

The museum of the French national Library (BnF) : A revival

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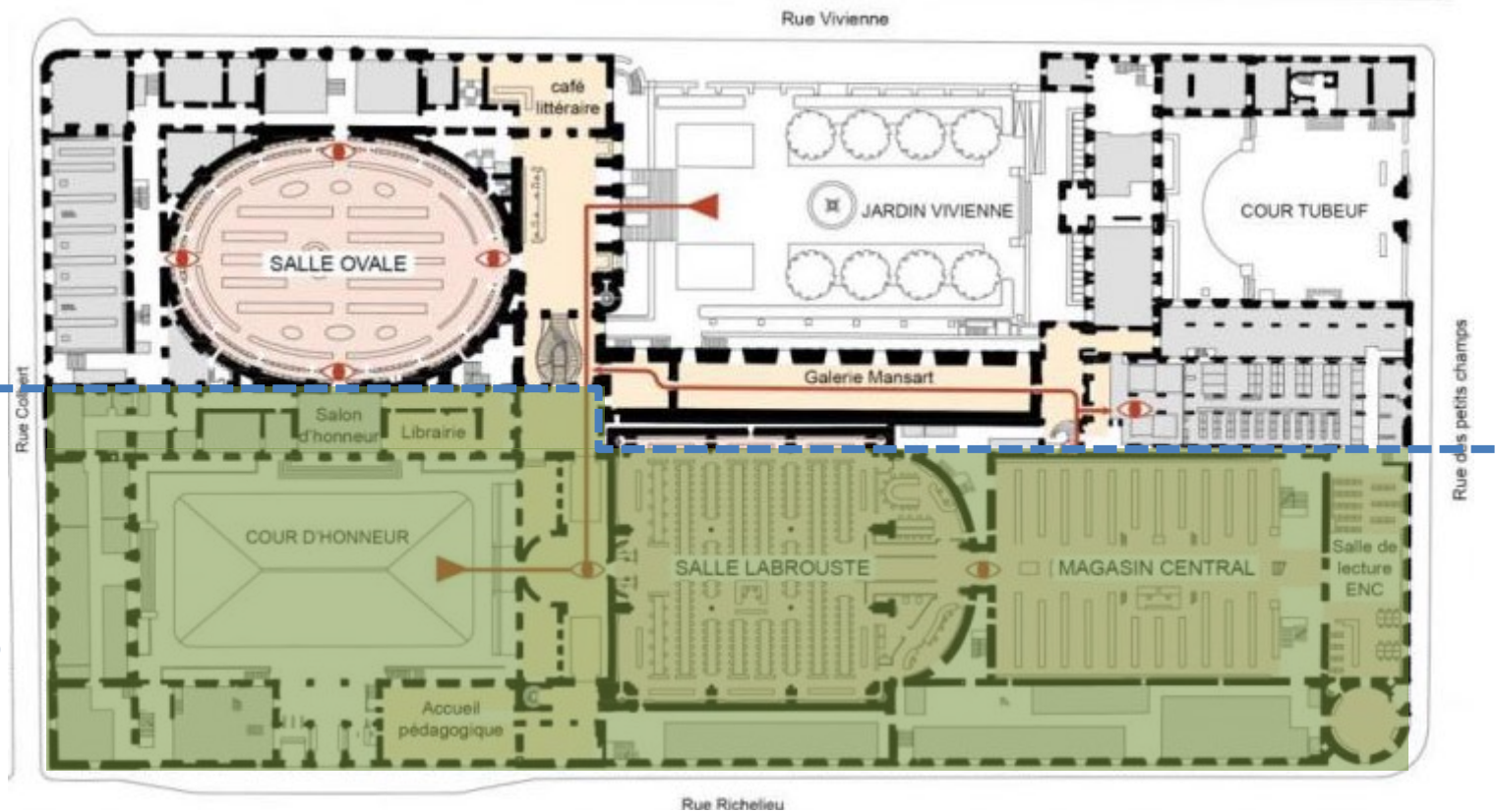
**CERL Seminar – Brussels
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Richelieu : a 60 000 m² renovation

SECONDE
PHASE
2017-2021

PREMIÈRE
PHASE
2011 -2016



Richelieu project : map of the ground floor

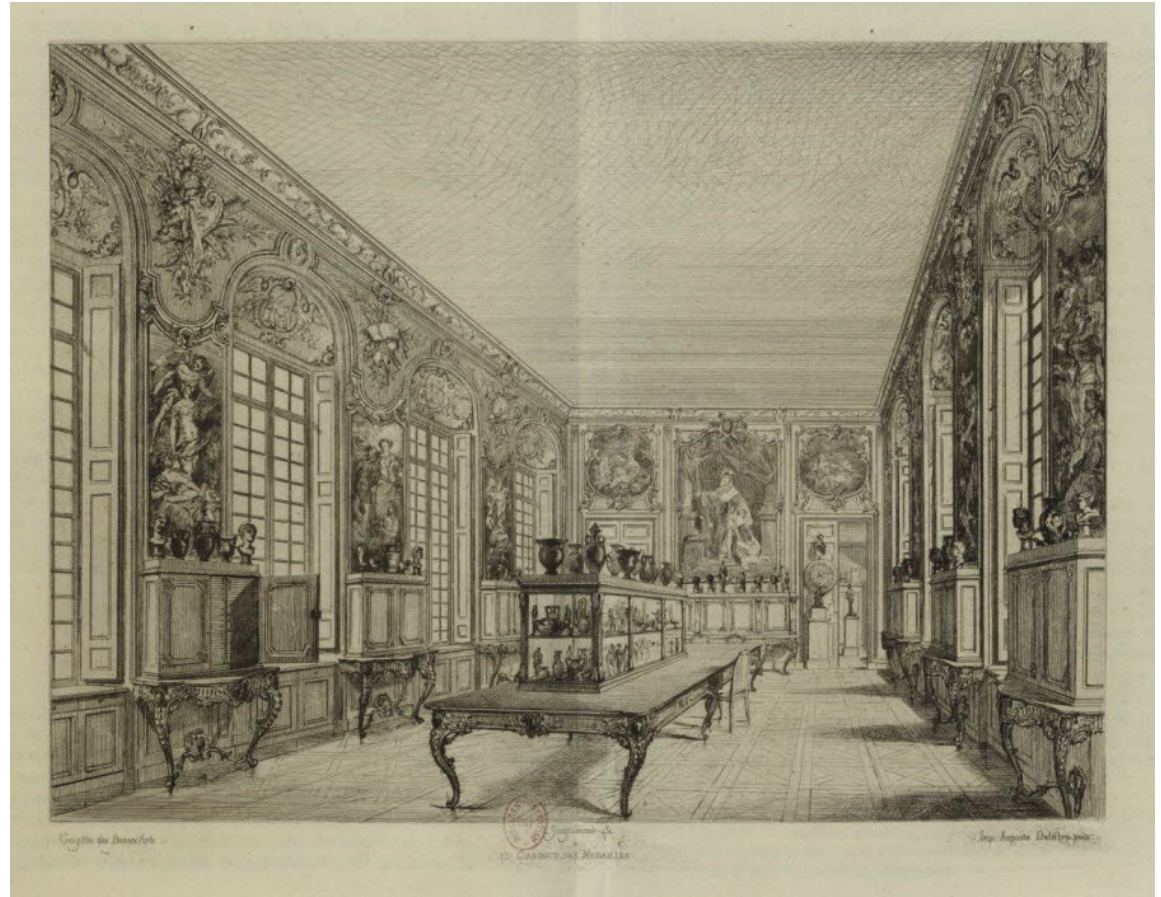


BnF on the Richelieu Site after renovation : A library and museum open to everyone



The Oval Reading room - 2022

- 1661 : Legacy of Gaston d'Orléans' collection to Louis XIV
- The King's cabinet becomes part of the royal Library
- 1741 : creation by architect Gabriel of a new space with specially designed fittings, furniture and paintings by the King's artists in a part of the Royal Library
- 1868 The building housing the King's cabinet is demolished by Henri Labrouste



A view of the King's cabinet in 1868



The salle des colonnes in the 1940's



The salle des colonnes in the 2000 's

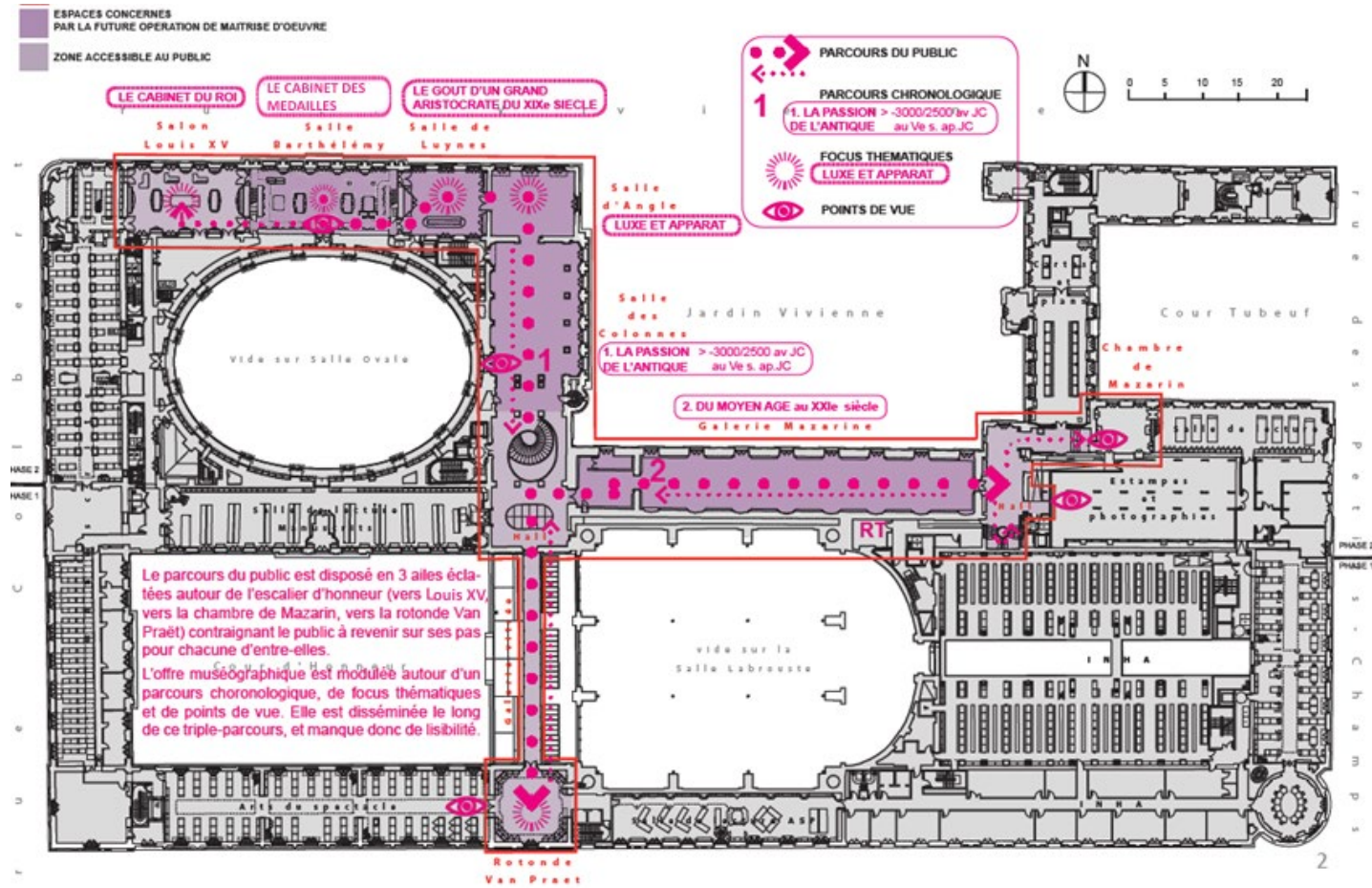


Galerie Mazarin in 1905 :
restored and transformed into a
temporary Exhibition gallery for the
Manuscripts department in 1878



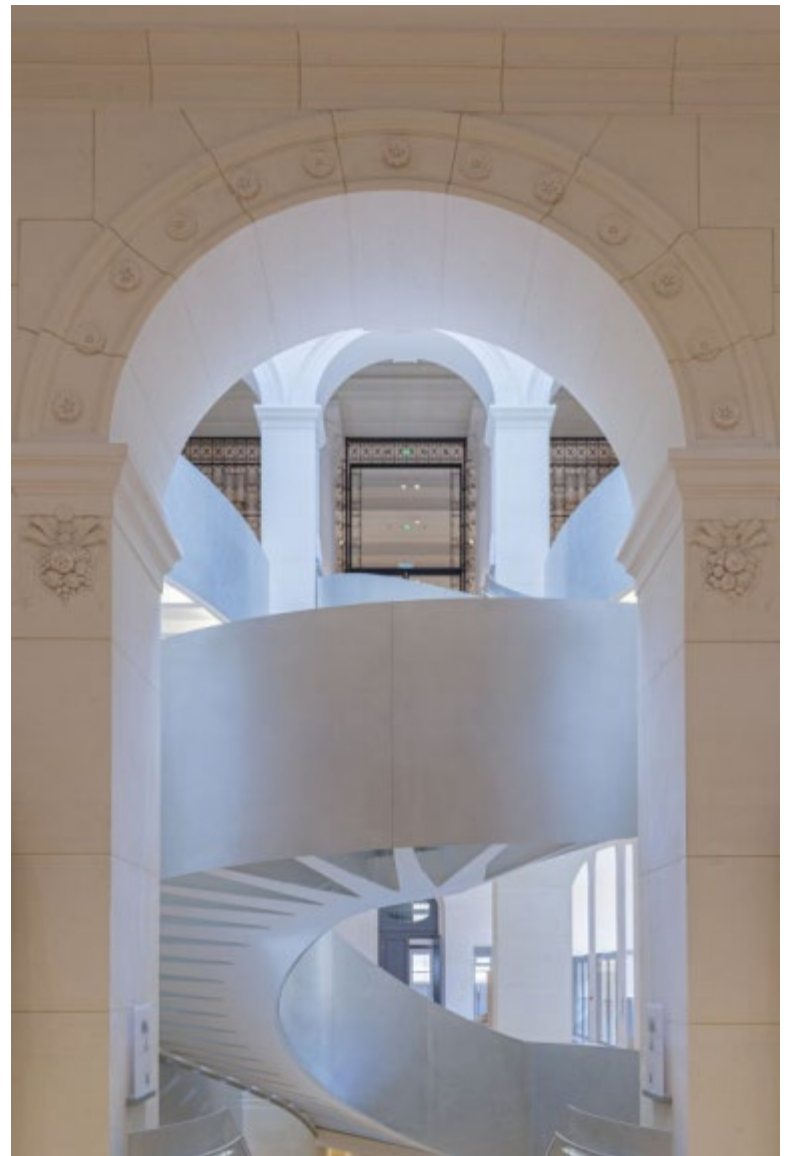
The galerie Mazarin in 2009 before the last
restoration

The new BnF Museum : the museographic project



Map of the museographic project

The new central staircase





Permanent rooms for collections of the Coins and medals department

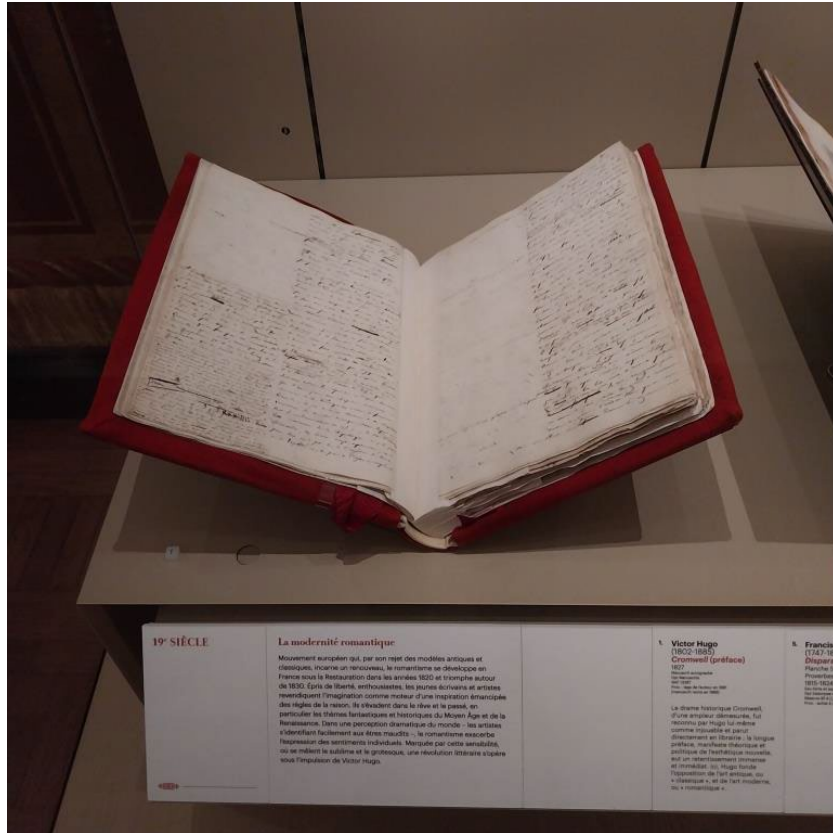


An historic room : the Salon Louis XV



The galerie Mazarin : an evolutive museum





Modularity of labels



Modularity of showcases



Work on cradles for books and manuscripts : adjustable metallic stands



17th century : God and the king (rotation 1)



19th century : Great masters of posters (rotation 1)



20 th century : Posters of may 1968 events in Paris



20 th centurry :
The surrealist revolution

CIMAISE

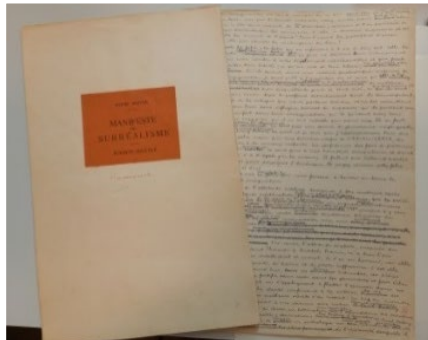


N°124 Man Ray, *L'Œil : les larmes*, 1930-1933
EST = EP-11 (1)-BOITE FOL



N°125 Man Ray, *Cheveux*, 1929
28,6 x 22,1 cm
EST = BOITE FOL-EP-11 (1)
ESTNUM 9609
<http://gallicaintramuros.bnf.fr/ark:/12148/btv1b10539015q/f1.item>
Cadre : 68 x 53 cm

CONSOLE



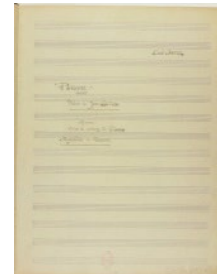
N°56 André Breton, *Manifeste du surréalisme*, 1924, p de titre + f. 2
MSS = NAF 29034
35 x 25 cm

Trésor national acquis grâce au mécénat de Jean-Claude Meyer, président du Cercle de la BnF, d'Alain Minc, de Carlo Perrone et de la Fondation Khôra – Institut de France



N°55 Léona Delcourt, dite Nadja (1902-1941)
La Symbolique trace
1926-1927
MSS = NAF 28994
29 x 43 cm

[Appli de visite](#)



N°403 Erik Satie (1866-1925)
Parade, Paris, 1917
Manuscrit autographe
BMO = RES-2383, pp.1-2
[Appli de visite](#)

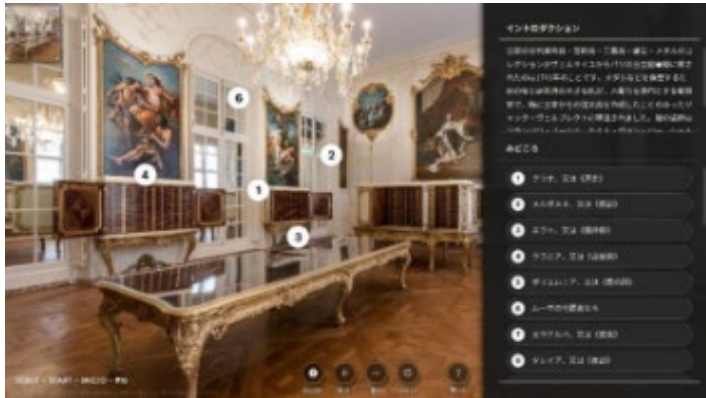


N°52 André Breton, *Second manifeste du surréalisme* ; frontispice de Salvador Dali, 1930. – Rel. photographique signée de Paul Bonet, 1934,
RLR = RES 4-NFR-297, fermé

Accessibility : devices for the visually impaired



In the museum



In the museum >
Interpretation for everyone.

Contents :

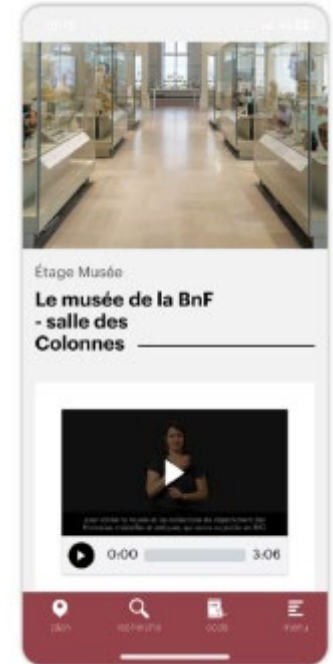
- . Around artefacts on display
- . Historic rooms and spaces on the Richelieu site
- . Annual adjustments and new contents production for a few devices in galerie Mazarin (change of themes)

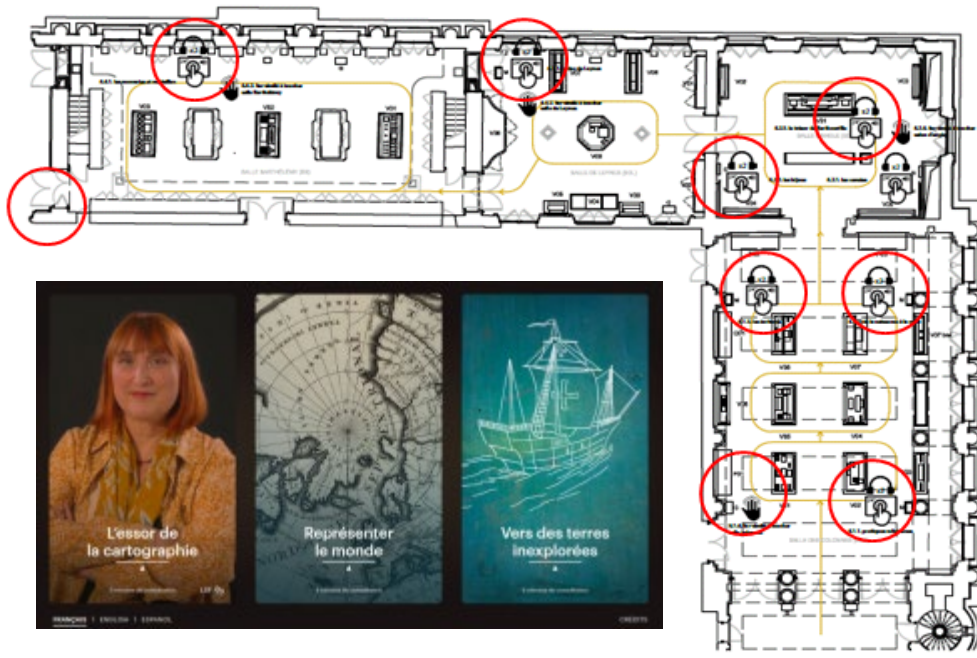
On your mobile phone

For the whole site >

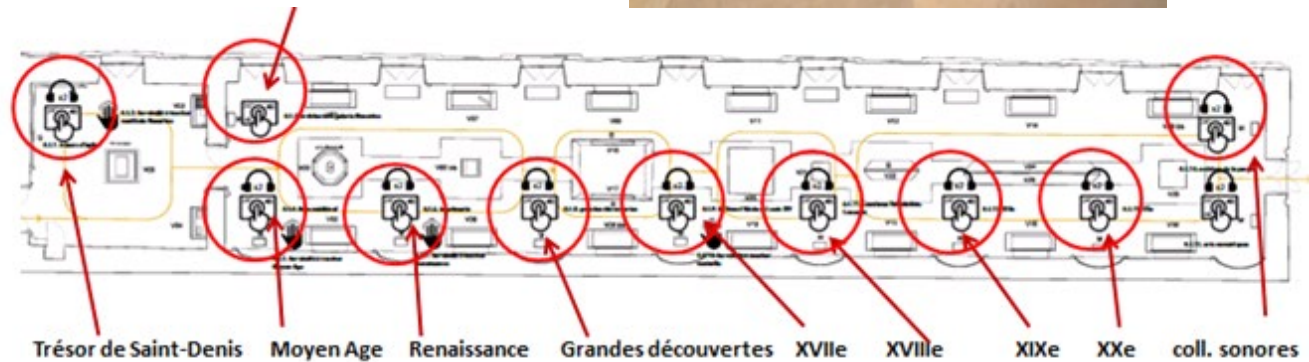
The « visitor's companion »

- History and architecture
- 45 artefacts in the museum





c. 20 devices, 3 thematic parts in each of theme (around 2 to 5 minutes consultation for each part)



- How to increase and diversify the museum audience ?
- Which position for the BnF museum in the highly competitive parisian cultural context ?
- How to overcome the contrast between spaces with permanent displays and spaces with displays on rotations (galerie Mazarin) ?
- Reflexion on the annual themes for rotations : is it the most efficient way to conceive the rotations, in terms of internal work , and for visitors reception ?

Conclusion : a museum for everyone

