

RHÔNE

LE DÉPARTEMENT

**press
release**

**musée des
confluences**

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2014 marks the end of the construction of the Musée des Confluences and the beginning of a new era. When the Assemblée Départementale launched the creation of the Musée des Confluences, its aim was to endow the Rhône with a resolutely contemporary and innovative cultural facility in the heart of a major city in full development. Beyond this purely cultural ambition, the Département will also be contributing to the national and international influence of an entire region.

The primary vocation of the Musée des Confluences and what constitutes its originality and specificity is to link science and society. We chose the name Confluences to express the confluence between all fields of knowledge, and also to promote a place of genuine sharing and openness, working towards this convergence between science and society. The museum's aim is also to reconcile the general public with the sciences, which sometimes arouse unfounded fears yet which have the enormous potential for the innovation so crucial for economic development. The Musée des Confluences has inherited the extraordinary collections of the Musée Guimet. The public will also be able to discover numerous objects kept in the storerooms and the exceptional pieces donated or acquired in recent years – the catalogue now comprises more than two million objects... The département's inhabitants can now be proud of sharing the wealth of this heritage.

In 2015, the department will transfer this major cultural facility to Métropole de Lyon, who will have the task of pursuing this adventure. The Musée des Confluences will contribute to regional development by enhancing the attraction of Métropole de Lyon and the Rhône as a whole. Like the Louvre Lens and the Centre Pompidou Metz, it will boost the growth of tourism and the local economy and also accompany the industrial and scientific worlds in its reflection on the role of research and innovation. Uniting competencies and energies, mingling pleasure and pedagogy, culture and citizenship, the Musée des Confluences sensitively and originally expresses the département's vocation as a place of openesses and solidarity.

Danielle Chuzeville
Chairman of the Rhône Regional Council

The aptly named Musée des Confluences is of course defined by its extraordinary geographic location but above all by its philosophy and will to create confluence, encounters, exchanges and reciprocal points of view. This dynamic project, addressing contemporary issues and challenges, has no parallels in the European museum world today. Its *raison d'être* and ambition are to question our history from the Earth's origins, the sole means of understanding the world's complexity and pursuing our fundamental mission 'of increasing and disseminating knowledge among men.'¹

1.
P. J. Ames,
'Measuring Museums'
Merits', in K. Moore
(ed.), *Museum Management, Leicester Readers in Museum Studies* (London, Routledge, 1994) pp. 22-30.

To achieve this, the Département du Rhône opted for a powerful and original architectural creation embodying the museum's intellectual and conceptual project. Located at the confluence of the Rhône and the Saône, the building designed by the Austrian architects Coop Himmelb(l)au combines the Crystal and the Cloud, the mineral and the aerial. This exceptional and extremely functional architecture perfectly embodies the modernity and entirely novel aspect of the project itself, the expansion of its field of investigation and the historical and geographical variety of the museum's collections.

The museum's heritage of more than 2.2 millions objects was gradually amassed over half a millennium, from the 16th to the 21st century. A collection of extraordinary curiosities, amassed by scholars and passionate collectors and enriched both by rational additions and the passions of different periods, that has all the immoderation of the Utopian ideal of reconciling knowledge, gestures and beliefs. As such it is many things: the attic of our childhood, a box of souvenirs, an imaginary journey, a display of curiosities, a reservoir of dreams, a source of knowledge and a testimony to advances in the sciences.

The Musée des Confluences questions the history of the Earth and mankind from their origins. Drawing on its collections, it combines the most recent research in every field of science and technology and in disciplines ranging from archaeology and ethnology to museology and the mediation of knowledge. Facing the challenge of reaching the widest possible public, the museum brings together all disciplines to arouse curiosity, the pleasure of understanding and the thirst for knowledge. As Emile Guimet so rightly said: 'There are scholars who hide away, keep out of things. They choose themselves, count themselves, retire into their holy of holies and draw the curtain behind them. Whereas I make holes in the curtains! I want to see and I want everyone to see.'²

2.
Emile Guimet, 1904.

The Musée des Confluences' collections are reminiscent of 'Description of the World', the original title of Marco Polo's *Book of Wonders*, his account of his odyssey in China. Its mission is to describe, to illustrate the world by surprising us, by taking us on a journey into the world of dreams and myth.

Hélène Lafont-Couturier
Director

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Hélène Lafont-Couturier

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the creation of the museum

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Key dates. — **1777**, opening to the public of a 'Cabinet of Natural History', ancestor of the Muséum. — **1879**, creation of the Musée Guimet. — **1927**, founding of the Musée Colonial. — **1991**, transfer of the management of the Musée Guimet from the City of Lyon to the Département du Rhône. — **1998**, initial discussions concerning the creation of a major institution for the dissemination of scientific, technological and industrial culture. — **2000**, the Rhône Regional Council decides to create the Musée des Confluences, a new structure focused on sciences and societies. — **2001**, the Austrian practice Coop Himmelb(l)au wins the architectural competition for the Musée des Confluences. — **2005**, a group headed by Bec Frères is chosen but does encounters difficulties in concluding the technically very complex project. — **2007**, closure of the Musée Guimet d'Histoire naturelle. — **2010**, the construction project (shell, envelope, surroundings) is taken over by Vinci Construction France. — **2011**, the Musée des Confluences is awarded 'Musée de France' status for its cultural and scientific project. — **2014**, (December) opening of the Musée des Confluences.



The Département du Rhône at the forefront

In the cultural field, the Département du Rhône has never been content with merely slavishly applying policies it is constitutionally obliged to implement such as providing public libraries and preserving the département's archives. On the contrary, the Département du Rhône has pursued a deliberately ambitious policy to ensure that the maximum number of its inhabitants, irrespective of where they live and their social origin, have access to culture, developing for instance the teaching of music and specific cultural programmes.

Under the convention signed with the City of Lyon on 28 January 1991, the Département du Rhône took over responsibility for the management of the Musée Guimet. Since both the building and the museum required major renovation work, the Département, advised by a team of scientific, cultural, economic and institutional experts, opted for the creation of an entirely new space dedicated to scientific culture and contemporary challenges. The

powerfully symbolic site chosen for this new facility, the confluence of the Rhône and the Saône, places it at the heart of the département's urban development projects. In July 2000, the Assemblée Départementale approved the cultural and scientific project, enabling the organization of an international architecture competition. Coop Himmelb(l)u won this competition and a construction programme was put in place.

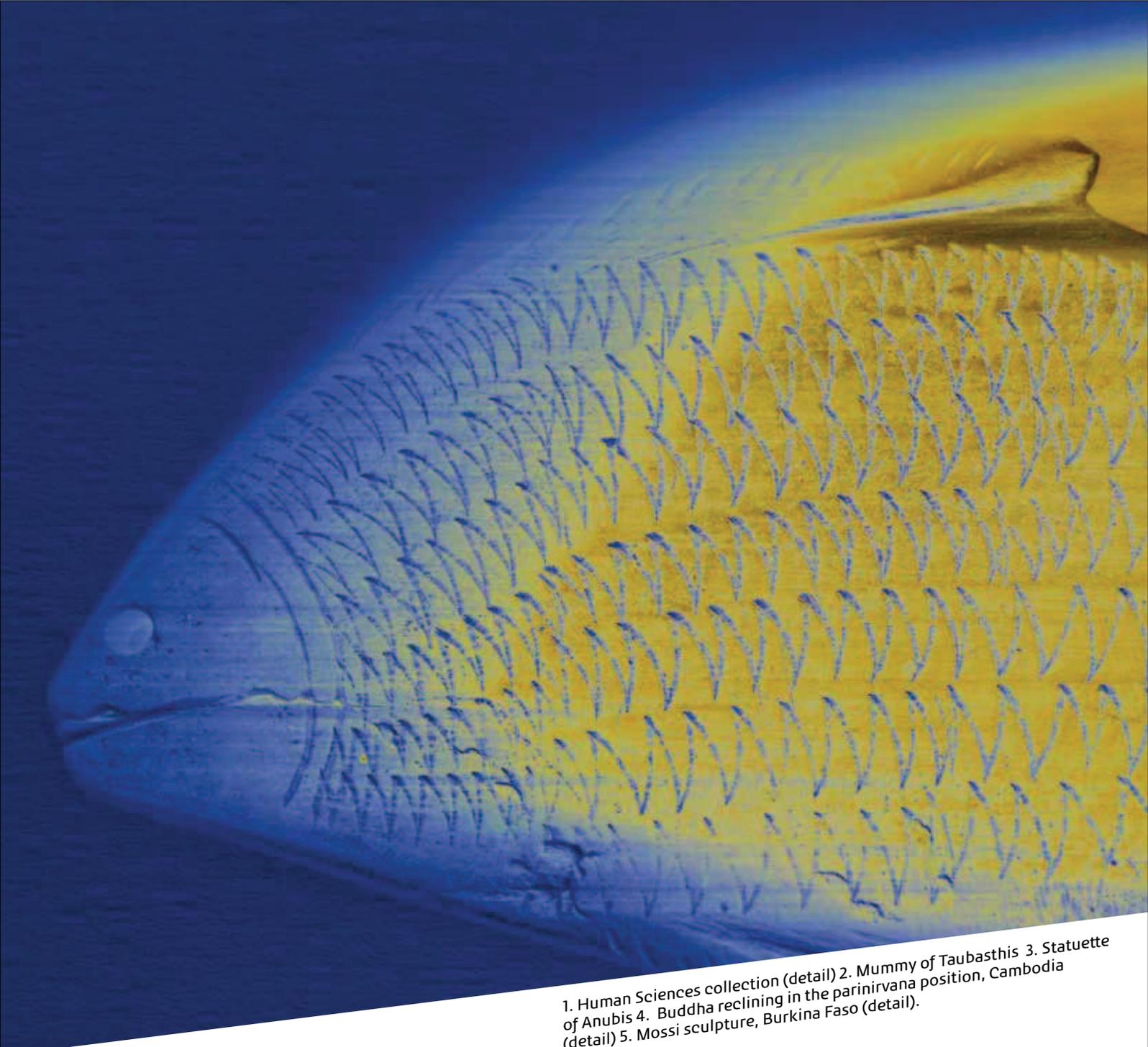
In 2013, the Département du Rhône decided to create an Etablissement Public de Coopération Culturelle à Caractère Industriel et Commercial to manage the Musée des Confluences. Created by order of the prefect in April 2014 (installed in May 2014) it is administered by a board of 23 directors composed of representatives from public bodies (Département du Rhône, École Normale Supérieure de Lyon, Ville de Lyon), experts and elected representatives of the museum's staff.

Finance

The operating budget. The annual running cost of the Musée des Confluences is directly related to its cultural programme (a permanent exhibition covering 3,000 m², 5 to 7 temporary exhibitions annually and an ambitious activities programme), its surface area (23,000 m²) and the 500,000 visitors expected each year. Between 150 and 200 people will work for the museum, either salaried staff or personal provided by external contractors (security, cleaning, reception, etc.). These elements situate the museum's annual running

costs between 12 and 15M €, for an annual income (tickets, bookshop-boutique and restaurant rentals, sponsorship and commercialisation) between 3 and 4 M€. However, the impact of such a cultural facility on local economic development will be considerable and will attract millions of euros in tourism, congresses, etc. (cf Metz, Lens, Marseille, etc.).

The investment budget. Entirely financed by the Département du Rhône, the museum's total cost is 239 M€ (excluding VAT).



1. Human Sciences collection (detail) 2. Mummy of Taubasthis 3. Statuette of Anubis 4. Buddha reclining in the parinirvana position, Cambodia (detail) 5. Mossi sculpture, Burkina Faso (detail).

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the architectural projet





Key numbers. Length — 180 m. Width — 90 m.
Height — 37 m (from the Plinth) + 8 m (Plinth).
Floor space — 21,500 sq.m. Total surface area — 27, 000 sq.m.
Spaces. Permanent exhibition — 2,800 sq.m.
Temporary exhibitions — 1,900 sq.m. Muséolab — 210 sq.m.
Workshops — 230 sq.m. Mediation rooms — 77 sq.m, 59 sq.m
and 91 sq.m. Garden — 24,400 sq.m. Large Auditorium (300
seats) and Small Auditorium (118 seats).
600 solar panels.

Coop Himmelb(l)au

In 2001, the Austrian architects Coop Himmelb(l)au, Wolf D. Prix & Partner, internationally famous for their deconstructed architecture, were commissioned to design the Musée des Confluences, their first project in France.

Their creations include the BMW Welt Museum (Munich, Germany), the Akron Art Museum (Ohio, United States), the House of Music II (Aalborg, Denmark) and the future

headquarters of the European Central Bank (Frankfurt, Germany) currently being built. The symbolic site demanded a powerful architectural statement, and Coop Himmelb(l)au's response to the museum's cultural project was a combination of three architectural units, the Crystal, the Cloud and the Plinth.



The building

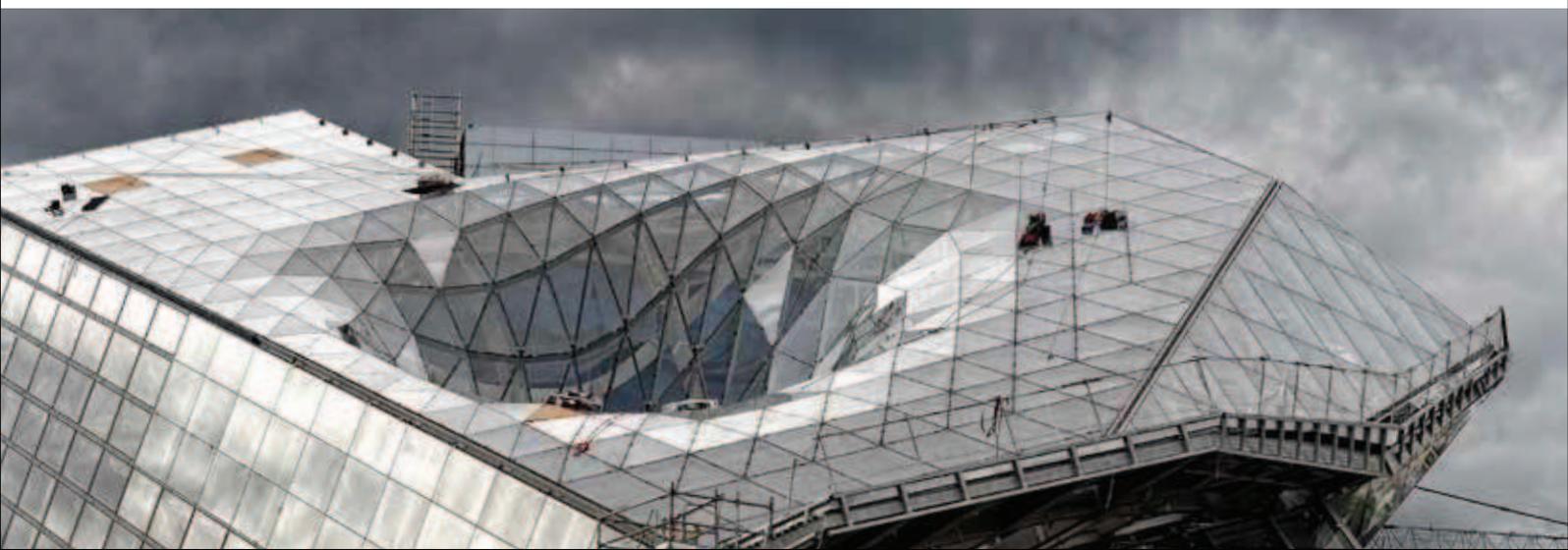
The Plinth (surface area 8,700 sq.m) in concrete, acts as the base for the Crystal and the Cloud. Fourteen monumental posts and three principal piers support the 6,000-tonne Cloud. On its two semi-buried levels, the Plinth houses the two auditoriums, groups reception, private rental spaces and the museum's technical areas (storerooms, workshops, etc.).

The Crystal (surface area 1,900 sq.m, 40 m high) entirely in glass and steel, is the main reception, circulation and meeting space from which one accesses the Cloud. The central Gravity Well, an architectural tour de force, supports and stabilises the Crystal's metallic structure. In winter and summer the Crystal's temperature is regulated by its sun screen and heating and cooling system in the floor.

The Cloud (surface 10,900 sq.m), a metallic structure and a stainless steel envelope, houses all the museum's exhibition spaces on four levels:

- **Level 1:** temporary exhibition spaces, Muséolab.
- **Level 2:** permanent exhibition spaces, educational workshops.
- **Level 3:** administration and private rental spaces.
- **Level 4:** Terrace and Café.

The garden, designed by Coop Himmelb(l)au, is public and open to all and will provide a unique meeting place at the confluence of the Rhône and the Saône.





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the heritage

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The museum's cultural project is based on its collection, which has been gradually enriched by donations, acquisitions, archaeological excavations and long-term loans that have transformed it into a veritable 21st-century cabinet of curiosities. Ranging from paleontology, mineralogy and zoology to entomology, ethnology, Egyptology and prehistory, its rich catalogue is exceptional in its sheer size (some 2.2 million items), but also in its diversity and rarity. Divided into four major sections – the earth sciences, the life sciences, the social sciences and science and technology – it will be deployed in totally new presentations and exhibition designs.

From the curiosity cabinets to the Musée des Confluences

The museum's origins can be traced back to the curiosities amassed in Lyon by two brothers, Gaspard de Liergues and Balthasar de Monconys, in the 17th century. In the 18th century, Jérôme-Jean Pestalozzi, a doctor at the Hôtel-Dieu, acquired this collection and enriched it before donating it to the City of Lyon, which in 1777 opened a public cabinet of natural history, ancestor of the Muséum. From 1830 to 1909, under the directorships of Claude Jourdan and Louis Lortet, the Muséum developed considerably and compiled an exceptional collection.

This was also the era of the missionaries. The founding by Pauline Jaricot of the Society for the Propagation of the Faith in 1822 led to collections of magnificent objects by missionaries already fascinated by the cultures they sought to convert to Christianity.

In parallel, the industrialist Émile Guimet, on his return from travels in the East, created a museum of religions primarily comprising Asian art at 28 Boulevard des Belges in Lyon in 1879. But lack of visitors to the museum prompted Émile Guimet to sell the building and transfer his collections to the present-day Musée National des Arts Asiatiques-Guimet in Paris. The former museum in Lyon then underwent major transformations, becoming a restaurant-brasserie and sports and music rooms. A theatre was added, then a large skating rink, the Palais de Glace. In 1909, the City of Lyon bought the building to house the collections of the Muséum d'Histoire

Naturelle, then cohabiting with the Musée des Beaux-Arts in the Palais Saint-Pierre on Place des Terreaux. The mayor of Lyon, Édouard Herriot, convinced Émile Guimet to loan some 3,000 objects, and the city council appointed him director of the museum that opened on 14 June 1914. Its collections comprised objects dating from prehistory to the present day and from many of the world's civilisations, alongside the natural sciences, with specimens of large mammals, insects, minerals and animal fossils.

The museum was also enriched with the collections of the Musée Colonial. When the Rhône Regional Council took over the Musée Guimet's management in 1991, its activities increased, notably with temporary and travelling exhibitions on subjects as wide-ranging as coffee, dinosaurs, perfume, the jewellery of Jean Vendôme, Mali, etc. For these, the Muséum drew on its exceptional ethnographic collections from the Americas, Africa, Oceania, and its life and earth sciences collections. Successive generations of visitors have maintained a strong emotional bond with the Muséum for two centuries. But it has to cater for an ever-wider public. Conservation and research standards have also evolved, and the exhibitions, attended by an increasingly demanding public, have demanded that its cultural and scientific goals be redefined.

The Centre for the Conservation and Study of the Collections

The Musée des Confluences is composed of two complementary components: the museum building at the confluence of the Rhône and the Saône, housing the exhibition spaces and all its other public facilities, and the Centre for the Conservation and Study of the Collections (CCEC) in rue Bancel in Lyon's 7th arrondissement.

The CCEC, opened in 2002, was created to house the reserve collection in compliance with international preventive conservation standards and to create a veritable tool for researchers. It therefore has a dual conservation and research vocation.

From the curiosity cabinets to the Musée des Confluences

Life sciences

This department comprises specimens of vertebrates (mammals, birds, fish and reptiles) and invertebrates (molluscs, crustaceans and insects). The most spectacular pieces date from the late 19th century and early 20th century. Major collections of mammals, birds and invertebrates were compiled and also remarkable collections in alcohol, including many different types of fish and reptiles from the Middle East and Indochina. These collections were often bequeathed to the museum, such as the collections of seashells. Among the most priceless pieces are specimens of extinct species: the quagga zebra, the marsupial wolf and the huia.

Earth sciences

The Earth Sciences department is composed of four sections (paleontology, osteology, mineralogy/petrology and anthropology), which shape the development of differing collections.

The 'scientific' and 'study' collections

These collections, comprising most of the objects in the department, are principally used by researchers, amateurs and professionals. Yet the results of this work have immediate repercussions on exhibitions. The fruits of palaeontological excavations carried out by the museum and the donation of the collections of numerous researchers have considerably enriched the palaeontology section over recent years.

Reference collections

These collections were compiled with a view to comparing and identifying species. Their aim is to constitute an exhaustive collection in certain fields, comprising 'types' that are world references for a given species. The mineralogy/petrology and osteology sections are part of these collections, which tend to have an example of most of the world's species. They are used as bases for comparison for research and are regularly used for exhibitions.

The acquisitions

The transition from Muséum to Musée des Confluences, and the reflection on the development of the collections this entailed, prompted numerous acquisitions. The museum chose to complement and update its collections taking into account the evolution of society, to improve the quality of objects to enhance its reference collections, and to open up

Collections on display

The objects in this category all have a specific scientific interest but their primary value is their aesthetic and spectacular qualities. These acquisitions very often complement a fossil or mineral group absent from the collections and are generally represented by very few objects (1 to 5).

Science and Technology

The Musée des Confluences is developing a new Science and Technology collection with purchases including an extraordinary collection of microscopes and loans from other institutions, such as the Musée des Arts et Métiers and the Cité des Sciences et de l'Industrie. From the sundial to the Martian robot, human inventiveness in this field is universal and perpetual. Scientific instruments and technological innovations, notably from Lyon, will therefore have pride of place in the future permanent exhibition.

Social sciences

The Musée des Confluences inherited the collections of the Musée Guimet d'Histoire naturelle. Part of the non-European collections was constituted from the 19th century onwards by travellers, scientists, missionaries and explorers.

Within the museum's project, the social sciences department's policy is principally focused on the human being as an individual in the different societies in which he lives, with a significant part devoted to non-European societies. The questions of power, beliefs, religions and cultural diversity frequently intersect themes related to other collections - natural history, science and technologies - and the contemporary challenges they pose.

The department's major axes of development are focused on the individual and his relationships to others, mankind's origins and future, our relationship to the supernatural, our environment and our exchanges with other cultures.

new fields (science and technology). The choices involved in these acquisitions were made respecting geographic and thematic balances. For example, in its acquisitions of contemporary Inuit and Australian Aborigine works, the museum ensured that all current tendencies are represented.



1. The Muséum's main room around 1914 2. Nô mask 3. Creating a display 4. Berliet automobile 'à double phaëton', 1908 5. The Creation of the World by Manasie Akpaliapik.

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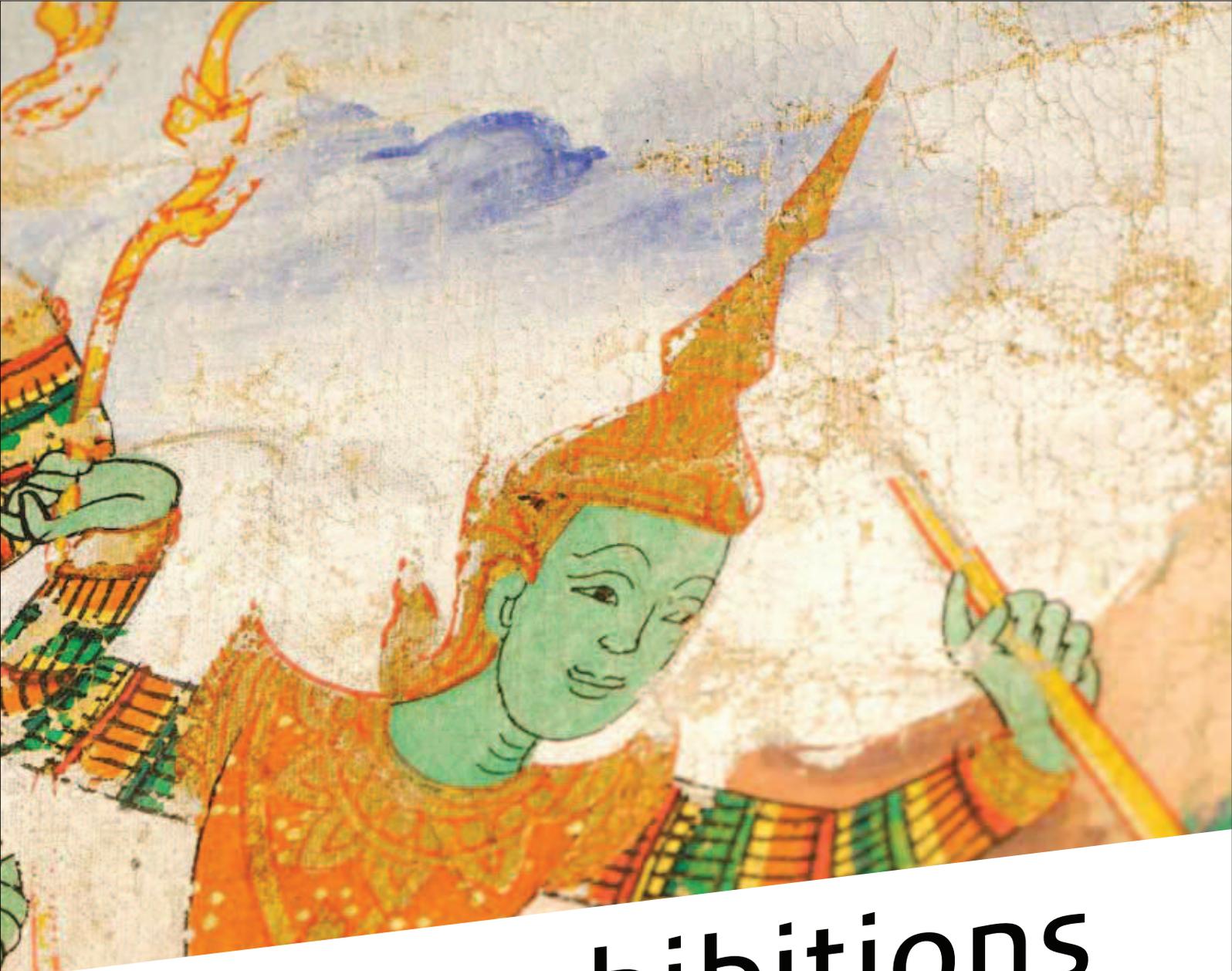


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the exhibitions

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The permanent collection. Extending over 3,000 sq.m on Level 2, the permanent collection's exhibition of more than 3,000 pieces weaves a narrative of the human adventure. This narrative unfolds in four sections: — Origins: stories of the world — Species: the living world — Societies: the human theatre — Eternities: visions of the hereafter.

Origins: stories of the world

This section explores the question of the origins of the universe and mankind, taking the visitor on a journey back in time and combining two ways of explaining the world: one scientific, one symbolic.

Every people on the planet has asked itself the same questions about the origin of the world, its beginning, our relationship to the universe and our place in it, each inventing its own stories of the beginnings of the universe, life and mankind – the same questions that continue to constantly interest science.

Scenography by Klapisch-Claisse. 656 sq.m

Species: the living world

This section treats Homo Sapiens as an animal species living and evolving in a complex mesh of biodiversity, questioning the existence of human beings in their relationship to their natural and social environment.

Who are we and what is our place in the world? The question of human identity, of the articulation between what we term humanity and animality, is a universal preoccupation. This section explores the way in which human beings represent the world, are a part of it and play their part in modifying a world in which and with which all living creatures, human and non-human weave a fabric of varying relationships, a living mesh in which everything is vital and interdependent.

Scenography by Zen+dCo. 937 sq.m

Societies: the human theatre

This space brings together stories from here and elsewhere, past and present, questioning the structure of societies, exchanges and creation.

There is no humanity without encounter and exchange, without the challenge of the horizon and the desire to explore beyond it. Mankind is a migrant who has congregated and formed societies, cultures and civilisations. Like all living creatures, we establish our territory through dialogue and confrontation, creation and destruction, fear and hope.

It poses the question of the individual's participation in and commitment to constructing a world in which we can 'live together'.

Scenography by Du&Ma. 812 sq.m

Eternities: visions of the hereafter

This exhibition invites us to share the central question of death and belief in an afterlife with other civilisations, also asking how our attitude to death is evolving as life expectancy and medicine constantly progress.

Unlike other living creatures, the human being questions the finality of death. Death, that of others, ours, moves us all. Funerary rituals partly express our desire to transcend this unimaginable end. The last passage has always been surrounded by practices intended to render the separation of the living and the dead acceptable, that give death another dimension or horizon and hence provide a form of hope. The role of the ceremony and its gestures and words is to appease and, by assigning a new place for everyone, re-establish a shattered social order.

Scenography by Klapisch-Claisse 383 sq.m

The inaugural exhibitions. The museum will open with two exhibitions, *Les trésors de Guimet* and *Dans la chambre des merveilles*, highlighting the historic filiation between the Musée des Confluences and the former museum on boulevard des Belges, home to the Musée Guimet and the Muséum d'Histoire Naturelle.

Les trésors de Guimet

740 sq.m (December 2014–July 2015)

A tribute by the Musée des Confluences to its founder, Émile Guimet, focussing on his trip to Japan, the crucial experience in his conception of the museum of religions that he founded in Lyon in 1879 then in Paris.

Émile Guimet was born in 1836 and died at Fleurieu-sur-Saône in 1918. It was this illustrious and extraordinary man who created his homonymous museums in Lyon and Paris whilst furthering his family's business interests. Groundbreaking in his social and museological vision, Émile Guimet is still just as topical a century later.

To paint a portrait of Émile Guimet, the Musée des Confluences has decided to bring together a selection of items formerly collected by him but dispersed throughout the 20th century.

Most of the prestigious pieces on display in this exhibition come from the collection of the Musée des Confluences. Others will come from the Musée des Beaux-Arts de Lyon (where the Lyon Musée Guimet's Egyptian collection was transferred in 1969), the Musée Guimet in Paris (principally Asian art) and the Musée du Louvre.

This tribute to Émile Guimet is only fitting since the Musée des Confluences can be said to be one of his heirs and has the ambition to pursue his daring museological vision.

Dans la chambre des merveilles

206 sq.m (December 2014–July 2015)

This exhibition takes us into the world of the 'cabinet of curiosities', exploring exactly what it means to be a collector. In this context, the cabinet de curiosities becomes a kind of manifesto of the Musée des Confluences' defining characteristics, as a place where the boundaries between different fields of knowledge disappear, a place where one comes to learn but also to question and marvel.

In this 'chamber of marvels', 21st-century visitors can steep themselves in the atmosphere and spirit of a time when men roamed the world to collect and share their thirst for knowledge with their contemporaries.

This exhibition will therefore not be a recreation of an 18th-century cabinet of curiosities but a contemporary reinterpretation, an invitation to dream as one discovers a selection of the museum's treasures.

La course au pôle Sud

(1 February–28 June 2015)

An unexplored continent, an unexpected race between nations with different strategies and goals...

This exhibition recounts the race for the last great geographical prize on Earth at the beginning of the 20th century: to be the first to reach the South Pole. Visitors will discover men who surpassed themselves conquering the most extreme conditions on the planet and whose exploits paved the way for a century of scientific research in the Antarctic.

A coproduction with the American Museum of Natural History (New York, USA) and the Royal BC Museum (Victoria, Canada).



1. Tsogo mask, Gabon 2. Portrait of a monk, Japan 3. The Creation of the World by Manasie Akpaliapik 4. Silver-lacquered Japanese armour 5. Detail of a mask 6. Emile Guimet

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the cultural programme

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The mediation and workshop programme. Alongside the exhibitions, there are three facets to the museum's programme: the regular activities that help the public discover the museum, the thematic programme encouraging the public to visit more frequently, and events bringing the public together on festive occasions. Two auditoriums, four workshops and an open-air theatre are dedicated to these activities.

The programme's axes. The programme follows three fundamental themes: — the cultures of the world, to promote cultural diversity, — the sciences, with the aim of sharing knowledge — biodiversity, to more fully understand man's relationship to nature.

The regular activities

Tours

Tours are proposed to groups in four formats (1h, 1h30, 2h and 2h30).

The 'discovery' tour introduces visitors to the museum's architecture and scientific and cultural project, notably via the four exhibitions comprising the permanent collection. The emphasis of this tour is to reveal the wealth of these collections.

The 'exhibition' tour explores a particular project in a semi-narrative form.

The 'thematic' tour focuses on one subject (nature, innovation etc.), or collection (the social sciences, science and technology, etc.).

The 'tactile' tour invites visitors to discover the museum via the senses, drawing on the mediation collections. Although open to all, it prioritises people with disabilities.

The 'according to' tour enables visitors to discover or rediscover the exhibitions through the eyes of one of the museum's staff (a curator, exhibition curator, etc.) or personality (artist, scientist, author, etc.).

These tours are available in English, Italian, German and sign language, and other languages on request.

The workshops

The aim of the educational workshops for children and schools is to explore knowledge and concepts, to carry out experiments, discover the professions involved in the museum, handle the collections and immerse oneself in virtual environments. Open both to individuals and schools groups, these workshops are changed in function of the museum's programme and thematic seasons.

The thematic workshops (artistic and scientific) during school holidays enable participants to discover an art form or technique, explore a subject, experiment with certain tools and put their knowledge into practice. Their format varies from an hour to several days.

The digital workshops on Thursday evenings and during school holidays are opportunities to collectively acquire skills (writing computer code, connecting objects, etc.) and use and test specific digital environments.

The thematic programme

The museum is developing programmes focusing on the sciences, the world's musics and emerging forms created by encounters between the arts and sciences.

Favouring dialogue between tradition and modernity, and disciplines and cultures, they aid the construction of knowledge and heritages (material and immaterial). Their differing formats create a variety of situations for encounters with a wide range of publics.

Lectures

Devised in collaboration with the École Normale Supérieure de Lyon and the region's universities and grandes écoles – but not exclusively – the lecture programme is aimed at all audiences. Lecturers (personalities from the sciences, the museum world, the arts and industry, etc.) will share their knowledge in formats ranging from lectures (Tuesday 20.00, Large Auditorium) to group tours, workshops and seminars.

The musics of the world

This series is programmed thematically in function of the museum's collections of musical instruments by a work group composed of partners including the Maison des Cultures du Monde (Paris). It will associate music with other art forms such as dance, storytelling and the visual arts and in varying formats.

The arts and sciences

Since 2003, the Musée des Confluences, in partnership with the Association des Fondations Confluence des Savoirs and the École Normale Supérieure de Lyon, has

been programming a series of lectures on the arts and sciences. They create an encounter between a scientist and an artist on major scientific subjects and the issues they create in society, enlarging our vision and inciting us to react and exchange views.

From 2015, the museum will be organising 'arts and sciences' residencies. These will support an artist or group of artists working in partnership with a scientist, research laboratory or industry on a research or creation project linked to the museum's annual theme (Innovation in 2015, The Body in 2016, etc.). These residencies will address the question of heritage: immaterial heritage on the one hand, scientific and industrial heritage on the other. Their creative results will be shown in the museum.

Late opening on Thursday

The museum will be open until 22.00 on Thursdays. This could be an opportunity to reinforce mediation around the permanent and temporary exhibitions, to organise concerts, film shows and events related to the digital workshops.

The thematic week

Once a year in the spring, the museum will organise a scientific and cultural event of international scope on a given theme. It will comprise a series of panel discussions, debates, installations, workshops and lectures organised in partnership with national and international institutions. The first thematic week will be in spring 2016.

Events

These events will be opportunities for the public to discover the museum through unusual and festive activities. The museum will develop partnerships in function of its collections and programmes. All these collaborations will enrich the local cultural scene and bring together dif-

ferent publics. The museum will also take part in national (and international) cultural events such as the Fête de la Science, the Nuit des Musées, the European Heritage Days and the Années Croisées organised by the Institut Français.

Muséolab

The museum will be hosting an original project called Muséolab. This concept, devised by the Département du Rhône's Erasmus Centre, is an open space for innovation focusing on the museum's links with digital technology, particularly applied to museology, forms of mediation and collaborative tools. Muséolab will also be a place for research and original experimentation focusing on the question of emergence. It will help to establish the image of a museum orientated towards innovation and favou-

ring the participation of the public and access to knowledge. Muséolab will involve numerous partners in the innovation and culture sectors. The public will be able to attend technology previews, test emerging technologies and take part in group workshops. The Erasmus Centre would like to invite professionals in order to cross-pollinate specialised knowledges and skills and help certain artists in developing their projects.



1. Assyrian bas-relief 2. Social Sciences collection (detail) 3. Dan mask 4. Details of seashells 5. Details of seashells 6. Mask (detail)

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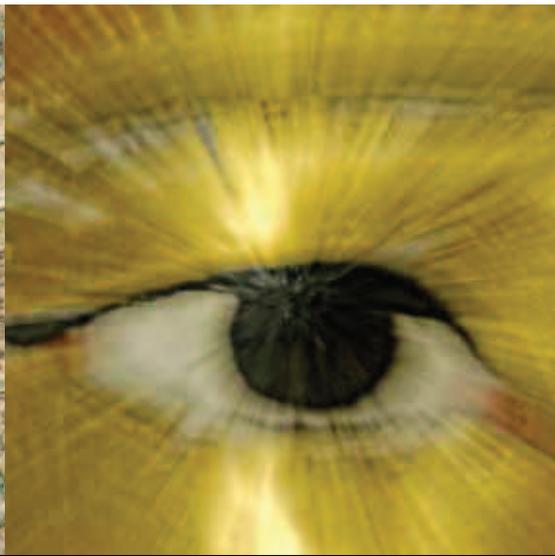
7
musée des
confluences
press release

publications and resources

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3.





Publications

The aim of the twelve titles published for the museum's opening is to prolong and deepen the discovery of its rich heritage. The museum's publications cover a broad spectrum intended to both accompany and further the visit. They include a guide to the permanent collections and exhibition catalogues.

Exploring advances in science and technology and as a means of disseminating knowledge, the museum's publications will enable readers to develop a broader picture of key issues.

The use of narrative to provide a multi-faceted approach to the collections is one of the central themes of the museum's editorial reflection. With this aim in mind, a collection of novellas, short stories and poetry based on some of the museum's emblematic pieces and written by acclaimed authors will be created. Two of the first objects selected are a rare sea-silk shawl and a meteorite fragment.



Documentary resources

The Musée des Confluences' rich and varied resources have developed in parallel to its collections, exhibitions and the institution's principal themes: library (15,000 volumes, 1,000 magazine and review titles), photo library (more than 100,000 photographs), documentation, archives, video library, audio library and other multimedia resources.

These resources, until now dispersed and largely unknown to the public, are currently being digitized. The creation of a freely consultable documentary and

digital resources centre will enable the public to discover and rediscover the wealth of the museum's collections. The material and immaterial heritage of these resources is indispensable to an understanding of the collections in their full context. They highlight the scope of the museum's scientific activities since its creation. They also shed light on the considerable work accomplished by staff in compiling and enriching these resources, and of course they will stimulate the public's curiosity and creativity.



1. Social Sciences collection (detail) 2. Eye of the mummy of Taubasthis 3. Currency 4. Anthropomorphic figurine 5. The Creation of the World by Manasie Akpaliapik (detail) 6. Painting of the Ramayana, Cambodia (detail)

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8
musée des
confluences
press release

admission and services

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Targeted publics

The museum seeks to cater for the widest possible audience: individuals, families, the young urban public, local inhabitants, people suffering from social insecurity, students and tourists (the museum is accessible in French, English and Italian). Schools (from nursery school to lycée) are of course a priority. Under a partnership agreement signed with the Éducation Nationale, to provide educational tours under optimum conditions the museum will be open exclusively to schools groups from 9.00. Particular effort will be made towards publics

discouraged from frequenting cultural institutions due to physical, economic, psychological and socio-cultural impediments. To achieve this, the museum will prioritise close collaborations with professionals in the social sector (activities, literacy teaching, social integration, remedial courses, etc.).

In conformity with the law passed on 11 February 2005 regulating the equal rights, participation and citizenship of disabled persons, the museum will be particularly attentive to its facilities for the disabled.

Admission rates and opening hours

Single admission rate (permanent + temporary exhibitions): 9 € (full rate) and 6 € (reduced rate)

Young people (18-25 years): 5 €

Single reduced admission rate for all from 17.00: 6 €

Free admission for under 18 year-olds, schools groups, students under 26 years, professionals (ICOM, press card, national museum lecturer/guide's card, teachers involved in a project with the museum), people dependent on basic welfare benefits (RSA and job seekers), people accompanying groups.

Reduced rate for adult groups: 7 €

Annual pass: full rate 30 € (couples 50 €), reduced rate 15 € (couples 20 €).

Special rates for groups (consult us)

A digital guide for rental: 1 € (free for collége pupils).

Opening hours and access

Weekdays 11.00-19.00 for all and from 9.00 for groups (prior reservation).

Weekends 10.00-19.00. Late opening Thursday until 22.00.

Closed Mondays and national holidays (1 January, 1 May, 1 November, 25 December).

'Priority' access for people with reduced mobility, pensioners and pregnant women.

Space rental

The museum was designed to host corporate events, ranging from lectures, meetings, colloquiums and workshops to cocktails, product launches and gala dinners.

The spaces

The Large Auditorium (300 seats)

The Small Auditorium (118 seats)

4 meeting rooms

The bookshop-boutique

The Musée des Confluences' bookshop and boutique will be managed by Réunion des Musées Nationaux-Grand Palais (Rmn-GP), the leading commercial operator in French museums.

As a publisher of books, casts and spin-off products, Rmn-GP markets its products and those of other publishers in the forty bookshop-boutiques it manages in French museums, including the Louvre, the Musée d'Orsay, the Musée du Quai Branly, the Château de Versailles and the Musée des Beaux-arts de Lyon. Its experience and expertise in the conception, installation and management of these commercial spaces is widely recognised. It also markets a diversified range of cultural products via its extensive sales network.

The boutique in the Musée des Confluences will have to complement the spirit and image of the museum and provide a range of specially designed or adapted products evolving to cater for customer needs and the expectations of the museum.

This range will include stationery, books, multimedia, games and toys, children's gadgets, fashion accessories, home and decoration, design, high-tech, tourism and local identity. Maps, posters and stationery products and books will be published every year in function of the

Café, restaurant and catering

The Département du Rhône has entrusted the Musée des Confluences' restaurant and catering service to Maison Pignol in association with Guy Lassausaie. Founded in 1954, Maison Pignol has the experience and expertise required to manage the museum's café and restaurant and cater for the needs of a local, national and international clientele.

The Brasserie

In the brasserie on Level 0, Jean-Paul Pignol, meilleur ouvrier de France, and Guy Lassausaie, 2 Michelin stars, will combine their knowledge of French regional cuisine to offer gastronomic, brasserie-type menus.

The brasserie's design will be in complete harmony with the museum's architectural concept, respecting its choice of materials (glass, concrete and stainless steel) and providing a warm, user-friendly atmosphere.

Salle Rhône (130 sq.m), on Level -1 with a picture window looking out over the Rhône.

A reception room (346 sq.m), on Level 3 with exclusive use of the panoramic terrace.

Services include: on-site restaurant and catering, a panoramic terrace, made-to-measure technical facilities on demand, a 2-hectare landscaped park around the museum, private visits of the exhibition spaces.

museum's current themes and exhibitions.

The museum's emblematic architecture will figure on cards, magnetic objects and stationery, and the wealth of its collections will be highlighted in close association with the museum's teams and in function with the current programme. A selection of publications covering all the museum's themes will be available for adults and children.

The Terrace Café

On Level + 4, Maison Pignol will serve a range of drinks, snacks and ice creams, with the accent on the quality of the products (for example, the baguette sandwiches will be made in-house).

Private and corporate receptions, cocktails and dinners

Maison Pignol will also provide cocktails, aperitifs, lunches and dinners for firms renting the museum's spaces.

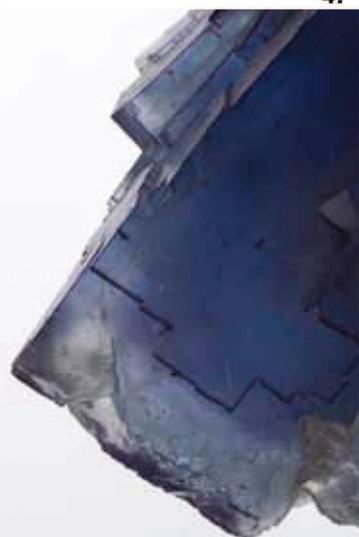


1. Fluorite 2. Japanese 'lantern' clock 3. Siberian tiger 4. Fluorite 5. Platypus (Australia)

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