

MUSÉE DE
L'HOMME

**THE NEW
MUSÉE DE L'HOMME**
OPENING
17 OCTOBER 2015

Press kit



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Humans evolve. So has their museum...

What does it mean to be human? Where do we come from? Where are we headed? These three questions are at the heart of the newly renovated Musée de l'Homme, an iconic research establishment due to reopen its doors in 2015 after a six-year renaissance. Originally established in 1938, the all-new facility is a cultural and scientific project like none other. With its spectacular new public displays focused on human development, our similarities, differences, and future, as well as state-of-the-art, scientific research and education facilities, the Musée de l'Homme is ready to address the question of humanity as never before.

As part of the Muséum national d'Histoire naturelle, the Musée de l'Homme is a natural extension of the institution's other museums and galleries. Its stunning exhibits showcase the museum's priceless collections of prehistoric and ethnological artefacts and immerse the visitor in the fascinating story of human evolution. From a Cro-Magnon's skull to the skull of Descartes, from the voluptuous Venus of Lespugue sculpted 20,000 years ago to Pinson's anatomical wax models, emblems of anatomy in the age of enlightenment, not to mention the surprising gallery of 19th century busts, the exhibits highlight the strange and extraordinary adaptability of human nature. Art, language, bipedalism, laughter... no one criterion can define a human being, but together they make up our remarkable species, and each facet is explored at the new museum.

The Musée de l'Homme is also a modern, working laboratory—a fully-active research and conservation centre with a focus on the natural and human sciences that have forged the identity of the Muséum national d'Histoire naturelle. The building provides working space for 150 researchers who cover a comprehensive range of scientific disciplines, from biology and anthropology to philosophy and history. Together they explore the nature of humankind, our history and our future. In addition, to foster a fuller, more generous view of humanity and our prospects, the museum's research teams share their work with the public through cutting-edge exhibits, exciting programmes and research publications. Visitors will learn about the findings and even meet the scientists on the impressive Balcon des Sciences, a space dedicated to the latest scientific research and discoveries. It's the mission of this unique museum: the vital melding of research and education.

The renovation of the magnificent, historic wing of the Palais de Chaillot that houses the museum reveals architect Gabriel Davioud's original glass and steel ceiling and monumental spaces, including spectacular views of the Seine and the Eiffel Tower. Crowned with a glorious past, heir to the selfless ideals of the French Popular Front that gave rise to its creation, home to a group of the French Resistance and fertile ground for some of the most fundamental thinking of the 20th century, the time was right for the Musée de l'Homme to reinvent itself for a new era. I'd like to thank my predecessors for seeing through this transformation as well as the State and our patrons for their generous support.

The Muséum national d'Histoire naturelle is aware that the natural sciences now face issues that cannot be tackled without massive input from the human sciences. The reopening of the Musée de l'Homme, just days before the 2015 Paris Climate Conference where world decision-makers will discuss the future of the planet, will be an opportunity for me to underscore this point and to restate the Muséum's vocation as a guarantor of respect for and upholding of the diversity and universality of humanity and our environment.

BRUNO DAVID

President,

Muséum national d'Histoire naturelle

77 YEARS OF HISTORY

20 June 1938

The Musée de l'homme is inaugurated by President **Albert Lebrun** and Educational Secretary **Jean Zay**.

23 March 2009

The Musée de l'Homme is closed to the public but research continues at the Jardin des Plantes. The renovation begins.

17 October 2015

Six years after work began, the new Musée de l'Homme reopens to the public.

THE MUSÉE DE L'HOMME OPENS ON 17 OCTOBER 2015

A MAJOR CULTURAL AND SCIENTIFIC EVENT

The reopening of the Musée de l'Homme is a momentous occasion both for the Muséum national d'Histoire naturelle teams and for an eager public. After six years of renovation, the completion of this extensive project:

- falls within the scope of the overall renovation programme launched by the Muséum national d'Histoire naturelle. In keeping with the institution's stated missions, the museum is dedicated to public and higher education, conservation and collections, and research and scientific expertise.
- affirms the support of the Secretaries of Higher Education and of Sustainable Development and Energy on which the Muséum national d'Histoire naturelle depends, giving new impetus to the landmark establishment.
- exemplifies the institution's ability to evolve in light of an ever-growing body of scientific knowledge about our human past, and to reflect on human society looking forward.

THE RENAISSANCE OF A MUSEUM

- The new museum has remained within its original walls and the exceptional cultural environment offered by the Palais de Chaillot. It has kept the name given to it by its founder Paul Rivet: Musée de L'Homme—Museum of Man—a name with a special place in French memory and renowned internationally.
- It stands by the innovative concept of a laboratory museum that has characterized it from its inception in 1938, gathering together collections, researchers and the public in one location.
- While keeping with the broad lines of the Muséum national d'Histoire naturelle, it asserts the specific identity it has inherited from its history and redefines the

scope of focus: Humans, in light of the scientific and ethical questions facing our species in the 21st century.

A METAMORPHOSIS

The six-year renovation involved a complete overhaul of the museum's design concept and architectural layout. From the outside, nothing appears to have changed, but on the inside, the changes are dramatic. The building was completely retrofitted and the exhibition spaces redesigned to accommodate:

- visitors to a museum featuring both permanent and temporary exhibition galleries as well as interactive and interpretive spaces designed to enrich the exhibit experience.
- 150 researchers and their students in brand new structures including offices, lecture and study rooms, technical facilities, storage for collections and a research library.

MAIN DISTINCTIONS

The museum boasts an exceptional location, in a historical building in the heart of Paris. Its collections of prehistoric, ethnological and physical anthropology specimens are outstanding, as are its rich documentary resources. The expertise of its researchers, the institution's commitment to humanism and the major exhibitions that have marked its history have forged its reputation at the forefront of scientific research and as a public museum.



(1) A MUSEUM REINVENTED

THE MUSÉE DE L'HOMME HAS REINVENTED ITS FOURFOLD MISSION OF COLLECTION CONSERVATION, RESEARCH, PUBLIC EDUCATION AND DISSEMINATION OF KNOWLEDGE. FOR THE FIRST TIME IN ITS HISTORY, THE MUSEUM IS EXPANDING THIS MISSION TO INCLUDE AN EXAMINATION OF THE FUTURE OF THE HUMAN RACE AND THE PLANET WE CALL HOME.



3D view of the permanent galleries entrance hall © Zeno&Office/Paris

FOUNDING PRINCIPLES

A museum for a deeper understanding of human beings, of our complex nature and our evolution, from the earliest appearance of multiple human species to current considerations about our future.

A museum dedicated to the sciences that brings together research, teaching and collections of physical and cultural anthropology that span prehistoric, historical and modern day periods.

A museum accessible to all visitors, offering a broad diversity of approaches thanks to its many interactive and interpretive spaces.

A museum devoted to sharing knowledge and encouraging direct or indirect encounters with scientists to report on research in progress.

A space where informed citizens can keep abreast of the latest findings on the consequences of our species' significant impact on the planet.

A MUSEUM DEDICATED TO ALL ASPECTS OF HUMANKIND

Humans: the motivating force and focus from the start
When Paul Rivet founded the Musée de l'Homme in 1938, his aim was to comprehend "Man as an indivisible whole in space and time." This holistic approach still accounts for the museum's originality today. It is grounded in a body of collections from field expeditions, donations and acquisitions that have come down through centuries. Enriched by the knowledge acquired in every field of human science in the decades since it opened, the museum has expanded to include an examination of the future of the human species.

Humans in their complexity, humans in their environment

At the Musée de l'Homme, humans are understood to be biological, cultural and social creatures. This approach explores our singularity while examining our place on the spectrum of life itself. It retraces the evolution of human lineages and the gradual emergence of *Homo sapiens* alongside other human forms that have long since gone extinct. It tells of the emergence of the use of tools, of the appearance of art, and the complex development of symbolic thought. It shows how humans are constantly interacting with nature, and how they adapt to climate change. It testifies to the great diversity of human societies. The history of humankind is still being written and the museum is endeavouring to contribute to it through the work of its research teams.

THE RENOVATION: A MULTIDISCIPLINARY COLLABORATION

The renovation project is the brainchild of the combined core competencies of the Muséum national d'Histoire naturelle, and first and foremost, of its research teams at the Musée de l'Homme.

Outside experts* contributed additional skills and knowledge to the discussions of the in-house workgroups with the creation in 2012 of an advisory panel consisting of 18 qualified personalities from the fields of palaeontology, prehistory, anthropology, neurosciences, genetics, medicine, ecology, social anthropology, philosophy, history of science, and population and museum studies.

*Four bodies oversaw the project: a steering committee; a scientific commission for the permanent exhibition consisting of Musée de l'Homme researchers; a Musée de l'Homme project team and the Musée de l'Homme advisory panel. (See appendices, page 42)

and social data from prehistoric to contemporary times to spark new ways of thinking about the many discoveries that have emerged over the past decades.

Collections that are continually enriched

Museum collections are an important research tool. Constantly enriched through the fieldwork of scientists, the vast collections of the Musée de l'Homme have now been reinstalled in the museum's updated facilities. Historically, the collections were arranged in three main categories in line with developments in physical anthropology, prehistory and cultural anthropology. Among the world's first in their fields, they constitute a body of hundreds of thousands of specimens, which are often remarkable for their scientific, historic, and aesthetic value or in their quality as a typical example or exemplary series. Today these collections continue to be enriched with DNA samples, 2D, 3D, x-ray and surface scan images at the digital imagery library, and statistical databases. In the cultural anthropology collection, the non-European ethnology collection was transferred to the Musée du quai Branly in 2002, while European objects and artefacts were deposited at the MUCEM, the museum of European and Mediterranean cultures in Marseille. The remaining collection is now directly related to the study of how human interact with the environment.

A new home for research within the museum walls

Twenty percent of the total museum space is dedicated to research and higher education. Museum researchers, engineers, technicians and graduate students now have access to state-of-the-art facilities: 115 offices, study rooms, a research library, and four levels of collections. The cutting-edge laboratories are adjoined, allowing for greater interaction between researchers. Laboratories are equipped for:

- genetic analysis of modern and fossil DNA;
- dating and characterization of archaeological materials;
- acquisition and analysis of imagery data and 2D/3D modelling of human and animal remains, stone or symbolic pieces (adornment, art);
- coding of musical repertoires and videos

Building on its partnerships with other scientific institutions, both in France and internationally, the Centre for research on human evolution and societies also benefits from the support of COMUE, the sorbonne's community of universities and establishments, of which the Muséum national d'Histoire naturelle is a member, as part of cross-organization projects (SATSU-SU MH@SU) and the creation of GEACMUS, a chair of musicology.



Musée de l'Homme Advisory panel © M.N.H.N. - Jean-Christophe Domenech

A MUSEUM OF SCIENCE AND HUMAN SOCIETIES

A revival of the laboratory museum in all of its functions

From the start, the Musée de l'Homme has been a point of reference in research, faithful to its founding concept as a laboratory museum that brings together the conservation and exhibition of collections with research and education. This heritage, combined with the possibilities offered by the architectural renovation and the knowledge of all that the human sciences can bring to the debates on current issues (climate change, loss of biodiversity), has provided a unique opportunity to create a framework that would foster new collaborations and new directions for research, training and public dissemination of scientific findings.

The Centre for research on human evolution and societies: multidisciplinary teams

The renovation enhanced existing research potential with the creation of the "Centre for research on human evolution and societies", which brings together 150 researchers with the intention of bolstering interdisciplinary research by pooling human biological, cultural

THE COLLECTIONS

700,000

PREHISTORIC ARTEFACTS AND FOSSILS

of exceptional geographical and chronological diversity.

30,000

ANTHROPOLOGICAL GROUPS

(specimens and representations of the human body) that testify to the diversity and unity of modern humans.

6,000

ARTEFACTS THAT ILLUSTRATE THE APPROPRIATION OF NATURE

by human societies.

On the ground floor, six rooms of mobile, Compactus shelves, each adapted to its specific content (skeletons, skulls, flints, etc.) are devoted to safely storing the physical anthropology and prehistory collections. There are research rooms for the study of the collections adjacent to the storage areas, as well as a processing room for the preparation and quarantine of new objects. One room is reserved for the conservation and restoration of mummies.

The cultural anthropology collection is housed in the upper part of the building on stationary shelving.

Woman with beard, sculpted, coloured wax, André-Pierre Pinson © M.H.N. - Bernard Fige

NEITHER A MUSEUM OF CIVILIZATIONS, NOR A MUSEUM OF PREHISTORY

The Musée de l'Homme has positioned itself differently from, and as a complement to, other major French museums of civilizations, art or architecture which show some overlap in terms of theme, such as the musée du quai Branly, the musée d'Archéologie nationale, the musée national de Préhistoire des Eyzies or the Musée des civilisations de l'Europe et de la Méditerranée.



Skull of the philosopher René Descartes © M.H.N. Jean-Christophe Domenech



Quartz forest leaf © Xavier Desmier



Tree trunk beehive © M.H.H.N. - Jean-Christophe Domenich

AN IMMERSIVE VISITOR EXPERIENCE IN A 21ST CENTURY MUSEUM

Up to speed with technology

A new century, a new Musée de l'Homme. There are now myriad ways for objects to tell a story. Sharing knowledge relies on new forms of presentation, on high-tech exhibits and digital tools that provide visitors with multiple ways of accessing information that will allow them to explore at their own pace and at their own level.

A place for discovery: coming back for more

A visit to the museum is more than a run through the permanent exhibition at the Galerie de l'Homme. There's no way to take in the wealth and diversity it offers in a single visit. Whether it be the temporary exhibitions, the Balcon des sciences, the Germaine Tillion resource centre, or the Jean Rouch auditorium, each of the public spaces is another gateway to discovering our human species. The interactive and interpretive areas are designed to work together to enhance the visitor's overall experience and to provide opportunities for direct and virtual encounters with museum scientists.



History trail © LM communiquer

HISTORY AT EVERY LEVEL

- TEMPORARY EXHIBITION - - RESOURCE CENTRE - MUSEUM HISTORY TRAIL -

Just as understanding contemporary humans demands that we immerse ourselves in the evolution of our past, understanding what makes the Musée de l'Homme so unique among French museums requires us to revive its history.

From its reopening in October 2015 until June 2016 (see page 36), the Musée de l'Homme revisits its heritage in the form of a temporary exhibit, "Chronique d'une renaissance" and by giving the public access to further information in its interpretive spaces, particularly the Germain Tillion resource centre.

In addition, a permanent history trail evokes the museum's former design and past scientific activities in wall displays featuring text and photographs.

Major dates in the museum's history as well as its architecture are presented in four themed alcoves on Level 1 of the Atrium. Other highlights of the history trail are located near the areas they relate to:

Ground Level Hall:

"The Musée de l'Homme and the French Resistance"
"One entrance hall, three museums, two palatial buildings."

Level 1:

"Jean Rouch: ethnographer and cinematographer"
"From the Hottentot Venus exhibit to the restoration of Sawtche."

Level 2:

"One glass ceiling,
two palatial buildings, three museums."

Level 4:

"Yvonne Oddon and
the Musée de l'Homme library"



3D view Body knowledge display cases © Zenedo Official Design

A MUSEUM FOR EXPLAINING HUMAN DIVERSITY

A museum for all, where humans are both subject and spectator

Wondering about our origins, our history and our future is a universal human occupation. The Musée de l'Homme is designed to reach diverse communities, and everyone is invited to share the museum's updated mission to question and educate, and to follow our research behind the scenes through our new interpretive and interactive areas, as well as our exciting and varied public programmes.

Enhancing visitor experience through human contact

The wealth and complexity of the themes proposed by the Musée de l'Homme make human interaction and communication a key component in terms of welcoming a diverse public, adapting content and making the connections that ensure every visitor feels an integral, interested participant. Visitors will be able to hear from the experts and interact closely with museum educational staff at the Galerie de l'Homme.

A direct link to museum scientists

Research teams are highly involved in the life of the museum, be it choosing themes and curating temporary exhibitions or giving public presentations and conferences, especially at the Balcon des sciences (see page 32).



© MNHN - Jean-Christophe Damenech

Where diversity prevails

Right from the start, the Musée de l'Homme's accessibility policy has been a high priority. Led by the museum's public service team, the policy involves a participative approach to making the spaces and activities available to all, including people with disabilities, socially-disadvantaged visitors, or groups who are usually prevented from visiting museums (hospital patients, prison inmates, dependent residents of retirement homes). As the opening date approaches, museum teams have worked closely with organizations, focus groups and social workers to clearly identify the needs of future museum-goers. Signs, layout and entrances were the focus of a study by Handigo (a company specializing in accessibility) who advised builders on the construction details.

Content and learning aids were designed and adapted from the outset with accessibility in mind to ensure the fullest experience for all museum visitors, for instance, the sensory trail at the Galerie de l'Homme (see page 22). Hands-on exhibits and activities respond to more specific needs: hearing loop systems with amplifiers for videos and sound-rich multimedia, information sheets with easy-to-read text (for people with cognitive disabilities) subtitling and transcription of all spoken videos into French sign language, guided tours with French sign language and cued speech, story-telling, and dramatized visits.

An educational mission

Education is one of the founding missions and fundamental objectives of the Musée de l'Homme. Special workshops will be offered to visiting primary and secondary school students groups*. Musée de l'Homme lecturer-researchers will provide instructional opportunities to graduate students. Continuing education classes for teachers and professionals in fields related to museum specialties are another major objective of the museum's educational mission.

*A programme of activities for school groups will be made available in early 2016.

PARTNERSHIPS AND PILOT PROJECTS

Collaborations are underway with the association Valentin Haüy to improve the offerings for visitors with limited sight.

A partnership was initiated with the Accueil du Jour des Rigoles centre under the aegis of APAJH (an association for disabled youths and adults).

A pilot project on the theme of "Who We Are" was launched with the remedial class at the Colonel Fabien Middle School in Montreuil. Actions are also being discussed with Vivre Ensemble, an organization specializing in outreach to populations with little exposure to cultural institutions as a way of battling cultural discrimination and fostering the desire to "live together" as its name indicates.



Teaching signage © M. M. N. Jean-Christophe Domenech



(2) THE ARCHITECTURAL PROJECT

THE MUSEE DE L'HOMME TAKES PLACE OF PRIDE IN THE PASSY WING OF THE PALAIS DE CHAILLOT. THE ARCHITECTURAL PROJECT CALLS FOR NO CHANGES TO THE EXTERIOR APPEARANCE, BUT BEHIND THE MONUMENTAL FACADES OF THIS HISTORIC BUILDING FROM 1937, THE CHANGES ARE DRAMATIC. A FUNCTIONAL, LUMINOUS AND REVERSIBLE METAMORPHOSIS REVISITED.

A MUSEUM WITHIN A PALACE

In the heart of Paris, across from the Eiffel Tower

The Musée de l'Homme is located in the prestigious Palais de Chaillot at place du Trocadéro, a Parisian hot spot for culture and tourism. The Palais de Chaillot, built for the universal exposition of 1937, is home to four cultural institutions: in the north-east wing (i.e. the Paris wing), the Cité de l'Architecture, and in the south-west wing (Passy wing), the Musée national de la Marine and the Musée de l'Homme. The two wings of the Palais de Chaillot frame the esplanade des Libertés et des Droits de l'Homme, one of the capital's most popular spots to soak in stunning views of the Eiffel Tower and Champ de Mars. The Théâtre national de Chaillot is located below ground between the two wings. Art and culture thrive in this neighbourhood dotted with several major museums: the musée d'Art moderne de la ville de Paris, the Palais de Tokyo, the musée Guimet, the musée Galliera and, across the Seine, the musée du quai Branly.

A historic building

The Palais de Chaillot is the result of two overlapping architectural structures: two palatial pavilions designed for the universal expositions of 1878 and 1937. Both were commissioned with the same goal in mind: to create something spectacular.

In 1878, the Chaillot hill was incorporated into the perimeters of the universal exposition. The construction of a pavilion in the Moorish style of Spain was entrusted to the architect Gabriel Davioud, who engaged the services of the engineer Jules Bourdais. The building would only last 58 years, its exuberant style quickly falling out of fashion shortly after its completion. Preparations for the universal exposition of 1937 would soon be its undoing. Due to lack of time and money, Davioud's building was only partially demolished, and soon camouflaged by a new pavilion entrusted to the winners of a building competition, Jacques Carlu, Léon Azéma and Louis-Hippolyte Boileau. The most visible part, the central rotunda with its belvederes, was removed, leaving an open space overlooking the Champ de Mars. While the general form of the building was retained, Carlu's larger structure enveloped the wings, and called for enlarged entry and exit pavilions. As a result, Davioud's glass-and-steel ceiling, which covers the main pavilion of the Passy wing, was preserved but hidden by the new structure.

This was a project of colossal proportions, carried out in 18 months, interrupted by strikes in 1936. The new building did not fail to impress by its sheer monumentality and regular features, and became a landmark of the Parisian cityscape.

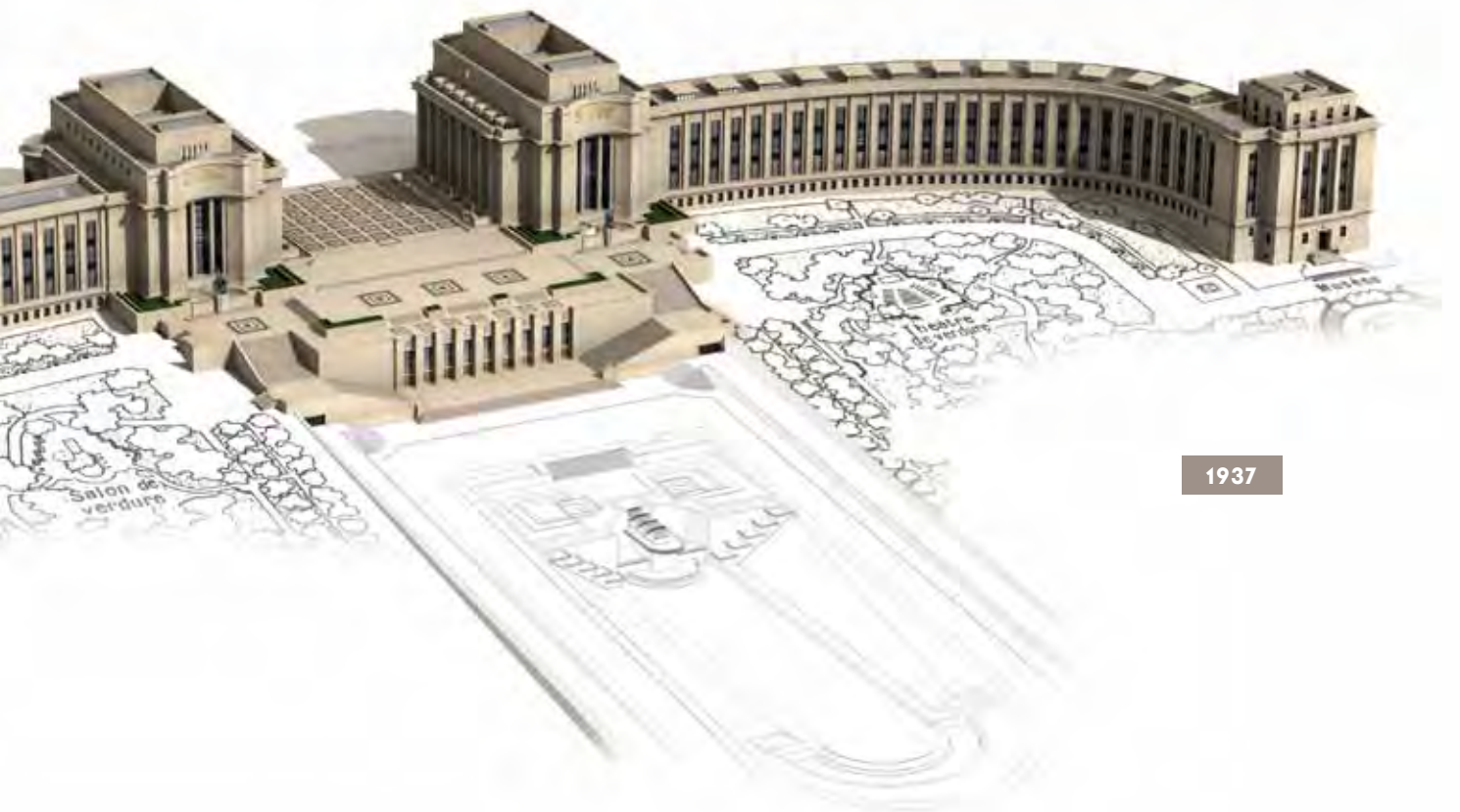
This was the building to welcome Paul Rivet's Musée de l'Homme in 1938, and this the history* behind the renovation project.

*The exterior structure of the building (everything exposed to the elements) was listed as a historic heritage site in 1984. Renovations on the roof and some windows, and notably Davioud's glass-and-steel ceiling was overseen by the Direction générale des patrimoines of the ministry of Culture and Communication. In 1987, the Palais de Chaillot and its esplanade were partially listed as a historic monument.





1878



1937



Construction of the mezzanine © MNHN - Jean-Christophe Damerch

ON THE OUTSIDE NOTHING CHANGES, ON THE INSIDE NOTHING STAYS THE SAME

The mission: re-think an entire space to suit a laboratory museum

The architectural project was entrusted to the winners of a competition (Nov 2006): the architecture firm Brochet-Lajus-Pueyo and the Emmanuel Nebout architecture workshop. They were charged, on the one hand, with renovating all of the installations, technical equipment, and safety features, and on the other hand, with redesigning the space to make it suitable for: a museum and exhibition spaces, collections (more than 700,000 objects), a research and learning centre with offices, technical facilities, a library and classrooms for students. OPPIC (French Operator of Heritage and Cultural Building Projects) was entrusted with managing the project.

A six-year commitment, with hurdles and surprises

The architects worked inside existing structures, on a site occupied on the ground floor by the Musée de la Marine. This significantly limited working hours (6 am - 11 am), to keep noise levels to a minimum.

The long duration of the project can also be explained by structural hurdles. Measures taken in 2010 to cleanse the building and remove asbestos revealed weak floor and beam load capacity, due to wide discrepancies in the types of concrete used to build the Palais de Chaillot in 1937. Back then, construction came to a halt several times, and many different companies were called upon to intervene. In light of security norms currently in force, and because of weight issues related to the design of new spaces, all vertical supports and floors of the building's central core had to be consolidated, or even replaced. This had financial repercussions

and resulted in programming changes. There were delays in the construction schedule, and the architectural project was partially modified. For example, the better part of reserve collections were transferred from the 3rd floor to garden level, and lecture rooms were moved from the garden level to the mezzanine of the first floor of the main pavilion.

PROJECT HIGHLIGHTS

A robust but not irreversible plan

Spaces have been redesigned and arranged to go with the flow of volumes created by Jacques Carlu. Several spaces were added: intermediate levels add extra surface area (offices for research teams, lecture and study rooms, temporary exhibition galleries) and a mezzanine between the two levels of the Galerie de l'Homme. The latter breaks up the linearity of the two naves, blends in with the curves of the building, and creates a more intimate exhibition space.

Bringing in natural light

The architects have made the museum one with its environment, bringing in natural light by enhancing existing windows and creating a light well in the main pavilion by removing the flooring in the music hall on the first floor which was blocking Davioud's glass-and-steel ceiling. The Galerie de l'Homme is bathed in light from the large windows along the walls of the two curved naves of the Passy wing. White canvas screens mounted on double ceiling rails filter the light without blocking the view or distracting visitors. They offer protection to the collections on display and form a wall that is transparent, ethereal and adjustable. In the spaces reserved for temporary exhibitions, sliding par-

titions allow the windows to be screened, darkening the space and providing extra hanging surface area. The high windows in the rear of the main pavilion offer a panoramic view of the Eiffel Tower and Champ de Mars from the Café de l'Homme (ground floor level) and Café Lucy (level 2).

The Atrium: the heart and soul of the building

This new space in the main pavilion is the hallmark of an architectural and strategic transformation, in terms of how spaces are arranged and how people move through them. Located above the welcome hall, it rises 16 meters, spanning two levels. This is the very heart of the museum, leading on to the temporary exhibition galleries, the Café Lucy with a view of the Seine, and the different parts of the museum's educational programme (Balcon des sciences, Jean Rouch auditorium, Germaine Tillion resource centre). The Atrium is accessible by lifts or the double staircase going back to the days of Carlu.

Seamless transitions between different public spaces

The Atrium is the strategic crossroads that gives way to the different public spaces of the museum. The flow of traffic has been carefully studied to eliminate all dead-ends. The Galerie de l'Homme unfolds in a continuous band above the two great super-imposed naves of the Passy wing. Visitors will fall into step with the natural sweep of the naves and the contrasting sweep of the mezzanine stairways.

“WE MADE MINOR CHANGES IN THE BUILDING TO BREATHE NEW LIFE INTO IT. WE WANTED TO FIND A WAY TO PRESERVE PERSPECTIVES WITHOUT COMPROMISING THE COLLECTIONS.”

Olivier Brochet



Renovation of Davioud's glass ceiling © Patrick Bourmeauf / DDP/C Fondation House

DAVIOD'S
GLASS-AND-STEEL CEILING

The glass-and-steel ceiling of the main pavilion is one of the major highlights from the former palais du Trocadéro of 1878. Protected as a historic monument, it was the object of a separate renovation project in terms of financing and project management. Work was carried out by Jean-François Lagneau and Lionel Dubois, chief architects of French historic monuments. It took seven months to completely restore the supporting framework and roofing, and replace glass panels.

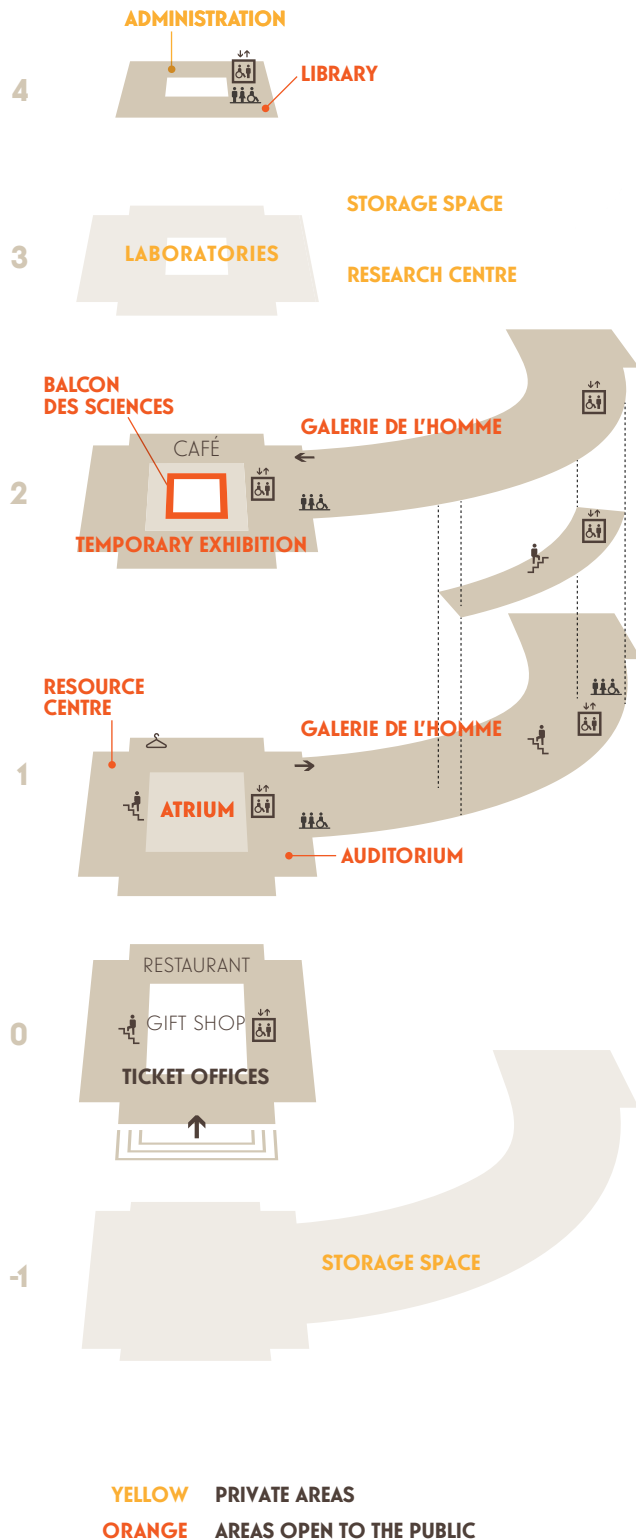
MATERIALS

WOOD: For the most part, areas open to the public are fitted with hardwood floors sourced in Europe (dark and light oak, ash).

GLASS: used for all railings, some partitions, and display cases.

STAINLESS STEEL: part of the floor in the Atrium (directly beneath the glass-and-steel ceiling) and stairways in permanent display areas.

STAFF: high-quality, sturdy material worked by hand for finishing ceilings.



DISTRIBUTION OF SPACE

Total usable net area of the Musée de l'Homme:
16,000 m²

SPACES OPEN TO THE PUBLIC

Galerie de l'Homme: 2,500 m²

Temporary exhibitions: 600 m²

Reception, activities, events: 2,200 m² of which:

Ground-floor welcome hall: 375 m²

Balcon des sciences: 320 m²

Resource centre: 90 m²

Auditorium: 165 m² - seats 152

Three lecture and study rooms: 180 m²

Atrium: 400 m²

Research library: 600 m²

SPACES RESERVED FOR RESEARCH AND STUDY

3,300 m² of which:

Research offices: 2,500 m²

Laboratories and technical facilities: 600 m²

Two classrooms: 180 m²

COLLECTIONS

Storage: 1,300 m²

ADMINISTRATION

1,800 m²

CIRCULATION, TECHNICAL FACILITIES, MISCELLANEOUS:

3,700 m²

(3) GALERIE DE L'HOMME

**A SWEEPING VIEW OF OUR EVOLUTION
WHO ARE WE? WHERE DO WE COME FROM?
WHERE ARE WE HEADED?**

THE MUCH AWAITED GALERIE DE L'HOMME IS THE ESSENCE OF THE MUSEUM. IT COVERS THE LARGEST SURFACE, A TOTAL OF 2500 M² SPANNING TWO LEVELS AND A MEZZANINE. THE MUSEUM'S SUCCESS DEPENDS IN LARGE PART ON THE INTEREST OF ITS SUBJECT MATTER AND THE APPEAL OF ITS DESIGN. THE STAKES ARE HIGH.



3D view of Ancestors' shelter © ZanscofficeDesign

HOW TO RECOUNT THE HUMAN ADVENTURE IN A WAY EVERYONE UNDERSTANDS ?

Humans are an infinitely vast subject. The Galerie de l'Homme focuses on three comprehensive questions: Who are we? Where do we come from? Where are we headed?

At first glance, everyone knows what it means to be a human being. On closer look, can anyone really define who we are? The visit begins with an exploration of human nature from a variety of angles, relying on findings from both the life sciences and the human sciences to give a broader understanding of our body, mind, language and life in complex societies. How far back must we look to find the very first human being? The second part of the visit deals with the history of human evolution. The search for the origin of our species, *Homo sapiens*, adds to the picture of who we are today and how we got here. The last part of the visit focuses on the world as we know it. It investigates the ecological impact of human activities, the socio-cultural effects of globalization, and the extent to which our species will be able to adapt to environments that we have contributed to creating. It stands in line with the commitments of the Muséum national d'Histoire naturelle: to safeguard biodiversity and raise public awareness about the challenges involved in preserving the planet we call home.

Key messages

The Galerie de l'Homme is the result of multidisciplinary collaboration between in-house scientists and qualified outside personalities from the human sciences and biology, who have weaved together the latest findings from their fields to arrive at the key messages: the oneness of humanity despite our differences; the African origin of

our species; and the permanent nature of our reliance on an environment to which we have constantly had to adapt and that we in turn modify at an ever quickening pace after occupying nearly all of the planet's ecological reaches. To get the messages across, we propose a broad array of objects and artefacts as well as interpretative and interactive tools that offer a wide diversity of approaches. The visit is punctuated by recurring modules. The "History of science and ideas" trail illustrates and retraces the evolution of knowledge itself. "Advance of science" focuses on the current state of research and new analytical techniques.

A variety of experiences accessible to all

Contemplating, touching, listening, reading, smelling, playing, participating... all of the senses are engaged through the diversity of interpretative resources proposed. The spaces and content of the Galerie de l'Homme are designed to be accessible to all visitors and to respond to a diversity of expectations and learning styles, from families and school groups to the simply curious or knowledgeable enthusiasts, as well as people with disabilities (see box on the Sensory trail p. 22).

OFF-THE-CUFF

Museum staff are present at various points of the visit to help visitors better grasp an object, an interactive exhibit or an entire topic.

Daily except for Tuesdays, from 11:00 am to 2:00 pm
(Free, duration: 20 min. Programme available on the museum website).



MUSEUM DESIGN TO THE BEAT OF TIME

An immersion in our evolution

Zette Cazalas' agency Zen+dCoOffice Design has designed the Galerie de l'Homme as a rich, all around immersive experience. The flow takes into account the specificities of the two large naves, their linearity, their sweeping curves, and the spectacular view of the Seine on one façade. Visitors can follow the exhibit in any order, guided simply by the indications positioned along the wall on the Seine side, which are intended to lure them away from the diffused light of the stunning windows towards the more intimate spaces where authentic, fragile objects are presented (alcove displays, semi-closed areas), and to prompt them to pause before the spectacular wall cases and interpretative means to understanding an object, be it through multimedia and hands-on fun or sound effects.

A forward-looking gallery

A rich range of digital tools enhance visitor experience. Custom display cases integrate discreet technologies, from microclimate control for each category of object displayed to the treatment of glass to boost visitor visibility and protect the objects, as well as augmented displays that provide additional information regarding an object at the touch of a fingertip.

Curiosity cabinets: new and improved

Spectacular due to their size (3 to 4 m high and 9 m long, 12 m for the longest, and 1.5 m deep) as well as the number of objects they contain (as many as a hundred), the wall cases are designed, like a painting, to draw the visitor in. They are aesthetic ensembles that provide a wealth of information. For technical reasons (climate control), they are positioned along the wall

opposite the windows. Their size offers the possibility to create perspectives and stage objects on several levels. Each object serves a purpose and tells its own story while remaining an integral part of an overall theme. Visitors approach and explore the entire panorama before honing in on details of particular interest to them and stepping up to the multimedia kiosks for more information.

Innovative exhibits

Each section of the visit proposes one or more exhibits for an offbeat experience:

- a 3.5 m tall resin tongue complete with salivary glands, which the visitor enters to hear songs from the world over;
- a monumental presentation of anthropological busts, arranged like a musical staff, towers 11 m high;
- the Circle of Neolithic hot spots, recounts this fundamental transition on a series of seven felt panels
- the World turns, 9 m in diameter, reflects our impact on the environment;
- the Garden of mutations demonstrates evolution at work in modern-day humans.

All of these structures stand on their own but blend in with the overall in the choice of colours, materials and forms.



SENSORY TRAIL

Accessibility as added value for all; Sensory trail exhibits have been designed as an integral part of the scenography and respond to broad objectives aimed at French and foreign visitors alike, people with limited or no sight, families, and visitors with reading difficulties. The Sensory trail includes a high-contrast relief floorplan and about twenty dedicated resources located throughout the Gallery, consisting of hands-on components, audio commentary and tactile tables.

The tactile objects are works of art in their own right, both aesthetically and in the materials used to create them.

Reproductions of objects from the collections (busts, fossil skulls), artefacts, sculptures, etc., they help visitors grasp the essential content of each sub-section of the Galerie de l'Homme through touch and audition. Mounted on pedestals, they go hand in hand with manually activated audio components and information in Braille.



A WEALTH OF RESOURCES

1800 REMARKABLE OBJECTS AND ARTEFACTS

come straight out of the Musée de l'Homme reserves and the field collections of researchers. New acquisitions, loans and commissioned artworks are constantly being added. Since the most remarkable specimens are often the best message bearers, they are showcased to give visitors an up-close look.

80 screens, 14 kiosks with digital captions, 60 different interactive displays...

(game tables, exhibits engaging the visitor's body, scientific role-play, multi-screen video installations, audio exhibits, documentaries) all custom-designed with original content derived from the work of the museum's researchers.

ONE-OF-A-KIND EXPERIENCES

- Sit around a host's table to play kinship games
- Wag a tongue to listen to language from around the world.
 - Crank your way back in time.
 - Shake the hand of a chimpanzee, a Neanderthal and a Homo sapiens.
- Walk in the footsteps of an Australopithecus.
- Film yourself with Neanderthalian features.
 - Get a whiff of a "prehistoric" bonfire
 - Hop onto an express bus from Dakar to see the landscape whizz by.
 - Enter a Mongolian yurt.
 - Sniff rice dishes from around the world.
- Record your point of view on the future of the world.

Plenty of fun ways to ask questions, get answers and learn more!



WHO ARE WE?

WHAT IS A HUMAN BEING?
WHAT MAKES US DIFFERENT FROM OTHER SPECIES?
OUR BODY? OUR GENES? OUR IMAGINATION?
OUR EMPATHY? HOW DO WE AS HUMANS
SEE OURSELVES, STUDY OURSELVES, EXPLAIN OURSELVES?

To answer these questions, the first part of the visit explores our identity based on a number of possible criteria for pinning down what makes a human being. Are we: BEINGS OF FLESH AND BLOOD? BEINGS OF THOUGHT? SOCIAL BEINGS? BEINGS OF SPEECH?

No single criterion, however generally accepted, can suffice to characterize humans. An across-the-board approach that combines anatomical, cultural and artistic considerations is always necessary.

WE ARE ONE SPECIES AMONG MILLIONS.
LIKE OUR FELLOW SPECIES, WE DESCEND FROM AN AGE-OLD
EVOLUTIONARY PROCESS. ON THE SCALE OF LIFE ITSELF,
OUR APPEARANCE ON EARTH IS VERY RECENT. YET WE ARE
A SINGULAR SPECIES IN THE WAY WE THINK, IN THE WAY
WE ENVISION OUR WORLD AND IN THE WAY WE SHAPE IT...
TO THE POINT THAT WE EVEN CREATED A MUSEUM
WHERE WE ARE BOTH THE OBSERVER AND THE OBSERVED.

VISITORS ARE INVITED TO EXPLORE THEIR HUMANITY

- **To question their very nature** as a member of the species *Homo sapiens* and as an individual human being.
- **To compare themselves with other species** with which we share certain aptitudes. For we are not the only creatures that walk on two feet, not the only ones capable of transferring acquired skills and know-how to our fellows, not the only ones able to communicate, etc. We are, however, the only ones to weave words together, and to have an awareness of time and death.
- **To contemplate the oneness of humanity** and the diversity of cultures, societies and the individuals that compose them. From the start, we are all endowed with the same set of cognitive functions, yet human beings have come up with very different ways of viewing the world and our origins, not to mention of structuring societies and speaking languages.



3D view Vitrine The Making of a body © ZenoCo OfficeDesign

CONTENT

Part one is rolled out in linear fashion over two-thirds of the nave on level 1. It opens with the spectacular exhibit "Plural beings", a structure supporting a series of 19th century busts that attest to the special interest in human diversity that marked a given period in the history of sciences.

- **3 expansive wall cases** provide spectacular panoramas. They gather nearly a hundred objects on the following themes: "The body: between nature and culture" (what makes a human body) ; "1001 ways to view the world" and our connection with other beings (plants, animals, spirits...); "Me, we and the others: overlapping identities."
- **10 of our organs** illustrating human morphology.
- **20 preserved animal brains** (lizard, elephant, langoustine, etc.) and one human brain, presented in jars in an interactive, animated display case that helps to understand similarities and differences in cognitive capacity.
- **35 wax anatomical models, 79 plaster busts, 15 bronzes**, illustrating human diversity and trends in scientific and artistic representations of our understanding of humankind since the 17th century.
- **1 giant resin tongue** housing an audio installation where visitors can bask in the diversity of songs and music from around the world.
- **30 different languages** (out of the 7000 spoken by 7 billion humans) can be listened to before a large world map mural.



HUMANS: STUDIED, MEASURED, BEAUTIFIED

How do we humans envision ourselves?

Throughout the visit, a selection of objects denotes the various ways in which Europeans have represented the human species both physically and mentally throughout history. Many of these objects, taken from the museum's collections, are being presented to the public for the first time. The Musée de l'Homme boasts an exceptional series of anatomical representations ranging from illustrated plates and phrenological figures (350 skulls and the cast heads of people—famous or infamous—who lived in the 19th century), to the wax anatomical models of André-Pierre Pinson (18th century masterpieces, including the renowned *Woman with a teardrop*).

600 coloured plaster busts illustrate human diversity, most of them cast during the round-the-world expeditions of the 19th century. Fifteen bronze or marble sculptures are the work of Charles Cordier.

This extraordinary assemblage is given a prominent place in the gallery, with the busts mounted on a monumental structure that rises all the way up to the second level, measuring 2.19 m long, 11 m high and weighing 1900 kg. The massive structure in high density aluminum is arranged like a musical staff. 79 plaster busts and 12 bronzes exemplify human diversity – four sets of busts, as many portraits of the individuals who served as models, speak to the circumstances of their fabrication and the individual or collective road that brought them all the way to Europe.



Aseur Eleanora Elizabeth, Inuit woman, 27 years old, ca. 1856
© M.N.H.N - Jean-Christophe Domenech



WHERE DO WE COME FROM?

WHO WERE THE FIRST REPRESENTATIVES OF THE HUMAN LINEAGE?
HOW MANY WERE THERE? HOW DID THEY LIVE?
WHY DID SOME SPECIES DIE OUT?
DID NEANDERTHAL AND *HOMO SAPIENS* EVER CROSS PATHS?
IN WHAT WAY DID OUR ANCESTORS DIFFER FROM US?
WHAT WAS THE NEOLITHIC TRANSITION?

Drawing on fragments from the past, the second part of the visit retraces the bushy branching out of human lineages that ended with the radical shift of the Neolithic:

THE EMERGENCE OF THE HUMAN LINEAGE (6 TO 4 MILLION YEARS AGO)
THE AFRICAN AND TROPICAL CRADLE OF HUMANITY
(4 TO 2 MILLION YEARS AGO)
THE SPREAD OF THE GENUS *HOMO* (2 MILLION TO 200,000 YEARS AGO)
PARALLEL HUMANS (200,000 TO 10,000 YEARS AGO)
THE PAST 10,000 YEARS

The chronological and thematic breakdown invites the visitor to discover how the human species and our biological, social, cultural and symbolic traits have come down through the ages along a path that was not linear as once thought, and how several lineages evolved and sometimes even co-existed, each bringing its own response to the environmental challenges it faced.

THE IDEA IS NOT TO ENTER INTO GREAT DETAIL ABOUT THE SEQUENCE AND CO-EXISTENCE OF PALEOANTHROPOLOGICAL SPECIES, WHICH ARE BOUND TO BE REVISITED REGULARLY OVER THE COURSE OF NEW DISCOVERIES, BUT TO PRESENT THE LIFE AND PRODUCTIONS OF HUMANS FROM PREHISTORIC TIMES AND THE CONTINUITY BETWEEN OUR ANCESTORS AND OURSELVES.

AN INVITATION TRAVEL THROUGH TIME

- **To get to know our distant ancestors** and take measure of the impact of the earliest unearthing of human fossils during the 19th century, which sees in the rise of two new disciplines: prehistory and paleoanthropology.
- **To change the perception of prehistoric humans**, and the earliest species of the human lineage in order to better appreciate their aptitude for constant technological and cultural innovation and to discover what made even the earliest members of the *Homo* lineage “modern”.
- **To follow the great hominid migrations** that travelled away from our birthplace in Africa for Eurasia and Western Europe.
- **To understand the human shift** toward a production economy that began 10,000 years ago. Prior to that, humans had mainly hunted, gathered and fished. Then some communities began to settle down and produce their food. A number of plant and animal species were domesticated. New tools for new needs appeared and diversified.
- **To get a feel for Neolithic diversity.** The various human populations around the world experimented with their newfound interaction with plants and animals in their own way, at their own pace, according to their own culture.

CONTENT

Spread over three levels, each with its own focus. The presentation of different human species is located on *level 1* and ends with the presentation of original specimens in The Ancestor shelter. The *mezzanine* offers a more contemplative experience, especially with the “Buried treasure” where prized pieces illustrate the symbolic and artistic achievements of the Cro-Magnons during the Upper Palaeolithic. Visitors once again encounter *Homo sapiens* on *level 2*, during the Neolithic, the dawn of the first globalization...

4 vast white platforms situate the timeframe. Representatives of the human lineage stand upright on these platforms: with cast reproductions of their skulls presented on metal stands and their silhouettes, like shadows, presented in relief on the platform.

- **1 reconstruction of an actual dig** (Barogali in Djibouti) dating 1.6 to 1.3 million years ago, unearths the social behaviour of a small group of African *Homo*

ergaster and illustrates how field work can give a voice to fragments, this at a site for cutting up elephant meat and making tools.

- **2 rooms** present original human fossils and examples of artistic and symbolic production (see *Treasures from the collections*, page 28).
- **1 vast wall case** (12 m long) reconstructs the European environment during the Palaeolithic, including dozens of stuffed animals of which superb specimens of reindeer, horse and the skull of a cave bear.
- **1 original installation** consisting of embroidered felt panels that aid in understanding the process of neolithization in seven parts of the world (China, Near-East, Japan, Europe, Central Asia, Africa and the Americas).
- **3 large themed display cases** containing hundreds of objects that attest to the new way in which humans began to relate to their environment beginning around 10,000 years ago: the process of domestication seen from technical and cultural perspectives, the transformation of minerals and clay, and the development of a cultural and symbolic life revolving around domesticated plants and animals.
- **1 alcove case** prepares the visitor for the third part of the visit—our modern world—displaying objects that illustrate the appearance of new temporal and spiritual powers, the transformation of dwellings, and the rise of organized conflicts and trade between communities. Changes in our morphology as well as the emergence of new diseases are also presented, demonstrating how cultural changes can lead to changes in our bodies.

TREASURES FROM THE COLLECTIONS

The museum's collections of original human fossils and prehistoric archaeological artefacts are showcased in two areas designed to elicit contemplation and stir emotion.

THE ANCESTOR SHELTER

A special area off the main pathway has been reserved for a close-up encounter with the actual fragmented remains of *Homo sapiens* and *Homo neanderthalensis*. Skulls, fossilized bones and adornment are presented like the treasures that they are in carefully designed glass cases. Details regarding the circumstances surrounding their discovery are provided. In 1868, at a Cro-Magnon shelter in Eyzies-de-Tayac, France, Louis Lartet discovered several bones including the skull of an adult who lived approximately 28,000 years ago, as well as adornments. Familiarly called "the old man", he is presented with a woman from the Pataud shelter and the head of the "Lady of Cavillon", covered in shells.

Presented next to these representatives of *Homo sapiens* are Neanderthals: the Man from La Chapelle-aux-Saints, the Man from Ferrassie, and the Child from Pech-de-l'Azé.



Neolithic cave paintings, Algeria. © M.N.H.N. - Jean-Christophe Domenech



"The old man" Cro-Magnon skull, Upper Palaeolithic, France © M.N.H.N. - Jean-Christophe Domenech

BURIED TREASURE

Art is the common denominator for the works presented in a dedicated room on the mezzanine. Lights dimmed, four major objects dating from the Upper Palaeolithic are exhibited in shallow display cases to give visitors an up-close view: the Venus of Lespugue, a statuette in mammoth ivory; the Madeleine plate, representing a mammoth; the notched stick from Montgaudier, France, made of reindeer antler and the Fighting ibexes spear thrower, also made from reindeer antler, from Grotte d'Enlène in Ariège, France. A 7 m. long multimedia installation (5 min. film) against one wall reveals the beauty and variety of cave art, from painted walls to sculpted one, and illustrates the permanence of a form of universal language, both abstract and figurative. Paintings and sculptures from the 19th and early 20th centuries illustrate the cliché ways in which we have tended to view prehistoric humans since their discovery.



Venus of Lespugue © M.N.H.N. - Jean-Christophe Domenech



WHERE ARE WE HEADED?

HOW HAS TODAY'S GLOBALIZED WORLD COME ABOUT?
WILL WE ALL ONE DAY LIVE THE SAME WAY?
IS GLOBALIZATION ACTUALLY CREATING NEW DIFFERENCES?
HOW WILL 7 BILLION HUMAN INHABITANTS FACE THE CHALLENGE
OF OUR PLANET'S LIMITED RESOURCES?
ARE WE STILL EVOLVING?

The last part of the visit focuses on the world of contemporary humans. It questions the future of our species in a world that we are constantly transforming and that transforms us in return. It revolves around three main challenges:

LIVING IN SOCIETIES THAT ARE CONSTANTLY CHANGING
LIVING TOGETHER ON A PLANET WITH LIMITED RESOURCES
LIVING IN AN ARTIFICIALIZED WORLD

This section of the visit is a trip through time as we explore the history of globalization and anthropization, as well as through space as we discover the state of the planet, the ecological impact of human activities, and the ways societies relate to their environment. For the first time in history, humans are obliged to question whether the kind of development we ourselves have brought about is actually compatible with the future of human societies.



Woven dish, Tunisia © M.N.H.N. Jean Christophe Domenech

THIS LAST PART BRINGS THE VISITOR FULL CIRCLE TO THE WORLD AS WE KNOW IT TODAY

- **To question the notion of progress.**
- **To take measure of human impact on the planet** and its acceleration over the past 60 years. Humans have always modified their environment, but never at this rate.
- **To discover the various aspects and effects of globalization.**
- **To understand how, in a multipolar,** interconnected world, some elements of cultural diversity resist and are reinvented.
- **To look into the future** to see how our bodies—the bodies of former hunters and gatherers—react to these new environments to which they are not 100% adapted, and how they are continuing to transform as a result.
- **To examine ethical and societal issues** surrounding the future of our species and the role each of us has to play with regard to the challenges they represent.

CONTENT IN THIS SECTION IS MORE CONCEPTUAL

To get the messages across, this final part of the visit relies on videos, investigative exhibits and recently acquired objects that researchers have added to the cultural anthropology collection.

- **1 multi-screen installation** retraces the four main phases of globalization: From the Neolithic to 1492 (worlds apart); 1492 to 1850 (European efforts to unify these worlds); 1850 to 1950 (an industrialized, Western world) and since 1950 (the acceleration, from a bipolar world to a multipolar one).
- **1 yurt, part Mongolian, part French,** illustrates how traditional dwellings are being updated and reinvented.
- **1 As the world turns exhibit, 9 m in diameter,** consisting of three components (1 360° circular screen, 1 “Lifestyles” display case and one interactive exhibit) that illustrates human impact on the planet using both global data on the depletion of resources and concrete examples of different ways of life (see box). The interactive exhibit gives the floor to four scientists from different fields (an ecologist, an anthropologist, a demographer and an agronomist) who answer the same questions: How will we get by without oil and How will we feed 9 billion people? A touch-tablet and two screens allow the visitor to choose a scientist and interact according to the replies.
- **1 table in the form of a half grain of empty rice,** presents the history of rice and the variety of ways different civilizations prepare it. Cooking methods, recipients and odours demonstrate the many ways we have found to feed ourselves.



HOP ON AN EXPRESS BUS THROUGH DAKAR

This bus, acquired in Dakar and restored, once worked a local bus line in the capital of Senegal in the 1960s. It is now equipped to take visitors on a stationary ride through a city where traditional stalls still stand side-by-side with buildings that symbolize globalization.

DISCOVER THE LIVES OF FIVE FAMILIES WORLDWIDE

How do they live? Everyday objects in conjunction with videos shot by researchers illustrate rural ways of life (a Sami herdsman from Lapland, a pygmy from Gabon, an inhabitant of the Siwa oasis in Egypt) and urban lifestyles (a Parisian and an inhabitant from the city of Tashkent in Uzbekistan).



Children's shoes, reindeer hide © M.N.H.N. - Jean-Christophe Damesnech



Dye basket, Algeria © M.N.H.N. - Jean-Christophe Damesnech

HOW DO YOU IMAGINE THE FUTURE?

Before leaving the Galerie de l'Homme, the visitor is invited to watch and listen to other people answer a set of questions about the future of the human species, the future of relations between countries and societies, and the future of the planet. Some of the videos are borrowed from Yann Artus Bertrand's project 7 Billion humans.

A recording booth is at the disposition of visitors who can voice their own opinions and add them to the others.



(4) THE BALCON DES SCIENCES

THE BALCON DES SCIENCES (BALCONY OF SCIENCES) IS ORIGINAL IN ITS LOCATION, ITS CONTENT AND ITS POTENTIAL FOR RENEWAL. AN ADAPTABLE SPACE, IT GIVES THE VISITOR A BEHIND-THE-SCENES LOOK AT OUR LABORATORY MUSEUM AND A CHANCE TO MEET MUSEUM SCIENTISTS THANKS TO A REGULARLY SCHEDULED PROGRAMME, "A RESEARCHER ON THE BALCONY."

A REAL BALCONY IN THE HEART OF THE ATRIUM

An open flow

The Balcon des sciences is the most visible and open of the interactive spaces. Located on level 2, it offers a follow-up experience to a visit of the Galerie de l'Homme before entering the temporary exhibition hall or stopping in at Café Lucy. It is also directly accessible by elevator from the entrance hall. Davioud's original glass ceiling provides daylight for the presentation space, which is delimited by an airy wing-like wooden structure that overlooks the atrium.

A flexible presentation space

Visitors can explore the Balcon des sciences in any order. The presentation area consists of two long wooden tables that face each other, where detachable backings of uniform size (70 x 70 cm) can be inserted for easy renewal of content. Information is accessible in the form of twenty or so modules that alternate between texts and images, objects under glass, tactile objects and interactive multimedia.

A WINDOW INTO RESEARCH

Behind the scenes at the laboratory museum

The permanent area of the Balcon des sciences introduces the visitor to the world of research and deals with how the "Centre for research on human evolution and societies" functions: the approach of the research teams, their fields of expertise and working methods inside and outside the museum laboratories. Concise information is proposed in the form of activities, multimedia, hands-on exhibits, interviews and videos.

Echoes of the advance of science

The temporary exhibition space comes to life thanks to the museum's changing programme and the latest research. In the "News" section, an object from the collection or a recent acquisition is displayed. A section devoted to scientific "Briefs" in the form of images and dispatches follows the latest scientific and research news from around the world.

The theme exhibition section provides a more in-depth look at the temporary exhibition and cultural programme (conferences, science days, etc.) and presents the results of our research teams.



The Balcon des sciences © Agence Brochet - Lajus - Pireyo

A RESEARCHER ON THE BALCONY

Museum scientists, lab technicians and doctoral students meet the public.

Wednesdays at 7:00 pm, Mondays, Thursdays,
Fridays and Saturdays at 3:00 pm.
(30 min. Free. Programme available
on the museum's website)

WHAT WILL THE BALCON DES SCIENCES FEATURE ON OPENING?

The theme for the first exhibition is "The collections of the Musée de l'Homme tomorrow?" (working title).

Texts and multimedia discuss collections from ethical and legal viewpoints and look at transfers and the development of techniques for analysis, which are new sources of enrichment (DNA samples, 3D imagery, etc.). The "In the news" section is on COP 21, the 2015 Paris Climate Conference, while the News briefs present the work of research teams from the Muséum national d'Histoire naturelle on the issue of climate change in the form of interactive multimedia.



(5) TEMPORARY EXHIBITIONS

EACH YEAR, FROM OCTOBER TO JULY, THE MUSEUM WILL HOST A THEME-BASED TEMPORARY EXHIBITION. THESE REGULAR EVENTS ARE INTENDED TO MAKE THE MUSEUM A PLACE WHERE PEOPLE ARE ENCOURAGED TO THINK AND TALK ABOUT ISSUES RELATED TO HUMANKIND, OUR ORIGINS, AND WHAT OUR FUTURE HOLDS.

THEMATIC EXHIBITIONS

Idea-based museum studies

Programming over the next four years testifies to the sheer range of possibilities when it comes to themes featured in the Galerie de l'Homme, and, more specifically, to the museum's commitment to addressing social issues. The presence of researchers and collections on-site, and the synergies between the different disciplines within the Centre for research on human evolution and societies, are tremendous assets when it comes to introducing and developing ideas for temporary exhibitions on topics that span several disciplines. New audiences will undoubtedly be drawn to a place where themes that speak to them are aired, from pre-history to the present day, at the crossroads of biology and the human sciences, bringing together the contributions of human, social, life and earth sciences, and providing a reason to come, or come back, to the Musée de l'Homme.

Humans and society: a wide range of thematic possibilities

When it comes to themes, the possibilities are endless: the history and origins of human populations in major world regions; advances in scientific techniques likely to boost our knowledge of history and evolution of the human race; societal issues such as gender, race and racism, nature vs nurture, social and biological filiation; diverse representations of the self, the world, death and stages of life; relations between humans and our environment, the impact of our activity on our species in terms of archaeology and history, but also for the present and future.

RESOLUTELY COMMITTED RESEARCHERS

A cross-disciplinary approach by pairs of scientists and an outside commissioner

The design of the temporary exhibitions will be entrusted to a two-person scientific team consisting of a museum researcher and a research associate, who will be joined by an expert from the outside. A scientific committee made up of specialists and a larger advisory panel will assist the pair throughout the major steps of the design process.

CULTURAL SEASONS

2015-2016

Opening exhibition

"Chronicles of a renaissance" (working title)
17 October 2015 to 13 June 2016

2016-2017

"From prejudice to racism: excluding the other"
(working title)

2017-2018

Neandertal, between myth and reality: the other and us"
(working title)

2018-2019

"Food"
(working title)

VERSATILE SPACES

Spaces dedicated to temporary exhibitions, forming a horseshoe around the Atrium, can be accessed upon exiting the permanent collections, or directly from the welcome hall. Three rooms, which can be opened or closed depending on the project, cover a total of 650m². Windows can be screened by a system of partitions offering extra hanging surfaces.

A far-reaching strategy

Thanks to the sheer diversity of disciplines evoked, and cross-disciplinary subjects chosen with modern concerns in mind, temporary exhibitions may be mounted in tandem with other research bodies or museums. The idea is to extend their reach far beyond the museum walls, to other museums with a focus on civilisation, science or social sciences, at national, European, or even international level.



Installation exhibition Chroniques d'une renaissance © Projectiles

EXHIBITION-INSTALLATION "CHRONICLES OF A RENAISSANCE"

17 OCTOBER 2015 – 13 JUNE 2016

The first temporary exhibition, "Chronicles of a renaissance" (working title), was specially designed for the grand opening of the new Musée de l'Homme, as an introduction to the new museum. It was designed to showcase the new face of the museum and offer visitors a glimpse into what went into its making.

A curtain raiser in three acts

The opening exhibition anticipates the questions of newcomers as well as those of the people who remember fondly the former museum. It offers a sneak peek at the making of the new museum, carried out entirely within its walls. The exhibition* unfolds in three parts:

- the transformation of the building and concepts behind the exhibition design of the Galerie de l'Homme;
- the scope of the collections;
- themes introduced by the new museum.

The exhibition was mounted by two researchers from the Muséum national d'Histoire naturelle: Serge Bahuchet, ethnobiologist, head of the Man, Nature and Society department, and of the Eco-anthropology and ethnobiology lab, and François Semah, prehistorian and head of education, pedagogy and training. The two masterminded the last temporary exhibition, "La saga de l'Homme" (The human saga), at the Musée de l'Homme before it closed in 2009.

*Exhibition design by architecture firm Projectiles, designed to look like an installation in situ.

• Tales from a construction site: Building a museum for the 21st century. "What happened since the Musée de l'Homme closed in 2009"?

To showcase the metamorphosis of the museum, the first section is set in an architecture workshop: various objects such as models, prototypes, artefacts and projected images are displayed on a table 30 metres long and 1.60m wide. A 30-meter video projection combines stills and moving images to bring the construction site to life and re-enact the transformation of the Musée de l'Homme.

The first part of the table is dedicated to building renovations, with working documents, archives, architectural plans, models, samples, photographs and an interview with the two architects (Olivier Brochet and Emmanuel Nebout).

The second part is dedicated to the conceptual design of the Galerie de l'Homme by way of 11 themes which retrace the entire process in the manner of a making-of: design and manufacturing processes, technologies used to create the display cases.

• The collections: the archives of humanity

"Which collections for the new Musée de l'Homme"?

A time-line from 1855 to 2015 unfurls the scientific and institutional heritage of the Musée de l'Homme, providing an opportunity to highlight its origins in the second half of the 19th century, its founders, Paul Rivet and Georges-Henri Rivière, as well as the events and people that have left their mark on this place, notably Germaine Tillion and the Musée de l'Homme's role during the Resistance.

In the same vein, six showcases display objects that illustrate milestones in the history of the museum: a mannequin from the ethnographic museum of 1882, a showcase in the style of Georges-Henri Rivière, and references to temporary exhibitions that have become legendary, notably "Tous parents, tous différents" (All related, all different) with an anatomical écorché.

"Humankind in 100 objects"

A selection of objects was chosen to help visitors get a better grasp of the biological, cultural, anthropological, and pre-historic collections of the Musée de l'Homme, and to understand how museums processes work, from collecting to conservation, as well as training and adding value, notably thanks to exhibitions. The objects are displayed in furniture that recreates the world of collecting. They are presented according to three themes: Humans in a body – Humans in a natural environment – Humans in society.

“THE WIDELY-HELD NOTION THAT THERE IS NO CREATIVITY IN THE VISUAL ARTS OUTSIDE OF THE WESTERN WORLD, OR HEAVILY WESTERNISED WORLD, COMES DOWN TO THE ENDURING ARROGANCE OF OUR CULTURE”.

Jean-Hubert Martin

Another dimension of the collections is immaterial cultural heritage. To conclude this section, visitors are invited to have a seat in the “salon”, around a coffee table, to discover a little-known aspect of the collections: ethno-musicological and ethno-linguistic recordings from field research carried out by scientists from the Musée de l’Homme. Eight themes are presented and each excerpt comes with an informational pamphlet. Visitors are invited to take home a musical score or a written account of the recording of their choice.

• **The ABCs: the manifesto of the Musée de l’Homme, “What themes will the new Musée de l’Homme address”?**

This sequence is presented in the form of an ABC primer. Each object-letter, from A to Z, is associated with one or several key words in French illustrated by an audio-visual support. Each clip, about two minutes long, is an extract from Andrés Jarach’s documentary *ABC de l’HOMme* produced by Les Films d’ici and broadcast on France 5 on the occasion of the opening of the museum.

26 letters in the alphabet, 26 ways to illustrate the diversity of the themes broached by the museum:

A for *Afrique* and *Alimentation* / **B** for *Bipédie* / **C** for *Cerveau* / **D** for *Démographie* / **E** for *Enfant*, *Écriture* and *Évolution* / **F** for *Femme*, *Feu* and *Fini* / **G** for *Guerre* and *Glace* / **H** for *Homo* / **I** for *Image* / **J** for *Je* / **K** for *Kaléidoscope*, *Képi*, *Koala*, *Kangourou* and *Karting* / **L** for *Langage* / **M** for *Momies* and *Musique* but also *Mort* and *Magie* / **N** for *Nature* / **O** for *Outil* / **P** for *Parenté* and *Partage* / **Q** for *Question* / **R** for *Races* / **S** for *Singe* / **T** for *Temps* but also *Territoire* / **U** for *Urbain* / **V** for *Vaches* / **W** for *Web* / **XY** for *Gender* / **Z** for *Zéro*.



Portrait of Pascale Marthine Tayou © We DocumentArt

GUEST ARTIST: PASCALE MARTHINE TAYOU, GRAND ASSEMBLEUR

—
Contemporary art finds a home in the museum

Within the framework of the opening exhibition, the Musée de l’Homme invites the artist Pascale Marthine Tayou, represented by GALLERIA CONTINUA*. His installations, an arresting series of assemblages, are in synch with the themes that run throughout the permanent collections: globalization and the mixing and mingling of cultures. His works are scattered throughout the temporary exhibitions and in spaces designed to welcome the public. For the occasion, the Musée de l’Homme called upon Jean-Hubert Martin, honorary director of the Musée d’art moderne Centre Pompidou and curator of numerous exhibitions, to define how best to bring art into the museum.

*GALLERIA CONTINUA San Gimignano / Beijing / Les Moulins / Havana

“MY RELIGION, IF I HAVE ONE, IS THAT ALL CULTURES SHOULD BREAK THEMSELVES DOWN TO CONTINUALLY PRODUCE NEW ONES, NEW CIVILISATIONS, NEW APPROACHES. WE ARE LIVING CREATURES, AND THEREFORE IN A CONSTANT STATE OF MUTATION”.

Pascale Marthine Tayou

Portrait of a self-learner

Pascale Marthine Tayou was born in 1966 in Cameroon. Recognised on the international art scene from the 1990s, he gained widespread acclaim with his contributions to Documenta 11 (2002) and the Venice Biennale (2005 and 2009). Variety is a hallmark of his work, which comes in all sorts of artistic mediums - sculpture, installations, drawing, video. Early on in his career, Pascale Marthine Tayou changed his name to the feminine form: Pascal(e) Marthin(e). In doing so, he was taking an ironic step back from the idea of artist-as-demigod, and challenging strict gender labels of male/female and narrow notions of geography and culture. Citizen of the world, the artist delves into the messy world of material things, rummaging through common waste, collecting, assembling and recycling, sometimes associating them with ritual references. Ultimately, he transforms material objects to create something entirely new, most often for public spaces. His works* have been shown throughout the world. Those chosen for the Musée de l'Homme have been shown elsewhere and readapted.

Selected works

Visitors encounter the work of Pascale Marthine Tayou scattered throughout the entire museum: from the entryway to the opening exhibition:

- *Welcome Wall*: dozens of neon signs with the word “Welcome” in different languages greet visitors at the foot of the monumental staircases
- *Plastic Bags*: assemblage of thousands of multi-coloured plastic bags, displayed in the Atrium (pending approval)
- *Colonne Pascale*: totem pole made of enamelled pots in reference to Brancusi's Endless Column. It stands in contrast to the Eiffel Tower on the first-floor
- *Fétiches Revue Noire*: seals the common history between the artist and the magazine la Revue Noire, a publication known for its coverage of contemporary African art. By impaling stacks of a magazine that is reminiscent of colonial days, the artist stigmatises the western tendency to create categories that exclude Africans from universal art.

In the exhibition:

- *Nuage de pailles* strikes visitors with a colourful interlacing of straws; an image of networking, of communication, social media channels, etc. An image that is at once benevolent and menacing
- *Poupées Pascale*, inspired from African statuary but

in a material that is not African: Tuscan crystal. The works are in dialogue with objects from the museum's collection

- *La Roue des Insultes*, displayed in the same space as the ABC primer, makes language a game that the visitor is invited to play by turning the wheel. The artist treats insults taken from different languages with light-heartedness

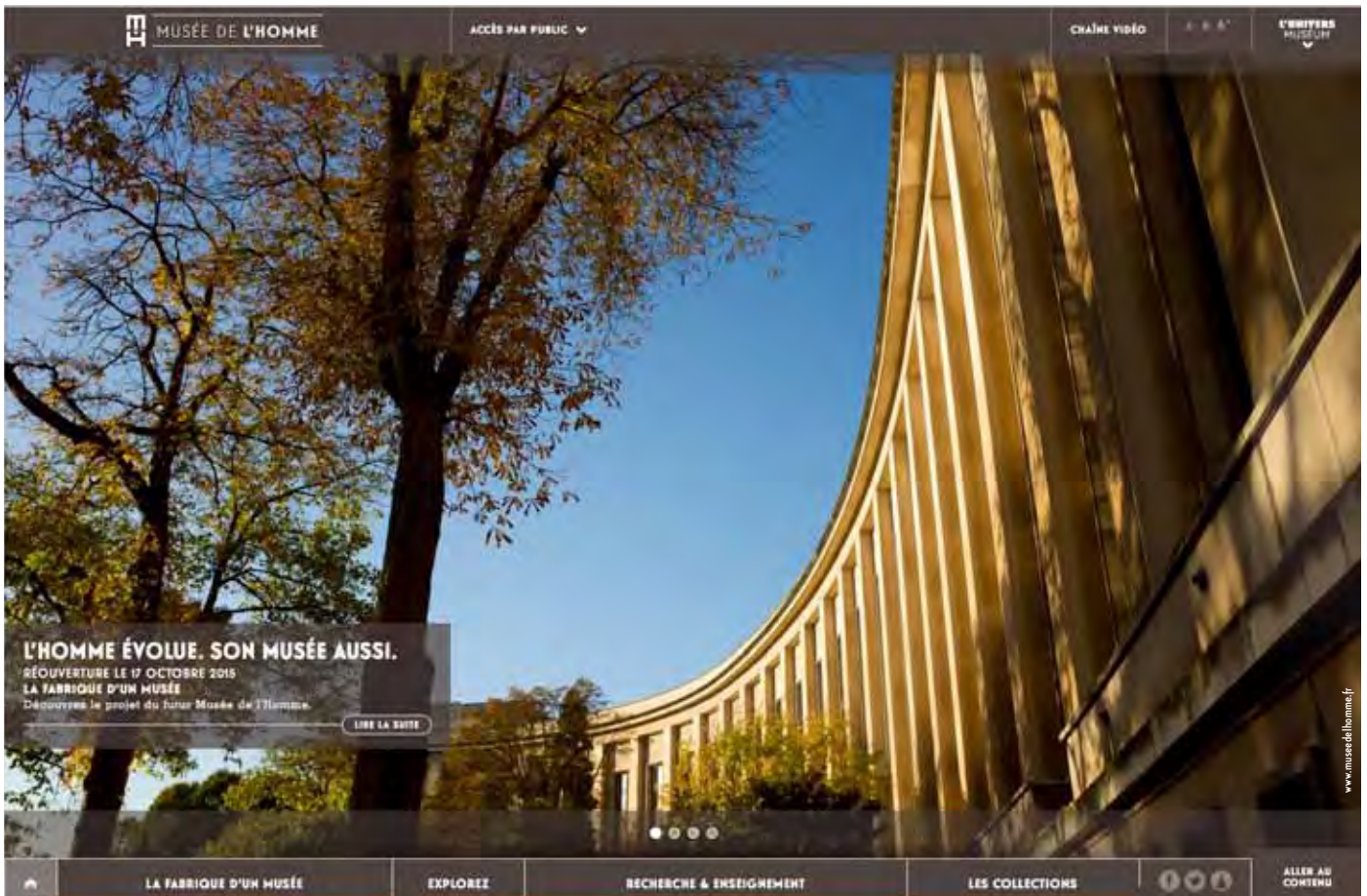
*Pascale Marthine Tayou has participated in many international exhibitions and art events such as the Turin Triennale (2008), the Biennales of Kwangju (1997-1999), Santa Fe (1997), Sydney (1997), Havana (1997 - 2006), Liverpool (1999), Berlin (2001), Sao Paulo (2002), Münster (2003), Istanbul (2003) and Lyon (2000 - 2005).

He has had many one-man exhibitions, notably MACRO (Rome, 2004 - 2012), S.M.A.K. (Ghent, Belgium, 2004), MARTa Herford (Herford, Germany, 2005), Milton Keynes Gallery (Milton Keynes, UK, 2007), Malmö Konsthall (Malmö, Sweden, 2010), Mudam (Luxemburg, 2011), La Villette (Paris, France, 2012), KUB (Bregenz, Austria, 2014), Fowler museum (Los Angeles, USA, 2014), Serpentine Gallery (London, UK, 2015) and Bozar (Brussels, 2015).

Tayou's work is part of the permanent collections of many renowned international institutions such as the Centre Pompidou, the Centre National des Arts Plastiques, MUDAM (Luxemborg), ARKEN Museum for Moderne Kunst (Denmark), SMAK, Stedelijk Museum voor Actuele Kunst (Ghent, Belgium) and the Kunsthau de Bregenz (Austria).



**(6) PRACTICAL
INFORMATION**



LEARN MORE

Explore the new museum, its collections and cultural offerings on our website: museedelhomme.fr

- Five ways to enter the website and explore new museum's full range of offers:
 - **Visit** (practical information and events schedule)
 - **The Museum** (all about the renovation project, Musée de l'Homme history, overview of past exhibitions)
 - **Explore** (Publications, the resource centre (catalogue of holdings and thematic reports), l'Homme en questions and encounters with Musée de l'homme research teams, replay of the live 15 April 2015 event,
 - **Research & education** (Centre for research on the evolution of humans and societies, training programmes)
 - **Collections** (about the major groups that make up the main body of the collections and a selection of major pieces).
- Join in the life of the museum on social networks
 - Facebook: facebook.com/museedelhomme
 - Twitter: https://twitter.com/Musee_Homme
- Make contact with researchers and ask your questions on lhommeenquestions.fr

Stay informed

Open to everyone, the museum provides tools to help visitors prepare their visit:

- **A quarterly programme.** For the general public, presents the various parts of the museum and the events schedule. Available at the entrance hall and on the museum website.
- **Four brochures** are available for download from the website and by request from visitor services:
 - “The museum made easy” brochure: for visitors who are unused to visiting museums and the people who bring them, professionals or volunteers in the social or disabled spheres, this brochure helps prepare a smooth visit.
- **Educational activities brochure (classes and extracurricular):** For teachers and associations, offers a large selection of activities for young children.
- **Accessibility and Marginalized/Vulnerable populations flyers:** For social workers and disability professionals, proposes a selection of adapted activities.

PLANNING YOUR VISIT

OPENING HOURS

The Musée de l'Homme is open every day except Tuesday, 10:00 am to 6:00 pm, late nights Wednesday until 9:00 pm. Closed Tuesdays, 1 January, 1 May and 25 December. Galleries begin closing 30 minutes before closing time.

TICKET PRICES

General admission to the Musée de l'Homme includes the Galerie de l'Homme, temporary exhibitions and the Balcon des sciences.

Full price: €10

Reduced price: €8

The museum is located at 17, Place du Trocadéro 75016 Paris

TRANSPORTATION

By bus: Lines 22 & 32 stop at Scheffer and Trocadéro. Lines 30 & 63 stop at Trocadéro. Line 72 stops at Pont d'Iéna (short walk through the Trocadero gardens).

By Metro: Lines 6 & 9 stop at Trocadéro, exit at "Avenue Paul Doumer – Musée de l'Homme."

By river shuttle: Batobus, Bateaux parisiens and Vedettes de Paris stop at the Eiffel Tower.

By car: Parking available at Kléber-Longchamp parking lot, 67 avenue Kléber - 265 spaces including several reserved for the disabled. Height of vehicles must not exceed 1.90m. Parking is available for the disabled near the museum: 1 space on rue Benjamin Franklin; 1 space on avenue d'Eylau; 4 spaces on avenue Kléber; 6 spaces on avenue du Président Wilson. Taxis are available on the opposite side of the esplanade on avenue d'Eylau.

GENERAL INFORMATION

website: museedelhomme.fr

Email: contact.mdh@mnhn.fr



RESTAURANT

Le Café de l'Homme

Accessible from the museum entrance, the Café de l'Homme restaurant was renovated by the interior designer duo Gilles & Boissier, in the spirit of art deco. Grand arches open onto a terrace overlooking the Trocadero gardens. Local ingredients from the regions of France and traditional French fare are revisited with an international touch spanning all continents.

"The restaurant echoes the spirit of the museum, serving cuisine influenced by cultural exchange" explains Coco Coupérie-Eiffel and her associate, Christophe Bonnat, directors of the new team. The Café de l'Homme seats 212 indoors, 112 on the terrace, and 12 on the mezzanine.

*Open daily from 12:00 pm to 2:00 am. Tel: +33 (0)1 44 05 30 15.

CAFETERIA

Café Lucy : located on the second level of the museum, Café Lucy serves light fare: sandwiches, salads, soups, hot dishes, desserts, snacks and hot and cold drinks. The menu, featuring seasonal ingredients, organic produce, local products, and AOC, AOP, or Label Rouge products, will be updated 2-4 times a year. The menu will include two seasonal dishes, with updates every two days. Salads will be arranged before the customer, to guarantee freshness and the absence of allergens, if necessary. Close attention will be paid to waste management, with 100% biodegradable packaging and ceramic tableware.

*Open during museum hours: every day except Tuesday, 10:00 am to 6:00 pm, late nights Wednesday until 9:00 pm.

MUSEUM BOOK & GIFT SHOP

Located in the entry hall of the museum, the book and gift shop invites visitors to continue their encounter with Man's natural and cultural history with a selection of over 1,000 titles that are regularly renewed, including 300 titles for young readers. From the intellectually curious to the most well-read scholar, there is something for everyone to keep learning. Staff is available to order specific works on demand. A selection of post cards, stationery, games, gifts and cast moulds are also on sale.

*Open every day except Tuesday, 10:00 am to 6:00 pm, Wednesdays until 9:00 pm. The bookshop is a concession of the Réunion des Musées Nationaux Grand Palais - Rmn Gp.



ANNEXES

SCHEDULE OF EVENTS

17 October 2015 Grand opening.

- June 2015 Transfer of ethnological and anthropological collections.
- May 2015 Delivery of laboratories. First showcases for the Galerie de l'Homme arrive.
- October 2014 Return and setting up of researchers and renovation team.
- 2014 Finishing work.
- 2013 Main building work, renovation of glass-and-steel roof, classified historic monument.
Museum exhibition design of permanent collections entrusted to Zen+dCo. Launch of studies for exhibition design.
- 2011 - 2012 Surveys and structural reinforcement work.
Establishment of Musée de l'Homme Steering Committee, scientific commission of permanent collections, development of museum visit synopsis.
- December 2010 The Muséum national d'Histoire naturelle appoints Oppic to carry out project management of renovations for the Musée de l'Homme, previously entrusted to H4.
- 2010 Cleansing and asbestos removal of building. This work brought to light weak floor and beam load capacity, due to broad heterogeneity in types of concrete used to build the Palais de Chaillot in 1937.
- 2009 The Musée de l'Homme closes on 23 March, after a record-breaking weekend welcoming 25,000 visitors. September-December: removal of collections, library and laboratories.
- 2007 Preliminary architectural outline submitted.
- 2006 Brochet-Lajus-Pueyo, in association with Nebout architecture workshop, wins the competition for architectural renovations, in tandem with the museum exhibition designer Zette Cazalas (Zen+dCo).
- 2005 Launch of international architecture competition for the renovation of the Musée de l'Homme.
- 2004 Publication of Mohen report (Odile Jacob publishing), entitled *Le Nouveau Musée de l'Homme*.
- 2003 Establishment of a renovation committee with Jean-Pierre Mohen to identify scientific and cultural objectives of the new Musée de l'Homme.
- 2002: Official announcement of renovations of the Musée de l'Homme by competent ministries for the Muséum national d'Histoire naturelle.

LE BUDGET

Total cost of renovations €92m (of which €12m for museum exhibition design) financed by French Ministry of Higher Education and Research. Structural restoration of Passy wing (glass-and-steel roof of main pavilion, windows, small courtyards, downspout, wind- and weather-tight terraces, exterior wheelchair ramp) financed by the Ministry of Culture: €4.6m for the Musée de l'Homme share.

RENOVATION TEAMS

COMMITTEES

• STEERING COMMITTEE

Headed by Gilles BŒUF, President, and Thomas GRENON, General Director of the Muséum national d'Histoire naturelle
Thomas JEANNERET, Interim General Director, MNHN Services
Camille BERREHOUC, Deputy General Director of Services
Jean-Marie SANI, Project Head of Dissemination, MNHN
Emmanuelle LAMY, Head of human resources, MNHN
Esther VEAUX, Head of finances and budget, MNHN
Christophe FALGUERES, Head of Prehistory department
Serge BAHUCHET, Head of Man, Nature, Society department
Gaëlle BELLAMY, Head of renovations, MNHN
Michel GUIRAUD, Head of collections, MNHN
Michelle LENOIR, Head of libraries and documentation, MNHN
Claude-Anne GAUTHIER, Head of Galleries department
François SEMAH, Head of Education and Training, MNHN
Frédéric VERNHES, Head of dissemination, communication, reception and partnerships, MNHN
Philippe MERITTE, Head of Logistics and Security, MNHN
Cécile AUFAURE, Head of renovations, Musée de l'Homme

• SCIENTIFIC COMMISSION, PERMANENT COLLECTION

General commissioner: Evelyne HEYER, Genetic anthropology, Man, Nature, Society department
Corporate commissioners: Serge BAHUCHET, Department Head, Man, Nature, Society
Denis COUVET, Department Head, Ecology and Biodiversity Management
Richard DUMEZ, Man, Nature, Society department
Alain EPELBOIN, Man, Nature, Society department
Alain FROMENT, Man, Nature, Society department
Claire GAILLARD, Prehistory department
Dominique GRIMAUD-HERVE, Prehistory department
Pierre-Henri GOUYON, Systematics and Evolution department
Sabrina KRIEF, Man, Nature, Society department
Franz MANNI, Man, Nature, Society department
Roland NESPOULET, Prehistory department
Patrick PAILLET, Prehistory department
Marylène PATOU-MATHIS, Prehistory department
François SEMAH, Prehistory department
Brigitte SENUT, Earth History department
Carole VERCOUTERE, Prehistory department
Denis VIALOU, Prehistory department
Jean-Denis VIGNE, Ecology and Biodiversity Management department

• ADVISORY PANEL, MUSEE DE L'HOMME

Sylviane AGACINSKI, Philosophy
†Robert BARBAULT, Ecology, biodiversity management, Director of the Federative Institute of Fundamental and Applied Ecology

Jean-Pierre CHANGEUX, Neurobiology, Honorary professor at Collège de France and Pasteur Institute
 Yves COPPENS, Paleoanthropology, Honorary professor at Collège de France and Muséum national d'Histoire naturelle
 Michel CÔTÉ, Director of Musée de la civilisation, Quebec
 Philippe DESCOLA, Anthropology, Professor at Collège de France
 Jean GUILAINE, Archaeology, Honorary professor at Collège de France
 Hervé LE BRAS, Demography, EHESS, Director of historic demography laboratory
 Jean-Yves MARIN, Director of Musées d'Art et d'Histoire of Geneva
 Edgar MORIN, Philosophy, anthropology, Emeritus Director of research, CNRS
 Christine PETIT, Genetics, Professor at Collège de France and Pasteur Institute
 André PICHOT, History of sciences, joint research unit 7117 - CNRS/University of Lorraine
 Gilles PISON, Demography, Director of research at National Institute of Demographic Research
 Samuel SIBIBE, Director of Musée national of Mali
 Danièle SIROUX, Law, CNRS
 Philippe TAQUET, Palaeontology, History of sciences, Vice President of Academy of Sciences
 Lilian THURAM, President of the Education Against Racism Foundation
 Jean-François TOUSSAINT, Medicine, physiology, Director of Institute for Biomedical Research and Sports Epidemiology (IRMES)

• **MEMBERS, SCIENTIFIC BOARD,**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE (2011-2015)
 Bruno DAVID, Biological evolution and biodiversity, CNRS, Université de Bourgogne, President, scientific board, MNHN
 Marylène PATOU-MATHIS, Zooarchaeology, MNHN, Vice President, scientific board, MNHN
 Denis COUVET, Ecology, biodiversity management, MNHN, Member, MNHN scientific board
 Evelyne HEYER, Population genetics, MNHN, Member, scientific board, MNHN

• **PROJECT MANAGEMENT**

Gilles BOEUF, President, MNHN
 Thomas GRENON, General Director, MNHN
 Cécile AUFAURE, Director of renovations, Musée de l'Homme

PROJECT TEAM

Cécile AUFAURE, Director of renovations of Musée de l'Homme

• **BUILDING AND TECHNICAL OPERATIONS**

Maxime JOURDAIN, building renovations project manager
 Samuel SKABA, head of maintenance
 Aurélien QUÉMARD, assistant safety and security manager
 Patrick BABIN, building services technician
 Anjaneer HURCHUND, logistics officer
 François MULLER, logistics officer
 Vincent VERGNOL, information technology
 Anthony MARQUES, auditorium manager

• **ADMINISTRATION/FINANCES**

Lola TREGUER, administrative and financial manager
 Véronique BOURDAIS, administrative manager
 Honorine GUY, secretary-administrator

• **PERMANENT EXHIBITION**

Agnès PARENT, exhibition project manager
 Fabrice GROGNET, project head-exhibition designer
 Valérie KOZLOWSKI, project head-exhibition designer
 Marie MERLIN, project head-exhibition designer
 Lucile LIGNON, exhibition designer
 Laura SCEMAMA, assistant to exhibition project manager
 Alexis AMEN, design and multimedia production manager
 Aurélie FLEURY, accessibility designer
 Audrey BONNEMORT, assistant exhibition designer
 Alain CARDENAS, assistant exhibition designer
 Roxane GAUTHERIN, assistant exhibition designer
 Florian RAGOT, assistant exhibition designer
 Patrick ALVÈS, photo editor
 Jean-Christophe DOMENECH, photographer
 Marie DOUCEDAME, illustrator
 Charlene LETENNEUR, illustrator
 Léa GOMEL, assistant photo editor

• **TEMPORARY EXHIBITIONS AND BALCON DES SCIENCES**

Anne STÉPHAN, temporary exhibition project manager
 Elsa GUERRY, project head-exhibition designer
 Pierre PÉNICAUD, commissioner/scientific advisor
 Juliette GOUESNARD, assistant exhibition designer
 Axelle BASSA, assistant exhibition designer
 Camille DURET, assistant exhibition designer

• **RECEPTION & CUSTOMER SERVICE**

Émeline PARENT, reception and customer service manager
 Aurélie FLEURY, accessibility manager
 Camille NOIZE, mediator
 Patrick ALVÈS, manager of resource centre
 Virginia CASSOLA, resource centre assistant
 Léa GOMEL, resource centre assistant
 Jean-Christophe DOMENECH, webmaster and community manager

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ANNEXES (CONT'D)

Emilie BEL, cultural programming assistant
Audrey BONNEMORT, assistant exhibition designer
Alain CARDENAS, assistant exhibition designer
Florian RAGOT, assistant exhibition designer
Marine FAES, ticketing and reception manager
Valentina MORETTI, accessibility assistant
Manon MUSSET, cultural mediation manager

• COMMUNICATION

Christel BORTOLI, head of communications
Isabelle GOURLET, communications manager
Léopoldine LEYDIER, communications manager
Marion DEVYS, communications assistant

RENOVATIONS

• CONTRACTOR

Ministry of Higher Education and Research
Ministry of Ecology, Sustainable Development and Energy
Muséum national d'Histoire naturelle

• CONTRACTING REPRESENTATIVE

French Operator of Heritage and Cultural Building Projects,
OPPIC
President: Christophe VALLET
General Director: Jean-Pierre DUFAY
Department head: Bernard IMBERTON
Project heads for Musée de l'Homme: Alain BAUDU, Valérie
BRISARD (in charge of forecast studies and architectural oversight)
Technical support: Jean-Michel FILIPPI, François BONNEFOND,
Benoît LE GALL

• HISTORIC MONUMENTS PRIME CONTRACTOR (main structure)

Head Architect of Historic Monuments:
J.F. Lagneau / Lionel Dubois
Economist-Auditor: Tinchant

• PROJECT MANAGEMENT FOR THE RENOVATION OF THE MUSÉE DE L'HOMME

Contracted Architect: Brochet-Lajus-Pueyo*
Joint contractor: Emmanuel Nebout architecture workshop
Consultants: SETEC Bâtiment
Fire security system coordinator: PCA
Museum exhibition and set designer: Zen+dCo**
Lighting designer: 8'18"
Piloting (scheduling, piloting and coordination): I P C S
Technical inspection agency: DEKRA
Safety and health coordinator: QUALICONSULT Sécurité

Project management support: AMO Muséo, Heating,
ventilation and air conditioning system: SORCLIM
Multimedia auditorium systems: SG CONSEIL
Moving engineers: SETEC ORGANISATION
Accessibility: HANDIGO

• CORPORATE

Extended structural work: Léon Grosse
Wood structures, suspended canvas: PAUL MATHIS SA
Window treatments: CYB STORES
Auditorium seating: SIGNATURE F
Laboratory equipment: POSSEME
Archive furniture: SAMODEF FORSTER
Fluids: UTB
Electricity: SDEL TERTIAIRE
Elevators: MASPERO
Acoustic staff-covered ceilings: DBS
Locksmith metalwork: VULCAIN
Painting and mirrors: ENTREPRISE JARDIN
Masonry, chief architect of historic monuments: CHEVALIER
Metalwork and mirrors, chief architect of historic monuments:
VULCAIN

*The Bordeaux-based architecture firm of Olivier Brochet,
Emmanuel Lajus and Christine Pueyo (BLP), founded in 1986,
counts two museums among its projects: the Musée
de l'Orangerie in Paris (2006), and the Musée Fabre in Montpellier
(2007). Two-time nominee for the Equerre d'argent architecture
prize for the media library of Narbonne (2004)
and a high school in Bordeaux (1999).

brochet-lajus-pueyo.fr

Emmanuel Nebout architecture workshop: renovations for the Musée
Fabre in Montpellier with BLP; rehabilitation of the Maurist abbey of
Saint-Chinian; multiplex cinema in Rodez; Green Axis in Carpentras;
St Roch station district; and the Restanque area in Montpellier.

atelier-nebout.com

***The architecture firm ZEN+dCo of Zette Cazalas

The Paris-based firm of Cazalas has designed museum
exhibitions and provided artistic direction for the Peace
Memorial in Caen; the Musée Bernard d'Agesci in Niort;
the Musée basque et d'histoire in Bayonne; the Musée Masséna
in Nice; the national porcelain museum in Limoges;
the Fort Saint-Jean-MuCEM; and the Musée
des Confluences in Lyon.

zendco.com



THE SOCIÉTÉ DES AMIS DU MUSÉE DE L'HOMME

Founded in 1914 as the Société des amis du musée d'Ethnographie du Trocadéro, the Société des amis Musée de l'Homme (the Association of the Friends of the Musée de l'Homme) seeks to assist the museum by supporting research, contributing to the enrichment of collections, and helping to develop museum activities.

The association has two regional offices: one in Marseille, the other in Nantes. It organises tours for members, cultural trips, and, in tandem with the Musée de l'Homme, monthly lectures and opportunities to meet with researchers.

To fulfil its primary mission to provide support for research, each year the Friends of the Musée de l'Homme grants the Leroi-Gourhan award to a student of the Muséum national d'Histoire naturelle engaged in research that contributes to the scientific and cultural capital of the museum. In 2014, the award went to Hermine Xhauflair, recognized for her work on plant use in the economy of pre-historic hunter-gatherers in Palawan, Philippines.

The association also works to promote the publication of research; last year it provided assistance for the publication of a book by Patrick Paillet on prehistoric art.

Since its very founding, the Friends of the Musée de l'Homme has made enriching the collections of the Musée de l'Homme a top priority. The association has recently made significant contributions to the museum, including photography by Laura Sonnino Jannelli, the Claire and Amédée Maratier collection of ethnographic objects, and the David Charker collection of prehistoric objects.

The association also consults with Professors of the museum to acquire new objects, such as a yopero in 2014, a series of objects used by the Piaroan people of the Amazon to inhale yopo. To mark the centenary of the association's founding and the reopening of museum galleries, the Friends recently purchased a funerary altar from the Ming dynasty, which will soon find a home in the Galerie de l'Homme.

Lastly, the Friends of the Musée de l'Homme helps the museum develop activities. Before the galleries closed in 2009, the association lent support to all the exhibitions organised by the museum, including those featuring Germaine Tillion, the Korrigan expedition, and expeditions to the site of Atapuerca. The association provides regular support for the Jean Rouch international ethnographic film festival.

"The association of the Friends of the Musée de l'Homme wholeheartedly applauds the imminent reopening of the museum to the public. In the years to come, the association will continue to develop activities at the Palais de Chaillot, but also in Marseille and Nantes, in the service of the museum. The Friends invite all those who are passionate about prehistory, anthropology and ethnology, and those who intend to be regular museum-goers, to join their numbers."

Vincent TIMOTHÉE, President of the Société des amis Musée de l'Homme

Support the museum by joining the Association of the Friends of the Musée de l'Homme, and enjoy exclusive member offers: cultural trips organised in France and abroad especially for Friends of the museum; access to tours and lectures organised by the association; invitations to exhibition openings at the Musée de l'Homme; subscription to a newsletter to keep up to date with events and happenings in the museum and association.

To find out more, contact the Friends of the Musée de l'Homme at samh@mnhn.fr

Société des Amis du Musée de l'Homme – officially recognised non-profit association - Place du Trocadéro 75116 Paris
Tel: +33 (0)1 47 04 62 10 – Fax: +33 (0)1 47 04 44 50

PATRONS

THE MUSEE DE L'HOMME THANKS ENGIE, FOUNDING PATRON



Support from the ENGIE Foundation is in line with a partnership forged more than ten years ago with the Muséum national d'Histoire naturelle, for the restoration of the Greenhouses. More recently, the partnership is playing a role in the participatory scientific programme "Vigie - nature".

The ENGIE Foundation, which provides multi-layered support, is making a personal contribution to the Balcon des sciences, a space dedicated to the latest advances in research and innovation. An ENGIE award has been created for the best of research at the Musée de l'Homme, as well as an annual grant for a museum researcher. This year, the Foundation is playing a role in museum programming for COP21, the UN Conference on Climate Change.

The Foundation lends proud support to foster research, teaming up with Group employees, but also partnering associations who all have the same goal in mind: bringing culture and science to people.

ABOUT ENGIE

ENGIE places responsible growth at the very heart of its business (electricity, natural gas, energy-related services), to rise to the key challenges of the energy transition toward a low-carbon economy: access to sustainable energy, mitigating and adapting to climate change, secured energy supply and intelligent use of resources. The Group is finding innovative solutions that work for the residential sector, cities and the corporate world, by relying on its expertise in four key sectors : renewable energies, energy efficiency, liquefied natural gas and digital technologies. ENGIE has 152,900 employees throughout the world and reported revenues of 74.7 billion euros in 2014.

ENGIE at a glance data from 31/12/2014

152,900 employees worldwide, of which
58,200 in electricity and natural gas, and 94,700 in energy.
Revenues of 74.7 billion euros in 2014.
Operating in 70 countries.
Annual net investments of 6-7 billion euros from 2014 to 2016.
900 researchers and experts in 11 R&D centres.

THE MUSÉE DE L'HOMME ALSO WISHES TO THANK



Partner of the reopening of the Musée de l'Homme, Orange supports the museum by providing expertise in digital technology to promote the sharing of knowledge.

As a first step, Orange will provide an innovative tool for families visiting the museum, and will contribute to the design of new educational tools such as Moocs, interactive devices, etc. Orange, a world leader in telecommunications, aims to bring the benefits of digital technology to the widest possible audience.

That is why the company has been forging partnerships over the past years with cultural institutions with a common goal: putting digital technology at the service of culture, a driver of human, economic and social development.



PUBLICIS ACTIV PARIS

Publicis Activ Paris provides assistance to the Musée de l'Homme in developing the strategy behind the museum's reopening. This means defining the museum's position, notably through a fresh visual identity with the creation of a new logo and tagline, "Man is evolving. So is his museum."

From the start, Publicis has offered advice and support to market leaders.

The observation is the same across the board: the world is changing faster than ever. Publicis' philosophy, *Lead the Change*, consists of identifying, understanding and analysing that change in all its forms, to give a head start to the brands it assists throughout the world.



The EDF Foundation supports the sensory experience of the Musée de l'Homme.

At the EDF Foundation, social solidarity is paramount. The group strives to promote social inclusion and make a real contribution to helping all people find their place in the world, regardless of social status, age, sex, religion or disability.

It is committed to promoting access to knowledge and culture for people everywhere, and regards cultural institutions as gateways to social cohesion. As such, the Musée de l'Homme has a vital role to play. It is a place to share knowledge, where people are invited to contemplate the human race, its past, and its future.

It embraces the diversity and universality of mankind to promote living together in harmony while accepting, and learning from, our differences.

<http://fondation.edf.com>



Within the framework of the circular economy, Séché Environnement is a leading French player in the treatment and storage of all types of waste, whether of industrial or household origin. It strives to prepare for the future by preserving the planet and anticipating the needs to build a better tomorrow: recycling, biogas and energy resource management, preserving non-renewables and protecting biodiversity. By supporting the measures taken to manage resources in the permanent collections of the Musée de l'Homme, Séché Environnement is highlighting its commitment to protecting our resources.

groupe-seche.com

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