


Press
kit



Opening of the new musée départemental Albert-Kahn

On Saturday 2 April 2022



   | [albert-kahn.hauts-de-seine.fr](https://www.albert-kahn.hauts-de-seine.fr)

Musée départemental Albert-Kahn — 2 rue du Port, Boulogne-Billancourt

Tuesday to Sunday 11am–6pm
from 1 Oct. to 31 March,
11am to 7pm
from 1 April to 30 Sept.

Metro : 10 Boulogne – Pont
de saint Cloud
Bus 17, 52, 72, 126, 160, 175,
460, 467 (bus stops: Pont
de Saint-Cloud or Rhin et
Danube)

Tramway ligne T2 (Parc de
Saint-Cloud tram stop, then
cross the Seine)
Vélib' : Rond-point Rhin et
Danube station

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Editorials



The new musée départemental Albert-Kahn, which will open its doors on 2 April 2022 in Boulogne-Billancourt, is both an achievement and a rebirth.

This rebirth is part of the long-term process of preserving and transmitting the considerable heritage created by the philanthropist banker at the turn of the 20th century, around his exceptional collection of images and the garden with its landscape scenes: this process was initiated back in the 1980s by the Département des Hauts-de-Seine.

The project, which has mobilized the teams of the Département for more than 10 years, since the 2012 architectural competition, now reflects the commitments of the territory that hosts it: proximity, innovation and sustainable development, for a museum resolutely open to the 21st century.

In keeping with other landmarks in the Vallée de la culture des Hauts-de-Seine, this new facility showcases the cultural ambitions of the Département, a culture that brings personal development and citizenship to all audiences, especially younger ones, along with quality of life and attractiveness. This project of discovery and sharing, this invitation to travel in space and time, this stroll between knowledge and wonder is a powerful symbol of openness to the world.

Georges Siffredi, President of the Département des Hauts-de-Seine



Portrait of the President of the Département
©CD92-Olivier Ravoire



Musée départemental Albert-Kahn, nouveau bâtiment
conçu par l'architecte Kengo Kuma © CD92-Julia Brechler

With a history of over 700 years, Boulogne-Billancourt is a pioneering town in the automobile and aeronautic sectors and a cradle of cinema and Art Deco, which have left their mark on its arts and architecture. It is at the same time the home and the launching pad of multiple forms of expression open to the world and all cultures.

Illustrious local figures were the crafters and advocates of this visionary humanism that is more relevant today than ever, aiming to learn in order to better understand each other and draw on singularities rather than seek uniformity.

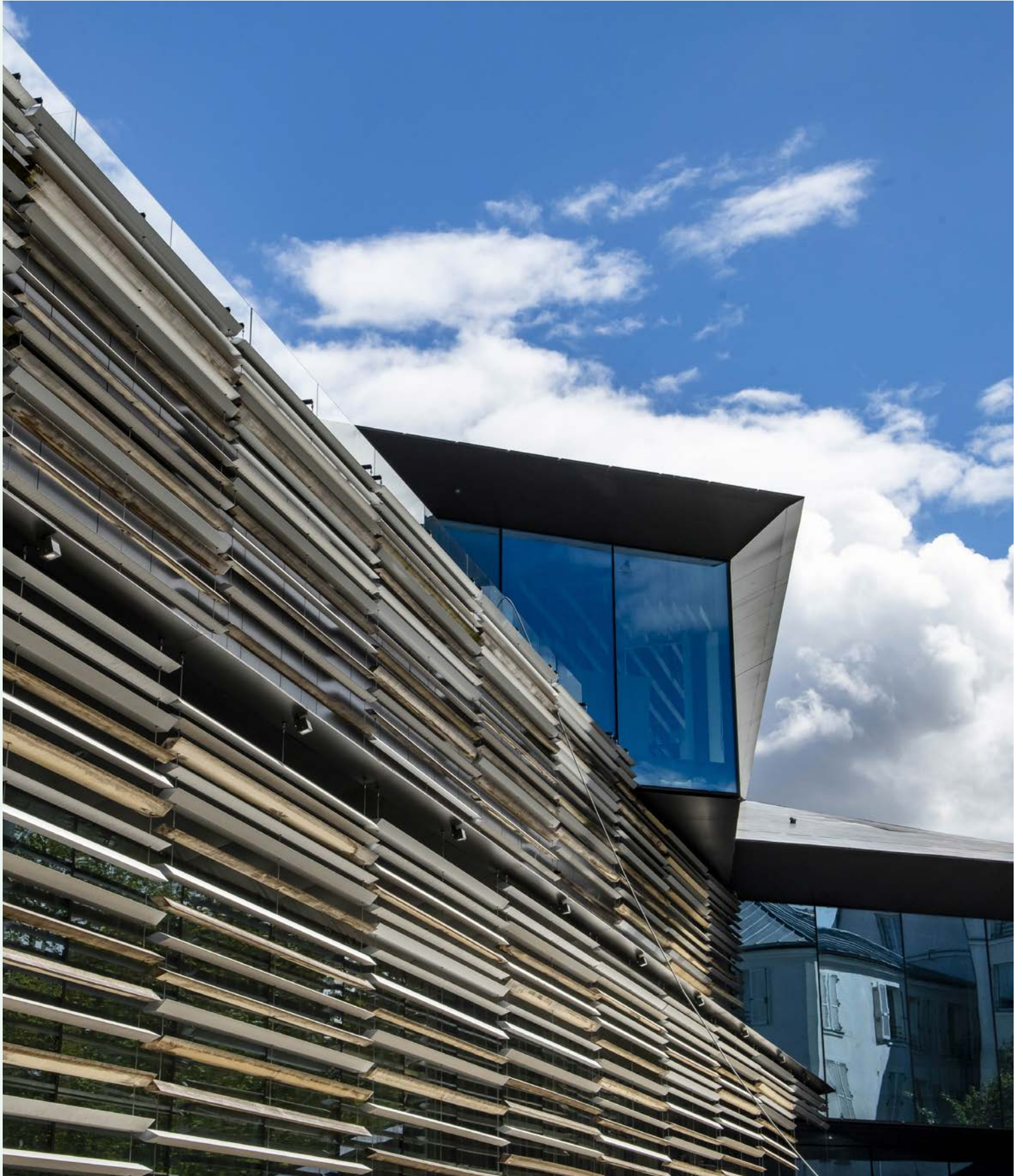
Alongside Henry Kahnweiler, bringing together great artists, writers and architects at his home, Paul Landowski, creating the statue of Christ the Redeemer of Corcovado and drawing the plans for his Temple de l'Homme, and Auguste Bartholdi, designing his Statue of Liberty, Albert Kahn appears as the key promoter of this universalism.

It is with respect and pride that Boulogne-Billancourt welcomes the reopening of the Albert-Kahn Museum-Garden. This place, which is singular yet wholeheartedly open to the concerns of the world, is a wonderful and invigorating invitation to travel and share. Today, it transmits all its positive energy with even more strength and eloquence and continues to encourage the harmony that we all strive for.

Pierre-Christophe Baguet
Mayor of Boulogne-Billancourt
1st Vice-President of the Département des Hauts-de-Seine



Portrait of Pierre-Christophe Baguet
©CD92-Julia Brechler



The new musée départemental Albert-Kahn

In April 2022, after six years of renovations, the new musée départemental Albert-Kahn will open its doors to the public, in a building designed by the famous Japanese architect Kengo Kuma.

Located in Boulogne-Billancourt and created around the work of the philanthropist banker Albert Kahn (1860-1940), the site consists of a museum holding exceptional photographic and film collections, and a heritage garden with landscape scenes.

The vast restructuring project, which included the construction of a new 2 300 m² building and the rehabilitation of eight other buildings (seven heritage buildings on the site and the former exhibition gallery), was undertaken by the Département des Hauts-de-Seine, which has owned the site since 1968. The goal is to better preserve and showcase its collections, propose a new display, and receive visitors according to 21st-century museum standards.

By undertaking this work, the community has given the site the opportunity to shine by becoming a place of reference for education and research around images.

In the setting provided by the ambitious architectural project of Kengo Kuma & Associates, the new musée départemental Albert-Kahn proposes a diversified offer, accessible to all audiences, enthusiasts and neophytes alike.

Centered around Albert Kahn's legacy, both patrimonial – with his exceptional photographic and botanical collections – and

philosophical – through the values of humanism and open-mindedness fostered by the philanthropist banker –, the program of the museum invites its visitors to "share the world" and "open their eyes wide" to the richness of its collections, their place in history, and their resonance with our contemporary world.

This new museum of images and society aims to become an essential stop for all audiences in search of knowledge and meaning, emotions and sensory experience.

A museum at the confluence of audiences and perspectives

By undertaking this structuring project with the overt ambition of cultural democratization and sharing, the new musée départemental Albert-Kahn aims to become a reference cultural institution of national and international scope with a strong positioning as :

- An educational museum on image and through image, focused on societal issues where discussion, debate and collective dialogue raise public awareness about social, environmental, and aesthetic issues ;
- A museum strongly anchored in a territory (Boulogne-Billancourt, the place of residence of the philanthropist banker, his "campus" and the laboratory of experiment, production and dissemination of his ideas) but looking further afield at the world, the subject of the visual inventory of the Archives de la Planète ;

- A museum centered around plants and living species, their knowledge and conservation – a mission first embodied by the garden, an exceptional testimony of horticultural art at the turn of the 20th century and a living mirror of the scientific project of its creator.

The new museum will forge its identity around a core commitment: disseminating and making accessible this world knowledge project at the service of progress and understanding between peoples through the means of historical contextualization and contemporary reading, which will emphasize the current relevance of the topics addressed.

The strategic pillars of the new project

→ The pillar of transmission : from Albert Kahn to Albert-Kahn

The museum was created around the considerable heritage produced by the project of the philanthropist banker Albert Kahn (1860–1940), acquired by the Département de la Seine in 1936, and which includes his property in Boulogne–Billancourt and the photographic, cinematographic, and botanical collections that he built there. The aim today is to preserve and enrich this heritage, while also providing the keys to understanding this world knowledge project at the service of human progress, unprecedented in its scope and means of action. In addition to its mission to preserve the collections, particularly the very fragile film collection, the museum aims to develop a research policy with the capacity to provide for the programming of temporary thematic exhibitions.

→ The territorial pillar : "Boulogne, the center of the world"

Albert Kahn's work is very deeply linked to the site of Boulogne–Billancourt, which was not only the philanthropist banker's place of residence but also his "campus" and the laboratory of experiment, production and dissemination of his ideas.

This local anchoring allows the museum to take root in its close surroundings – in particular the rich fabric of the Département and the Vallée de la Culture – while looking further afield at the world, the subject of the visual inventory of the Archives de la Planète. The collection, considered as an "archive of the territories", achieves a national influence through an active policy of loans, which are mostly dematerialized, and partnerships.

On an international level, projects focus on research, dissemination and reappropriation of a "shared heritage", particularly with the countries and populations represented in the collections, thus contributing to a process of memory reconstruction.

→ The audience pillar: from a project of influence in the early 20th century to a project of sharing in the 21st century

Albert Kahn's project was primarily aimed at the enlightened elites of his time, developing a strategy to influence political and economic leaders in the service of his goal of peace and social evolution. Today, the museum's challenge is to open up to a broader public, with the objective of democratizing culture and sharing, as well as developing and renewing its audience. The museum positions itself especially as a place for debate, where argumentation and collective dialogue raise public awareness of social, societal, and even aesthetic issues.

Becoming younger (i.e., inviting schoolchildren, young adults, families), more inclusive (i.e., welcoming audiences unaccustomed to attending cultural events, in a spirit of solidarity), and attracting visitors from further afield (i.e., from other regions of France, tourists and international visitors) are the strategies chosen to develop and diversify the museum's audiences.

An adapted offer, both digital (i.e., open data and broader digital offer) and physical (i.e., oral and written mediation, artistic and cultural education) on site but also off site facilitates visitors' access to the collections and their understanding.



Auguste Léon, Rabindranath Tagore (1861-1941) dans l'allée des Roses, France, Propriété d'Albert Kahn à Boulogne, Juin 1921, Inv. A 36199
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn- Collection Archives de la Planète.

Opérateur non mentionné, Jeunes femmes dans le jardin d'Albert Kahn, Propriété d'Albert Kahn, Boulogne, France, 1910, A72019, © Département des Hauts-de-Seine / Musée départemental Albert-Kahn- Collection Archives de la Planète.

→ The brilliance of the place: the world in this garden

One of the peculiarities of Albert Kahn's work is its creator's interest in plants – and more broadly, in all living things – embodied first and foremost in the garden of his property in Boulogne, an exceptional example of the art of horticulture at the turn of the 20th century as well as a living mirror of his scientific project. The garden is a fantastic opportunity for the museum, not only because of its unique character and its reputation, but also because of its accessibility: visiting a garden does not encounter the same cultural or social obstacles as visiting a museum. Integrated as a central element of the project, it can constitute a point of entry into the collections – nearly 2 500 autochromes document the evolution of the property over a period of 20 years – for those audiences more interested in nature than in culture, and eventually turn garden enthusiasts into art lovers too.

The new museum intends to highlight the expertise in conserving this plant heritage, to disseminate a garden culture (botanical knowledge in particular) and to strongly integrate the themes of plants and the environment in both the program and the overall approach of the museum, for a sustainable museum.

The implementation of these major pillars will be supported by specific means of action: the crossing of disciplines, a sensory experience, and innovation at the service of the viewer.

Just as Albert Kahn invoked vast fields of study of life and society in his projects, the museum intends to study and present his collections with a multidisciplinary approach (i.e., history, ethnology, history of photography and cinema, geography) and to open them up to contemporary artistic visions.

Supporting this scientific approach, the new presentation of the collections aims to revive the aesthetic wonder sought by the philanthropist banker during his projections of the Archives de la Planète, by mobilizing immersive devices capable of offering an experience that is both sensory and sensitive.

Albert Kahn used the most modern techniques of his day to capture the essence of a world in transformation. In the same spirit, the museum relies heavily on today's digital technologies, an obvious choice given that the fragility of the collections prevents the presentation of originals, but also a way to meet the needs of new generations of visitors.



The new visual identity :

Taking the museum's collections as a starting point, Guerillagrafik studio designed and developed the new graphic identity of the museum. It underlines the values dear to the museum: openness and the sharing of collections with a universalist spirit.

The museum's identity is incorporated in the graphic composition of its new logo: a cloud of dots escapes from the circle of "the lens"; these dots represent at the same time grains of potato starch – as the organic component of an autochrome plate – and the flight of seeds from Albert Kahn's planetary garden.

The diagonal created by the flight of these grains as well as the offset between the words visually translates a movement towards the outside, towards others, and evokes the transmission to future generations.

An ambitious architectural project

The renovation project, awarded HQE certification (ensuring limited environmental impact), included the construction of a new 2 300 m² building. Apart from being the entry point to the site, the building is also devoted to exhibitions, to part of the new permanent tour and to providing services to the public (i.e., gift shop, documentation center, new discovery family area, bookshop, and restaurant-tea room). The project also included the restoration of the preexisting built heritage (7 existing heritage buildings and the former exhibition gallery), all in full respect of the original site and its history.

The proposal put forward by Kengo Kuma & Associates was selected in October 2012 among five projects from internationally renowned architects. Aware of Albert Kahn's special relationship with Japan, the firm proposed a reinterpretation of a traditional element of Japanese architecture: the "Engawa", a space where interior and exterior spaces coexist. This is the strong conceptual element of the project, which links together the themes that make up the identity of the site: Japan, the garden, and the art collections; a dialogue that respects and is consistent with Albert Kahn's intellectual legacy and his pursuit of a reconciled world.

"The Engawa is not a limit, but rather a transition between interior and exterior. It is not a boundary, but an intermediate distribution space that allows the opening of the building to its surroundings. It lends itself equally to movement in space and to the contemplation of the garden"

Kengo Kuma & Associates

The reinterpretation of this element, which is recurrent on the entire site, creates a dialogue between the buildings and the gardens, and forges an identity, coherence, and sense of a whole reinforced by the continuous echo of the materials chosen: light wood, bamboo, and metal. Characterized by the updating of many traditional Japanese techniques with respect for the environment, Kengo Kuma's work is often described as a synthesis between the East and the West.

The buildings are integrated into their surroundings, fully transmitting the concept of a museum-garden. The wooden Engawa blends with the surrounding nature, filters the views, and provides shady areas that contribute to the thermal comfort of the buildings. The new project is integrated into the garden and also draws its energy from it, using geothermal energy from the groundwater table to cover virtually all of the energy needs of the new museum and the gallery.

The new 2 300 m² building designed by Kengo Kuma features a strong architecture, which is consistent with the site and encourages the visitor's gaze.

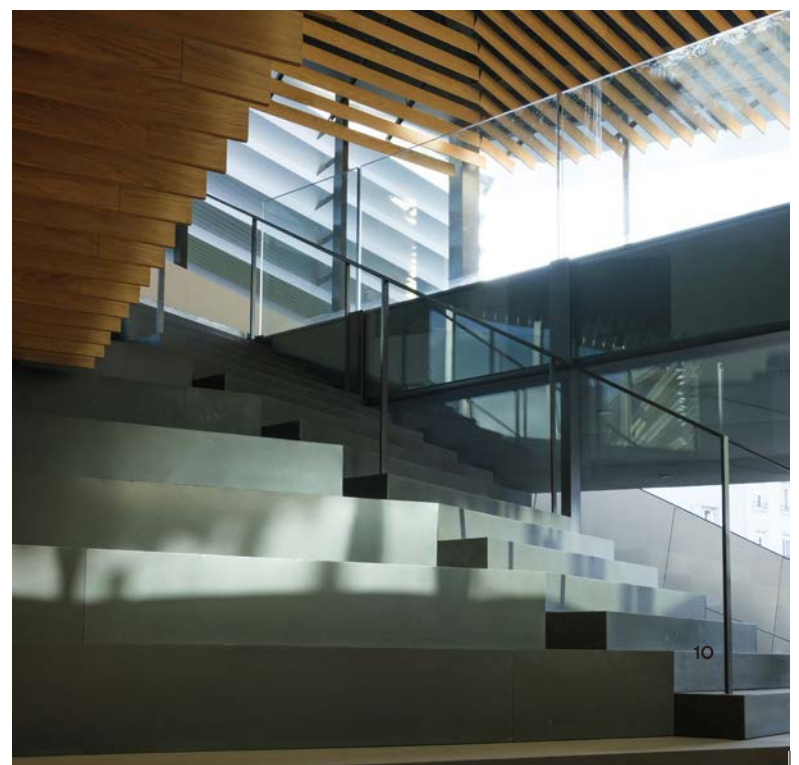
Skillfully blending modernity and sensitivity, it is harmoniously integrated into its surroundings while at the same time making its mark on the city: on the outside, aligned to the south on the Rue du Port, it becomes an extension of the Rhin et Danube roundabout square. The façade on the city side is made of thin, undulating aluminum sunshade blades, which allow a glimpse of the exhibition spaces within. During the day, it is reminiscent of a paper origami with its geometric lines, while at night it poetically evokes an illuminated Japanese lantern.

A set of ramps below the galleries invites the visitor to enter from the street, passing in front of a minimalist Zen garden. Access to the museum is not direct and frontal, in keeping with the Japanese tradition and belief that this blocks access to any evil spirits. This indirect access allows visitors to gradually leave behind the city and civilization, creating a series of sequences that give a glimpse of the garden before being fully immersed in nature.

Past the entrance, a new architectural vocabulary unfolds. The open space invites the visitor to wander and to contemplate the surroundings. The subtle play of wood and aluminum screens punctuates the interior wall space, energizing its lines, while giving it an organic aspect in communion with the garden. The wood and metal screens, which blend into the vegetation, are positioned at four different angles and in a random manner. These horizontal blinds, known as Sudare, originate in traditional Japanese architecture and help create harmony between two different spaces. They guide the viewer's gaze, and give a natural and warm aspect to the north façade on the garden side.

In the exhibition spaces, the use of oak slats – both on the floors and in the ceilings – adds a Japanese touch and offers a different visual experience depending on the viewer's angle, i.e., openwork or continuous surface. The dialogue with the exterior has been reinforced by decorating the interior walls in a dark anthracite color, which highlights the vibrant colors of the garden, visible outside the large windows.

Inside the new building, the visitor discovers the following: on the ground floor, the reception area, the bookstore-gift shop, the café, the documentation center, and the first section of the new permanent tour; on the first floor, a space of 600 m² hosts the temporary exhibitions. On the same level is the Salon des familles, a new space for the recreational discovery of the collections, which is free of charge for children and their parents. The top floor holds a restaurant with a sunny terrace overlooking the garden (opening at the end of 2022).



The preexisting buildings, which are directly linked to the history of the collections and the site, are thus better enhanced and integrated into the visiting experience. The former projection room, the side wings of the greenhouse and the Vosges barn have all been rehabilitated to become exhibition spaces. The plate room, formerly used as a storage space for the autochromes, is now devoted to the inventaire du monde (inventory of the world) and hosts artistic proposals around the subject of archiving and recording reality. Finally, the former exhibition gallery houses the new 100-seat auditorium and a teaching and conference room.

The general layout takes into account the limitations of recreating "history in its original setting". The original volumes and installations remain visible, and have been treated with great respect for the quality and coherence of the historical heritage bequeathed by Albert Kahn.

Interventions in the garden have been kept to a minimum and conducted in respect of the rules of preservation. They take into account the landscaping logic dictated by the history and spirit of the place. The articulation between the new building and the English garden has been conceived with a real concern for integration. To ensure visual continuity, the plantings chosen in this sector follow the spirit of the contiguous landscape scene.

The layout of the pathways has not been modified. The work of the landscape designer remains confined to areas that are not currently accessible to the public: the back of the greenhouse has been converted into an extension of the Vosges forest, and the space between the various administrative buildings, neglected until now, has been given a landscaped character.

A garden enhanced by light

The Département des Hauts-de-Seine used the opportunity presented by the museum's renovation work to upgrade the site's scenographic lighting and give more prominence to the garden's landscape scenes.

This scenography relies on 450 projectors and lighting equipments, for a total of 1827 low-tension LED bulbs. Its objective: to draw a luminous path guiding the visitors between the buildings. In addition to the walks through the different scenes of the garden, the lighting also seeks to highlight the new architecture of the museum.



Musée départemental Albert-Kahn, bâtiment conçu par l'architecte Kengo Kuma
© CD92-Willy Labre

Musée départemental Albert-Kahn, Maisons du village japonais
© CD92 - Willy Labre

Musée départemental Albert-Kahn, mise en lumière du jardin japonais
© CD92 - Olivier Ravoire



Musée départemental Albert-Kahn, bâtiment
conçu par l'architecte Kengo Kuma
© CD92-Willy Labre

A tour itinerary between images and gardens

Imagined as an exploration of the collections as a whole, the museography of the new tour, designed by the scenographic firm Scénorama – d. Gandon and j.c. Ponce (Adequat ingénierie, Atelier 144, Guerillagrafik, Numéro 111, Remote) – oscillates between Albert Kahn's private personality and his public actions: the visitor is invited to discover the host of the museum and his project of recording reality, along with the innovative techniques used to achieve this goal.

Conceived as a circuit between gardens and images, the permanent tour of approximately 1 000 m² offers a unique visiting experience and allows the public to grasp the full coherence of the project and the scope of this collection, unique in the world, as well as the universal values associated with it.

Within its contemporary context, the scenography proposes an art of idleness, of family fun. This approach is inspired by Albert Kahn's pacifist project and his desire to make his Archives de la Planète collections a kind of mirror of the world. The installations, furnishings and signposting all contribute to this reflection, immersing visitors in the encyclopedic and abundant character of the collections. A few revisited domestic details remind the visitors that the tour takes place in the founder's property.

The tour starts with the exhibition rooms inside the new building designed by Kengo Kuma and continues through the restored heritage buildings, some of which are open to the public for the first time, such as the Vosges barn and the plate room.

Thanks to the diversified museographic manipulation devices (e.g., sound creations, audiovisual shows, interactive discovery of autochrome photographs, critical debates, hands-on use of reproductions of technical tools, reading materials), visitors become actors of their visit. Presenting the collections this way creates an immersive and participatory experience and encourages all audiences to engage their sensitivity, their imagination and their curiosity.

Signposting has been designed by Guerillagrafik in transparency and color, in a chromatic range inspired by trichromy, the three-color process of the autochrome technique. Both inside and outside, it articulates the format of the autochrome plate (9x12 cm) by homothety to guide visitors through the spaces of the permanent tour and the gardens.



Scénographie de la Grange Vosgienne © scénorama, d. gandon et j.c. ponce.



Auguste Léon, Sans titre, Bayreuth, Bavière, Allemagne, 1912, A 67 792
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn-
Collection Archives de la Planète.

Inside the building designed by Kengo Kuma

Albert Kahn's world

To allow visitors to discover their host, the permanent tour opens with a presentation of the figure of Albert Kahn through a theater of objects. Visitors are made aware of the man's tastes, interests and influences through an audiovisual program and a set of emblematic objects coming from both the museum's collections and from external sources (i.e., musée Rodin, musée du quai Branly-Jacques Chirac, musée Carnavalet-Histoire de Paris, musée du patrimoine et du judaïsme alsacien de Marmoutier). The visit then continues by getting acquainted with the great projects and foundations of Albert Kahn (Autour du Monde scholarships, Comité de secours national, Laboratory of Biology, press reviews, social documentation center) and the personalities who made up his network and contributed to the spread of his work.

Reconnecting with the practice of Albert Kahn's projections, a central silo invites the visitor to a sensitive exploration of the Archives de la Planète, between discovery and contemplation. The visitor can animate the corpus of images by selecting a theme on a digital tablet, triggering the launch of an audiovisual show on the wall of images.

Images flow and grow larger; thematic selections appear, along with explanations that help visitors better decrypt this vast collection.

Despite the homogeneity of the media (i.e., autochromes and films), the Archives de la Planète present a real variety of subjects, crossing between different disciplines, influences, connections to other places, types of narratives... To convey this complexity, bring this approach into its rightful context, and give reading cues to visitors, the collections are organized around four exploratory themes: geography, ethnology, travel, and current events.

This central facility represents an animated and poetic echo of the inventory wall that runs all around the exhibition room, a real immersion into the infinity of images that make up the collection, reproduced here in their original format (9x12 cm) and backlit. This wall of over 2,000 images follows the inventory of the collection, starting with the first plate inscribed on the registers. It reappears at the entrance to each of the spaces on the permanent collection tour, as a recurring visual leitmotif guiding the visitor's path.

Located on the reverse side of the central core of the Archives de la Planète, the planète d'archives (archive planet) space evokes a reserve of heritage archives. Taking up the four major themes of the collections (i.e., travel, ethnography, geography, and current events), this interactive program explores collections of images and films from external sources, both previous and contemporary of the Archives de la Planète.

The exploration of these images produced in the West at the turn of the 20th century provides a better understanding of the challenges specific to the Archives de la Planète, by contextualizing the undertaking of Albert Kahn and Jean Brunhes, geographer and scientific director of the Archives de la Planète..

Each of the four themes is introduced by focusing on a personality that acts as a "bridge" between the Archives de la Planète and the external collections presented: the geographer Jean Brunhes, the traveler-photographer Jules Gervais-Courtellemont, the missionary Father Francis Aupiais and the film operator Lucien Le Saint.

After offering the visitor a representative overview of the collection, the tour continues with a reflection on the history of the collection, which has now existed for a century. The testimonials of various users and enthusiasts of the collection are presented: eight filmed statements by historians, archaeologists, ethnologists, filmmakers and academics, among others, invite the visitors to share their views on the collections; they also explain how they have used them in their own professional projects, thus proposing different views and a discussion about the contemporary appropriation of the collections of the Archives de la Planète.



Mur inventaire - scénorama,
d. gandon et j.c. ponce.
© CD92 - Julia Brechler

Planète d'archives - scénorama,
d. gandon et j.c. ponce
© CD92 - Julia Brechler

In the Orchard and Rose garden

Fabrique des images

With the Fabrique des images (Image factory), the permanent exhibition offers visitors the opportunity to discover the techniques used to produce an image, from the shooting, with its parameters and constraints, to the post-production phase.

While a planisphere illustrates the journey of the different operators across borders and time, a diorama puts into context the use of shooting equipment in the field and the development techniques in the laboratory.

Four operators of the Archives de la Planète are also singled out in their individuality and their relationship to images. The visitor discovers that, although an image is conditioned by technical parameters, it is also constructed according to the personality of the operator and his/her own subjective decisions.

The scenography of this space uses the concept of the "travelling chest" to expose the collections, in keeping with the image of the red luggage used by the operators, made to order by the trunk maker Vuitton at Albert Kahn's request.

Between the Blue Forest and the Marshland

The Salle des plaques and the projection cabin

The images of the Archives de la Planète, produced thanks to the missions undertaken by Albert Kahn's operators in some fifty countries, were intended to be projected to the banker's guests. The tour of the museum continues by bringing these projections to life in a room set up for this purpose. A lantern for the projection of autochromes represents the collection of technical objects kept by the museum. In this space, which evokes the original furnishings of the projection rooms of the time (i.e., chair and chandelier), a list of some of the prestigious guests at these projections is displayed, identifying the visitor as a privileged guest in turn.

The session is composed of four projections, which will be regularly renewed to diversify the program for the visitor and showcase the richness and variety of the collections.

Through the presentation of the original conservation boxes of the autochrome plates, the plate room restores the image classification method used at the time, which represented a documentary project of archiving the world. This space, open to the public for the first time, is devoted to the presentation of works by contemporary artists invited to work on the theme of the archive or to dialogue with the images in the collection, and also to the promotion of cultural projects undertaken by the museum in the Hauts-de-Seine region.



Fabrique des images - Stéphane Passet © scénorama, d. gandon et j.c. ponce

Cabinet de projection © scénorama, d. gandon et j.c. ponce

The program of the projection cabinet at the opening

- Albania and the Albanians: Lecture given by professor Jean Brunhes at the Sorbonne on 20 December 1913, in the presence of the French President.
- Visions of the world: Autochrome projection session of 1 July 1914 in Boulogne, in the presence of the poetess Anna de Noailles and the playwright Edmond Rostand, invited by Albert Kahn.
- Japan. Nature and life: Lecture given by the writer Kikou Yamata and Jean Brunhes in the Grand Amphitheatre of the Sorbonne on 24 March 1928.
- Parisian news for the year 1921: Demonstration in support of Sacco and Venzetti, fire at the Printemps department store, solar eclipse.

At the heart of the French-style garden

Serre

The garden in Boulogne became the key place of Albert Kahn's prolific work. The two wings of the greenhouse located in the center of the museum site reveal the garden as an actual incarnation of his project.

In the left wing, the space underlines the spectacular and magical dimension of the visiting experience lived by Albert Kahn's guests at the time, as they wandered among the landscape scenes, the foundations installed within the estate, and the projection space. Illustrated maps, autochromes, films and testimonials all materialize this "garden of society", demonstrating how this unique place is an instrument serving the banker's ideals: pacifism, social progress, and knowledge.

In the right wing of the greenhouse, the garden is approached as a study laboratory for the exploration of living things, a fascinating place to observe life itself: a "philosophical garden".

The founding figures who inspired Kahn's fondness for living things are presented here: the philosopher Henri Bergson, the Indian poet Rabindranath Tagore, and the biologist Jean Comandon. A kaleidoscope of images of the garden (of which the collection includes about 2,500 autochromes) and films made by Jean Comandon on the growth of plants are presented in an immersive audiovisual and sound setup.

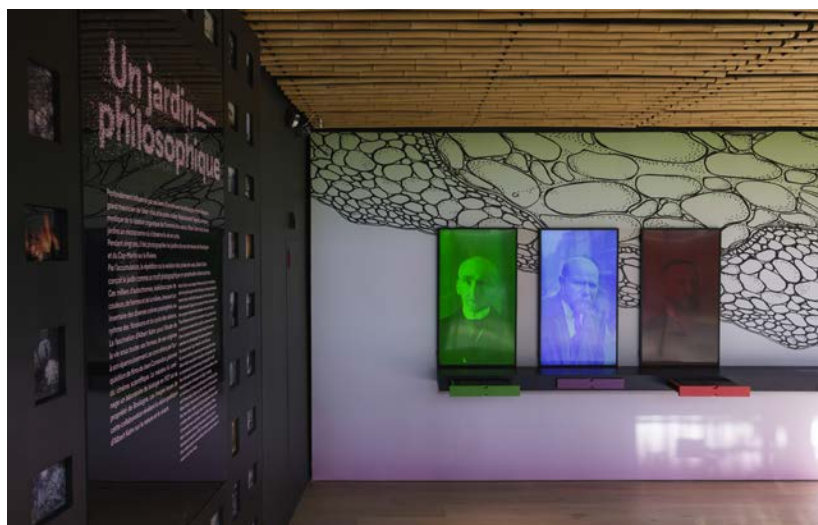
In the Vosges Forest

Grange vosgienne

Previously inaccessible to the public, the Vosges barn is a place of interpretation on the topics of living heritage and garden preservation. Between past and present, the art of the gardeners and the horticultural techniques of Kahn's time are put into perspective through the management techniques of a contemporary historic garden. The poetic tone of the film, shown as a triptych, offers visitors a different appreciation of the garden and points of view that would have eluded them and that they will be able to experience when they leave the projection.

This film also raises the issue of maintaining the heritage character of the site today. How to manage a historic garden? How to restore it? How to remain faithful to the original spirit with a plant heritage that is constantly evolving?

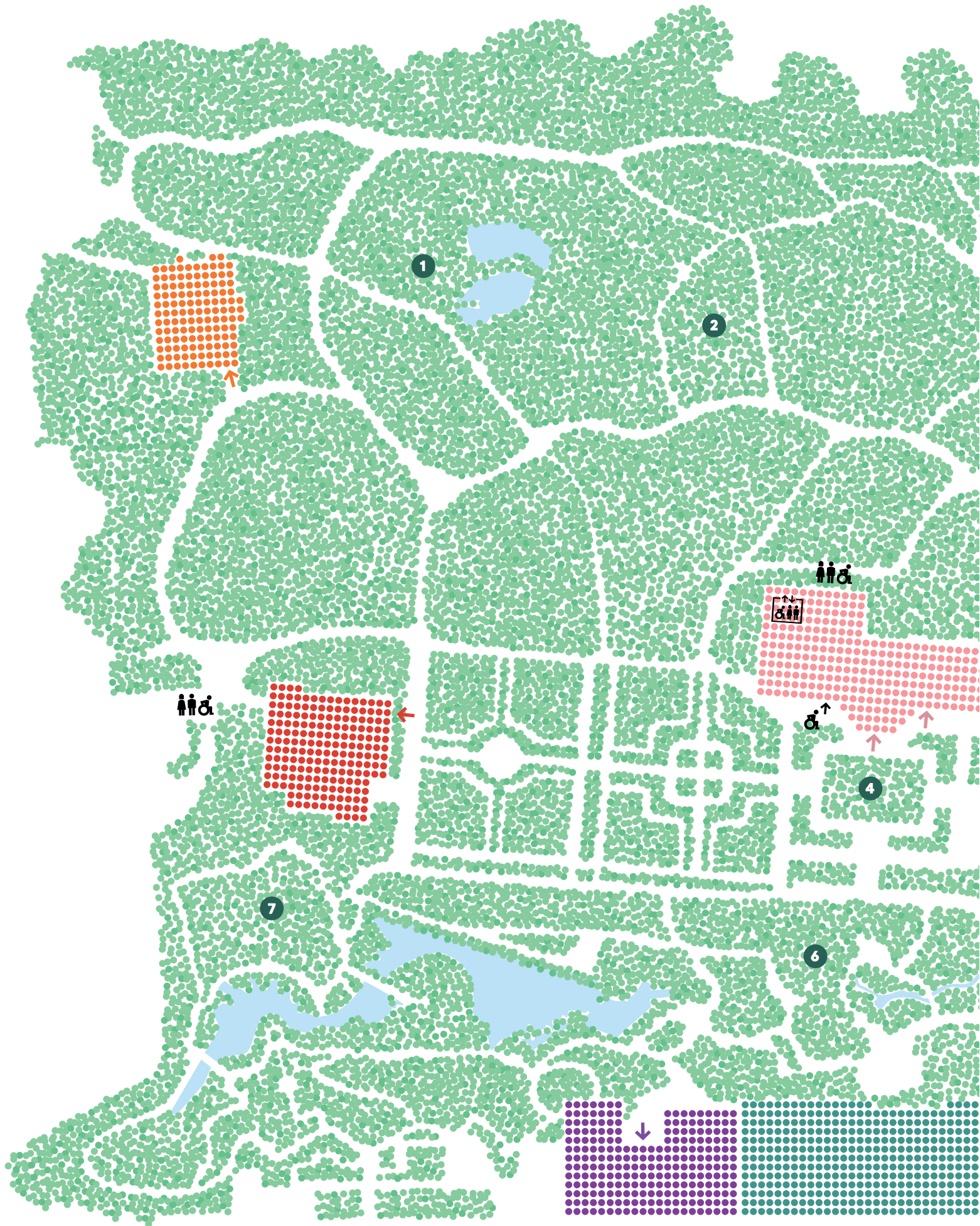
At the entrance, a large-format photographic herbarium is presented, made from specimens of the garden's emblematic plants (e.g., azaleas, ginkgos, spruces), gleaned by the gardeners and entrusted to the museum's photographic laboratory to be scanned directly.



Musée départemental
Albert-Kahn, la Serre
© CD92 - Julia Brechler

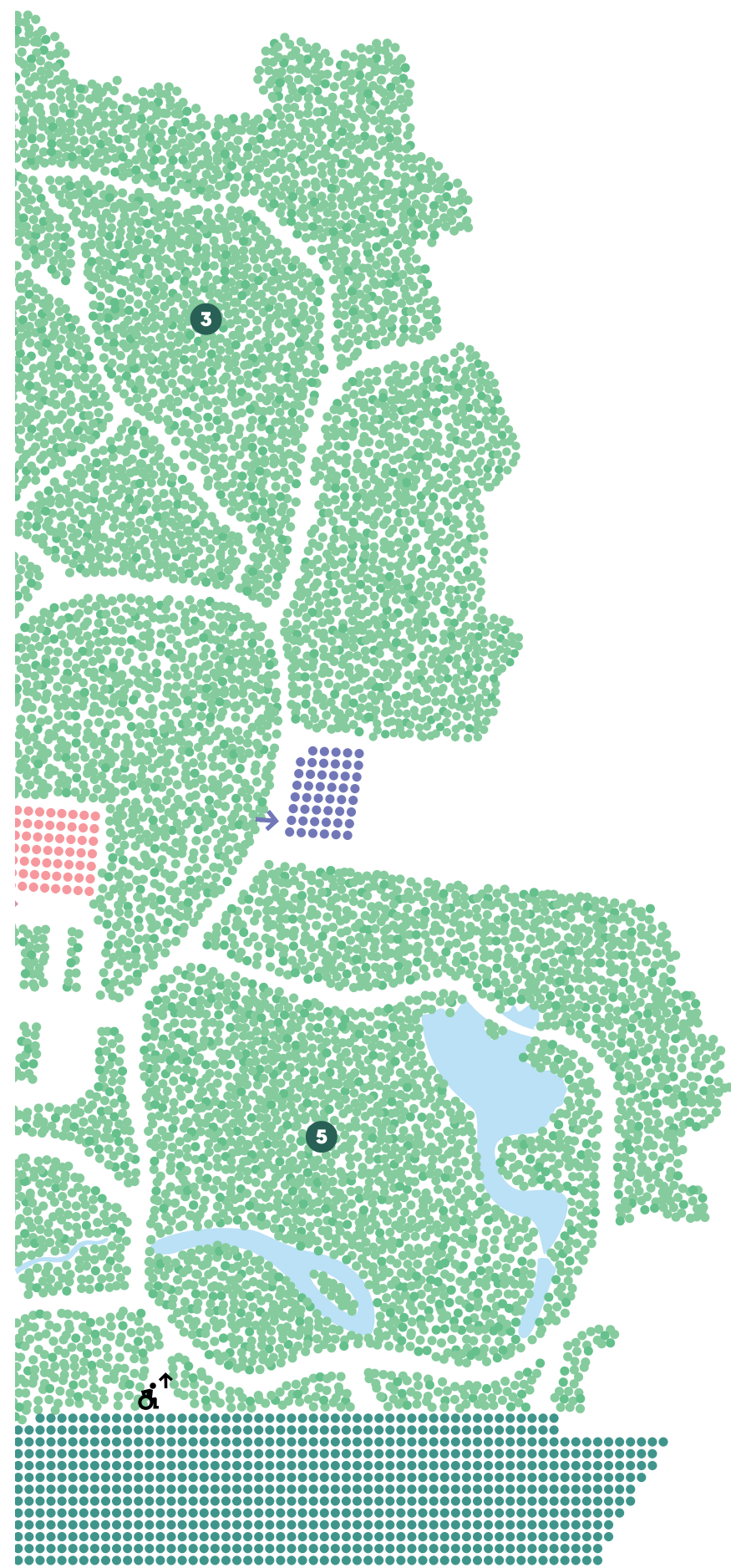
Jardin de société -
scénorama, d. gandon
et j.c. ponce
© CD92 / Julia Brechler

Jardin philosophique -
scénorama, d.gandon et
j.c-ponce
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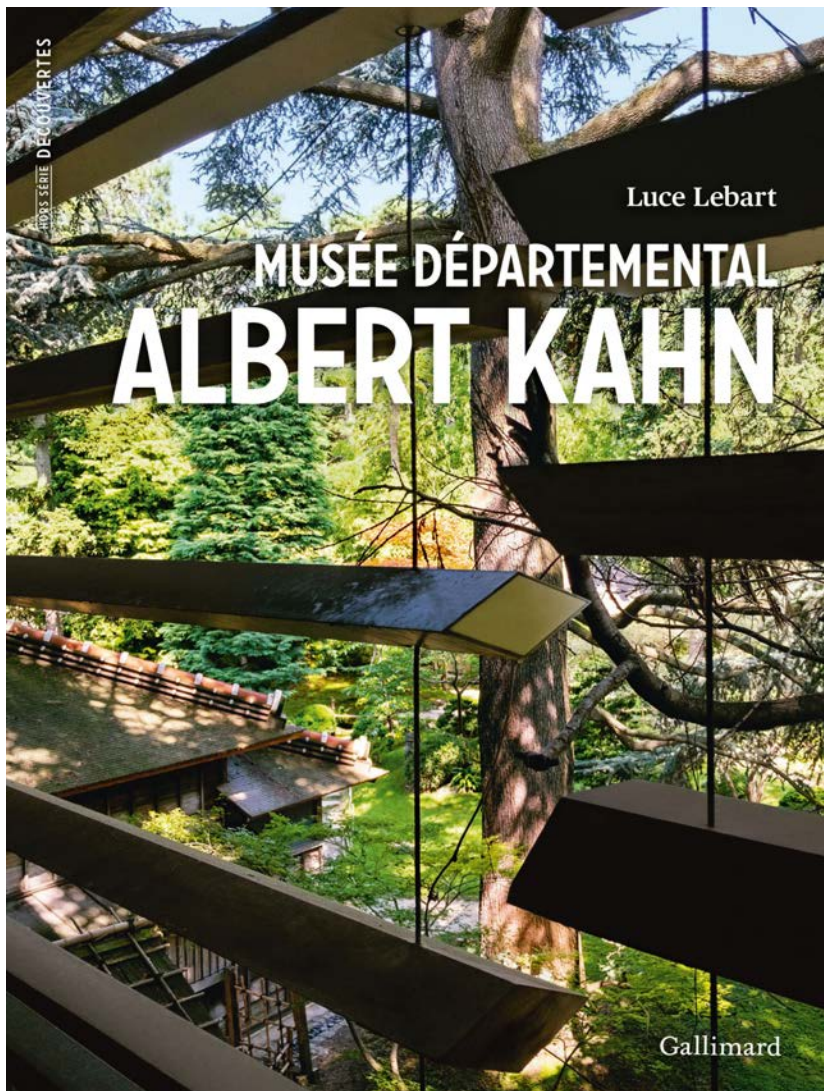
- 1 The Blue Forest and the Marshland
- 2 The Golden Forest and the Meadow
- 3 The Vosges Forest
- 4 The French-style garden and the Orchard and Rose garden
- 5 The English-style garden
- 6 The Japanese Village
- 7 The contemporary Japanese garden

- Albert Kahn's world
- Fabrique des Images
- Salle des Plaques
- Serre
- Grange vosgienne



↑ Entrée du musée/Sortie

© Marie Balmer / Guerillagrafik



**Musée départemental Albert-Kahn
Promoting a humanist vision
Hors-série Découvertes Gallimard**

This publication provides an account of the remarkable adventure of Albert Kahn and his project Archives de la Planète, by following the footsteps of this humanist while discovering his collections.

Author: Luce Lebart
76 pages, 15.4 x 20.4 cm
Département des Hauts-de-Seine, Musée départemental Albert-Kahn
Retail price: 14.50 euros
For sale at the museum and in bookstores

The online museum

In the context of its reopening, the museum's website has undergone a complete overhaul. It was launched on 16 November 2021 but will now be extended by the new collections portal: spanning from thematic searches to virtual galleries, this portal will allow the discovery of a wide selection of works (e.g., photographs, films, objects), documents and archives preserved by the museum. Reuse of images will be widely encouraged thanks to the online availability of a large part of the collections under a Creative Commons license: thus, the opening of these contents to the public echoes that of the new museum.

The **@museealbertkahn** tag also offers numerous contents that can be useful to prepare a visit or to gain a deeper insight of the museum, on its various social networks: Facebook, Instagram, Twitter and Vimeo.

Digital mediation is a key aspect of the museum's program: every year, the offer will be supplemented by an innovative digital device linked to the temporary exhibitions or to the tour itinerary. The development of such devices will be carried out in particular in cooperation with start-up ventures.

Madame Laurent

As an example, from March 2021 the Département des Hauts-de-Seine has partnered with Ask Mona, a company specializing in digital cultural mediation, to create "Madame Laurent", the virtual guide of the musée départemental Albert-Kahn. This free conversational robot answers practical questions from visitors and accompanies them in their visit of the garden, presenting the site and its collections.

Initially focused only on the garden and its creator, this device will be expanded to include the entire visit of the museum's collections upon the reopening of the complete site.

This virtual guide, whose interface takes the form of a digital interlocutor or "chatbot", is accessible on the museum's website, on its social networks or, when on the move, from the visitor's smartphone.

A museum to be experienced

Le Salon des Familles (The Family Room)

This new 166-m² discovery space on the first floor of the new building, with a view of the garden, is designed to encourage exchanges between family members before or after visiting the permanent exhibition. It is accessible free of charge, in complete autonomy, and allows a different exploration of the collections via play-based and educational modules.

The proposed modules are aimed at children and at the adults accompanying them. Through manipulation and the mobilization of the senses, children and adults are put in a position to observe and analyze still and moving images, and also to produce them. Families learn and have fun, share their ideas, create common memories and turn their visit to the museum into a shared experience.

“À chacun son portrait” (“A portrait for everybody”)

Upon the advent of photography, the portrait became a social genre: individuals took to it seeking not only a representation of themselves but also of an age, a population, a moment associated with a point in life or a certain activity. Very soon, the use of cameras also made it possible to document these social realities.

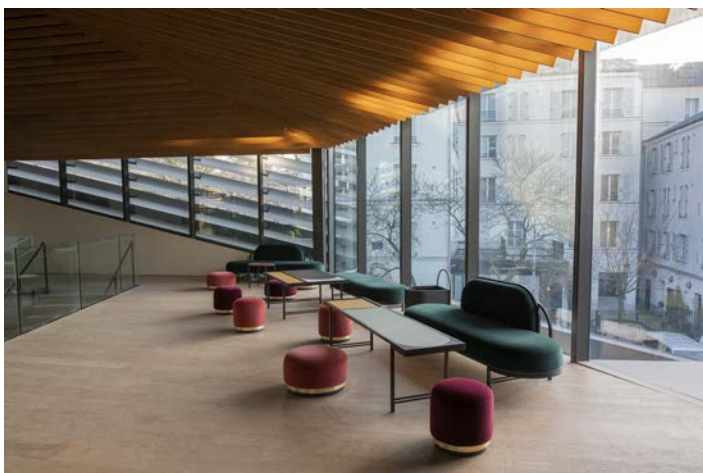
A selection of 52 autochrome portraits is displayed on a curved wall. These portraits are of different types (e.g., ethnographic, social) and styles: full-length, half-length, bust, or close-up portrait. A series of clues help adults and children look for the corresponding portrait(s).

“Studio Kahn”

This module invites visitors to strike a pose and be photographed like the guests in the studio in Boulogne (plain green background) back in the days of Albert Kahn. Families set up in the mini-studio and define the number of participants in the shoot. They manage the shoot and reproduce the poses, as individuals or in a group, to take their portraits. They take the time to pose, experiencing the prolonged immobility that is essential for producing a successful autochrome. The photograph appears progressively in front of the user, reproducing the three colors of the autochrome. The resulting photograph is sent directly to visitors in digital format via email, and also appears on a screen outside the studio.

“Un, deux, trois... Moteur!” (“One, two, three... Rolling!”)

This third module focuses on the technique of cinema by inviting visitors to create a panorama, a technique used particularly to capture landscapes. Families put themselves in the role of an Albert Kahn operator and take a dummy camera to produce a panorama of the city of Constantinople. To do so, families operate the camera mechanism in order to activate the reel, and the cadence must be adjusted to achieve a fluidity in the film. The “Air de Sambre et Meuse” musical piece accompanies the visitors to give them the right rhythm to achieve this. At the same time, families use the panning handle to swivel the camera. They control and adjust the result thanks to the display of their film in real time on a screen. Four exterior screens show the differences between still, tracking and panorama shots.



Salon des familles © CD92 - Carole Rabourdin



Salon des familles © CD92 - Carole Rabourdin

The space also includes:

- A viewing bench to independently discover the collection of autochromes and films. This space can also be used to extend the visit of the temporary exhibition of the moment, located on the same floor, by presenting films related to the theme of the exhibition. An access to the autochrome collections database completes this exploration of the Archives de la Planète.
- A lounge area, which offers the opportunity to rest, chat, and carry out small activities (e.g., plastic arts, games, intergenerational questions, stories in images). Its 1930s inspired decor, with colored velvet fabrics, is conducive to shared experiences in families, to the solicitation of the imagination, and to idle rest.

Several reception areas and services are offered to the public and provide an attentive, comfortable and friendly welcome

- A café located on the first floor of the museum and a restaurant (opening in late 2022) on the top floor that provides a privileged view on the Japanese village canopy and its traditional houses.
- A gift shop for the dissemination of the museum's publications, enriched with stationery giving pride of place to images and with objects oriented to the beauty of the garden's botanical varieties.

To further explore the collections

- The documentation center of the musée départemental Albert-Kahn provides its readers with publications on the history of photography – in particular the autochrome method –, the beginnings of cinema, and the history of the gardens. It also holds documentary files and private archives on the museum's collections, in particular the stock of photographs and films produced within the framework of the Archives de la Planète on Albert Kahn and his work. Open Tuesday to Friday from 2pm to 6pm, it will also host events related to the museum's program.
- The museum's auditorium, with its timber structure designed by Kengo Kuma, participates fully in the museum's scientific and cultural program. Lectures, round tables, and research seminars will alternate with film-concerts and readings. With a capacity of 100 seats, it is the privileged place to promote the film collections of the Archives de la Planète and to put them in context.

Mediation for all: an overview of the activities proposed for the reopening

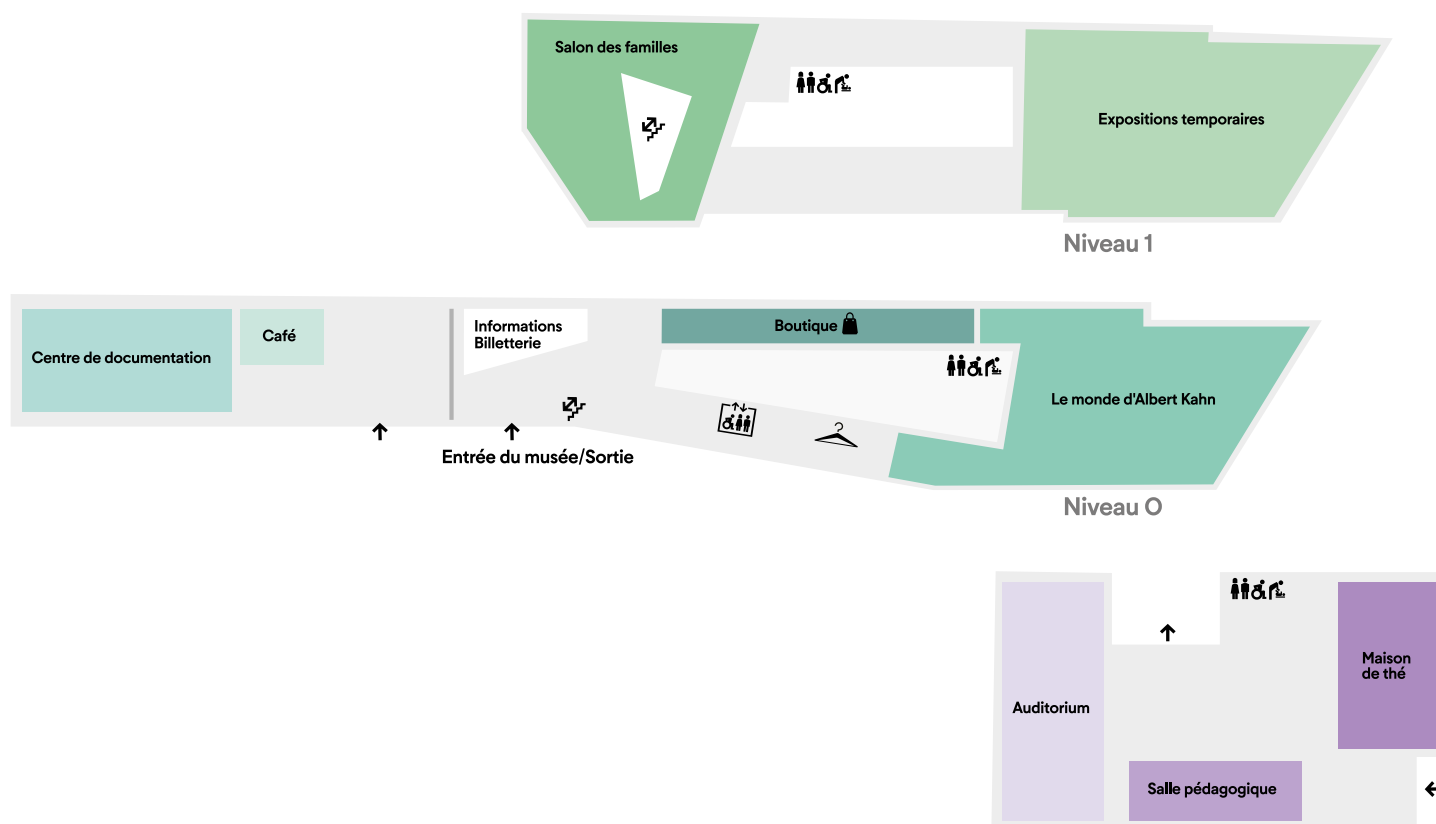
From the thematic guided tours to more singular visits, individual visitors will have the option to (re)discover the museum's collections accompanied by a lecturer, a gardener, a storyteller, or even a yoga teacher. The proposals, for both adults and children, are meant to be inclusive to ensure a common and shared experience of the museum.

- The thematic tours allow visitors to become acquainted with various parts of the permanent exhibition and the temporary exhibition, approaching the collections from different angles :
 - Focus on Architecture: the tour takes the visitors on a discovery of the new museum and its architectural language.
 - Arrêt sur images (focus on images): a discovery tour of the Archives de la Planète.
 - Conversation in the garden: a two-voice tour in the company of a mediator and a gardener to discover the museum's heritage landscaped garden.
- The unconventional tours offer a different kind of discovery of the collections, involving the body :
 - Yoga Kahn: a sensory immersion in the botanical and visual collections of the museum, through the practice of yoga. Led by Ulrika, a Hatha Yoga teacher with a degree in educational science, the tour provides a different way to discover the rich heritage of the Archives de la Planète.
 - Balade méditative (Meditative stroll): a moment of family relaxation to learn to see the gardens differently. Children and adults alike follow Ulrika and a museum mediator during this special moment.
 - Visite éveillée (Awakened visit): Violaine, a storyteller, artist and graduate in Body Mind Centering, leaves the framework of the guided tour to make it active and joyful. Bodies unfold, stir and recompose themselves around the perception of the images collected by Albert Kahn's operators.
 - Tea ceremony: visitors will be able to attend the Japanese tea ceremony, a ritual inciting to meditation. It is performed by the Urasenke school in the tea pavilion located in the museum's garden.

→ Family visits help raise awareness about Albert Kahn's project among families, young audiences, and teenagers, with appointments during each school vacation period, and on certain Wednesdays and weekends for practical art courses, workshops... :

- Baby at the museum (for children between 2 and 18 months): parents and babies use their senses to awaken to art and marvel at shapes and colors, amidst Albert Kahn's images of the world.
- Storytelling interlude (for children 2 to 3 years old): a mediator introduces the world of Albert Kahn through the images, the garden, and the tales that inhabit it.
- Mini Yoga (age 5 and over): this family visit offers a sensory immersion in the botanical and visual collections of the collection, through the practice of yoga.
- Un petit monde végétal (A little plant world) workshop (age 3 and over): the botanical and photographic collections of Albert Kahn tell us about the world. After a visit to the permanent exhibition and the garden, the participants are invited to create a "Kokedama", a sphere of moss that represents a miniature world.
- Le monde en cartes (The world in maps) workshop (age 7 and over): the images of the Archives de la Planète illustrate 50 different countries. Participants are invited to create a game based on the images of the collections.

- Images en mouvement (Moving images) workshop (age 7 and over): during each school vacation period, young visitors are invited to meet artists, sharpen their critical sense, and plunge into the heart of the photographic collections of the Archives de la Planète by animating these images thanks to the stop motion technique, creating their own film.
- Bande son (Soundtrack) workshop (age 12 and over): in this workshop, led by the artist Thomas Aguetaz, teenage visitors are invited to create the ideal soundtrack for the films from the Archives de la Planète. Thanks to the digital tools at their disposal, they will be able to create their own sound montage.



© Marie Balmer / Guerillagrafik



Frédéric Gadmer, 1927, Mosquée d'Ali, Irak.
Autochrome, 9x12 cm, A53961
© Département des Hauts-de-Seine / Musée
départemental Albert-Kahn

The inaugural temporary exhibition

2 April – 13 November 2022

The museum's temporary exhibition program proposes a thematic exploration of the collections that will focus on the work of Albert Kahn and the geographer Jean Brunhes, scientific director of Archives de la Planète, and on showing their resonance with contemporary world issues, such as the perception of others, landscape and all living things, globalization, and the action of humans on their environment.

“Around the world. Travelling through images, from Albert Kahn to Curiosity”

To kick off this challenging and multidisciplinary program, the museum is not only reopening with a new permanent exhibition, but also proposes an inaugural temporary exhibition entitled "Around the World. Travelling through images, from Albert Kahn to Curiosity", which will take visitors on a journey to the origins of the Archives de la Planète, offering a tour of the museum's collections and an exploration of representations of travel through photography and film since the beginning of the 20th century.

This reopening exhibition intends to show not only the richness and diversity of the heritage collections, but also their current relevance, especially when confronting them with contemporary views.

The theme of this first temporary exhibition – the experience of travel and its representation – is a return to the basics of Albert Kahn's project and of the collections themselves, born of a desire to inventory the diversity of a changing world marked by the irruption of industrial and financial modernity and the boom in travel.

The exhibition unfolds around the historical core of the collection, the Voyage autour du monde (Journey around the world) undertaken between 1908 and 1909 by Albert Kahn and his driver-mechanic Albert Dutertre, specially trained in photography and cinema. Approximately 3 500 stereoscopic plates – shots in black and white or in color that allow for the reproduction of relief – and 2 000 meters of film – 1 hour and 30 minutes of running film time – have been preserved from this journey.

Based on this focus area, three thematic sequences successively explore the modes of representation of the journey – from the image-memory to the photographic cliché –, the ways of experiencing this relationship with the world and to discover oneself, and finally the transformations, both in practices and images, linked to the abolition of distances thanks to the evolution of means of transport. In each of these sequences, the exhibition itinerary establishes a dialogue between little-known or even unpublished images from the museum's collections and the work of contemporary photographers and artists. These photographic rebounds between the 20th and 21st centuries underline the full contemporary relevance of the collections of the musée départemental Albert-Kahn.

In the beginning... The journey around the world, 1908-1909

The experience of travel was the foundation of Albert Kahn's documentary project. After having traveled extensively – mainly for business – from 1888 onwards in Africa, then in Egypt and America, Albert Kahn created in 1898 the Autour du monde ("Around the World") scholarships, intended to send young people around the world for fifteen months with the aim of making "real contact with life". Following a professional world tour in 1908-1909 with Maurice Lévy, his representative at the bank, and Albert Dutertre, who captured the itinerary of their trip in images, Albert Kahn launched his project for the visual documentation of the world, the Archives de la Planète.

The account of this journey from France to the American continent (the United States) and on to Asia (Japan, China) is known to us thanks to the travel diary that Albert Dutertre wrote daily between Friday 13 November 1908 and Thursday 11 March 1909. The accumulation of stereoscopic images and films – the sound recordings on phonographs have now disappeared – taken by Dutertre testifies to a viewpoint under construction, that of an enthusiast taking part in the game of travel as a sensory experience of otherness and in the game of image taking, using the "instantaneous" visual force offered by the stereoscopic shot with inventiveness. Between a description of the things seen and a sociological or ethnographic account, this double written and visual record reproduces the atmospheres, the turmoil, the encounters and the discoveries that marked those five months. It constitutes the main thread of the visit to the exhibition, divided into five space-time blocks of the journey: from the crossing of the Atlantic Ocean to the visits of the United States, Japan, China, and the return journey through Malaysia, Sri Lanka, and the Suez Canal to the Mediterranean shores.

La Fabrique des imaginaires (The factory of imageries): collecting and sharing the images of the world

In the wake of the Grand Tour and the first round-the-world trips in the mid-19th century, the advent of photography made it possible to create a visual inventory of remarkable sites. This first sequence will show how images were circulated via tourist guides, postcards and albums, and created an imagery of other places that contributed to the birth of tourism.

Egypt, for example, opened up very early to organized tours for Europeans, and its architectural icons were the first pictures featured in souvenir albums. The exhibition displays a brief history of representations of the pyramids of Giza, an iconic photographic subject, since Maxime Du Camp and Gustave Flaubert's journey to the Orient in 1849-1951 or the heritage census undertaken by Beniamino Fachinelli (1873-1895). The operators of the Archives de la Planète did not fail to capture this monument from many angles, while the photographer Cyrille Robin (2015) deals with the manufacture of photographic memories – in relief – through the prism of tourist travel.

The aesthetic, immersive and spectacular dimension of travel is cultivated during lectures with projected images that surprise and amaze the audience, giving viewers a taste of the exotic while remaining in a familiar setting. Among these presentations of a new kind of traveler-photographer, the autochrome Visions d'Orient shows by Jules Gervais-Courtellemont had a great impact on Albert Kahn since 1909, and undoubtedly influenced the technical choices of the Archives de la Planète as well as their modes of display.

Finding yourself, getting lost

For everyone, travel is a moment of personal discovery and construction. "We travel so that things can happen and change; otherwise we would stay at home." (Nicolas Bouvier, *L'usage du monde*, 1963).

This initiatory and identity-building aspect, the privileged material of travelogues and other written or visual travel diaries, is the subject of the second sequence. The images and written accounts of the *Autour du Monde* grant holders – Lucien Bourgogne (1899), the artist Mathurin Méheut (1914), and Alain Petit (1928-1929) – and the eventful accounts of the operators – Frédéric Gadmer in Iraq, Persia (1927) and Afghanistan (1928) – will be presented alongside the accounts of travelling writers such as Nicolas Bouvier. The previously unpublished presentation of stereoscopic views of the geographer Mariel Brunhes-Delamarre, who was introduced to photography by her father Jean Brunhes, scientific director of the Archives de la Planète, will evoke the emancipating and liberating dimension of the cruise she took in 1925 alongside the archaeologist Marthe Oulié and the adventurers-in-the-making Ella Maillart and Hermine de Saussure.

Another era, another road: after travelling the globe in search of unknown territories, the new photographic and cinematographic approaches favor the "long travelling time", that of contemplation and experimentation, as Bernard Plossu's Mexican road trip (1965-1966) or Max Pam's photo stories (1990) will show in the exhibition.

A very small world

This last – more prospective – sequence is interested in the transformations linked to the acceleration of means of transport and the resulting proliferation of images.

The evolution of travel since the birth of the tourist industry abolishes distance, both from a geographical and photographic viewpoint. The technical transformations in the field of transport at the beginning of the 20th century – the advent of the motor car and road networks, the first solo flight across the Atlantic by Charles Lindbergh in 1927 – upended the existing perception of travel and contributed to the beginnings of today's globalization. The Archives de la Planète collection is a particular illustration of this development. This development also opens a fertile field for photographic experiments, as shown by *Der Magie der Schiene* (The Magic of the Railroad), a photographic series of train-related views captured by René Groebli in 1949.

Eventually, the flow of transport and people led to a rethinking of travel as taking place in a world without distances. Catherine Hyland's *Belvedere* series (2013-2016) shrinks the world into a unity of place, while Simon Vansteenwinckel's *Wuhan Radiography* (2021) presents hallucinatory images taken from his computer screen using film normally intended for chest x-rays, bringing us back to the strange experience of our recent impeded travel.

Tim Davis (*Colosseum – The new Antiquity*, 2009) and Corinne Vionnet (with her long-running series *Photo Opportunities*) testify to the proliferation of photographs of the same tourist location, of a collective memory associated with the standardization of travel, underlining the omnipresence of images and their consumption.

The exhibition will close with the futuristic melancholy of the work of photographer Marcus DeSieno. His series *Untitled Mars* abolishes spatial and temporal reference points by reinterpreting the images of Mars taken by the Curiosity robot using the vintage collodion photographic process.

Catherine Hyland Série « Belvedere »
Basilica de la Sagrada Família, Tobu
World Square, Japon 2014,
© Catherine Hyland



A sensitive aesthetic experience

To accompany the discovery of the collections, BGC scenography studio has conjured a formal universe respectful of the architecture imagined by Kengo Kuma, creating an abstract landscape that encourages in turn contemplation, sharing, study, and emotion.

The narrative of the exhibition is structured by the images of the Voyage autour du monde (Journey around the world), which guide the visitor in the footsteps of Albert Dutertre, forming a long frieze. The shape of the accordion book evokes the unfolded maps of early travel guides as well as a panoramic view. This articulated strip can be read in both a fragmented and continuous way, in a fertile interaction between still and animated images, quotations, contextual data, cartographic markers, and captions.

The museographic approach aims to be equally documentary and sensory, simultaneously a vector of information and a source of constant aesthetic fascination in the face of an extremely diversified visual corpus, made up of old and recent photographic processes.

This fertile "material", which is a carrier of wonder, is articulated in its modes of diffusion and representations, creating a dynamic of serial compositions, backlit displays, assemblies around the same photographic motive, and scripted audiovisual compositions presented in music and in narrative. In each of the thematic sequences, the dialogue between the works is organized according to time, through contemporary visual counterpoints and, in particular, thanks to testimonials and opinions of their authors.

For its opening, the new temporary exhibition room at the musée départemental Albert-Kahn is adorned with an elegant and controlled scenography, thanks to a simplified vocabulary of furnishings, dark and bright colors, and lighting effects. This theatrical approach honors the works on display and enhances the new project of an institution that is open to the world while favoring an intimate relationship with its visitors.

The exhibition in a few figures :

433 works exhibited, including 392 photographic images and 14 films; 28 countries and 2 planets travelled, 6 means of locomotion used; 7 previously unpublished collections of the museum revealed;

9 contributing institutions; exhibition of the work of 11 contemporary artists; accounts of 7 female travelers, 3 writers and 1 geographer; 570 m² of exhibition space for over 2 hours of visiting time.

Bernard Plossu, Le pneu crevé, Mexique, 1966.
Photographie argentique, Courtesy galerie Camera Obscura, Paris © Galerie Camera Obscura



Albert Dutertre, Manoeuvres des hommes d'équipage à bord du Mongolia, océan Pacifique, 4 décembre 1908, D563 © Département des Hauts-de-Seine, musée départemental Albert-Kahn, coll. Archives de la Planète





Roger Dumas, 1926-1927, Japon, environs de Kyoto, Mont Hiei : Deux hommes sur un banc devant la vue vers la vallée d'Ohara et Yase, autochrome, 9x12 cm, A7O865XS
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn

Collections to open your eyes wide to the world

As a banker with a considerable fortune, an enlightened enthusiast, and a humanist who was the architect of a peacemaking project, Albert Kahn (1860-1940) undertook a protean project at the service of the search for universal peace and dialogue between cultures.

The analysis of the collections kept in the museum allows visitors to adopt a critical stance to understand how he lived his time and was himself influenced by it.

Between 1898 and 1931, Albert Kahn created various foundations to encourage peace between peoples and international cooperation, thus creating a rich and complex body of work in the service of understanding the world. His work yielded unique collections, preserved by the Département des Hauts-de-Seine:

- the Archives de la Planète, the result of the work of a dozen operators sent into the field in some fifty countries between 1909 and 1931 to capture the different cultural realities in color photographs and animated images;
- the scenic garden, a poetic synthesis that opens the visitor's sensitivity to the harmonious coexistence of diversities.



Stéphane Passet, Un homme au temple Kongmiao (« temple de Confucius »), Tchoufou, Chine, 14 juin 1913, autochrome, inv. A 1 273
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète.



Auguste Léon, Sans titre, Séville Espagne, 1914, A4523
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète.

Les Archives de la Planète : a collection of images unique in the world

At the time of Albert Kahn, the ambition of a "world census" became possible with the still recent appearance of the means of recording reality through images and the belief in the objectivity of these representations.

At that time, the projects for the constitution of visual documentary collections were essentially based on the principle of collecting and classifying preexisting heterogeneous photographs.

Unlike these collections made from existing photographs, the work conducted for the Archives de la Planète appears first of all as a production venture. The direct practice of photographers and filmmakers in the field is a central element and makes it deeply original. In keeping with the other foundations created by the banker, the images are created with a precise goal and enrich a demonstration, a reflection, a certain discourse on the state of the world.

Looking back at the history of the Archives de la Planète

After several trips around the world for business purposes (e.g., Asia, South Africa, the Middle East, North and South America), Albert Kahn founded in 1898 the *Autour du Monde* scholarships, which allowed young graduates to travel for fifteen months with the aim of making "real contact with life". The philanthropist banker accommodated these grantees on his property from 1906 onwards, within the *Autour du Monde* society. Other foundations gradually took root in Boulogne: a printshop, a biology laboratory, a documentation center... All at the service of knowledge and its transmission.

In 1909, Albert Kahn considered the slightly insane idea of sending operators all over the world, equipped with the inventions that the Lumière brothers had just perfected (i.e., the *Cinématographe* or motion-picture camera and projector, and the autochrome, the first color photographic process), in order to create an archive intended to "preserve once and for all certain aspects, practices and modes of human activity whose fatal disappearance is only a matter of time". After the first missions conducted according to the directions of the banker, the Archives de la Planète were born in 1912, with the recruitment of the geographer Jean Brunhes as scientific director of the project.

For over twenty years, a dozen operators of the Archives de la Planète travelled to some fifty countries and collected 180,000 meters of cinema film (about a hundred hours of projection), 4,000 black and white stereoscopic images and 72,000 autochromes, the largest collection of this kind in the world.

In the Archives de la Planète project, autochrome and *Cinématographe* were considered from the start to be totally complementary. Jean Brunhes (1869-1930), scientific director appointed by Albert Kahn and one of the founding fathers of human geography, used a rather clever rhetoric to explain the choice of these techniques: "using the instruments which have just been born to capture and preserve the facts of the planet that are about to die".

The emergence of color photography thanks to the autochrome technique made it possible to constitute sources of information that were unprecedented for human sciences. The disadvantage of this photographic technique is its low sensitivity, which requires very long exposure times: only perfectly still subjects can be represented.

Jean Brunhes asserted very early on that the geography he defended within the Archives de la Planète must be attentive to individuals, to what they experience and produce. It is indeed the individuals in society, "in the very truth of their everyday attitudes", that interest him in this context. The lack of instantaneousness in the photographic process must then imply the use of a complementary technique of recording, able to seize the scenes of everyday life. Color imaging is then sometimes abandoned to the benefit of the movement offered by the cinematographic technique.

Behind a relative homogeneity of techniques, the collections constituting the Archives de la Planète defy all attempts at classification: they are neither photojournalism nor scientific archives, nor works of art, even if their documentary value is undeniable and some of the pictures show a real work of composition.



Roger Dumas, Paul Hazoumé, France, Propriété d'Albert Kahn à Boulogne, 24 septembre 1931, inv. A 66 O26 © Département des Hauts-de-Seine / Musée départemental Albert-Kahn-Collection Archives de la Planète



Europe

- The most important collection (excluding France) in numerical terms with 12 639 plates
- Greece and Belgium are the richest collections with about 2 000 plates each; for Belgium, numerous photographs and films relate to the destruction of the First World War
- For Germany, the important collection is also focused on the post-war period, through industrial activity in the Ruhr and the Allied occupation
- Turkey has 1 634 plates, mostly documenting the destruction of the Greek-Turkish war of 1919-1922
- Numerous photographs of archaeological sites in Greece and Italy

Africa

- 4 441 plates, mainly from the Maghreb and Egypt
- The Egypt collection is essentially archaeological in nature but includes numerous photographs relating to agriculture and water extraction techniques, as well as portraits

Asia

- 6 000 plates on the Far East
- 1 503 plates made for the Indochina collection
- India has 1 088 plates
- China was the subject of only one mission and counts 751 plates
- The Middle East collection is relatively large (4 843 plates)

Americas

- The American continent is represented in a very fragmented way
- The rest of the American collection consists of 867 plates
- Themes: spatial organization of the territory, hydrology, agriculture, with a stronger focus on the changes linked to modernity

France

- Almost 30 000 plates, representing nearly half of the collections (41%)
- 2 main themes: Paris and the First World War
- The Paris collection (5 732 plates) stands out in that it resembles a visual inventory of urban changes in the capital over two decades

The films

- 180 000 meters of 35 mm nitrate film (about 100 hours running time). This collection is composed of shots filmed by the operators recruited by Albert Kahn and of montages created in the context of the activities of the Archives de la Planète intended for projection

- Nearly 230 films acquired, most of them newsreels of the period

- The film collection also bears witness to a world fascinated by scientific and technical progress but also deeply traumatized by the first world conflict, whose scope and impact had a lasting effect on the population. This theme includes many exceptional views of the battlefields, shot from an airship. Paris, treated through the prism of social and political events, represents almost half of the collection (44%).



Ci-dessus

Opérateur non mentionné, Usines Renault, Billancourt, France, 1917, 12O134
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète.

Ci-contre

Camille Sauvageot et Lucien Le Saint, En dirigeable sur les champs de bataille, 1919, A184490
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The world in color, in relief and in motion: techniques at work in the Archives de la Planète

Autochrome

Autochrome, the first industrially produced color photographic process, was invented in 1903 by the Lumière brothers and commercialized in 1907. It is a positive process on glass intended to be projected or seen in a viewer.

To produce an autochrome, a glass plate is coated with a sticky latex-based varnish on which a mixture of tinted (orange, green and purple) potato starch grains (10 to 15 microns in size) is sprinkled, as well as a carbon powder that fills the gaps. The whole is laminated using a cylinder press. A waterproof varnish and a black and white photosensitive emulsion (silver bromide gelatin) complete the preparation of the plate.

During the shoot, the light of the subject is filtered according to the principle of trichromy by the network of tinted starch before printing the photosensitive layer. Its development by inversion bath is followed by retouching. The emulsion is protected by the application of a varnish and lined with a glass plate. The whole is sealed by a strip of black gummed paper.

The production of autochromes ceased between 1932 and 1933, to be replaced by Filmcolor, a flexible celluloid support.

Stereoscopic plate

This photographic medium, composed of two juxtaposed views allowing the reproduction of depth, was imagined in the first half of the 19th century by the English physicist Charles Wheatstone, thanks to his reflection stereoscope. At the time of the Archives de la Planète, the operators used 45x107 mm glass plates of in black and white and in autochrome. The cameras, equipped with two lenses, such as the Vérascopie of J. Richard, yielded the necessary pair of negatives in a single shot. After development in negative and then printing by contact in positive, the plates were placed in a viewer, or stereoscope, which recreated depth through binocular vision. Glass plates were gradually abandoned towards the end of the 1920s to be replaced by flexible film.

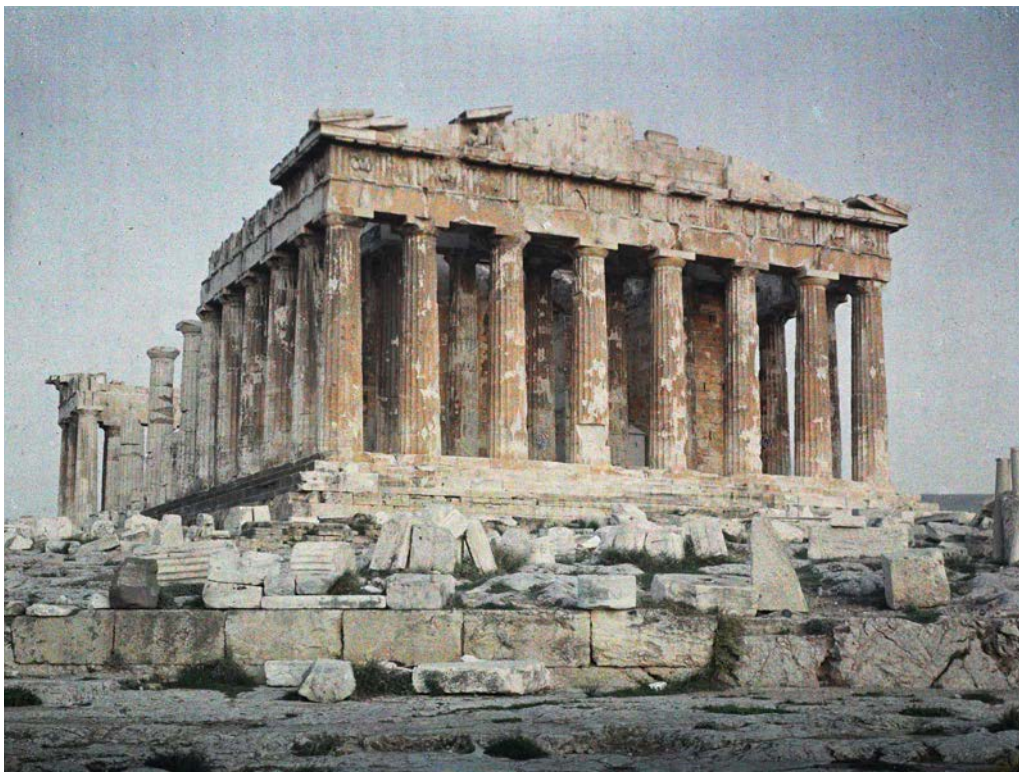
Original nitrate and acetate films

The films produced for Archives de la Planète are made of cellulose nitrate, a natural polymer that offers both the flexibility required to "shoot" a film and the strength to withstand the mechanical drive of the reel inside a camera and a projector. The film is 35 mm wide, the professional "standard" still in use today.

Because of its high flammability and natural self-degradation, this support was replaced by acetate, called "safety" support, from the mid-1920s.

"Keller-Dorian" color process

In the 1920s, taking the work of the physicist Gabriel Lippman as a starting point, Rodolphe Berthon and Albert Keller-Dorian developed this cinematographic process allowing the reproduction of natural colors. They used a 35 mm black and white nitrate film whose back (i.e., emulsion) side was embossed by hot pressure to form a network of microscopic lenses (520/mm²). The development process consists of reversing the negative into a positive. The colors are reproduced, both in the shooting and in the projection, thanks to the use of a specific lens divided into three segments – red, green, blue – coupled to the lens array.



Auguste Léon, Sur l'Acropole le Parthénon.
Vue d'ensemble (avec la colonnade
extérieure) du côté ouest, Athènes, Grèce,
1913, A2767S

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départemental Albert-Kahn - Collection
Archives de la Planète.

The garden: a living heritage

The garden designed by Albert Kahn and his head gardener Louis-Picart is a living representation of the horticultural art of the 20th century. The story begins in 1895, when the banker became the owner of his private mansion and four contiguous plots of land, in direct extension of his house. Located at 6 quai du 4 Septembre in Boulogne-sur-Seine, transformed then into a "promenade" by Napoleon III, Albert Kahn devoted himself to his passion for the art of gardening.

Until 1910, he built up the land for his garden by progressively buying some twenty plots amounting to four hectares. This led to the creation of a type of garden specific to the 19th century: the so-called *parc à scènes* or garden with landscape scenes. The construction of the garden was a titanic undertaking and included digging ravines and streams, terracing and leveling the land, planting mature trees... The metamorphosis of the landscape was total.

Each acquisition gave rise to a new landscape scene, decorated with sculpted objects and referring to the tendencies of garden art, as encountered in the four corners of the world by the humanist Albert Kahn.

In keeping with the spirit of the times, this garden is distinguished by strong references to the life and tastes of Albert Kahn, through the creation of a spectacular Vosges forest and a complex and particularly extensive Japanese garden (it included a village and a shrine, which have now disappeared). Whereas the creation of this garden was undoubtedly influenced by the Japonisme movement and the trend for the art of Japanese gardens discovered at the time of the universal exhibitions, it differs however by a real search for authenticity. Its other peculiarity is the decentering of the axis of composition in relation to the house and the organization around the greenhouse. In addition to obvious technical reasons related to the nature of the plot, the explanation for this layout lies in the public function attributed to the visit of the garden, excluding the relatively modest private space.

Musée départemental Albert-Kahn,
Maisons du village japonais
© CD92 / Olivier Ravoire



The garden then appears as an initiatory space where tree species, flowers, rules of composition, and atmospheres of diverse origins coexist to create a harmonious landscape. This prestigious setting constitutes a good preamble to the activities of the various foundations set up by the banker. It functions as a sensory metaphor for the humanist project, manifesting a reconciled humanity, at once one and multiple.

More than a garden, a botanical museum

The garden is composed of seven landscape scenes, symbolizing the possible harmonious coexistence of diversities :

- The French garden and its regular style;
- The English garden and its picturesque cottage;
- The Japanese village explores the Japonisme tendency and showcases Albert Kahn's fondness for this country;
- The orchard-rose garden, created by the famous landscape designers Duchêne (who initiated the return of the trend for French gardens);
- The golden forest that borders the meadow, like a wild garden;
- The blue forest: the surrounding marsh is designed as a "water garden";
- The Vosges forest and its verdant setting evoke the banker's native landscape.

Musée départemental Albert-Kahn, le
jardin japonais contemporain
© CD92 / Stéphanie Gutierrez-Ortega



These scenes are interspersed by buildings that enliven the ornamentation of the garden :

- The French garden's greenhouse, a majestic iron structure and its glass winter garden where fragile exotic plants are protected from the cold;
- The cottage in the English garden is inspired by Anglo-Norman domestic architecture and presents an intimate and refreshing setting;
- The two traditional Japanese houses, purchased during Albert Kahn's trip to Japan in 1897, were delivered in pieces and then reassembled according to ancestral know-how by Japanese carpenters. Their sliding doors, or shōji, create a close relationship between the living space and the garden. A tea pavilion was added to the layout and replaced in 1966. Surrounded by a garden, this pavilion is slightly elevated, in order to evoke the calm of mountain hermitages, conducive to meditation and the tea ceremony.
- The stone-built Vosges barn accentuates the evocative aspect of this corner of the banker's childhood, raised in the Vosges at Marmoutier, to which he was so attached. This feature is open to the public for the first time.

Despite their very different nature, the garden and image collections respond to and complement each other, demonstrating a will to restore reality in different ways. Albert Kahn made the world accessible, within reach, during the walks in his sumptuous garden, and within the reach of images during the viewing sessions of the Archives de la Planète.

This historical ensemble is complemented by the contemporary Japanese garden, the emblematic element of today's museum. Designed in 1988-1990 by landscape architect Fumiaki Takano (1943-2021) on the site of the former Sino-Alpine garden, the heart of this garden is a tribute to the life and work of Albert Kahn, while Japanese landscapes such as Mount Fuji or rice terraces are evoked around it.

Le cottage dans le jardin anglais - Musée départemental Albert-Kahn
© CD92 / Julia Brechler



La serre - Musée départemental Albert-Kahn
© CD92 / Olivier Ravoire

Musée départemental Albert-Kahn, Maisons du village japonais
© CD92 / Willy Labre



Georges Chevalier, Albert Kahn au balcon de sa banque, 102 rue de Richelieu, Paris, 1914, Inv. I 135 X
© Département des Hauts-de-Seine / Musée départemental Albert-Kahn-
Collection Archives de la Planète.



Reference points

Biography of Albert Kahn

Abraham Kahn was born on 3 March 1860 in Marmoutier, in the Bas-Rhin region of France, the oldest of four children. His family belonged to a small community of Jewish merchants. His father was a cattle merchant, and his mother died when he was only ten years old, only a few months before the beginning of the war that would lead to the annexation of Alsace-Moselle by Germany. He decided to move to Paris at the age of 16, where he took up French nationality and changed his first name to Albert.

He first worked for a clothing store on Rue du Faubourg Montmartre, then started working as a clerk in the bank of the brothers Charles and Edmond Goudchaux, distant cousins of his and heirs to a bank in Lorraine.

His perspicacity and fighting spirit quickly led him to the position of proxyholder, then partner in the bank. In a few years, from 1889 to 1893, he built up a fortune by speculating in the gold and diamond mines of South Africa. In parallel, he also collaborated with investment syndicates in industrial projects or international loans (e.g., Japan, South America). In 1892, he became a partner of the Goudchaux family, then set up his own bank in 1898. He was then 38 years old.

Even while earning a living, he was keen to resume his studies and sought a tutor to support him in his efforts. In 1879, he became the first student of Henri Bergson, who had just entered the *École normale supérieure*.

The two young men became friends and remained in contact throughout their lives. In 1887, Kahn wrote to Bergson that success in business "was not his ideal".

Having made his fortune, he embarked on the creation of his philanthropic project. He was interested in the political and social issues of his time and sought to set up places for reflection and debate, wishing to give people the means to further understand themselves. Seeing, knowing, foreseeing: Albert Kahn advocated

for better relations between peoples by instilling an international spirit in his network of enlightened elites. Through the creation of different foundations – he created about ten between 1898 and 1932, including the Archives de la Planète –, he sought to understand humanity in its complexity, to bring together all its aspects (e.g., biological, sociological, political, economic, geographical) and to encourage the breakdown of barriers between disciplines.

"Our foundations, conceived, drafted or realized since 1897, have consequently had as their object to record [universal activity] in order to extract its spirit and, thanks to the Documentation thus constituted, to guide the Aspirations of Man." Albert Kahn, Nos Fondations, 28 March 1932.

In the early 1930s, the consequences of the Wall Street crash brought Albert Kahn to bankruptcy and put a stop to all his actions.

Influenced by admirers of his work, the Département de la Seine acquired the property and the image collections in 1936. Despite this mobilization, the relevance of Kahn's project as a whole was hard to grasp at the time: considered independently of each other, some of its elements were sold, and others were destroyed.

The estate and the collections were then transferred to the Département des Hauts-de-Seine upon its creation in 1968. In the 1980s, a museum was created to study and preserve the collections. Beyond this mission, this gave them back their place in a global work. Since 2015, the site has been protected as a historical monument (inscription of the garden and the vintage buildings) and benefits from the Musée de France designation.

Key dates and figures of the museum and its collections

Key dates

- 1860: birth of Abraham (Albert) Kahn on March 3 in Marmoutier (Bas-Rhin, France)
- 1876: arrival of Albert Kahn in Paris
- 1878: Kahn joins the bank of his distant cousins Charles and Edmond Gouchaux
- 1892-1895: Albert Kahn rents and subsequently buys a private mansion in Boulogne-sur-Seine, quai du 4 Septembre, and gradually acquires several plots of land to set up a garden
- 1898: Albert Kahn founds his own bank, located at 102 Rue de Richelieu in Paris; he finances the first Autour du Monde scholarships
- 1906: creation of the Autour du Monde society
- 1909: Albert Kahn launches the Archives de la Planète on his return from a trip around the world
- 1912: the geographer Jean Brunhes is appointed scientific director of the Archives de la Planète
- 1914: foundation of the Comité de Secours national (National Relief Committee)
- 1916: creation of the Comité national d'études sociales et politiques (National Committee for Social and Political studies)
- 1918: Albert Kahn publishes his book *Des droits et devoirs des gouvernements* (On the rights and duties of governments)
- 1927: installation of Dr. Jean Comandon's biology laboratory in the Boulogne gardens
- 1928: Albert Kahn finances the first center for preventive medicine at the University of Strasbourg
- 1931-1932: bankruptcy of the Kahn bank following the 1929 stock market crash in the United States
- 1936: the Département de la Seine acquires the whole property and the image collections following the banker's bankruptcy
- 1937: first opening of the garden to the public, during the international exhibition
- 1940: death of Albert Kahn on 14 November at his property in Boulogne
- 1968: the estate and the collections are devolved to the Département des Hauts-de-Seine upon its creation
- 1986: a departmental museum is created in order to preserve, study and display the collections
- 2015: the site is listed as a historical monument

The collections at a glance

Photographic collections

- 72 000 autochromes
- 5 000 stereoscopic plates
- 852 filmcolors

Cinematographic collections

- 180 000 meters of film, or 100 hours' worth of 35 mm black and white silent films
- 45 minutes of color film

Botanical collections

- 4 hectares of gardens
- 7 landscape scenes

Technical collections

- Photographic and cinematographic shooting equipment (e.g., chambers, cameras) and viewing equipment (projection lanterns, Taxiphote)
- Objects related to the operators' travels
- Unusual objects, furniture and ceramics from Albert Kahn's villas

Key dates and figures of the new project

Key dates and figures

- 2012: Architectural competition and selection of Kengo Kuma studio, 29 October
- 2016: Beginning of the works
- September 2019: Reopening of the garden on the occasion of the Journées Européennes du Patrimoine (European Heritage Days)
- March 2022: opening of the new musée départemental Albert-Kahn
- 4 600 m²: total floor space of the museum
- 2 300 m²: surface area of the new building by Kengo Kuma
- 8 renovated heritage buildings (7 heritage buildings on the site plus the old gallery)
- 3 restored traditional Japanese houses
- 1 000 m² allocated to the permanent tour of the entire site
- 600 m² dedicated to temporary exhibitions
- 1 new 100-seat auditorium

Budget

- 60 million euros for the renovation project
- 1.4 million euros for the scenographic project
- 400,000 euros for the reopening exhibition

The Vallée de la culture des Hauts-de-Seine

Since 2008, the Département des Hauts-de-Seine has been deploying a cultural policy based on the Hauts-de-Seine Valley of Culture project. This innovative territorial approach is structured around several areas of focus:

- developing the attractiveness of the region;
- promoting emancipation and citizenship through artistic and cultural education;
- guaranteeing access of all audiences to quality cultural offerings.

To achieve this, the Département is putting in place:

- ambitious investment projects, through the creation of cultural facilities to ensure departmental archives have national and international influence;
- cultural offerings accessible to all audiences, through an attractive pricing policy and a commitment to a quality reception of the public, both in situ and online;
- an active partnership policy in support of the region's key players who share the objectives of accessibility and cultural excellence.

The Département's various investment projects:

- La Seine Musicale on Ile Seguin in Boulogne-Billancourt, which opened in April 2017;
- Paris La Défense Arena in Nanterre-La Défense, a stadium for Racing 92 rugby team and a hall for major shows, which opened in October 2017;
- Les Dessous chics, work by Claude Lévêque, created for the Issy-les-Moulineaux bridge, inaugurated in September 2018;
- The musée départemental Albert-Kahn in Boulogne-Billancourt;
- The installation of the monumental work Ether on the downstream tip of the Île Seguin in autumn 2022 in Boulogne-Billancourt as part of an international competition;
- The future Jardin des métiers d'art et du design (JAD) in Sèvres and Saint-Cloud, which will open in 2022;
- The former Sully barracks in Saint-Cloud, which will house the Musée du Grand Siècle, dedicated to the history and artists of the 17th century; it is scheduled to open in 2025;
- The enhancement of the Domaine départemental (departmental estate) de Sceaux, in particular the restoration of the waterfalls and retaining wall of the Grand Canal, completed in 2021, and the rehabilitation of the Pavillon de Hanovre in 2022;
- And the Domaine départemental de la Vallée-aux-Loups in Châtenay-Malabry.

These surprising places can all be discovered in the Vallée de la culture des Hauts-de-Seine, www.hauts-de-seine.fr).

The sponsors of the museum

The patrons

The Département des Hauts-de-Seine has established a long-term sponsorship policy to support the creation and development of strategic cultural projects.

The musée départemental Albert-Kahn benefits from several sponsorships for the restoration of its heritage and collections:

- The restoration of the Palmarium was supported by the Fondation du patrimoine thanks to the patronage of TotalEnergies Foundation and CGPA. The Fondation du patrimoine is a leading donor of funds for heritage, working daily with local authorities, associations and individuals to preserve heritage throughout France.



- The restoration of a selection of films from the Archives de la Planète devoted to ritual practices in Dahomey was sponsored in 2019 and 2020 by the Fondation d'entreprise Neuflyze OBC. Dahomey is an ancient African kingdom (17th-19th centuries) located in present-day Benin. The safeguarding and conservation of these moving images shot in 1930 by the operator Frédéric Gadmer under the direction of Father Francis Aupiais will ensure the survival of a major visual and cultural heritage from the first third of the 20th century.



Contact for patronage, sponsorship and privatization:
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Alexis Chauveau
achauveau@hauts-de-seine.fr
+33 (0)1 41 37 10 80



Musée départemental Albert-Kahn, la Serre
© CD92/Julia Brechler

Les amis du musée départemental Albert-Kahn (Friends of the musée départemental Albert-Kahn)

This non-profit association, governed by the law of 1901, aims to support the museum in its missions, to participate in the enhancement and protection of its exceptional collections of images and gardens, and to contribute to the dissemination of the thoughts and work of Albert Kahn.

Since 2017, the association has organized the Rencontres Photographiques des amis du musée départemental Albert-Kahn (Photographic meetings of the friends of the musée départemental Albert-Kahn) to encourage and financially support photographic authors who put their talent at the service of knowledge of the world and the discovery of territories and populations.

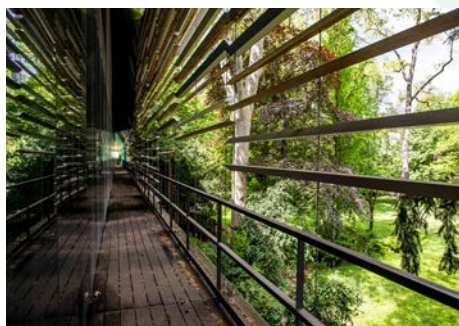
Contact :
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A selection of images



Musée départemental Albert-Kahn, nouveau bâtiment conçu par l'architecte Kengo Kuma
© CD92-Julia Brechler



Musée départemental Albert-Kahn, nouveau bâtiment conçu par l'architecte Kengo Kuma
© CD92 - Olivier Ravoire



Musée départemental Albert-Kahn, nouveau bâtiment conçu par l'architecte Kengo Kuma
© CD92-Julia Brechler



Musée départemental Albert-Kahn, nouveau bâtiment conçu par l'architecte Kengo Kuma
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Parcours permanent © CD92-Julia Brechler



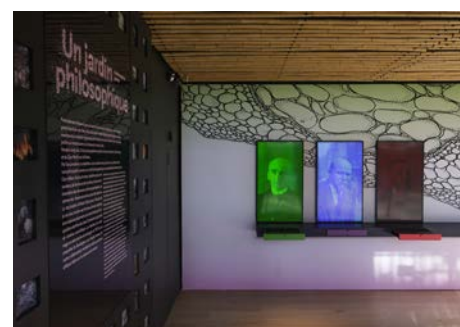
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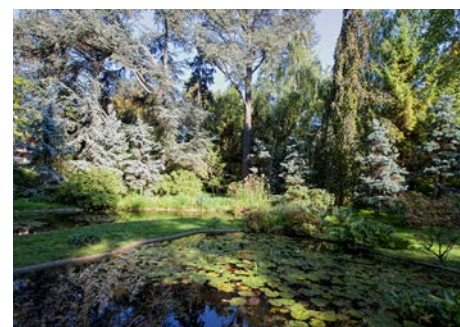
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Musée départemental Albert-Kahn, le jardin japonais contemporain © CD92 - Stéphanie Gutierrez-Ortega



Musée départemental Albert-Kahn, Maisons du village japonais © CD92 - Willy Labre



Musée départemental Albert-Kahn, la forêt bleue et le marais © CD92 - Willy Labre



Musée départemental Albert-Kahn, le jardin français et le verger-roseaie © CD92-Julia Brechler



Musée départemental Albert-Kahn, Jardin anglais © CD92 - Willy Labre



Musée départemental Albert-Kahn, le jardin français et le verger-roseaie © CD92 - Willy Labre



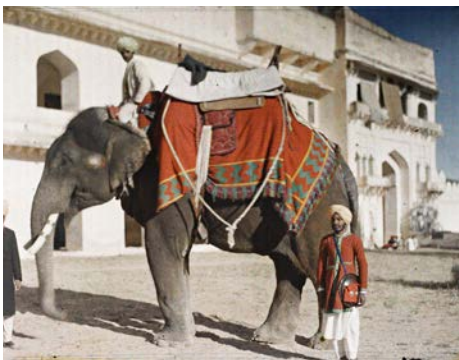
Albert Dutertre, Train à l'arrêt à la station d'Evanston, Wyoming, États-Unis, 28 novembre 1908. Négatif stéréoscopique au gélatino-bromure d'argent sur plaque de verre, 4,5 x 10,7cm, D321 © Département des Hauts-de-Seine, musée départemental Albert-Kahn



Albert Dutertre, La mer et l'arrière du paquebot Amerika, océan Atlantique, 16-18 novembre 1908. Négatif stéréoscopique au gélatino-bromure d'argent sur plaque de verre, 4,5 x 10,7cm, D69 © Département des Hauts-de-Seine, musée départemental Albert-Kahn



Roger Dumas, 1926-1927, Le mont Fuji vu des lacs, Yoshida, Japon. Autochrome, 9x12 cm, A56834 © Département des Hauts-de-Seine, musée départemental Albert-Kahn



Stéphane Passet, un éléphant (sur l'esplanade du palais?), Amber, Indes, 1913, A 4189 © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète.



Stéphane Passet, Officiant au temple jain Hathi Singh, Ahmadabad, Indes, 1913, A4177 © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète.



Roger Dumas, Épiciers à l'entrée de leur boutique devant laquelle sont exposés des fûts de bière, de miso, de saké et du charbon de bois, Tokyo, Japon, 1926-1927, A 68627 X © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète



Auguste Léon, Serbie, Monastir Bitolj, Chez l'erliche Serbe, 3 filles de Smilevo et la petite fille de la maison en costume plutôt citadin, Macédoine, 1913, A002060 © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète



Frédéric Gadmer, Ensemble du Sanctuaire du Dieu Bêl (esplanade et temple), Palmyre, Syrie, 1921, A29 705S © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète



Stéphane Passet, Chuyinghutong (ruelle Chuying) où sont regroupés les bijoutiers, Ville Intérieure (Neicheng), Moukden [Shenyang], Chine, 1912, A70101 © Département des Hauts-de-Seine / Musée départemental Albert-Kahn - Collection Archives de la Planète

Practical informations and contact

Practical information

Musée départemental Albert-Kahn
2 rue du Port
92100 Boulogne-Billancourt
Différentes façons pour se rendre au
musée:
→ Métro
Boulogne – Pont de Saint Cloud

→ Bus
17, 52, 72, 126, 160, 175, 460, 467 (bus stops:
Pont de Saint-Cloud or Rhin et Danube)
→ Tramway
Line T2 (Parc de Saint-Cloud tram stop,
then cross the Seine)
→ Vélib'
Rond-point Rhin et Danube station

Hours & admission

Tuesday to Sunday
From 1 Oct. to 31 March: 11am–6pm
From 1 April to 30 Sept.: 11am to 7pm
Late-night opening once a month

Admission - Full rate: 8€
Concession rate: 5€
This ticket provides access to the
permanent collections, the temporary
exhibition and the garden

Press images

This base of images includes :
→ images of the musée départemental
Albert-Kahn (building designed by Kengo
Kuma, interior spaces, garden)
→ a selection of the Archives de la Planète
collection
→ images from the inaugural temporary
exhibition

Images available on request at the ASC
agency

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