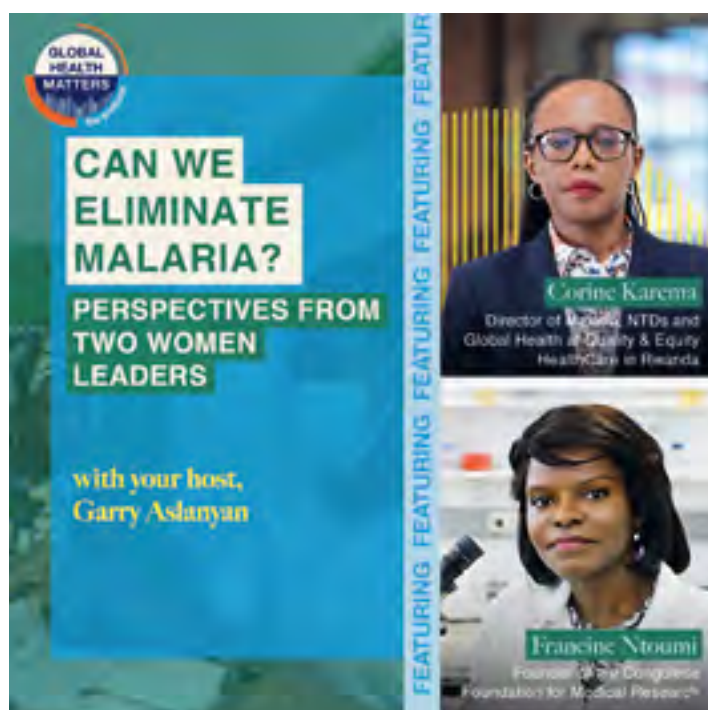
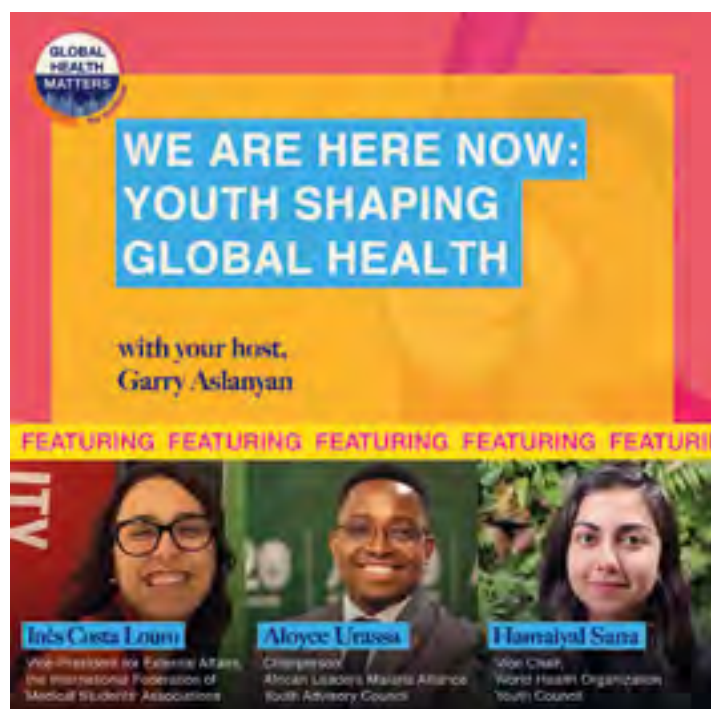
The Order's diplomatic activities are closely linked to its humanitarian mission. A strong, efficient multilateral system is crucial for successful humanitarian action on the ground, as it fosters cooperation, resource-sharing, and coordinated responses, thus bolstering the Order's mission to assist vulnerable populations worldwide. //



The Grand Master of the Order of Malta addresses the UN Human Rights Council.

# Podcasts

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# The Anxious Generation

BY JONATHAN HAIDT, PROFESSOR OF ETHICAL LEADERSHIP AT NYU

TEXT  
PHILLIPPA BIGGS, ITU

**The generation reaching adolescence since 2010 is growing up more anxious and more fragile, according to indicators of mental health across multiple industrialized countries. In his powerful book, Professor Jonathan Haidt suggests this deterioration in mental health is due to the demise of play among children, as well as access to smartphones and adult content on the Internet from an early age.**

The first chapter sets out evidence for a “surge of suffering” among youth, drawing on a range of indicators across a number of countries. “*The Back Story*” describes traditional childhood, based on play-based interactions and learning opportunities. The section entitled “*The Great Rewiring*” describes how phone-based childhoods now dominate, and the impact of social media on young minds. Professor Haidt argues social media harms girls more than boys, and suggests boys’ wellbeing may be harmed by smartphones in different ways to that of girls. The final section of the book offers hopeful, collective advice and actions for healthier childhoods, for governments, tech companies, schools and parents.

Critics argue Professor Haidt confuses correlation with causation – of course modern-day youngsters are justifiably worried, given the current state of the world. Professor Haidt acknowledges this might be the case, but argues that the deterioration in mental health and wellbeing of youth is noticeably sudden and dramatic around 2012/13, with the key development at this time being the introduction and sudden spread of smartphones.

Setting aside arguments about causation versus correlation, social science is notoriously difficult to interpret, distinguishing between short-term and long-term effects, different genders or ‘critical periods’ in the development of young brains. Phones are portals to an immense online virtual world – two individuals from the same family can experience and use the Internet in vastly different ways – for education, entertainment, communication or learning. Hours spent online seems the bluntest of measures.

It is also true that our lifestyles have changed radically over the last thirty years, including considerably less time outdoors, less time spent

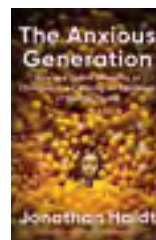
in nature, far less activity (and exercise) and more calorific diets. The growing amount of time spent online is just one among a number of factors shaping our increasingly artificial lives. However, Professor Haidt points out that “*smartphones bring so many interesting experiences to children and adolescents that... they reduce interest in all non-screen-based forms of experience*” (p.99) and essentially push out other interests, at least partially.

Professor Haidt identifies “*four foundational harms*” associated with greater time spent online on smartphones – (1) perversely, social deprivation due to interactions at a distance (2) sleep deprivation (3) attention fragmentation and (4) addiction. Social media platforms share four main features: (1) curated user profiles (2) user-generated content (3) networking and (4) interactivity (p.116).

And yet, despite the difficulties in measuring and assessing health phenomena across different cultures and societies, this book clearly deserves urgent attention. Professor Haidt identifies several parallel trends that, taken together, mean that smartphones add up to the “*largest uncontrolled experiment humanity has ever performed on its own children*” (p.44). “*Social media platforms are the most efficient conformity engines ever invented*” (p.59).

While recognizing the important benefits of technologies (Professor Haidt has apparently tracked his own children around New York! For their safety, and his peace of mind), the author raises vital questions. Professor Haidt points out that historically, children were introduced progressively to age-appropriate experiences (consider, for example, the traditional age-based movie rating system). Now, however, through their phones, children “*are plunged into a whirlpool of adult content and experiences that arrive in no particular order*” (p.64). (Actually, out-of-sight of users, algorithms order these experiences thoroughly and rigorously).

Professor Haidt’s collection of evidence is persuasive, his arguments are convincing and common sense suggests we should listen to his important messages about limiting and reducing smartphone access for young children and adolescents – proceed with caution! //



# Massif du Mont-Blanc

## ÉMOTIONS ALPINES 1/2

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**Le massif du Mont-Blanc, dont le sommet mythique culmine à 4805m, offre aux alpinistes chevronnés épris d'ascensions vertigineuses des sorties mémorables qui resteront à tout jamais gravées dans leur mémoire. Cet environnement exceptionnel permet également aux randonneurs d'accéder à des sentiers plus accessibles, au milieu d'une nature sauvage qui propose des panoramas à couper le souffle.**

A cheval sur la frontière franco-italienne, entre le département de la Haute-Savoie et la région autonome de la Vallée d'Aoste, le Mont-Blanc s'étend sur les territoires des communes de Chamonix et de Courmayeur. Mais son sommet, toit de l'Europe occidentale, est situé sur la commune de Saint-Gervais Mont-Blanc située à 792m d'altitude. Cette ville qui incarne l'art de vivre à la montagne est empreinte d'une atmosphère conviviale, idéale pour faire le plein d'énergie et d'émotions alpines.

Ce territoire unique, au charme authentique, regroupe aussi les villages de Saint-Nicolas, de Bettex et du Fayet où nous avons établi notre « camp de base », chez Medhi et Manue. Dans une ambiance chaleureuse, familiale et conviviale, ils se réjouissent de vous accueillir à « La Chaumière », leur petit hôtel où l'on se sent vraiment comme à la maison. Leurs hôtes ne sont pratiquement que des amis et les 22 chambres de leur établissement sont quasiment toujours occupées. Proche de la gare du Fayet et des Thermes de Saint-Gervais, lieu de départ de la « Montée du Nid d'Aigle », il est commode lorsque l'on participe à cette manche de la coupe du monde de course en montagne. C'est d'ailleurs pour cette raison que j'ai posé mes valises ici pour la première fois. Puis, lorsque Medhi a commencé de me causer montagne, le courant est tout de suite passé. Passionné et grand connaisseur du massif du Mont-Blanc, ce fils de Berbère a 25 ans d'expérience en haute montagne à son actif et connaît mieux que personne ces espaces. Toujours prêt à vous informer des plus belles randonnées à effectuer dans le secteur, il se fait un plaisir de partager son amour pour ces sommets qui lui sont si chers.

### LES CHALETES DE MIAGE PAR LE COL DE TRICOT

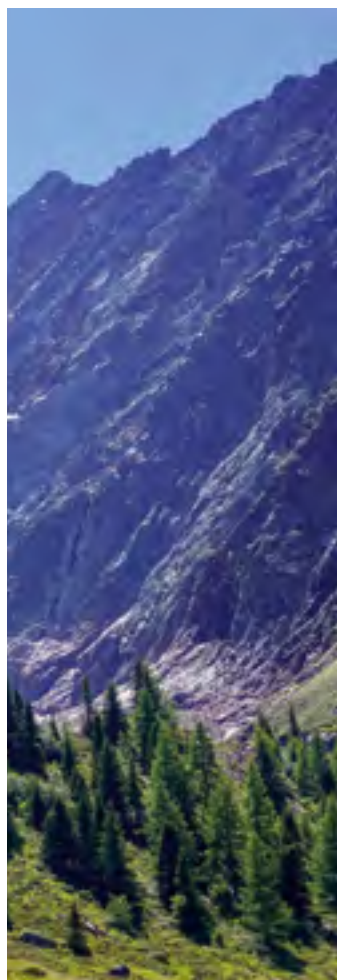
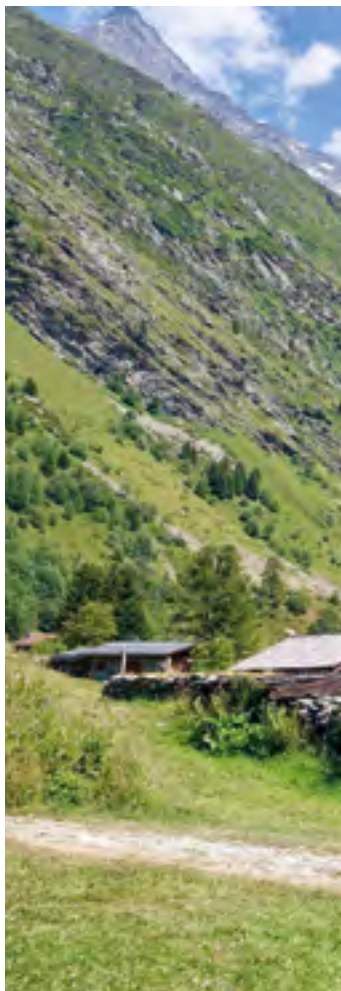
Dominé par les Aiguilles du Goûter (3863m) et de Bionnassay (4052m), le refuge du Nid d'Aigle est accessible depuis Le Fayet par le Tramway du Mont-Blanc, train à crémaillère le plus haut de France qui accueille les touristes depuis 1913. Situé à 2372m d'altitude, c'est le point de départ de la voie normale pour l'ascension du Mont-Blanc. Surplombant le glacier de Bionnassay, ce refuge définit également l'arrivée de la « Montée du Nid d'Aigle », célèbre course à pied d'une vingtaine de kilomètres au dénivelé de 2000m. Pour la petite histoire, lors de la 35<sup>e</sup> édition disputée en 2022, le coureur kenyan Patrick Kipngeno a pulvérisé le record en établissant un chrono de 1h38'54".

En guise de récupération pour un lendemain de compétition, Medhi nous suggère une petite randonnée de 13km en direction des Chalets de Miage. Le tracé qui passe par le col de Tricot débute à Le Champel, hameau situé à mi-parcours de la « Montée du Nid d'Aigle », et emprunte le tracé de la course sur environ 3km. Cette superbe boucle au dénivelé de 1174m offre un beau panorama sur le glacier et l'aiguille de Bionnassay ainsi que sur le Nid d'Aigle, le refuge du Goûter et Tête Rousse (3200m).

Après avoir quitté le chemin qui mène au Nid d'Aigle, le sentier se rétrécit et l'ascension devient plus raide, heureusement en sous-bois où l'ombre est bien appréciée en ces jours de canicule. Quelques encablures plus haut, sur la gauche, pour les amateurs de sensations fortes, un aller-retour sur la passerelle du glacier est incontournable. De type himalayen, elle enjambe le torrent tumultueux qui s'écoule du glacier du Bionnassay. Elle offre un point de vue fantastique sur les séracs et crevasses du glacier, mais également quelques sueurs froides. Sujets au vertige s'abstenir!

TEXTE & PHOTOS  
CLAUDE MAILLARD

Lors de l'ascension du col de Tricot, la vue sur le glacier du Bionnassay est exceptionnelle.



Dans un cadre enchanteur et verdoyant, les Chalets de Miage constituent un lieu idéal pour se prélasser.



Partagé entre la France, la Suisse et l'Italie, le massif du Mont-Blanc abrite le plus haut sommet des Alpes qui culmine à 4805m.

La reprise de la montée dans les rochers se fait de plus en plus escarpée avant d'atteindre de verts pâturages où la progression devient plus paisible. Droit devant nous se dresse le col de Tricot qui culmine à 2120 m. De son sommet, le panorama sur les Chalets de Miage situés 550 m en contrebas est vertigineux. Une longue et abrupte descente en lacets dans la caillasse permet d'atteindre la dizaine de chalets. Construits au pied des Dômes de Miage (3673 m), dans un cadre enchanteur et verdoyant parcouru par le torrent provenant du glacier de Miage, ils constituent le lieu idéal pour la pause casse-croûte. L'endroit est idyllique et attire la foule, petits et grands, car un sentier plus accessible permet de rejoindre Le Champel sans avoir à franchir le col de Tricot. Serpente au milieu d'une agréable forêt, nous l'emprunterons pour boucler notre balade en pensant déjà au lendemain et à la randonnée qui nous conduira jusqu'au refuge du Col de la Croix du Bonhomme (Balade à vivre dans le prochain numéro du newSpecial).

### TRAMWAY DU MONT-BLANC

Dès 1835, de nombreux projets sont imaginés pour l'installation d'une remontée mécanique pour mener les voyageurs jusqu'au sommet du Mont-Blanc. En 1904, le conseil général de la Haute-Savoie choisit la proposition de l'ingénieur Henri Duportal qui a envisagé la construction d'une voie ferrée sur laquelle circulerait un tramway. Ainsi est née la Compagnie du Tramway du Mont-Blanc. Les travaux débutent deux années plus tard, mais les difficultés techniques rencontrées, le coût estimé de la réalisation et le début de la Première Guerre mondiale en 1914 ont fini par briser l'ambition de ce magnifique projet. Finalement le terminus de la voie ferrée sera définitivement fixé au Nid d'Aigle en 1913.

Depuis le Fayet, le Tramway du Mont-Blanc fait tout d'abord une halte à Saint-Gervais Mont-Blanc avant d'entreprendre son ascension vers les stations de Motivon, du Col de Voza, du Mont Lachat et de Bellevue située à 1800 m d'altitude. Il faut attendre l'été et les beaux jours pour qu'il puisse grimper jusqu'au Nid d'Aigle après avoir parcouru les 12,4 km du trajet en 1h15.

À l'usage de véhicules ferroviaires utilisés au début du XIX<sup>e</sup> siècle dans les mines de charbon anglaises, le système de la crémaillère sera repris par l'ingénieur suisse Riggerback. Ce dernier mettra au point un véhicule moteur destiné aux chemins de fer de montagne, et c'est ainsi qu'en 1873 sera inauguré le premier tramway à crémaillère dans la station touristique helvétique de Vitznau.

Pendant près de cinquante ans, ce sont cinq locomotives à vapeur qui vont tracter les voitures pouvant accueillir jusqu'à 55 voyageurs. En 1956, après l'électrification de la ligne, les nouvelles rames, composées d'une motrice et d'une remorque, sont baptisées aux noms de Marie, Jeanne et Anne, les filles du fondateur de la société d'exploitation initiale du TMB. Depuis peu, de nouvelles automotrices sont venues remplacer le matériel existant devenu vieillot. Une quatrième au nom de Marguerite est venue compléter la flotte afin d'augmenter la capacité de transport des touristes de plus en plus nombreux venant contempler l'extraordinaire panorama qui leur est offert. L'extension de la voie actuelle de 300 m et la création d'une nouvelle gare à Haute Qualité Environnementale est également en cours afin de sécuriser l'arrivée sur le site sommital du Nid d'Aigle. //

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# Le col de Livigno

COLS ROUTIERS DE SUISSE (15)

## SAVOIR +

Office  
du tourisme  
de Livigno



Bertarelli  
Guglielmo  
El Duca



**Parmi les cols routiers qui relient la Suisse et l'Italie se trouve un petit col à côté des grandes routes de transit, le col de Livigno (passo Forcola). Ce col est particulier dans le sens où il connecte une vallée suisse au sud des Alpes, le val Poschiavo, à une vallée au nord des Alpes, la vallée de Livigno, qui se trouve en Italie. Cela bouscule nos notions géographiques qui placent d'habitude l'Italie au sud de la Suisse!**

Pour accéder au col de Livigno depuis la Suisse, il faut d'abord emprunter la route du col de la Bernina. En partant de Pontresina, c'est seulement après avoir passé la Bernina, qu'il y a une bifurcation à gauche où se trouve un poste avancé de douane suisse, à 2055 mètres d'altitude.

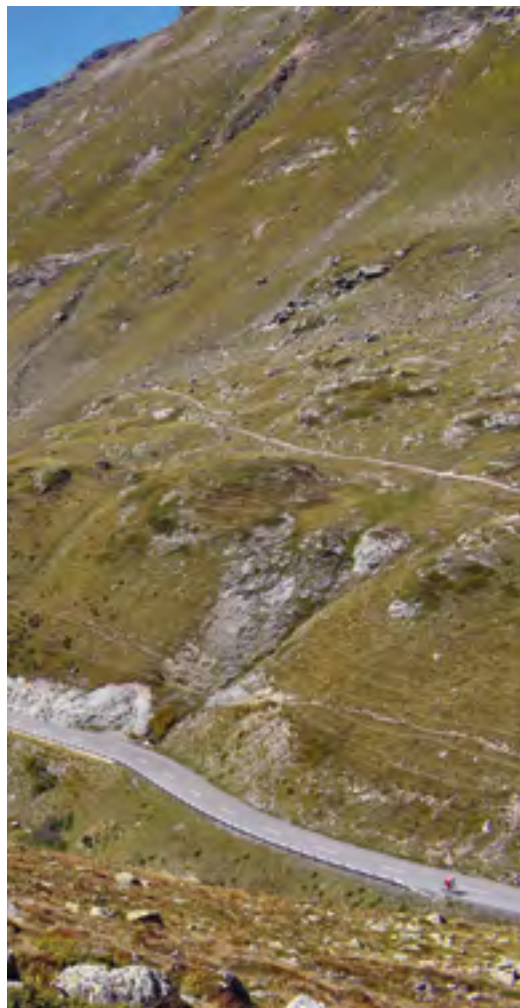
La route après la douane continue encore sur le territoire suisse sur environ quatre kilomètres avant de passer la frontière avec l'Italie au col de Livigno à 2313 mètres d'altitude, où se trouve le poste de douane italien. La route est bonne, sans beaucoup de virages en épingle, et traverse un paysage plutôt austère. Juste avant le col, nous passons à côté des formations calcaires spectaculaires du plan di Gess qui donnent l'impression d'un paysage lunaire, avec des pics bizarres formés par l'érosion.

Au col, il y a des places de parc, un restaurant, et un petit sentier qui part vers la sculpture moderne de Notre Dame des Eaux, œuvre du sculpteur Bertarelli Guglielmo El Duca. Elle se trouve sur le sommet du Val dell'Orsera, où prend sa source la rivière Poschiavino qui descend côté Suisse, et la rivière Spöl (aussi appelée Aqua Granda), qui descend côté Italie. Le sommet, comme le col, est aussi une ligne de partage des eaux: la Poschiavino se jette dans le Pô et donc dans l'Adriatique, et le Spöl rejoint le lac de Livigno, puis l'Inn et le Danube, pour terminer sa course dans la mer noire. La route du col suit le Spöl vers le village de Livigno, et offre des jolis endroits pour pique-niquer. Des chemins pédestres parcourent la vallée.

La commune de Livigno se trouve tellement isolée en Italie qu'il est coutume d'y référer comme le petit Tibet d'Italie, aussi à cause de son altitude et son climat - la température moyenne en été est de 14°C et en hiver - 9°C. Le seul accès depuis l'Italie se fait depuis Bormio par le col de Foscagno à 2291 mètres d'altitude. Depuis 1952 ce col est ouvert toute l'année pour contrer l'isolement de Livigno, mais il est souvent difficile à emprunter à cause de la neige. Le col de Livigno est fermé en hiver, mais il existe un autre accès depuis la Suisse par le tunnel de



Le col vu d'en haut



Munt la Schera, un tunnel à péage avec circulation alternée partant de la route qui traverse le parc national suisse à Zernez. Le tunnel a été inauguré en 1965 et fut construit pour l'acheminement de matériaux pour la construction du barrage dans le lac de Livigno à la frontière entre la Suisse et l'Italie. Maintenant, il garantit un accès commode à Livigno, même pendant des jours de forte neige en hiver.

Les contrées de Livigno ne se sont peuplées que relativement tard, autour de l'an 1000. Il n'y avait pas de route commerciale transitant par Livigno, et le col n'était pas très fréquenté. Avant 1952, Livigno était complètement isolé en hiver. Au 15<sup>e</sup> siècle, quand les Grisons contrôlaient les passages vers la Valtaline, le col de Livigno fut utilisé pour éviter les péages à Poschiavo. À cause de son isolement, Livigno demanda et obtint l'autonomie dès 1538, et de ce fait n'avait pas à payer des dîmes et des taxes. Livigno a su maintenir cette autonomie pendant des siècles, et au début du 19<sup>e</sup> siècle, Napoléon, qui s'était autoproclamé roi d'Italie, déclara Livigno zone franche, pour contrer le dépeuplement de Livigno qu'il considérait d'importance stratégique. Depuis, Livigno a réussi à maintenir son statut spécial, et aujourd'hui la commune est un paradis pour des fans de shopping. Par consé-

quent, la rue du village est bordée d'enseignes des plus grande marques commerciales et malgré son surnom, Livigno ne montre guère un spiritualisme tibétain.

Curieusement, c'est en hiver que cet endroit reculé attire le plus du monde. En fait, la région est une destination appréciée pour des sports d'hiver, avec une centaine de kilomètres de pistes de ski alpin servies par 30 remontées. Une piste de ski de fond d'une longueur de plus de 30 kilomètres ravit les amateurs des sports de glisse. Pendant les Jeux olympiques d'hiver de 2026, Livigno accueillera les épreuves de snowboard et de ski acrobatique. Livigno est si fier de sa neige, qu'il garde à la fin de l'hiver 45000 mètres cubes dans sa «ferme à neige», sur la plaine de Livigno, où la neige est stockée et couverte de couches de sciure et de géotextile pour l'isoler. Ainsi, non seulement Livigno a de la neige pour bien commencer la saison d'hiver en octobre, mais elle organise même en août de chaque année une compétition de ski de fond au milieu du village! Vraiment, difficile de trouver autant de passion pour la neige ailleurs! Pneus anti-dérapants indispensables! //

\* Voir *NewSpecial* de mai 2024

La route côté suisse.

# Funchal, la capitale

MADÈRE 3/3

## SAVOIR +

Allibert  
Trekking

**Bienvenue dans la plus tropicale des villes européennes. Port d'escale situé sur la côte sud de l'île dont elle est la capitale, Funchal, qui réunit atmosphère cosmopolite et proximité avec la nature, est le plus grand centre touristique, commercial et culturel de Madère.**

Depuis Porto Moniz (voir le *newSpecial* précédent), à l'extrême nord de l'île, le chemin est encore long pour arriver à Funchal et, chaussures de marche aux pieds, il nous faut d'abord rejoindre Achadas da Cruz, point de départ d'une nouvelle randonnée. Situé entre les rivières de Moinhos et Lagos, l'endroit est propice à la culture du lin et de l'osier. Le filage et la vannerie sont d'ailleurs les activités traditionnelles pratiquées par les femmes et les personnes âgées du village car, pour elles, le travail de la terre est trop difficile; pour cause, l'accès très périlleux des terres cultivables situées en contrebas, en bordure de l'océan, au pied d'une falaise abrupte sur laquelle les maisons sont construites. Depuis peu, un téléphérique a été construit pour faciliter l'accès des paysans à leurs champs, leur permettant ainsi de remonter leurs produits maraîchers. La randonnée du jour emprunte un magnifique sentier côtier qui serpente au milieu des cultures en terrasses bordées de murs en pierre sèche de la Faja das Achadas da Cruz. Puis c'est dès la traversée du village de Santa do Porto Moniz que s'amorce la descente vertigineuse sur la côte par un vieux chemin pavé avant d'atteindre la station balnéaire de Porto Moniz pour profiter d'une baignade bien méritée.

## MADÈRE, UNE HISTOIRE D'EAU

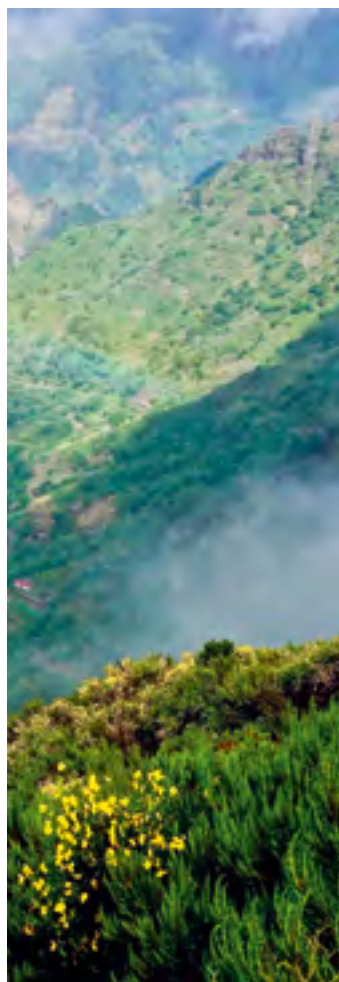
Direction sud-ouest de Madère pour débiter la journée le long de la Levada Nova parmi les cultures de patates douces, ignames et les plantations de bananiers, manguiers et citronniers. Les fleurs sont également omniprésentes: agapanthes, amaryllis, hortensias, montbretias... une explosion de couleurs ! Parvenus dans la commune de Faja da Ovelha, changement de décor; place aux champs de céréales avec en point de mire l'océan situé 600m en contrebas. Le sentier s'enfonce alors dans une forêt de résineux pour atteindre le belvédère de Raposeira.

Grâce à sa position géographique privilégiée, il offre un point de vue aérien sur les pentes abruptes qui jalonnent le littoral de la partie occidentale de l'île. A leurs pieds la localité de Jardim do Mar internationalement connue comme une authentique oasis pour la communauté des surfeurs ainsi que le village de pêcheurs de Paul do Mar que nous rallierons au terme d'une spectaculaire descente par un antique chemin pavé tout en lacets. Avant cela, une pause « fraîcheur » au *Pedagogica Quinta dos Prazeres* sera la bienvenue. Situé à deux pas de l'église de Nossa Senhora des Neves, l'endroit, financé par la paroisse locale, est peuplé de divers animaux exotiques qui sont hébergés dans un parc joliment aménagé.

Situé au cœur d'une faille géologique, Rabaçal offre un paysage d'une rare beauté naturelle. C'est un lieu privilégié pour ceux qui recherchent des moments de détente au contact du cadre verdoyant si caractéristique de la forêt de Laurisilva dont les origines remontent à environ 20 millions d'années. La vallée de Rabaçal impressionne par son exubérance et sa vivacité. En plus d'appartenir au réseau Natura 2000, cette zone fait également partie du parc naturel de Madère classé comme zone de repos et de silence. Tout en descente, par un enchaînement d'escaliers en pierre ou en rondins de bois, le sentier mène tout d'abord à la maison forestière. Une légère brume nous enveloppe et, au milieu des arbres recouverts de mousse et qui forment comme un tunnel, l'instant est magique, voire mystérieux. Mais une fois rejointes les Levadas des 25 fontaines et de Risco, c'est une succession de chutes d'eau et de lacs qui s'offrent à nous. Haute de plus de 100m, la cascade de Risco fait partie des plus belles de Madère. Alimentés par de nombreuses sources, entourés de roches volcaniques aux couleurs rougeâtres, les lagons d'un bleu profond de Vento et de Dona Beija apportent quant à eux fraîcheur et sérénité: les lieux sont vraiment enchanteurs. C'est par la Levada d'Alecrim que se termine la randonnée, au Pico da Urze d'où la vue panoramique sur la plus vaste et belle vallée de l'île est magnifique.

TEXTE & PHOTOS  
CLAUDE MAILLARD

A l'approche du village de Curral das Freiras, niché au fond d'un cirque de montagnes escarpées.



Le chemin de randonnée qui longe la levada Nova est copieusement arrosé par une cascade qui la surplombe.

## UN CLIMAT SUBTROPICAL

Longue de 65km, la Levada do Norte est l'une des plus grandes et importantes de Madère. Située sur le versant sud de l'île, elle va nous guider jusqu'au col d'Encumeada qui culmine à 1007m d'altitude. Très souvent dans la brume en raison de l'effet de foehn, il offre par temps clair une très belle vue sur les pics vertigineux, les cultures en terrasses et l'océan.

Oscillant entre 830 et 1323m d'altitude, l'itinéraire du Caminho Real da Encumeada débute au pied des crêtes du Pico Grande (1651m). Unique point de passage entre le sud et le nord de l'île, cet ancien chemin royal pavé était autrefois l'une des principales voies de circulation de la région. Il était utilisé par les seigneurs qui le parcouraient à cheval tandis que leurs épouses étaient allongées dans des hamacs portés par des hommes.

Le climat de Madère est subtropical et il y fait beau pratiquement toute l'année. Mais l'île étant très escarpée, il vaut mieux prévoir des vêtements de pluie car même si le soleil brille au bord de l'océan, il est fréquent de trouver de la pluie et du brouillard quelques mètres plus haut; conditions climatiques rencontrées lors de notre ultime balade et qui donneront naissance à de magnifiques arcs-en-ciel traversant les vallées situées en contrebas. Au fond de l'une d'elles se blottit la commune de Curral das Freiras. Abrité par les montagnes, le village servit de refuge aux religieuses du couvent de Santa Clara lors des attaques de pirates à Funchal en 1566.

Derniers regards sur les montagnes verdoyantes et leurs éperons rocheux, dernières vues sur les hauts sommets qui dominent l'île. Parvenus à Curral das Freiras, direction Funchal à la découverte de la capitale de Madère.

## FUNCHAL, UNE CITÉ ACTIVE

La tête dans les nuages et les pieds dans l'eau, telle apparaît souvent Funchal où vivent près de la moitié des habitants de Madère. La végétation luxuriante y demeure omniprésente: les bougainvilliers colorent les murs des «quintas» - demeures historiques à l'atmosphère typiquement madérienne qui se caractérisent par leur charme; oiseaux de paradis et hibiscus envahissent les jardins publics, les flamboyants enflamment les façades des édifices soulignés de basalte.

Située sur une vaste colline au cœur d'une baie bordée par l'Atlantique, la ville doit son nom au fenouil - le nom «funchal» est un dérivé de «funcho» qui signifie fenouil en portugais -, herbe sauvage odorante qui abondait à l'époque de sa création en 1421.

Entre les monuments historiques, les musées, les restaurants au goût et au savoir uniques, les multiples espaces de loisirs, les jardins tropicaux, les plages, les superbes points de vue et un agenda culturel animé, on trouve un large éventail de lieux et d'expériences à vivre à Funchal. C'est dans la vieille ville, dans les rues piétonnes, que l'on trouve les endroits les plus sympathiques pour flâner, comme au *Mercado dos Lavradores*, le principal marché de l'île toujours très animé. Il est installé dans un édifice datant des années 1940; autour du patio central sont disposés des étals regorgeant de fruits exotiques et de fleurs multicolores et, dans la partie basse, la salle de la criée où clients et marchands s'affairent autour des thons et des poissons-sabres. A deux pas, la cathédrale Notre-Dame-de-l'Assomption datant de la fin du XV<sup>e</sup> siècle. Face à elle, l'avenue Arriga, la plus animée de Funchal sur laquelle on peut contempler la statue de Joao Gonçalves Zarco, le fondateur de la ville.

Dans la fraîcheur des hauteurs de Funchal, à près de 600m d'altitude, Monte est un lieu de villégiature apprécié pour son climat et sa végétation luxuriante dans laquelle se cachent de somptueuses quintas. Jadis propriétés de riches familles anglaises, certaines sont devenues incontournables, comme le jardin botanique de Funchal - l'un des plus célèbres au monde - ainsi que l'extravagant jardin tropical de Monte Palace. Pour y accéder, un téléphérique vous y conduira en 15 minutes. Mais au retour, pour vivre une aventure unique, adrénaline et excitation en prime, mieux vaut emprunter les *Carrinhos de Cesto*. Créés au XIX<sup>e</sup> siècle comme moyen de transport public pour la population de Monte qui voulait se rendre plus rapidement à Funchal, ces traîneaux en osier sont devenus l'une des cartes de visite les plus célèbres de tout l'archipel, offrant aujourd'hui aux touristes une expérience exceptionnelle et mémorable. //

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