L' IMPRIMERIE. Musée DES CULTURES GRAPHIQUES

Press release

The Musée de l'Imprimerie et de la Communication graphique [Museum of Printing and Graphic Communication] becomes L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures]
A new name that asserts the museum's identity while opening up its horizons. Autumn 2026 marks a turning point for the Lyon-based institution dedicated to the history of books, posters and graphic design.

More than ten years after the last renewal of its permanent displays and visual identity, the museum is now preparing for a major transformation.

L'Imprimerie remains the name of the venue. "Musée des Cultures Graphiques" [Museum of Graphic Cultures] clarifies what visitors will find there from now on: a museum that retains its roots in the history of print while broadening its perspective to encompass the diversity of graphic cultures, from typography to graphic design, from posters to video games, and from tattooing to urban art.

A museum undergoing transformation

This Renaissance building, partly listed as a historic monument, known as the Hôtel de la Couronne, hosted meetings of the Consulat (the forerunner of the municipal council) between 1604 and 1646. The museum, which moved into the building in 1963, closed its doors to the public in June 2025 to allow for a major programme of restoration work on the historic building and refurbishment of the museum spaces.

One of the main aims is to make the museum accessible to everyone. The installation of a lift will make it easier to access all areas and collections. The project also focuses on visitor comfort, visitor facilities and safety, with the ambition of making the museum easier to navigate and more welcoming to all.

This renovation is also an opportunity to rethink the museum as a whole. As the project requires nearly 32,000 objects to be moved, the teams have decided to use this opportunity to renew the permanent displays, which date from 2015, and redesign the visitor spaces.

When the museum reopens, visitors will discover a completely reimagined museum, with a new layout, redesigned visitor routes and displays that bring the history of printing into dialogue with the diversity of graphic cultures.

The architectural project is led by the City of Lyon's Construction Department, with the ISSHIN studio as lead consultant, represented by architect Stéphanie Canellas, and FERRAND SIGAL ARCHITECTE as co-consultant. The work is being carried out in close collaboration with the Regional Directorate for Cultural Affairs (museum adviser, Regional Conservation of Historic Monuments, Regional Archaeology Department and Architect of Buildings of France), the City of Lyon's Archaeology Department and its Department of Cultural Affairs.

As the project forms part of the fourth State–City Heritage Agreement, the State is providing €60,000 in financial support for the work on the historic monument.

The overall cost of the project amounts to €6,055,000, inclusive of all expenditure.

A new visual identity for a museum of graphic cultures

The new name comes with a new visual identity designed by Syndicat, a graphic design studio that has been working with the museum for several years. As the museum has broadened its perspective to include popular culture and graphic design, the designers have gradually evolved its visual identity, exploring collage, imagery and a multiplicity of forms.

This new identity takes the principle of plurality further. Its logo comes in nine versions, each conceived as a different way of bringing the various dimensions of the museum together. The word "musée" [museum], given prominence, raises a fundamental question: what is a museum today? Alongside it, nine historic or iconic typefaces tell different stories of graphic design. Grouped into three broad families, historical heritage, graphic design and popular culture, they can be combined and used according to the subject matter, exhibitions and projects.

The visual identity thus becomes a graphic language in its own right: it can change shape without losing the elements that hold it together. It reflects the diversity of the museum's collections and references, while bringing the history of techniques, graphic creation and contemporary cultures into dialogue.

This is therefore an identity that does not simply illustrate the museum's transformation, but plays a full part in shaping it.

An open, vibrant and active museum

While its doors are closed, the museum continues to carry out its core missions of conservation, research and knowledge sharing. Off-site exhibitions and projects, activities for visitors, work on the collections, public programmes and editorial initiatives all help maintain links with visitors and partners.

This period is also one of preparation for the future museum: an accessible, vibrant and open place where graphic cultures will not simply be displayed, but explored, questioned, experienced and shared. A museum that also seeks to give visitors a voice.

Through this new project, L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] aims to make the museum a space where different perspectives can meet and where everyone can find the tools to understand and make their own the images that shape everyday life.

Key dates

November 2026
Unveiling of the new name and visual identity

Autumn 2027
Opening of L'Imprimerie and the first temporary exhibition

First half 2028
Opening of the Musée des Cultures Graphiques [Museum of Graphic Cultures]

L'IMPRIMERIE MUSÉE DES CULTURES GRAPHIQUES

L'IMPRIMERIE MUSÉE DES CULTURES GRAPHIQUES

L'IMPRIMERIE MUSÉE DES CULTURES GRAPHIQUES



1



2



3



4



5

1, 2, 3.
Museum construction site
© MCG/S. Lowicki

4
W. G. Blackall, La jeune fille à la perle d'après Jean Vermeer, London, 1922. Colour print produced using mezzotint engraving. MCG Collections, inv. 1908

5
The Guerrilla Girls, If You Keep Women Out They Get Resentful, 2018. Poster from the Guerrilla Girls Forever: Poster Suite 2017–2021 series. MCG Collections, inv. 2025.7.1.4

6
Lofi Girl, a French YouTube channel and music label founded in 2015

7
Alfons Mucha, L'Automatique, Paris, c. 1900–1904. Seven-colour lithographic advertising poster for photographic paper produced by Bergès père et fils in Lancey (Isère) and printed by F. Champenois. MCG Collections, inv. 5214

8
Albrecht Dürer, Albertus Durerus nurembergensis pictor hujus aetatis celeberrimus..., printed by Chrétien Wechel, Paris, 1535. Illustrated book with woodcut engravings. MCG Collections, inv. 394

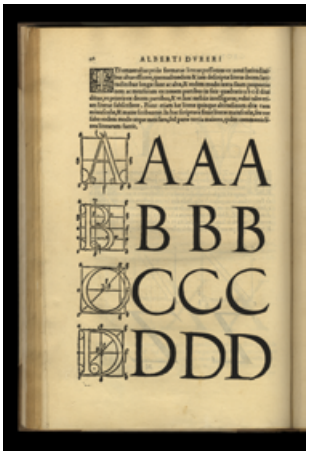
9
Susan Kare, Happy Mac on gradient orange, 2019. Print depicting the smiling Macintosh icon, designed by Susan Kare for Apple. Proof 49/200, signed. MCG Collections, inv. 5254



6



7



8



9

L'Imprimerie.
Musée des Cultures Graphiques
13, rue de la Poulaillerie
69002 Lyon

Metro Line A — Cordeliers
www.imprimerie.lyon.fr

Instagram - Facebook - LinkedIn - YouTube

Press contact
Sarah Lowicki
sarah.lowicki@mairie-lyon.fr