

Reopening of the Musée National de la Marine

Palais de Chaillot, Trocadéro, Paris

Inauguration in November 2023

Pre-Press Kit

MUSÉE
NATIONAL
DE LA MARINE

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the Musée National de la Marine: a contemporary maritime hotspot



1_ The Palais de Chaillot © Musée national de la Marine/Maurine Tric
2_ "Representing Power: Maritime Carving" Stopover © Casson Mann

The Musée National de la Marine possesses one of the world's finest and oldest collections, tracing 250 years of French maritime and naval stories. With sites in Brest, Paris, Port-Louis, Rochefort and Toulon, it is a museum of art and history, science and technology, human adventure and popular traditions all in one.

In an era when maritime issues are making headline news more than ever before (economy, environment, geopolitics, sciences, etc.), the Musée National de la Marine has reinvented itself to become a museum of society, up to date with the times, a place for exchanges and encounters, a forum for the great questions arising on our blue planet.

Maritime cultural heritage, tangible and intangible alike (lighthouses, ports, ships, treasures of underwater archaeology, traditions, songs, dances, legends, etc.), is a powerful lever for raising awareness on present and future ocean issues. As a key actor in such heritage, the Musée National de la Marine has a duty to preserve this common good of humanity and share its treasures with as many people as possible.

To this end, the Museum seeks to become a venue that sparks wonder and curiosity and passes on knowledge, familiarising the public with our country's maritime aspects, the source of so many vocations; a venue which communicates the love for the sea by embodying the words of seafarers past, present and future.

The major construction project at the Palais de Chaillot in Paris was the first step in the institution's transformation into a museum of the future. In autumn 2023, the doors will open on a vibrant museum with an innovative, multisensory visitor journey providing an unforgettable emotional and educational experience. A place that will be an anchor and meeting point in Paris, dedicated to present-day maritime issues. A place designed for all audiences and ages, from novices to those with a longstanding fascination for the sea and all things maritime. A committed, participatory place, opening up minds to the universal message that "the sea is humanity's future".



The new Musée National de la Marine :

- ◆ A Museum open to the high seas and all questions related to the sea, making it a powerful tool for raising awareness of our planet's maritime challenges and understanding of the world around us.
- ◆ A Museum that builds bridges: a bridge in the heart of Paris between Land and Sea, a bridge between history and legend, a bridge between past and future, a bridge between wakefulness and dreams.
- ◆ A Museum that tells stories, stories of the navy, of sea and sailors, with its heroes and its legends.
- ◆ A living Museum, which carries emotions and knowledge, an invitation to set sail.
- ◆ A venue for research and a crossroads for scientific exchanges open to the world, conducting international outreach.
- ◆ An interactive, immersive Museum that makes full use of the most innovative technologies.

“ Humankind’s history, past and contemporary alike, is connected with that of the oceans. And it is through new ways of spotlighting our treasures that we are going to be addressing all present-day maritime topics. In this venue, agile yet anchored in its collections and in direct contact with today’s maritime and naval worlds, a new generation of museums is emerging – a generation that combines past and present with intelligence and pertinence, in order to put them at the service of the future. ”

Vincent Campredon,
General Commissioner
in the French Navy.
Director of the Musée
National de la Marine.

“ The Musée National de la Marine has undergone a comprehensive transformation in order to prepare itself for the upcoming creation of the ‘Great Maritime Museum of the 21st century’. This cultural hotspot that our country needs so much will be worthy of its history and vocation: it will be nothing less than France’s maritime soul. ”

Olivier Poivre d'Arvor,
Ambassador for the Poles
and Maritime Issues.
Chairman of the Musée
National de la Marine's Board
of Directors.



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the new Musée National de la Marine in Paris



1_Visitors begin their voyage across the new Museum's exhibition areas through an entrance in the shape of a stylised ship's prow © Casson Mann
 2_The new Museum, entrance to the exhibition areas © h2o architectes and Snøhetta

Housed in the Palais de Chaillot, Place du Trocadéro, the Musée National de la Marine will be reopening its doors in November 2023. From cultural project to architecture, from museography to visitor journey, everything has been rethought from top to bottom. Vibrant and interactive, the Museum makes ample use of the most innovative technologies.

The Musée National de la Marine in Paris is one of the most recent of the great French museums to be renovated, and the latest on the Palais de Chaillot site. With its own remarkable history and unparalleled collection, begun in 1748, it tells stories of the navy,

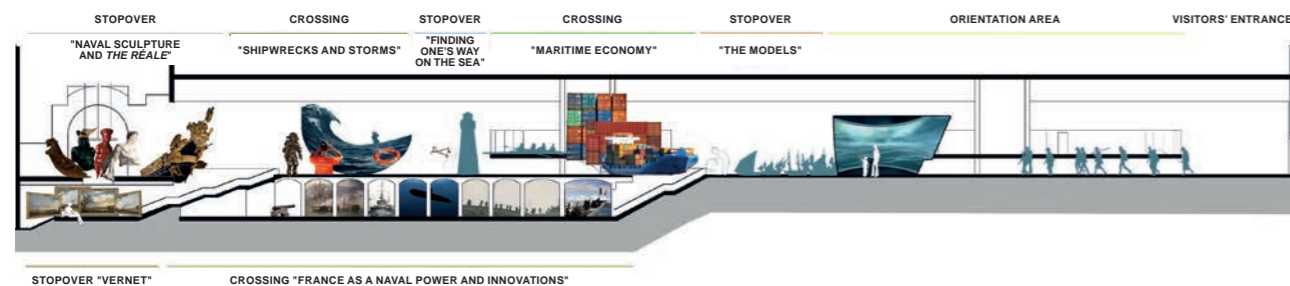
the sea and sailors. Inviting visitors to sail the oceans, the Museum is an emotional and educational experience all in one, a powerful tool for raising awareness among all sectors of the public about our planet's maritime challenges.

A crossroads for scientific exchanges open to the world at large, it carries France's international reputation. With new organisation of its exhibits and areas, and the scenography adapted to the expectations of a constantly evolving audience, the Museum has consolidated its place among the leading maritime museums in Europe and across the world.

A reinvented visitor journey, from discoveries of masterpieces to immersion in the sea and its challenges

The Museum visitor journey is organised thematically, making its way through several galleries presenting over 1,000 items, all restored thanks to major work carried out during the seven years that the Paris site was closed.

History, fine arts, science and technology and folk tradition... The Museum covers numerous fields thanks to its collection's typological diversity: scientific and technical, military, and archaeological and ethnographic objects, along with models, photographs, sculptures, paintings, graphic arts, decorative arts and fabrics.



The visit begins with a stylised life-sized ship's prow, which visitors enter. They are immediately plunged into an immersive marine environment, by means of a film projected onto a large hemispherical screen overlooking them, which depicts the sea from multiple viewpoints: underwater, on the surface, and from the air.

The visitor journey is designed to resemble a sea voyage, taking in four "Stopovers" and three "Crossings".

The Stopovers hold the Museum's flagship objects and the treasures of its collection:

Construction and Instruction: ship models

Museum must-sees, these scale models of ships bear witness to a variety of uses, including instruction of future naval officers and marine engineers. A comprehensive panorama is on display, from toy boats to imposing models almost 5 metres long!

Finding One's Way on the Sea: the arts of navigation

How did sailors get their bearings at sea before modern technologies? By means of charts, compasses and lighthouse lenses, etc., this area focuses on the evolution of navigation instruments, from the first ocean charts to the Galileo satellite.

Representing Power: Maritime Carving

With an extraordinarily varied repertoire to choose from, ship decoration had aesthetic, technical and political uses alike. Surrounded by impressive figureheads, visitors are led to acquaint themselves with an outstanding example of sculpted decoration floating above a radiant oculus. *The Réale*, an ambassador galley for the Sun King's aspirations, is one of the Museum's masterpieces.

Painting for the King: Vernet's Views of France's Ports

This series of fifteen large-format paintings, thirteen of which are exhibited at the Museum, depicts France's ports in the second half of the 18th century and constitutes an outstanding piece of heritage. A political tool at the service of royal power, these paintings/panoramas are remarkable artworks in which everyday scenes of maritime and port life highlight the thriving activity that French ports enjoyed at the time.

Ensuring that the Museum is a real living environment, complementary areas foster encounters and exchanges: a gallery devoted to temporary exhibitions, a news area in which all major contemporary maritime topics are exhibited and discussed, an auditorium, a members' lounge and seminar rooms, along with a book and gift shop and a restaurant.

The Crossings highlight three themes relating to maritime challenges past, present and future:

Le Havre: a Gateway to Consumption

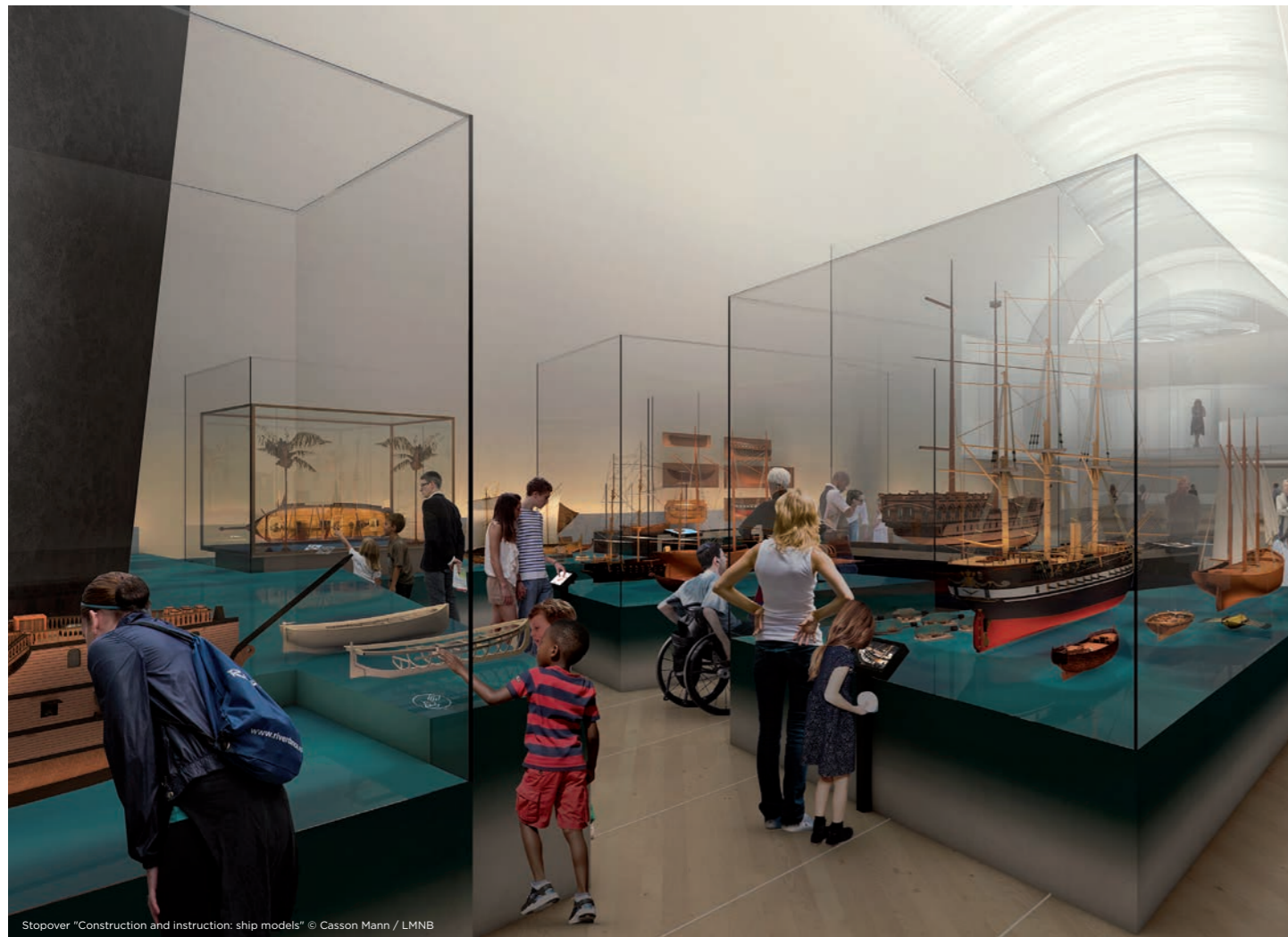
Many of our everyday products get to us by sea. Here, starting in Le Havre and surrounded by containers, visitors acquaint themselves with the countless port activities and their actors, consumption shipping routes and offshore energies, along with leisure activities and watersports. The Crossing also sheds light on passenger transport.

Shipwrecks and Storms

Set in the heart and upstream and downstream of a huge wave that visitors are invited to enter, this area provides visitors with a sensory experience of some of the sea's more fearsome aspects. It addresses such questions as solidarity in the face of its dangers, through testimonies, monumental works and objects recovered from famous shipwrecks by means of underwater archaeological techniques and operations.

France as a naval power: history and innovations

Through stories of ships and sailors, the diversity of their professional skills and knowhow, this gallery helps visitors understand the National Navy's role and missions, and the development of France's war fleet from the 17th century to the present day. There is a special focus on tactical and technological innovations and inventions.



Stopover "Construction and instruction: ship models" © Casson Mann / LMNB



The model of the Royal Louis © Musée national de la Marine/Cyril Sazanoff/Tan Chansky

The Stopovers: the collection's treasures

Stopover:

| Construction and Instruction: ship models

In 1748, Henri Louis Duhamel du Monceau gave King Louis XV his exceptional collection of model ships. It was a gift that led to the creation of the Musée National de la Marine. In order to reflect the diversity of the Museum's current collection, models are organised thematically, depending on their function as technical, sociocultural, scientific and recreational objects.

| Objets of technical interest: from shipbuilding to officer training

Models have had a variety of technical functions over the course of history. Some are directly connected with the shipbuilding process, such as the half-hulls used by shipwrights from the early 18th century onwards. Others keep the memory of bygone naval architectural techniques alive, such as the framework models that accurately depict a ship's internal structure.

Very large-scale instructional models had a more educational purpose and were used for training the Navy's shipbuilders and future officers. These days, they are invaluable sources of information for shipbuilding historians.

The model of the *Royal Louis* was restored thanks to the support of the Association of Friends of the Musée National de la Marine (AAMM), associate renovation sponsor.

| Objects for play

Model boats have played a part in children's water games for centuries. The development of the mechanical engineering industry in the 19th century eventually led to mass production of a wide range of toy boats, sold in departments stores. Ocean liners, ironclads, barges and sailboats ploughed the waters side by side on ponds in public gardens. Equipped with mechanical means of propulsion, whether steam or electric, they have continued to be reinvented up to the present day, inviting their proud owners to dream and imagine.

"SILLAGE DE MER", THE MUSEUM'S OLFACTORY SIGNATURE

The Museum has developed an innovative project in order to make the visit a real sensory experience inspired by the ocean: the creation of a maritime olfactory signature exclusively designed by Nathalie Lorson, Master Perfumer at Firmenich, in collaboration with Studio Magique.

The "Sillage de Mer" fragrance, disseminated in the reception areas, was created in symbiosis with the new architecture's uncluttered, fluid lines, with a view to cutting visitors off from the outside world and fostering their total immersion in the world of the sea.

A paean to the power of the ocean, it represents an idea of the open sea's infinity, the sea in motion, evoking sea breezes and salt-laden spray with mineral notes. The perfume is composed of French seaweeds combined with synthetic materials, some of which are derived from green chemistry with 20% upcycled ingredients.

At the end of their visit, visitors can make their way to the Museum's book and gift shop and treat themselves to a fragment of the sea to take home with them: a bisque-fired ceramic accompanied by the olfactory signature in a dropper bottle, LHC and PGI labelled and 100% made in France.

The Stopovers: the collection's treasures

Objects of scientific interest: from archaeology to testing hypotheses

Models are sometimes put at the service of science as documentary sources and research instruments. Those discovered during archaeological excavations are used to study bygone naval architectures and maritime societies. Some are made in order to test out research hypotheses, such as how rowers were seated on board ancient galleys. This method of studying the history of techniques is still used in archaeology. And finally, others can preserve evidence of fast disappearing non-European maritime practices. Such is the case with the unique collection amassed by Admiral Pâris in the late 19th century as the result of his ethnographic investigations.

Objects of sociocultural interest: from imperial glorification to a sailor's hobby

In addition to their technical interest, models can also bear witness to a wide variety of sociocultural practices across the world and throughout history. Some have a symbolic, political role, such as the Trianon collection commissioned by Napoleon. Others, like the model pontoons fashioned under the Empire by French sailors aboard English floating prisons, express the burden of imprisonment and dreams of freedom. They can also be examples of the miniaturist craftsmanship developed by sailors at sea, such as ships in bottles. Models made from unusual materials (ivory, cloves, etc.) also act as cultural markers.



1. *Sphinx*, Model of the paddlewheel corvette launched in 1829 Rochefort shipyard's model-making workshop, 1832-1835. Scale 1/40. Painted wood ebony, ivory, bones, brass, iron, copper and plant fibre © Musée national de la marine/A. Fux

2. *Artésien*, Module of the 64-gun ship of the line launched in Brest in 1765. Sébastien Cupin (1715?-1775), model maker. Brest shipyard's model-making workshop 1764-1765. Scale 1/28.8. Wood, bronze, brass, iron and plant fibre. Former imperial collection at the Trianon (1810-1828) © Musée national de la Marine/P. Dantec

3. The model of the *Royal Louis* © Musée national de la Marine/Cyril Semenov-Tian-Chansky



Stopover:

Finding One's Way on the Sea: the arts of navigation

During this second Stopover, visitors discover the art of navigation and getting one's bearings at sea, an art that has been handed down since the dawn of humanity. Sailors observe sky, sea and coastline in order to evade danger and reach port safely. **To find their way, they once used a chart, a pencil, a ruler and a pair of compasses; these days it is a mobile GPS screen. These instruments are remarkable technical and scientific objects; the care and precision involved in their manufacture bear witness to outstanding knowhow.**

Signposting danger at sea

While lighthouses help ships stay on course and reach land safely after long crossings, coastal navigation makes use of a range of daytime and night-time aids known as "navigation markers". Wooden poles, metal buoys and stone turrets enable vessels to avoid such coastal traps as reefs and sandbanks. The marker signals the danger's position and is identified by its shape, conical or cylindrical, and colour, yellow and black in the cardinal system (cardinal points) and red and green in the lateral system (port and starboard). So there is a real code of the sea that has to be learnt in order to sail in complete safety.

Not one but many arts: ancestral knowledge and navigational instruments

The history of techniques and maritime history as we know it in Europe were influenced by a hierarchised view of civilisations. Most of the objects conserved at the Musée National de la Marine bear witness to western navigation practices, whose development corresponded to the colonisation of the world through its oceans from the 15th century onwards. Previously, Arab and Chinese seafaring cultures were mainly represented by highly symbolic objects (the astrolabe and the compass), with the emphasis on their eventual spread to Europe. As for the traditional knowledge that enabled Oceanian sailors to travel considerable distances with no instruments to guide them, it wasn't until the 1970s that this was studied and acknowledged.

Science in the service of navigation: in search for precision

In order to know where they are at sea, sailors try to determine their latitude and longitude, which they can then record on a chart. Although latitude can be determined simply by measuring the height of the sun, calculating longitude remained a highly approximate undertaking for centuries. It wasn't until the 18th century and the development of reliable marine chronometers that the search for accuracy met with success: what time it is tells us where we are.



1. Map of the Mediterranean and eastern part of the Atlantic, Visconte Maggiolo (1475-1515). Inv.: 9 NA 24 © Musée national de la Marine/G. de Carvalho
2. Steering compass Manoel Ferreira (18th century), Portugal © Musée national de la Marine/G. de Carvalho

The Stopovers: the collection's treasures

Lighthouses to light the coast

The dissemination of accurate nautical charts preceded the widespread appearance of lighthouses in the 19th century. Previously consisting of no more than a few rare "fire towers" like the Stiff (Ushant) and the Baleines (Isle of Ré), lighting the coast went on to become a real system in which each lighthouse has to emit a signal that sailors can identify. Scientists, engineers and hydrographers joined forces to promote an innovative technique, developed by the engineer Augustin Fresnel (1788-1827): a system of lenses whose beams swept the sea, driven by a clockwork mechanism. Tested out in Paris, and then from the top of the majestic Cordouan tower in Gironde, Fresnel's lens went on to establish itself alongside all the world's seas.

The "Finding One's Way on the Sea: the Arts of Navigation" Stopover enjoyed the exclusive support of Breguet, renovation builder sponsor.



Lighthouse optics Barbier, Bénard and Turenne, 1894
© Musée national de la Marine/A.Fux



Le Four lighthouse in Trémazan, Brittany, during a storm in November 2010 © AdobeStock/DR

Stopover:

Representing Power: Maritime Carving

Naval sculpture had numerous roles: identifier, protective figure and promoter of political ambition among them. The various forms it could take bear witness to the fact. Currently exhibited without the ship they once adorned, and isolated from the complex decorative programme they were sometimes part of, these pieces nonetheless give us an idea of the appearance of vessels of bygone days.

The Réale: the finest of royal galleys

This group of sculptures, miraculously preserved from the ravages of the sea and passing time, is one of the Museum's flagship exhibits. Thanks to an ingenious scenographic choice, visitors can admire this outstanding work from all angles and get an idea of the size of the ship it once adorned.

In the days of Louis XIV, the "Réale" was said to be the largest ship in the Galley Corps. It was a prestigious vessel, adorned with relief decorations gilded with gold leaf. Sculptures were reused from one galley to another all the more easily as the ships were built in the same naval shipyard, in Marseille. So a part of the decoration exhibited here adorned the *Réale* of 1688 and its namesake of 1694. This decoration evokes the path of the sun, personified by Apollo, as the seasons change. The god rules over the world, surrounded by Olympian deities. It's an allegory to the glory of Louis XIV, the Sun King, as is emphasised by the presence of fleurs-de-lys.

Ship decoration and political symbolism: from ancient allegories to historical figures

Decoration of ships goes back to Antiquity and was never for purely decorative purposes. From the beginning of the modern era up to its disappearance in the 19th century, it was a vector of political imagination. Under Louis XIV, it was put at the monarchy's service. With the French Revolution, vessels took on a new republican identity: a change in their allegorical register. The Empire also reappropriated ancient symbols, including the eagle. The Restoration and the Second Empire that followed shifted its focus to great historical figures (Henry IV, Charlemagne, etc.), intent on establishing their legitimacy in an era marked by political upheavals. The figureheads exhibited here testify to these evolutions.

Decoration from the *Réale* © Musée national de la Marine/Cyril Semenov-Tian-Chansky



Winged genie by François Caravaque (1652-1698),
Decoration from the *Réale*
© Musée national de la Marine/G. de Carvalho

The Stopovers: the collection's treasures

| From drawing to ship: the design and production of ship carvings

Between ordering the decoration and installing it on the ship, the process of creating sculpted ornaments required several actors and comprised a whole series of steps: preparatory drawings, a draft version in wax and unbaked clay, and the final painted wooden sculpture. The first two phases had several objectives: to decide on the iconography and have it approved by the government's representatives, give step-by-step instructions to the sculptors, who had not always designed the decoration themselves, and facilitate the creation of these often enormous figures. The procedure ensured a result that complied with the commission, as these decorations had greater symbolic significance than those that adorned the ship's interior.

Restoration of the *léna's figurehead* was sponsored by M. Jérôme Gervais.

Stopover:

| Painting for the King: Vernet's Views of France's Ports

The series of *Views of the Ports of France* painted by Joseph Vernet (1714-1789) constitutes a remarkable piece of heritage in several respects. First of all, these outstanding artworks provide a wealth of documentary detail on a bygone era: the palpable vibrancy in these maritime and port scenes bears witness to the prolific activity that marked the French coastline in the second half of the 18th century.

In addition, the paintings' aesthetic perfection was at the service of royal policy and instruction. They were the result of a major commission placed in Louis XV's reign. In 1753, the Marquis of Marigny commissioned Joseph Vernet to paint a series of large-format canvases exalting the magnificence of France's main ports. A step-by-step visit route was drawn up by the Buildings Directorate, providing for some twenty canvases in all, with the biggest ports, such as Marseille, Toulon and Bayonne, set to be the subjects of several paintings. Their foregrounds had to depict details of the activities specific to each region.

Joseph Vernet arrived in Marseille in October 1753, and went on to make his way to nine more ports: Bandol, Toulon, Antibes, Sète, Bordeaux, Bayonne, La Rochelle, Rochefort and Dieppe. It would take him ten years to create fifteen oil paintings, each 165 cm high by 263 cm wide, which were presented



The Charlemagne's figurehead, 1807. Attributed to Paul Bonnifay (1814-1888). Toulon shipyard's sculpture workshop
© Musée national de la Marine/C.Semenoff-Tian-Chansky

at the Painting and Sculpture Salon between 1755 and 1765. The unfinished commission was completed by one of Vernet's pupils, Jean-François Hue.

The Musée National de la Marine conserves thirteen of the fifteen canvases, on loan from the Louvre. Portraits and engravings exhibited alongside Vernet's and his successor Hue's paintings shed fresh light on the context in which this showpiece of French maritime heritage was created and its legacy.





The Crossings: maritime challenges past, present and future

Crossing:

| Le Havre: a Gateway to Consumption

An imposing quayside crane, almost life-size containers... No doubt about it, we are in a commercial port! Through the example of Le Havre, a port connected to Paris by the Seine, this Crossing enables visitors to get a sense of the ins-and-outs of its incessant shipping flows and how much our ways of life and consumption patterns are connected with the maritime world and its global economy.

| Feeding the world: fishing



© AdobeStock

Of all the resources originating in our oceans, the products of fishing are the most easily identifiable in our consumption patterns. The activity has evolved a great deal since the 19th century: initially a subsistence activity, fishing has professionalised, in step with technological development and industrialisation of tools enabling wider exploitation of fishery resources. **It's become a global economy at the head of a large-scale supply chain provisioning the various national and international markets.**

This section highlights **fishing in Normandy in the 19th century**. As on most French coasts, a whole way of life developed around large communities living on sea products.

There was also a focus on one activity in particular: **hunting whales and other cetaceans**. Even though it was arduous, violent work, it was a lucrative business and western societies depended on it for several centuries. It enabled exploitation of numerous products used on a daily basis in such varied sectors as industry, energy, fashion, cosmetics and craftwork.

As they are more in tune with their everyday life, visitors get to know about **the techniques and tools of modern small-scale fishing**, and the ways in which they have been adapted to resources in order to foster short supply chains and more responsible and sustainable exploitation.

| Energy and the sea

Our energy consumption has depended on maritime areas for several centuries, evolving as our needs increase. In bygone days, whaling provided the oil required to light our homes. These days, our societies depend on petroleum and fossil fuels. **The sea plays an essential role in provision of hydrocarbons**, whether they are mined offshore, on rigs out in the open

The Crossings: maritime challenges past, present and future

sea, or conveyed aboard giant tankers. These days, the emergence and development of renewable marine energies (RME) is taking us closer to a more responsible future, focusing on the ocean's strengths and where innovations and debate go hand-in-hand.

In addition, just like underwater communication networks, energy is central to many countries' politico-economic interests. In France, the National Navy plays a major role in protection of this very valuable cargo, in particular by combating piracy. Petroleum product cargoes are also highly sensitive from an environmental point of view, and strict regulations seek to prevent accidents as far as possible.

Goods: the example of coffee

Ever since Antiquity, the seas and oceans have been essential to international trade and exchange. Major shipping routes developed as needs evolved, discoveries and conquests were made and political relationships forged. Some of our modern everyday products are perfect symbols of our dependence on the sea and its trade routes. Such is the case with coffee, whose cultivation and consumption since the 19th bear witness to the evolution in goods transport across the world's various oceans.

This part shows how increasing globalisation has had an impact on the development of ships, from sailing ships to container ships by way of steam-powered vessels. Ports have also had to transform and professionalise in order to adapt to types of ships and the new realities of maritime trade.

There is also a focus on the triangular slave trade, which was based on Atlantic trade routes and the slave ports, including Le Havre in France.

The "Cargos: the example of coffee" section enjoyed the support of the Malongo Foundation, renovation builder sponsor.

Pleasure boating and competitive sailing

Diversion, art, luxury pastime, leisure activity or sport: there are so many aspects to pleasure boating. In France, it developed in the early 19th century in the wake of British enthusiasts. From Parisian canoers paddling down the Seine to intrepid yachtsmen taking to the sea, there was no shortage of audacious souls willing to take up the challenge, by oar and sail alike.

Here, visitors can rediscover the development of nautical leisure activities,



Start of the Drheam Cup (Grand Prix de France de Course au Large) offshore race © Romuald Le Hénaff / Marine Nationale / Défense

FOCUS ON A DIGITAL DEVICE

A virtual reality headset to get you inside the model of the Paraguay

Using observation glasses containing a virtual reality headset and pointing at the ship, visitors find themselves in the shoes of a passenger on the Paraguay, a mixed propulsion liner launched in 1888. From deck to smoking room by way of the 1st-class dining room and the engine room, they discover the ship's amenities and their atmospheres, along with its crew.

fostered by the railway, which made the English Channel's first seaside resorts – Dieppe, Trouville and Cabourg – essential destinations. Competitions, regattas and races all became shows well worth watching, so ensuring the success of yachting, immortalised by artists, impressionist painters, writers and journalists.

From river to sea, yachting developed as technical innovations made their appearance; these days, the adventure has taken to the high seas. Skippers, either alone or with their crews, compete with each other on challenging races across the world's various oceans. Such events are important drivers of innovation in shipbuilding, helping to improve the resistance of boats and humans to extreme weather conditions.

Ocean liners: the queens of the sea

In the 19th century, travelling meant boarding a ship and setting off on a long, difficult voyage. From Le Havre, passengers could sail to America, first of all aboard sailing ships and then on steamships from the second half of the 19th century onwards. These ocean liners enjoyed great success, encouraging establishment of French companies specialising in maritime passenger transport from 1850 onwards, including the Compagnie Générale Maritime, the future Compagnie Générale Transatlantique, the CGT or *French Line*.

Spurred on by strong foreign competition, shipowners modernised and embellished their ships, which became real "floating palaces" and sources of national pride. Among the most famous such cruise ships is the ocean liner *Normandie*, launched in 1935, a major technical feat and an Art Deco masterpiece.

Challenged by aircraft in the 20th century, the activity has continued to develop and liners are still the subjects of major technical innovations. Nowadays, in the face of environmental and health problems, and in order to provide passengers with new experiences, shipowners and builders are reinventing their ships, developing liquefied natural gas propelled vessels and new sailing cruise ships among other projects.

The "Ocean liners: the queens of the sea" section enjoyed the exclusive support of Chantiers de l'Atlantique, renovation builder sponsor.

The "Le Havre: a Gateway to Consumption" Crossing enjoyed the support of CMA CGM, grand renovation sponsor.



Normandie, ocean liner, 1935. Anonymous, before 1943 © Musée national de la Marine / C.Rabourdin

The Crossings: maritime challenges past, present and future

Crossing:

| Storms and shipwrecks

Setting for perilous adventures, instrument of divine wrath, mirror of inner turmoil – the sea has assumed many different faces over the course of history. Humans have tried endlessly to overcome its dangers, without ever fully succeeding in doing so. Faced with the fury of the unleashed elements, they also experience their mortality. Unpredictable and violent, the sea may be frightening but it is always fascinating.



Incendie du Kent (1825), Théodore Gudin (1802-1880). Inv.: 9 OA 34; On loan from the Louvre Museum © Musée national de la Marine/C. Semenov-Tian-Chansky

THE WAVE, A POWERFUL SCENOGRAPHIC FEATURE

As they enter this monumental wave structure, rising to a height of almost 10 metres, visitors are swept away to the middle of the Pacific. By means of projected images which give the illusion of the water's surface, the viewpoint is really striking: visitors seem to be in the trough of a giant wave, surrounded by the regular swell of continuously flowing water – powerful, impressive, but never frightening.



© Casson Mann / LMNB

| Shipwrecks stories

As dramatic events, shipwrecks have great narrative power and continue to stir our imaginations through fiction and the arts. Painters, poets, writers and composers have all helped embed the image of stormy seas in our imaginations, as reflections of human emotions. Their enormity and the fear of drowning endow them with metaphysical dimensions. Many legendary tales have also been woven around mysterious disappearances, such as the fate of Lapérouse's expedition, which visitors can discover in light-hearted fashion here, by solving a series of puzzles.

Shipwrecks cannot simply be summed up as epic events, however. There are more tragic aspects to them, as they may involve the disappearance of entire crews and exact a heavy toll on a community. Migrants and refugees, fishermen,

sea rescuers, skippers, soldiers, yachtsmen, seafarers and simple passengers – all of them have been sorely impacted by shipwrecks over the course of history, and continue to be so today.

Some shipwrecks also cause oil spills, which have a lasting impact on oceans and coastlines (*Amoco Cadiz* in 1978, *Erika* in 1999 and *Prestige* in 2002). Such environmental disasters have also brought about speedier ecological awareness and reinforcement of maritime safety in the European Union. Although numbers of shipwrecks have

decreased, there are still large numbers of accidents due to the increase in global shipping traffic.

| Averting fate

At sea and on land alike, religion and superstitions are sometimes intertwined with the aim of ensuring sailors divine protection on their voyages. Death at sea has always been a dreaded fate. Unexpected and often violent, it condemns the victim to die far from their loved ones, usually deprived of the last rites and a grave. This constant concern led to the emergence of maritime communities' own mourning culture and a series of individual and collective rituals intended to ward off ill luck and ensure the salvation of departed souls.

The Crossings: maritime challenges past, present and future

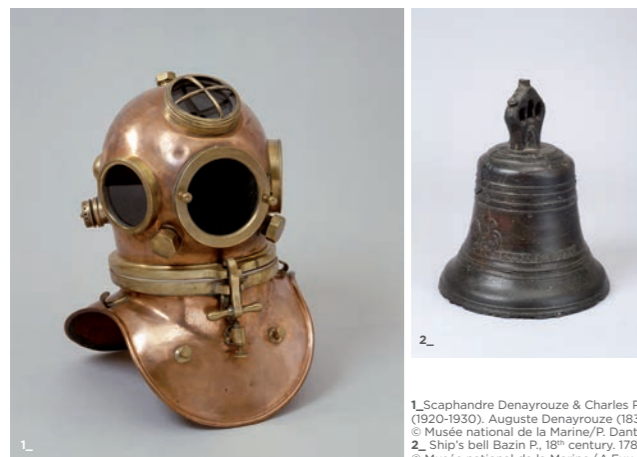
Making common cause with each other in the face of danger, seafarers also organised themselves in order to improve their own safety and rescue victims. As a result, sea rescue societies began to make their appearance along the coast in the early 19th century, although it wasn't until 1967 that the **Société Nationale de Sauvetage en Mer (SNSM – National Society of Sea Rescuers) was created**, an association that became a registered charity in 1970. More than 9,000 volunteer sea rescuers now stand ready on almost 214 sites along the coastlines of Metropolitan and Overseas France.

Underwater archaeology

True time capsules, wrecks have always fascinated people. Some see them as promises of sunken treasure, others as testimonies of dramatic disasters. Above all though, they are submerged pieces of history that underwater archaeologists spend their time making expert appraisals of. **The study of their remains enables better knowledge of crews' daily lives, shipbuilding techniques and trade relations across the world.**

Underwater archaeology is a recent scientific discipline that made its first appearance as such in 1952, during the excavation of the ancient deposit off the islet of Grand Congloué in Marseille Bay. It has continued to develop ever since, in particular under the aegis of the Département des Recherches Archéologiques Subaquatiques et Sous-Marines (DRASSM – Department of Underwater Archaeological Research) set up in 1966.

The underwater archaeologists' profession combines historical research and technological innovation. Underwater exploration has resulted in numerous innovations, including the hard-hat diving suit in the early 19th century and the aqualung in the 1940s, both of which enabled access to wrecks in shallow waters. These days, we are in the era of archaeology of the depths, with help from ultra-sophisticated robots.



1. Scaphandre Denayrouze & Charles Petit. Charles Petit & René Piel (1920-1930), Auguste Denayrouze (1837-1883), 19th century © Musée national de la Marine/P. Dantec
2. Ship's bell Bazin P., 18th century, 1785-1788, Lapérouse Expedition © Musée national de la Marine / A.Fux

FOCUS ON A DIGITAL DEVICE

In an archaeologist's flippers

Using all the right professional equipment, visitors put themselves in an underwater archaeologist's flippers, from diving into the depths to excavate a wreck to analysing an object in the laboratory in order to uncover its secrets.

Crossing:

France as a naval power: history and innovations

*In this final Stopover, visitors take a closer look at the history and future of France as a naval power. **France developed a navy in order to ensure national sovereignty and global security. From Louis XIII to the present day, the State has continued to organise itself and innovate to this end. Building ever more modern ships, training sailors and maintaining the fleet – such are the challenges raised by the Navy.***



Le Redoutable à Trafalgar, 21 octobre 1805. Louis-Philippe Crépin (1772-1851), 1806. Oil on canvas © Musée national de la Marine/P. Dantec

The Navy under the Ancien Régime and Empire

Under the Ancien Régime, maintaining a war fleet in a country with several coastlines was one of the State's major concerns. **Unwavering commitment on the State's part, along with the joint action of thousands of men, sailors, workmen and administrators alike, enabled France to become a world sea power in the late 17th century, rivalling the English, Spanish and Dutch fleets.**

In order to create a fleet capable of fighting for and protecting the kingdom's interests along the coasts and out at sea, France provided itself with specialised sites: the naval shipyards. **Visitors can assess the extent of the resulting national contribution: vessels had to be built, equipped and maintained, and their crews had to be fed, trained and cared for.**

This gallery highlights this war effort's many facets: building the ships, true floating forests; sea battles; sailors' everyday lives and food management. **Visitors also make the acquaintance of ship's surgeons, who had to perform all sorts of operations, from amputations, trepanations and fracture repairs to simple sutures.**

The Navy in the industrial age

Starting in the late 18th century and continuing throughout the 19th century, the process of industrialisation, which transformed Europe, also benefited the maritime sector. Numerous technical innovations were applied to navigation, concerning modes of propulsion and weaponry alike. On the one hand, ships were less dependent on the wind and faster, thanks to steam engines and propellers; on the other, they had to be armoured in order to protect themselves from ever more effective weapons, such as explosive shells. Such inventions modified ships' profiles and on-board living conditions. **New professions made their appearance: topmen, who worked aloft, were joined down below by stokers, coal trimmers and mechanics.**



Hoche. Model of the squadron battleship launched in 1886. Lorient naval shipyard's model-making workshops, based on plans by Charles Ernest Huin (1836-1912). End of the 19th century. Scale 1/66. Painted wood, steel, metal, brass and plant fibre. Inv.: 25 MG 16 © Musée national de la Marine/A. Fux

The Crossings: maritime challenges past, present and future

The Navy in the World Wars

The First World War triggered an innovative arms race. In 1914, despite being slightly on the late side as far as its other powers were concerned, France had to ensure that its Navy remained effective in order to meet the needs of its colonial empire. It stepped up its presence on and under the sea, as well as in the air with the increasing role played by naval aviation in countering the submarine threat. These three aspects are complemented by its ground troops, the naval infantry. Possessing the world's fourth greatest tonnage, the French Navy is regarded as highly competent and very well trained. Its budget remained higher than the armed forces' until 1936.

During the Second World War, the Navy was sorely tested. Like the country, it was divided between those loyal to the Vichy regime and members of the Free French Naval Forces that had rallied to General de Gaulle. The attack on Mers el-Kebir in 1940 and the scuttling of the French fleet at Toulon in 1942 were major setbacks. But the naval forces resumed the fight alongside the Allies in 1942, in North Africa and then during the landings in Normandy and Provence. In 1945, having suffered significant, traumatising losses, the French Navy had to cope with the reconstruction and modernisation of its ships and shipyards.

The Navy since the end of the Second World War

Throughout the second half of the 20th century, the French Navy focused on regaining the leading role it had once played. In 1945, everything needed to be rebuilt. The Navy launched a rearmament plan, back in action again in the First Indochina War (1946-1954) and the Algerian War (1954-1962). It reorganised itself with a focus on naval aviation, going on to prioritise nuclear weaponry, which was a decisive factor if French independence was to be ensured during the Cold War (1945-1989). Invaluable diplomatic tools, France's defence vessels uphold the nation's values on the world's seas. Welcoming Heads of State and foreign dignitaries on board, they are essential supports to the country's foreign policy and a means of promoting French culture.

In this section, visitors get to know about the National Navy's present missions and the wide range of professions practiced by its 39,000 sailors. Thanks to the last few decades' technological innovations, the French Navy is currently the largest in the European Union. It carries out numerous external operations (OPEX), taking action on the water, underwater and in the air. It also helps maintain France's sovereignty in its exclusive economic zone (EEZ) and carries out such maritime protection missions as combating trafficking and pollution.



1_Lorraine. Model of the 1st-rate battleship launched in 1913. Musée National de la Marine's model-making workshop, 1952-1953. Scale 1/100. Wood et metal. Inv.: 25 MG 33 © Musée national de la Marine/A.Fux
2_Charles de Gaulle. Model of the nuclear-powered aircraft carrier launched in 1994. Maquettistes Réunis de Suresnes 2004. Scale 1/100. Wood, resin polyester, polystyrene, plexiglass brass and zinc alloy. Restored with the support of Naval Group Inv.: 25 MG 33 © Musée national de la Marine/A.Fux



Two focuses highlight various aspects of these missions: the first, on naval aviation, puts the spotlight on the "sailors of the sky" (pilots), "yellow dogs", mechanical engineers, air traffic controllers, electronics engineers, maintenance specialists, and flight navigators and radarmen. The second is dedicated to life in a nuclear attack submarine (NAS), a vessel designed to accommodate some sixty sailors for up to 70 days in a confined, completely sealed space.

The "France as a Naval Power: history and innovations" Crossing enjoys the support of Naval Group, grand renovation sponsor, MBDA, Dassault Aviation and TechnicAtome, building sponsors, and NHIndustries, associate sponsor.

FOCUS ON A VISIT DEVICE

The Rafale simulator, designed with Dassault Aviation

Sitting in the pilot's seat and armed with their controllers, visitors get a taste of flying a Rafale, from catapult launch to deck landing on the Charles de Gaulle aircraft carrier.



© Maxime Audin/Marine Nationale/Défense

Engaged, vibrant cultural programming focusing on the sea, its adventures and innovations

Transmission of maritime heritage, "maritimisation" of the public and highlighting of maritime issues go to form the new cultural programming's guidelines. The Museum is intended to be a forum and crossroads where all stakeholders and all navies meet, mingle, exchange, and become accessible to all sectors of the public under one roof: National Navy, Merchant Navy, fishing, yachting and racing, oceanography and science. In this regard, it is set to become an essential link of the "planet sea", complementing its existing initiatives: the institutions, foundations, associations, events and media that defend and promote knowledge and protection of the oceans, their heritages, values and challenges for the future.

Temporary exhibitions

Housed in a new dedicated area covering more than 800 m², two temporary exhibitions a year will explore themes connected with major contemporary issues, combining history, art and technologies. Accessible to everyone, the exhibitions will highlight maritime heritage and scientific research, while providing visitors with innovative sensory experiences. Whether sparking emotion, raising questions or providing knowledge, the Museum's temporary exhibitions will be invitations to sail the seas and are intended for all audiences, with the aim of inspiring visitors, addressing new generations' present-day concerns and arousing curiosity among as many people as possible.

Giving pride of place to dream and imagination, the upcoming exhibitions will tackle a variety of subjects in innovative, immersive fashion.

Following an inaugural exhibition focusing on the sea in film, designed in collaboration with the Cinémathèque Française, the Museum will be sailing around the world with the Vendée Globe's offshore racers in 2024. After this, it will take visitors in conquest of the depths, exploring our amazing overseas territories, and setting off through the ice to rediscover the Poles.

A first temporary exhibition on the sea in film

For its first temporary exhibition, to be held from 13 December 2023 to 5 May 2024, the Musée National de la Marine is focusing on the 7th art. The exhibition, designed in collaboration with the Cinémathèque Française, is devoted to depiction of the sea in the cinema and the medium's historical evolutions.

From the Lumière brothers to The Wolf's Call, by way of Windjammer, Titanic, Pirates of the Caribbean and Jacques Perrin's Oceans, the exhibition traces filmmakers' attraction to the sea and the technical advances made to film it. Immersed in scenography reminiscent of film sets, visitors set sail on a voyage interspersed with over 300 works – costumes, posters, paintings, photographs, imaging devices and film extracts – most of them from the Cinémathèque Française collections.

An exhibition designed by the Musée National de la Marine, with the Cinémathèque Française.

CINEMATHEQUE
FRANÇAISE



Calais-Dover, by Jean Boyer and Anatole Litvak, France-Germany, 1931. Universum Film. Offset poster 90 x 68 cm. Cinémathèque Française collection. © Cinémathèque française / All rights reserved.

A topical cultural offer

The Museum's cultural offer keeps fully up to date with current events, offering exchanges, dialogue and debate. The Museum acts as a venue for addressing all present-day issues, ecological, economic, heritage, scientific and strategic alike, those relating to the wonders of the sea, to the development of yachting and offshore racing, and to military and security questions. Areas have been specially created to accommodate these events, including the new 200-seat auditorium and a fully modular news area providing rapid responses to maritime headlines and major events. A range of formats is on offer in these event spaces, including debates, showroom, PC race relays, special-theme exhibitions, digital installations and web TV and web radio broadcasts.

A museum for everyone



© Musée national de la Marine/Romain Osi

The Musée National de la Marine has a wide variety of visit possibilities on offer, so that every visitor can find their place there, whatever their age, cultural practices, knowledge or eventual disabilities. With twenty or more activities to choose from, along with self-guided visit tools and a range of events, the Museum helps visitors feel a sense of ownership over the collection.



© AdobeStock

A fully accessible Museum

The Museum has brought in accessibility experts with a view to surpassing the standards set by the French Law of 11 February 2005 "on the equality of rights and opportunities, participation and citizenship of people with disabilities".

In order for visitors to access the building and its various areas, special universal accessibility amenities have been deployed, including audio beacons, tactile orientation table in the reception hall, and tactile guidance strips.

Numerous systems have also been developed to make content accessible to as many people as possible, whether they have a physical, visual, hearing or mental disability, are dyslexic, elderly or non-French speakers.

Some are fixed, such as the eight mediation tables in the various galleries, incorporating objects to touch, screens with audio descriptions and translation into FSL (French Sign Language), texts in braille and FALC (Easy to Read and Understand) texts.

In addition, on-board tools are available free of charge: a "sailor's bag" for 3 to 5 year-olds, suitable for children in the autistic spectrum, a FALC visit booklet, a visit companion on the Museum's web app, with audio descriptions, FALC texts and FSL videos, and comfort objects (noise-cancelling headphones, sunglasses and anti-stress balls).

There's a range of comprehensive guided tours on offer: in audio description, in FSL and FALC; for socially disadvantaged visitors in the process of learning French; and "wellness" visits for patients, co-developed with the AP-HP (Hospitals of Paris).

Toned-down scenography

In order to ensure that all its visitors enjoy the best possible visit comfort, the Museum organises **visit time slots with "toned-down scenography"**, during which sound and lighting variations are reduced. This possibility was inspired by the "quiet hours" organised in a number of shopping centres. It ensures that anyone who might get easily tired or be hypersensitive (including those with certain mental disabilities, the elderly, individuals who have difficulty concentrating) will enjoy a more comfortable visitor experience.



A family Museum

For families and budding matelots, the Museum has a variety of storytelling tours, guided tours, workshops and birthday activities to choose from. Adapted to specific age groups (under 3 y/o, 3-5 y/o, 6-12 y/o and 12-16 y/o), such activities regularly provide sensory approaches, fostering interaction so that families can take an active part in the visit.

A self-guided route through the collection is on offer to parents and children (6 years old and above). In 11 stages (6 works and 5 mediation devices), children learn to play games based on seafarers' values: the patience of sailors waiting in port, the lighthouse keeper's vigilance, the explorer's curiosity, the captain's skills, and the figurehead's serenity.

For 3 to 5 year-olds, a sailor's bag is available free of charge at reception, containing sensory materials, a little ship's log and a sensory map, to use in eight of the route's stages.

In addition, a "young visitor" route is on offer on the Museum's web app: guided by a mysterious mermaid, children uncover the little secrets hidden away in a selection of works.

Special attention is also paid to 18-30 year-olds, with activities designed for them which are offbeat in tone and which focus on contemporary issues, including the role of women in the maritime world, ecological issues, and everyday expressions which have originated in the maritime realm. This particular audience also has its own route on the Museum's app, allowing them to make free connections between the collection and our contemporary world.

THE BUBBLE, A SNOEZELN-INSPIRED SPACE

Initially designed for visitors with learning and mental disabilities, as well as autistic spectrum disorders, the "Bubble" is an open-access sensorial space in the heart of the visitor journey, focusing on the themes of reefs and coral. It provides users with some alone time, so that they can calm down and recharge their batteries in order to get the best out of their visit.

The Museum collaborated with Inclu&sens in designing this facility, which was co-constructed with disabled individuals so as to be able to meet their needs as fully as possible.

This new space draws inspiration from the Snoezelen method developed in the Netherlands in the 1970s, a form of sensory exploration that fosters relaxation, awareness and confidence in people with multiple disabilities. These days, the method is used in medical institutions (hospitals, nursing homes, etc.) and crèches. This area inspired by the Snoezelen method, an inclusive, sensorial, permanent facility co-designed with disabled individuals, is a first for a museum.



© Musée national de la Marine/Romain Osi

Designed for families and adults alike, some fifty fixed devices help visitors better acquaint themselves with the Museum's themes and works, including videos, high-tech tools, and manipulations. For example, they will be able to:

- Meet contemporary seafarers (men and women)
- Visit the *Paraguay* ocean liner via a virtual reality headset
- Learn a "deck game" played by passengers on an ocean liner
- Get to know about sea-rescue response chains by playing a game inspired by arcade games
- Play at guessing sailors' superstitions
- Put themselves in an archaeologist's flippers during underwater research
- Pilot a Rafale fighter jet taking off from an aircraft carrier

For a self-guided tour, a free web app is available on mobile phones with no downloading required. It includes several visit routes:

- An open route with enriched content on some sixty works to scan: soundtracks, videos, animations, images, infographics and archives, as well as interviews with museum professionals, researchers and historians, mariners, chaplains, craftspeople, etc.
- 4 guided routes: the unmissables; young visitors; "offbeat" for young adults; and an immersive route in binaural sound, providing audio sketches on shipboard life in different eras.

© Musée national de la Marine/Romain Osi





3

a large-scale project for an outstanding museum



1_ Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot. Main Pavillon; Davioud Gallery. h2o architectes and Snøhetta. © Patrick Tourneboeuf/OPPIC/Tendance Floue. 19/01/2021
 2_ The new Museum, End Pavillon © h2o architectes and Snøhetta

For the first time since its move to the Palais de Chaillot in 1943, the Musée National de la Marine has carried out a comprehensive transformation of its areas.

There were multiple challenges involved:

- redefining areas in order to diversify the cultural offer
- improving the Museum's attractiveness by means of spectacular, innovative scenography and a dynamic, welcoming reception area
- updating the Museum and ensuring it meets all technical and regulatory standards
- ensuring the Museum's autonomy by increasing its own resources via dedicated areas (restaurant, shop, seminars and conferences).

Mandated by the Musée National de la Marine, OPPIC (Opérateur du patrimoine et des projets immobiliers de la Culture / Heritage and Cultural Real Estate Project Operator) assumed responsibility for delegated management of the overall renovation project.

Several projects were implemented as a result: an architectural project in the hands of the h2o architectes and Snøhetta agencies; operations on the historical monument, overseen by Chief Architects of Historical Monuments Lionel Dubois and Pierre Bortolussi; a scenography project designed and directed by Casson Mann and directional signage created by Contours Soft Design.

The Museum's renovation also provided an opportunity to implement a comprehensive project on the restoration of the collection, carried out by the Museum's teams.

The architectural project

The Musée National de la Marine's renovation by h2o architectes and Snøhetta was motivated by a determination to reinvent the organisation of its various components in order to provide the Museum's users with a setting for work, visits and exchanges suited to their needs. The design of the new Museum is characterised by curved and circular forms, in harmony with the existing architecture of the building and reminiscent of the natural motion of water.

The dynamic architectural language facilitates visitor mobility and connectivity between spaces, and fosters more fluid interaction between the building's various areas. Drawing on the successive historical layouts of this edifice, h2o architectes and Snøhetta have restored the monumentality and volumes of the existing architecture, which are well suited to accommodate the new Museum and related activities.

A new Museum in keeping with the building's history

The starting point for this comprehensive renovation project was the transformation of the 1878 Palais du Trocadéro into the Palais de Chaillot for the 1937 Universal Exhibition, at the hands of Carlu, Boileau and Azéma. On that occasion, the Palais's two gallery-wings were thickened and all its interiors covered with abstract sheathing with a view to obtaining a less eclectic more monumental architectural language. The current project creates a subtle dialogue between past and future. The new Museum resonates with the history of the site, somehow providing a composition and reconstitution of the volumes of the 1937 galleries.

An architectural project in dialogue with the existing buildings and inspired by the maritime world

The new design of the Museum's interior areas adds other rounded forms to the existing building's graceful curves, helping to create a continuous, fluid route, which evokes the natural dynamics of water. Visitors travel through the Museum with a natural, immersive movement, and have several possible routes to choose from. The new layout interweaves contemporary facilities with the existing architecture, like the ebb and flow of waves, constantly and



Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot; Davioud Gallery, h2o architectes and Snøhetta ©Patrick Tourneboeuf/OPPIC/Tendance Floue

1_16/01/2020 2_15/02/2022 3_04/04/2023

irresistibly reminding us of the past of this prestigious institution. As a result, the visitor experience extends beyond the walls of the Museum, carrying the imagination away to wider, more distant shores.

A fluid route

The areas and their functions revealed from the reception hall

The entrance sequence begins with a vestibule with something mysterious and out-of-the-ordinary about it, and continues into a high-ceilinged hall. From here, the Davioud Gallery appears gradually through a succession of simple, refined volumes that emphasise the sheer size of the building. A marking strip winding its way along the floor guides visitors from one to another of the sequences making up the visitor journey. The uninterrupted continuity between the exhibition areas and the interplay of transparency reveal the geometry of previously existing areas as well as the functions of the new spaces on the mezzanine (news area, members' lounge, exhibition areas, etc.).

A visit 'loop' offering an intuitive experience

The reopening of the historical staircase, designed for the original project in 1878, and its incorporation into the visitor journey covering the permanent and temporary exhibition area have created an intuitive, easily recognisable visit loop. On occasion, these same areas are opened to the outside, in response to a twofold desire to recreate a part of the 1937 project and reinforce the Museum's anchorage in its context.

Getting your bearings: visual connections between the Museum's various levels and with its surroundings

Reopening of the bays has re-established a visual connection between the Museum's interior and exterior: the Eiffel Tower and Trocadéro Gardens can now be seen from the exhibition areas. The architectural project has reintroduced the role of the end pavilion halfway through the visit route: it has become the natural convergence point of the curved galleries. The oculus that Davioud designed for the 1937 project but which was never created has now been materialised. Now apparent in all its proud verticality, the end pavilion acts as a visual cusp between the various levels right up to the original, now restored vaulted ceiling.

Thickness: a functional gap

So as not to impact the scenography to be integrated into the Museum's rehabilitated areas at a later date, all bays are concealable. Likewise, the apparatus required for setup of exhibitions and the networks providing areas with thermal comfort are integrated into the wall linings. The envelope's thickness has become a functional gap freeing the Museum's galleries from technical constraints without affecting the heritage integrity of the existing building, which is classified as a Historical Monument.

Variety of scales and viewpoints: a multiple experience at a renovated Museum

The design of the Davioud Gallery's mezzanines is the result of a subtle geometrical dialogue with already existing features, which does nothing to impede their perception and ensures preservation of large, populated voids. The mezzanines serve to sequence and thematise the rooms that accommodate the Museum's collections, creating a range of levels well suited to the presentation of their varied contents. They provide a high-angle view of the galleries, which are remarkable for their size and simple in their treatment, and frame new perspectives of the renovated vaulted ceiling. Furthermore, the natural overhead lighting is controlled by the addition of filter blades, installed beneath the glass roof.

Users at the heart of the new Museum

Visitors are the central concern of the new Museum and are set to enjoy a brand new, enriched experience: the visit that loops through the permanent and temporary exhibition rooms coexists with news and mediation areas on the mezzanines. The Museum's generously proportioned reception hall is provided with furniture that encourages users to feel welcome in the space. Technical and administrative areas, which have also been rethought on the occasion of the Musée National de la Marine's overall renovation, have been subtly and functionally integrated into its imposing whole; this facilitated the smooth running of everyday activities associated with exhibitions, events and visitors offers.

A joint initiative between two agencies: h2o architectes and Snøhetta

In 2016, the Musée National de la Marine and OPPIC (Opérateur du patrimoine et des projets immobiliers de la Culture / Cultural Heritage and Real Estate Project Operator) published notice of a call for competition for renovation of the Musée National de la Marine. It was then that h2o architectes and Snøhetta met with one another and the two agencies decided to join forces and compete together. The resulting project management team was selected from the 117 candidacies initially received by the contracting authority.

The design phase began with two intensive project development weeks based on the consultation file: each agency analysed all the factors involved in order to gain a full understanding of the project's main challenges and developed their architectural first intentions with respect to programmatic expectations and the unique heritage context.



1_Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot; Ground floor 15/02/2022; h2o architectes and Snøhetta © Patrick Tourneboeuf/OPPIC/Tendance Floue
2_The new Museum; entrance to the Palais de Chaillot © h2o architectes and Snøhetta

At the end of the two weeks, h2o architectes and Snøhetta pooled their respective work during a four-day workshop held in Oslo. The two agencies' architects got together to compare, test, examine and combine their proposals with a view to developing a common vision and hypotheses suited to the Museum's scale and specificities. Hence, the project was a collaborative affair, developed over the course of repeated workshops held in France and Norway for the parts of the institution set to be open to the public.

The team took full advantage of each agency's specific qualities and skills, bringing a rigorous approach to the project that was both inventive and attentive to heritage. Following a number of tests designed to reach a volumetric definition of the new programmes which were to be integrated, the preservation of the galleries' empty spaces was proposed as the solution best suited to the context of the operation. The existing building – with its grandeur, simplicity of treatment and abundant space – was the unifying factor! As a result, design acted in service of use – both through the implementation of a project anchored in its site and through highlighting the intrinsic qualities of the existing building.

It was the clarity of their approach, the fluidity of their proposed visitor journey, and their understanding of the challenges facing a museum of tomorrow expressed in the competition phase, which led to the French-Norwegian team being selected.

As authorised agent, h2o architectes was responsible for the overall design and monitoring of works undertaken to create the reception, exhibition, restaurant, logistics and collection conservation areas, along with the new auditorium and staff offices. The Paris agency was also responsible for coordination with the Chief Architect of Historical Monuments, and interfacing with museography and scenography, which was the subject of a second contract.

Snøhetta focused on studying the entrance sequence and integration of the reception/ticket office. During the construction phase, Snøhetta assisted h2o architectes by providing its expertise during implementation of technical procedures required for certain parts of the work in hand.

| h2o architectes

h2o architectes is an agency specialising in architectural, heritage and urban creation and reprogramming. It develops varied programmes on different scales: housing, public spaces, new neighbourhoods, work and educational environments, and cultural facilities.

h2o architectes was founded by Charlotte and Jean-Jacques Hubert in 2005. Antoine Santiard joined the firm as an associate in 2008. The agency won the Albums des Jeunes Architectes et Paysagistes (AJAP – Young Architects and Landscapers) competition the same year, were nominated for the Équerre d'Argent "First Work" Award in 2012, and received the "Europe 40 under 40" Award in 2014. In 2016, the three associates founded Eugène Architectes du Patrimoine to meet the challenges involved in restoration of Historical Monuments.

In the face of the complexity of the contexts addressed and their heritage and social characters, the agency's members developed an agile approach capable of resolving each situation in unique fashion, through concerted action. Projects are designed open-endedly, in finely balanced dialogue with each site's history, which is systematically examined and always enriched.

Programmes are also called into question with a view to transcending the initial commission and creating renewed sites whose appropriation is left open to their inhabitants' initiative. More than just spaces, h2o architectes constructs places to be enjoyed and experienced.

The agency's work is the subject of the monograph *Ouvertures / Openings*, published by Park Books in 2020.

Four of its Parisian projects have also been published: The redevelopment of the Museum of Modern Art (*Modern Modern*, Park Books, 2019), the massive-stone housing units along Avenue Félix Faure (*Building with limestone in Paris*, Building Books, 2020), the redevelopment of Place de la Madeleine (*Place-making at the Madeleine*, Building Books, 2020) and the complete transformation of the Reuilly Barracks (*De la caserne aux logements, Reuilly Paris 12^e* (From barracks to housing, Reuilly Paris 12th), Pavillon de l'Arsenal, 2021).

"h2o architectes is very pleased and proud to have worked with Snøhetta on the renovation of the Musée National de la Marine, the latest of Paris' national museums to have undergone comprehensive rehabilitation. The site and the Museum's collections and history provided us with a rich, complex subject that it was our privilege to reveal and highlight in a contemporary setting. The work carried out by h2o and Snøhetta has helped create awareness of a link between past and future, and of the many challenges that the realm of the sea must itself respond to. The new Museum, along with the mission it fulfils, is a common good to be shared by all of us. We are delighted that the public can now rediscover this universe in its imposing galleries and its collections." Antoine Santiard, associate architect h2o architectes

OPPIC DELEGATED PROJECT MANAGEMENT

OPPIC, Opérateur du Patrimoine et des Projets Immobiliers de la Culture (Heritage and Cultural Real Estate Project Operator) is a public contracting authority working on behalf of the State and its institutions. It specialises in project management of cultural facilities and in restoration and upgrading of historical monuments. It works first and foremost on behalf of the Ministry of Culture and its operators, but can also carry out missions for other ministries.



1. Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot. Davioud Gallery. 11/01/2023; h2o architectes and Snøhetta. © Patrick Tourneboeuf/OPPIC/Tendance Floue
2. Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot. Main Pavilion; Davioud Gallery. 11/01/2023; h2o architectes and Snøhetta. © Patrick Tourneboeuf/OPPIC/Tendance Floue.

| Snøhetta

Snøhetta was founded as a multidisciplinary collective around the competition winner for the new Alexandria Library in 1989. The agency is named after a Norwegian mountain, asserting the importance that Snøhetta has always assigned to context and environment. Snøhetta currently has over 350 employees of 32 nationalities across the world, based in 8 autonomously operating agencies. The agencies network with each other, enabling them to draw on the wealth of experience accumulated in Snøhetta's projects across the world while integrating seamlessly into their local contexts.

Ever since its beginnings, Snøhetta has received international attention due to its cultural buildings, each perfectly integrated into its environment and open to its city, whether it is Oslo's emblematic Opera House, the extension to the SFMOMA Museum of Contemporary Art in San Francisco, the World Trade Center Memorial in New York or the Lascaux IV International Centre of Parietal Art in France. In all its projects, special attention is paid to accessibility and flexibility of spaces as well as close collaboration with cultural institutions' scientific teams.

Snøhetta has been established in Paris since 2018: 30 architects, landscapers and designers compose a multidisciplinary team, anchored in Snøhetta's values and identity while also being experienced in the French context. In 2020, following Lascaux IV's inauguration in 2017, the agency delivered the Le Monde Group's new head office and the renovation of the Musée Carnavalet. Since then, the Paris studio has been working on projects of very varied types, including rehabilitation of the Théâtre des Amandiers in Nanterre and Lille's Natural History Museum, and construction of a Planetarium and Observatory in Douai. The agency is also set to create the National Court of Asylum in Montreuil and the Euraénergie energy hub in Dunkirk, as well as implement such urban landscaping projects as the comprehensive redevelopment of Boulevard de la Croisette in Cannes.

"I am proud of and honoured by Snøhetta's contribution to the reinvention of the iconic Musée National de la Marine's areas, and our participation in the renewal of its legacy: France's relationship with the world's oceans. Our collaboration with h2o architectes, with their understanding of French history and architectural heritage, has been a real source of inspiration. Together, we are delighted to see the public appropriating the Museum's areas and rediscovering the institution's extensive collections."

Kjetil Trædal Thorsen, founding architect Snøhetta

The scenography project



Casson Mann's "wave" in the "Shipwrecks and Storms" Crossing © Casson Mann / LMNB

Innovative scenography designed by Casson Mann

Casson Mann's scenography is rooted in its desire to make the Museum a living institution that links stories of the sea to the deep connections that the nation has forged with it – and to do so for a wide audience. Their approach is based on the need to captivate and inspire as many people as possible, so as to make the Museum a venue that brings meaning to our era and the lives of those who live in it. The project had to further elevate a collection containing many works that have never or only rarely been exhibited before, and communicate the message that the sea is part of us, that it plays a role in our lives.

The Musée National de la Marine is a modern, living institution, not just a venue for exhibiting historical objects. Its goal is to tell stories, entertain and give pleasure. Here, the sea is presented in its social and cultural context, in the broadest sense. Hence, the design celebrates the elegant, understated spaces created following

the architectural renovation. It makes use of the curve of the building to ensure that the visitor's crossing is natural and intuitive. Key to the design are a series of monumental sculptural 'landmarks'. These installations lead visitors through the Museum and make maximum use of the volumes of the building; they include a ship's hull, a suspended shipping container and a giant wave animated by projections. Another highlight is the ship model gallery, where visitors have 360-degree views of the ships in the national collection.

The visitor experience is at the heart of the scenographic design, the idea being that visitors must be able to understand what they see, enjoy themselves and relax during their voyage across the Museum. To this end, they are invited to make their own choices, follow their own course, and so give their visit the form that best suits them, going with the flow of their interests and desires at that moment. The scenographic visitor journey leaves visitors maximum freedom so that they can get the most out of the wealth and diversity of the collection.

In order to attract and interest a wide and varied audience, including people with disabilities, families, young people, connoisseurs, neophytes, individual visitors and groups, the scenography provides a series of immersive environments of extraordinary beauty in which, thanks to the mise en scène (and, of course, to the works themselves), visitors are immediately immersed both emotionally and sensorially. Exhibition areas are constructed so as to reveal new perspectives and provide innovative approaches, in particular with regard to present-day maritime problematics and challenges.

Accessibility is one of the Museum's key aspects, and the institution seeks to do more than simply comply with legal requirements. The scenography was created to cater for people with reduced mobility, people with hearing and visual impairments, and people with learning difficulties and mental disorders. The design integrates rich collections, including marine art, with some fifty audiovisual, interactive and tactile devices. The result is an immersive and unforgettable museum, suitable for a 21st-century audience.

Casson Mann

Recognised as one of the world's best design agencies, Casson Mann is a British firm specialising in interpretive design. Casson Mann is known for creating innovative, tailor-made project for international clients.

The agency is engaged in the design of museums, exhibitions and interpretation centres, whether in the context of new buildings or on heritage sites and historical monuments. In order to put visitors at the heart of its approach, Casson Mann considers content, form and space as a single entity. Whatever the story to be told, from presentations of awe-inspiring collections to digital installations, Casson Mann's goal is to provide a varied, unforgettable experience sure to exceed visitors' expectations.

Casson Mann is currently designing the Palais de la Découverte in Paris, which is set to open in 2025. The inauguration of the new scenographic visitor experience at the Palace of Tau in Reims is scheduled for the same year. The Musée National de la Marine is its first project in the French capital.

THE COLLECTIONS REVIEW

Begun in 2016, the transfer of the collection to the conservation and resource centre in Dugny, one of the most modern of its kind in Europe, was the first step in the Chaillot museum's renovation. Over 3,800 objects were moved from the Chaillot site to the conservation and resource centre, and 36,000 books were provided with dedusting and curative conservation treatment.

All the works presented in the new Chaillot visitor journey have been restored – a major scientific and financial undertaking. The new project presents some 1,000 works, extremely varied in nature, from model boats to paintings by way of items in contemporary materials and fabrics.

The Musée National de la Marine possesses a key asset ensuring the mission's success: its restoration workshop. For the last hundred years, its members have been handing down the knowhow inherited from former shipyard workers, complemented by contemporary knowledge on conservation and restoration. The workshop currently employs three heritage restorers and has nationally acknowledged competence with regard to restoration of model boats and their rigging. Logically enough, they are responsible for the restoration of all models of boats. From the monumental *Royal Louis* to contemporary liners, not forgetting the Trianon collection's treasures, over 100 models, each with their own story, specificities and needs, have benefited from tailor-made restoration.

The other works were restored by close to a hundred external freelance restorers specialising in almost every field, including metal, ceramics, textiles, paper, sculpture, paintings, photographs, graphic arts, contemporary materials, furniture and frames. Restoration work lasted two years (2021 – 2022). Joseph Vernet's *Views of the Ports of France* and other loans from the Louvre Museum were restored at the Centre for Research and Restoration of the Museums of France (C2RMF).

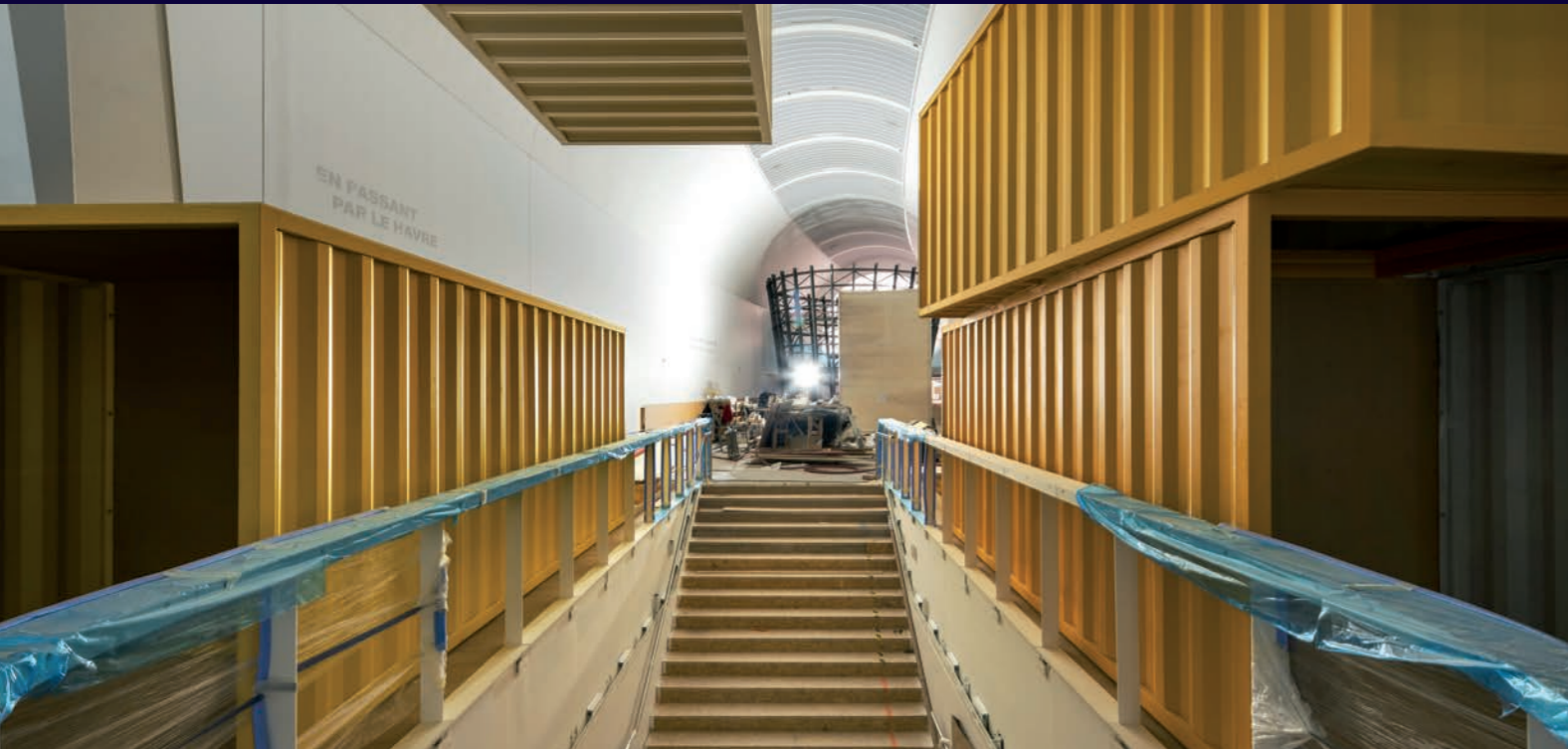


© Musée national de la Marine/A.Fux



Restorers at work at the Musée National de la Marine's conservation and resource centre © Musée national de la Marine

The renovation project in figures and dates



Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot, Davioud Gallery, ground floor. 04/04/2023; h2o architectes and Snehetta © Patrick Tourneboeuf/OPPIC/Tendance Floue



Musée National de la Marine, Paris. Renovation worksite. Palais de Chaillot. Staircase to the mezzanine in the Davioud Gallery. 04/04/2023; h2o architectes and Snehetta © Patrick Tourneboeuf/OPPIC/Tendance Floue 46

The renovation's key dates

2016

October: launch of the call for competition for renovation of the Musée National de la Marine

2017

March: closure of the Museum to the public

April: designation of the building architect

November: start of the collection review

2018

October: removal of the *Emperor's Canoe*

December: end of the collection review

2019

February: launch of the competition for creation of the scenography

July: launch of the competition for creation of general and specific signage

September: designation of the selected project management team following the scenography competition

October: start of building renovation

2020

Continuation of studies of the museography and overall project

2022

Final phase of the building renovation project and start of work on the scenography

2023

Summer: completion of building renovation and work on scenography; installation of works

(except large formats reinstalled between November 2022 and June 2023)

Mid-November: opening to the public

The renovation's key figures

6 years of renovation

- 46 companies involved in the project

- 8,000 m² to reinvent and 2,500 m² of semi-permanent visitor journey

- Over 1,000 works exhibited in all formats and mediums (including models, scientific and technical objects, weapons, paintings, graphic and decorative arts and audiovisuals) along the semi-permanent visitor journey

- Over 35,000 collection objects to conserve and highlight, including:

- 2,822 models boats
- over 7,000 paintings and drawings
- 5,220 photographs

- Almost 50 mediation devices: manipulations, digital, immersive and interactive devices, etc.

- Cost including all expenses: €71.2m incl. all expenses / incl. VAT

Contributors to the renovation

Project Management

Musée National de la Marine

Delegated Project Management

Opérateur du patrimoine et des projets immobiliers de la Culture (OPPIC – Heritage and Cultural Real Estate Project Operator)

Assistants to the contracting authority

- * SMC: Batscop
- * SMC interfaces: Setec Opency
- * Technical control: Risk Control
- * Safety and Health Protection (SPS) Coordinator: Qualiconsult Sécurité
- * Accessibility: Handigo
- * Climate: H3C
- * Environment: Oasiis
- * Public Safety and Security (PSS): Sur&tis
- * Audiovisuals for the renovation, scenography and signage parts: SG Conseil

Renovation project management

- * Architects: h2o architectes (authorised agent), Snøhetta (associate architect)
- * Technical Design Office, structure: Équilibre Structures
- * Technical Design Office, fluids: I Grec Ingénierie
- * Economist: VPEAS
- * Lighting: Agence On
- * Acoustics: Impédance
- * Fire safety and prevention: Casso & Associés

Historical Monument project management (closed and covered)

- * Chief Architect of Historical Monuments: Pierre Bortolussi

Scenography Project Management

- * Scenographer: Casson Mann
- * Economist and SMC (Scheduling, Management and Coordination): Adéquat ingénierie
- * Graphic artist: Praline
- * Lighting designer: 8'18
- * Acoustician: Think acoustique
- * Accessibility: Polymorphe Design
- * Audiovisual equipment: RC Audiovisuel
- * Structure engineer: GMGB
- * HV/ELV/HVAC engineer: ANA ingénierie
- * Maintenance consultant: I grec Ingénierie

Signage project management

- * Signage designer: Contours soft design
- * Technical Design Office for audiovisuals: Approche Audiovisuel
- * 3D and tactile model design: Tactile studio

Companies

Façade opening for removal of the collection's large-format items:

- * Lot 01 Masonry: Degaine
- * Lot 02 Metalwork: Laber Métal

Renovation (under project management h2o architectes)

- * Flushing / Asbestos abatement / Lead removal (preliminary work): Premys
- * Lot 01 Demolitions / Structural Work: Eiffage Construction Équipements Réhabilités
- * Lot 02 Metalwork / Locksmithing: Chauvin
- * Lot 03 Interior joinery / Sun protection: Les Établissements Giffard
- * Lot 04 Partitions / Insulation lining / Plastering: Spie Partésia
- * Lot 05 Suspended ceilings: DBS – Haguenier
- * Lot 06 Glass facades / Glass panel railings: AF2M
- * Lot 07 Floor coverings and Faïence: S.E.R.
- * Lot 08 Painting / Signage: Maison Dureau
- * Lot 09 Scenographic networks and equipment: Videlio
- * Lots 10-11 HV-ELV electricity: SNEF / SNEF Connect
- * Lot 12 HVAC: Balas
- * Lot 13 Plumbing / Sanitation: UTB
- * Lot 14 Scenographic projectors: EUROSEP

- * Lot 15 Lifts: TK ELEVATOR
- * Lot 16 Parquetry: Parquets Briatte
- * Lot 17 Furniture / Layout: Bonnardel
- * Lot 18 Luminous ceilings: Serrurerie de la Parette
- * Lot 19 Mobile stands: Jezet Seating

Historical Monument restoration (Pierre Bortolussi, Chief Architect of Historical Monuments)

- * Lot 01 HM Metalwork / Locksmithing / Mirrors: Technibat-Ateliers des Ternes (authorised agent) and Scaff & Co (co-contractor)
- * Lot 02 HM Masonry: Degaine
- * Lot 03 HM Parquetry: Parquets Briatte
- * Lot 04 HM Carpentry / Furniture: Les Établissements Giffard
- * Lot 05 HM Lift: TK Elevator

Semi-permanent area scenography (under project management Casson Mann)

- * Lot SC01 Scenography and display-case layout: Gruppofallani
- * Lot SC02 Environmental engineering: Axima Concept
- * Lot SC03 High and low voltage electricity: SNEF
- * Lot SC04 Scenographic lighting: Artechnic

- * Lot SC05 Audiovisual equipment: ETC Audiovisuel
- * Lot SC06-1 Main structure – A5 steel frame: Normacadre
- * Lot SC06-2 Main structure – Timber framework and carpentry: Gruppofallani
- * Lot SC06-3 Main structure – Plastering, painting: Atelier Louis Del Boca
- * Lot SC07 Manipulations, sensory devices: Aveam
- * Lot SC08 Signage graphics: Boscher
- * Lot AV01 Immersive audiovisual shows: Clap 35
- * Lot AV02 Audiovisual devices (filming, interviews and documentaries): Grand Angle
- * Lot AV03 Interactive, multimedia and animation devices: Squint Opéra
- * Lot AV04 Interactives and multimedia games: MG Design
- * NAS cabin in Gallery 1: Agencement Paul Champs
- * Decorative painting: Odile Bouxirot

Signage (under signage project management: Contours soft design)

SG01: functional signage: Boscher
SG02: specific signage: Boscher
SG03: dynamic signage: Procom
SG04: tactile table top: Okeenea

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the institution



The Palais de Chaillot © Musée national de la Marine/Maurine Tric



Port-Louis site © Musée national de la Marine/Romain Osi

A centre of maritime cultures open to all, the Musée National de la Marine aims to be a showcase and heritage conservatory for all navies. It possesses one of the world's finest and oldest collections, tracing 250 years of maritime and naval adventures. A public institution with an administrative role, placed under the supervision of the Ministry of the Armed Forces, it is a museum of art and history, science and technology, human adventure and popular traditions all in one, actively involved in the 21st century's major maritime issues.

Constituted as a network, the Musée National de la Marine has seven sites: in Paris, in Seine-Saint-Denis with its conservation and resource centre, as well as on the Atlantic coast, in Brest, Port-Louis and Rochefort (two sites), and the Mediterranean coast, in Toulon. Its territorial distribution enables it to maintain close ties with local maritime cultures and promote an active policy of exhibitions and events that make it a living venue for raising awareness on the sea's present and future challenges.

The history of the Musée National de la Marine

From the Louvre to the Palais de Chaillot

1748 is the year in which the collection is said to have originated, when the encyclopaedist and Navy Inspector Henri-Louis Duhamel du Monceau gave King Louis XV the collection of model ships and port machinery he had amassed in the naval shipyards. Established on the first floor of the Louvre in 1752, next to the Academy of Sciences, the "Navy Room" was a technical feature intended for instruction of students at the Navy's school of engineers-builders of royal vessels.

In 1801, a temporary naval gallery was opened at the new Ministry of the Navy in the Hôtel de la Marine on Place de la Concorde. The *Views of France's Ports*, painted by Joseph Vernet between 1754 and 1765, were hung there, alongside models and technical objects.

In 1827, the Naval Museum returned to the Louvre, where it exhibited collections previously dispersed among the naval shipyards and official palaces, while new rooms were created in the shipyards themselves, in Cherbourg, Brest, Lorient, Rochefort and Toulon. Throughout the 19th century, the Museum maintained the technical and historical aspects provided by the models of bygone and contemporary ships it contained, to which paintings and art objects were added, chosen for their value as historical testimony. An ethnographical dimension was provided by the collections resulting from exploration missions and colonial expeditions (the Ministries of the Navy and the Colonies only carried out one prior to 1893). Admiral Pâris, its director from 1871 to 1893, a member of the Academy of Sciences and founder of nautical ethnography, amassed a collection of almost 400 models of traditional ships, some from Europe but most of them from Asia and Oceania, which remains unparalleled elsewhere in the world to this day. Regarded as the Louvre's sixth department, the Naval Museum consisted of 19 rooms with a total surface area of 2,000 m².

The Museum, which had been under the aegis of the Ministry of the Navy since 1919, was rehoused in the new Palais de Chaillot, built for the 1937 International Exhibition of Arts and Techniques in Modern Life. Its collections were put into storage on the eve of the War before being accommodated in the Palais de Chaillot's Passy wing in 1942.



The Palais de Chaillot between the 1940s and 1960s © Musée national de la Marine/DR



At the Palais de Chaillot and on the coast (1943-1996)

On the occasion of the second Salon de la Marine, held from 4 June to 3 July 1943, the Museum presented a first selection of scale models and naval sculptures. Initially centred on the history of the war fleet, its historical focus gradually broadened to include galleries devoted to underwater exploration, the merchant navy, yachting and hydrography, always from the angle of national history. Visitors came to enjoy an increasingly varied experience: dreams of glory and distant horizons were complemented by the fascination for tools resulting from scientific and technical advances, the popularity of competitive sailing, nostalgia for transatlantic cruises, and the emotions aroused by works which draw inspiration from the sea. In parallel to this museographic programme, an ambitious documentary source centre was created for use by researchers and enthusiasts.

The coastal museums, housed in the former premises of the naval shipyards in Cherbourg, Brest, Lorient and Toulon, which had suffered a great deal from airstrikes during the Second World War, were attached to the Museum in 1947. In response to local requests, other facilities were later created, either managed by the municipalities concerned or through the Association of Friends of the Musée National de la Marine (AAMM). This network, which went on to include 15 sites, did not survive the growing interest in maritime heritage in the 1980s, expressed by the creation of museums devoted to local maritime specificities.

After being threatened with eviction from the Palais de Chaillot in 1996 to make way for a museum of indigenous arts, the Maritime Museum changed course and embarked on an ambitious renewal project. An initial Scientific and Cultural Project (PSC) was developed in 1998. The Museum gradually came to rank among the leading actors on Paris' cultural scene and in France's maritime museum landscape. During this period, the Museum stood out for the major exhibitions it mounted: *Les marins font la mode* (Sailor Chic in Paris) (2009); *PHARES* (Lighthouses) (2012); *Maturin Méheut* (2013); *Dans les mailles du filet* (In the cracks) (2015).

In 2016, the Musée National de la Marine renewed its Scientific and Cultural Project (PSC) with the aim of becoming the 21st century's acknowledged maritime cultural hotspot. The renovation work on the Paris site, set to be nothing less than the Museum's refoundation, was the new PSC's key feature. The Chaillot site was closed to the public in 2017 and is reopening after 6 years of work. In its new setting, the Musée National de la Marine has reinvented itself as a contemporary maritime cultural hotspot, open to the world and abreast of its times, a forum for encounters and exchanges focusing on the great questions which arise on our blue planet.

A museum constituted as a network

Operating as a network, the Musée National de la Marine has become a major centre of maritime heritage, present in Paris and on the Atlantic and Mediterranean coasts, where the themes covered and collections exhibited reflect local history.

Brest: a castle with seventeen centuries of history

Located on the tip of Brittany, Brest Castle bears witness to a destiny intertwined with that of the sea and the history of a city, a region and an entire country. The Museum's collection traces the history of France's Navy and evidences its close ties with the city. Tours of the castle also enable visitors to enjoy magnificent views of the harbour, the Penfeld river, the city and its ports.



Brest

Rochefort: the maritime adventure through two museums

In Rochefort, the Museum is housed in a historical monument, Hôtel de Cheusses, one of the city's oldest civil buildings. Home of the last lord of Rochefort, it became the first residence of the Chefs d'Escadre (Squadron Commanders) when the naval shipyard was created in 1666. The collection presented and the building itself bear witness to the historic adventure of Rochefort's naval shipyard. A visit to the Rochefort Museum also provides an opportunity to discover the Old Naval Medical School. Inaugurated in 1722, it was the first of its kind in the world, and its visitors will find it just as it was in the mid-19th century. It is a museum, historical monument, scientific library and place of remembrance all in one.



Rochefort

Photos of the network's sites (except Dugny) © Musée national de la Marine/Romain Osi



Port-Louis

Port-Louis: a museum in the heart of the Citadel

Located on the Atlantic Ocean at the entrance to Lorient harbour, Port-Louis Citadel is a fascinating site built in 1618. Situated in the heart of this Citadel, the Musée National de la Marine presents an outstanding collection of boats, old navigation instruments and historical models. The Museum visitor journey, which is organised around two thematic areas – one dealing with the history of sea rescue and the other with shipwrecks on the route to the Indies – makes it a first-rate museum complex.

Toulon: the Levant port

A true reflection of the naval dockyard, the Museum traces the way that Toulon gradually became the Mediterranean's largest naval port in the reign of Louis XIV. Monumental models, relief plans, paintings and scientific instruments tell the story of the creation of its dockyard and the military port's remarkable destiny for over 350 years.



Toulon

Dugny: a conservation and resource centre at the forefront of the latest techniques

A conservation and resource centre in the municipality of Dugny in Seine-Saint-Denis, the Musée National de la Marine has a site which makes use of the very latest conservation techniques. It accommodates the Museum's reserve collections, library, documentation, photo library and restoration workshops.



Dugny

© Pascal Aimar/Oppic/Tendance Floue

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Practical information and contact

OPENING HOURS

The Museum is open daily except Tuesdays, from 11 a.m. to 7 p.m. with late opening on Thursdays until 10 p.m.

BOOK AND GIFT SHOP

A true concept store with a focus on the sea, the book and gift shop is managed by Arteum and has a varied range of products on offer, some of them specially designed and created for the Museum. A vibrant venue, the book and gift shop also holds regular events (book signings, etc.).

RESTAURANT

The Museum's restaurant, a new amenity created during its renovation, is managed by Monument Café and gives pride of place to products of the sea. The menu is designed for families, and the restaurant turns into an "oyster bar" during late-opening nights.

BUSINESS CENTRE

The business centre, comprising a 200-seat foyer/auditorium and 6 seminar rooms, is dedicated to hosting corporate events.

A choice setting with a view of the Eiffel Tower, it is fully equipped to ensure an optimal experience and can be adapted to suit all types of events.

ONLINE TICKETING

<https://billetterie.musee-marine.fr/>

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