



Press Kit

Reception of the general public

September 18, 2014

“Pyramid” Project Launch

**The Musée du Louvre is improving
visitor reception (2014-2016)**

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Press Release

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Waiting line outside the Musée du Louvre Pyramid © Didier Plowy



Under the Pyramid © Didier Plowy

The Pyramid Project is supported by Kinoshita Group

KINOSHITA

The “Pyramid” Project (2014-2016)

Improving visitor reception

In late June 2014, the Musée du Louvre embarked on what will be its biggest construction project in the coming few years. Inaugurated in 1989, I.M. Pei’s Pyramid was originally designed to receive 4.5 million visitors a year. Twenty five years later, annual museum attendance has nearly reached the 10 million mark. An insufficient carrying capacity results in considerable inconvenience, such as long waiting lines and noise pollution, and makes it difficult for visitors to find their bearings.

As part of a wider effort to promote the Louvre’s collections, the Pyramid Project is the first phase of a large-scale project aiming to put the visitor back at the center of the museum and its permanent collections.

The entrances and reception areas under the Pyramid will be reorganized, moving logistical functions such as ticket sales, cloakrooms and restrooms to the Pyramid’s outermost perimeter in order to enhance visitor experience. With this project, conceived by museum staff and architectural firm Search, the iconic Hall Napoléon will revert back to its original function as visit planning area, regaining its grandeur and serenity without losing its architectural integrity.

The “Pyramid” Project proposes to improve the spatial organization and the management of visitor flows both inside and outside the Pyramid. The construction work will be spread out over a 2-year period; the museum will remain open to the public for the duration of the works.

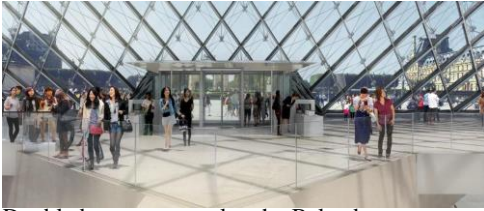
Access control at the Pyramid entrance will be doubled in order to increase visitor flows and decrease waiting lines outside. Access control at the Richelieu and Carrousel entrances will also be reconfigured to improve visitor flows.

Information to the public – currently provided at an undersized and somewhat concealed circular information desk – will be available at two information desks built into large, easily identifiable soundproof pillars. The installation of sound-absorbing partitions will reduce heat and noise pollution from the lobby, significantly improving working conditions for employees in the lobby.

Signage will also be redesigned to make information clearer and more accessible. A video display in the middle of the lobby will enable visitors to find their bearings within the Louvre. Banners at the entrances of all three wings will clearly identify areas to explore and masterpieces from the permanent collection.

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Doubled access control at the Belvedere (rendering) © Agence Search



Passage Richelieu (rendering) © Agence Search



Information desks set in the two trihedrons (rendering) © Agence Search



Ticket office in the sheltered space of the existing bookstore (rendering) © Agence Search



Hall Napoléon without its information desk (rendering) © Agence Search

Ticketing, currently divided between ticket windows and self-service machines on the outermost perimeter of the Hall Napoléon, will have a new, single dedicated area on the ground floor of the existing bookstore. The area's ceiling will be lowered in order to absorb noise, and the ticket office will be clearly signposted under the Pyramid. Visitors will also be able to purchase tickets for the museum's ongoing cultural events, in particular for those taking place in the Auditorium; as well as acquire memberships, and rent audio guides.

Cloakrooms and luggage rooms, grouped together in a single area, will offer self-service lockers designed to store clothes, umbrellas, and small luggage, giving visitors more independence. The number of restrooms will reflect the increase in visitor flows.

Spaces dedicated to planning guided individual and group tours will be significantly enlarged. There will be a dedicated rest and picnic area for groups and individual visitors.

Retail spaces ("Réunion des musées nationaux" bookstore/gift shop, postcard shop, children's bookstore), presently scattered in different locations, will be grouped on either side of the Allée du Grand Louvre.

This major project will continue in the coming years with an upgrade of room numbering and signage, which will see the design of a new information map, and trilingual room signage and bilingual labels introduced museum-wide. To help visitors better understand the museum, an interpretation center will be set up in three dedicated areas in the Sully wing. Here, visitors will be able to learn about the history of the Louvre and its collections, choose from a selection of themed itineraries, and see a presentation of the modern-day Louvre – including Louvre-Lens, Louvre Abu Dhabi, ongoing works, restorations, and acquisitions. The Richelieu wing will be home to a space dedicated to artistic and cultural education open to all, including teachers and students.

- Schedule:

4th quarter 2014: Works begin on future lockers and information desks.

1st semester 2015: Works begin on future ticketing service, restrooms and future bookstore in Allée du Grand Louvre. New locker area opens. Pop-up bookstore set up in Cour Napoléon (early January).

2nd semester 2015: Works continue on ticketing service and bookstore. Finalization of access control for Richelieu entrance. Delivery of 22 toilets.

1st semester 2016: Works begin on shops north of Allée du Grand Louvre. Opening of new ticketing service, information desks, and 33 toilets. Opening of new bookstore in Allée du Grand Louvre and closing of pop-up bookstore in Cour Napoléon (early January). Reorganization of access control for Pyramid entrance.

2nd semester 2016-17: Refurbishment and enlargement of group reception area to create a visitor reception area spread across two floors.

- **Surface area affected by project:** approximately 7,000 m²

- **Funding:** Total investment amounts to **53.5 million euros**, to be financed without the help of subsidies, as none were applied for. The Louvre will use contributions related to its participation in the Louvre Abu Dhabi project (interests from endowment fund, loan counterparty). The project is also supported by Kinoshita Group. A search for additional sources of sponsorship is ongoing.

Four questions for Jean-Luc Martinez



Jean-Luc Martinez, President-Director of the Musée du Louvre © 2013 Musée du Louvre / Florence Brochoire

Why the “Pyramid” Project?

After dedicating twenty years to expansion and to the creation of new rooms, I felt it was time to ask ourselves some simple questions, such as “What does the Louvre have to offer visitors in 2014?” and “How can we make the Louvre more accessible?”

When I assumed office in April 2013, I immediately decided to make improving visitor reception one of my top priorities, starting with the implementation of the “Pyramid” Project. At the time of their inauguration in 1989, the museum’s reception areas were designed to receive 3 to 5 million visitors. Twenty years on, annual museum attendance has reached 9.5 million visitors. We are all familiar with the ramifications – long waiting lines, visitors experiencing difficulties finding their bearings, undersized cloakrooms and luggage rooms, an insufficient number of restrooms, and noise pollution. All of this makes it difficult for museum staff to adequately inform visitors.

The “Pyramid” Project is the brainchild of all museum staff, as well as of my predecessors. It is a wonderful opportunity to bring our museum into the 21st century, by adapting our reception facilities and restoring the Pyramid – an integral part of any visit to the museum – to its former glory. The Louvre is the only museum in the world whose entrance is considered a work of art.

How will visitors actually benefit from this project?

In many ways! Doubling access control at the entrance will significantly decrease waiting times. Noise pollution will be reduced with the installation of sound-absorbing partitions and a sheltered ticket office. An adequate number of lockers will give visitors complete independence. And finally, information and signage will be entirely redesigned to make information clearer and more accessible. Everything will be done to provide visitors with maximum comfort and convenience and to improve working conditions for museum staff.

How will the construction work affect visitors?

Construction work started this summer. The first phase consisted in creating a nuisance-minimizing basement access to the site for workers, materials, machinery, and fluids. The biggest part of the works will be conducted between September 2014 and mid 2016. Opening hours for the general public will not be affected. Furthermore, according to projections, the construction area will encompass no more than 7% of the Hall Napoléon. From mid-December 2014, this area will begin to gradually recede. The visitor reception area, which is currently known as “group reception,” will be expanded between 2016 and late 2017.

After the completion of the “Pyramid” Project, how will you carry on your overall endeavor to improve visitor reception and experience?

The “Pyramid” Project is part of a larger-scale plan to put the visitor back at the center of museum collections. Building on the momentum of the project, we will perform a comprehensive mediation upgrade in the museum’s rooms. This upgrade will involve designing a new information map, rethinking room numbering, installing trilingual room signage, and translating all artwork labels.

The “Richelieu” Project is the second stage of the plan, and it aims to dedicate a new space to artistic and cultural education. Starting from the 2015-16 academic year, from September to June, the Louvre will display works from its collections and from those of other national museums, in accordance with the national curriculum. It will offer both school audiences and the general public keys to understanding central themes pertaining to the museum and art history.

Last but not least, the future Sully space will open in 2016. Conceived as the backbone of the museum and spread over three levels, it will recount the history of the Louvre palace and of its collections. Here, models, photographs, and films will provide information about museum events, such as recent acquisitions, exhibitions outside the Louvre, scientific cooperation, ongoing conservation projects, and room renovations. This new space will also testify to the diversity of our collections by providing a selection of itineraries for visitors to choose from.

Background:

I.M. Pei's Pyramid

The Pyramid and the Grand Louvre

The Pyramid – historical background and key dates:

- On September 26, 1981, President François Mitterrand announced the allocation of the Louvre Palace's north wing (Richelieu wing), until then occupied by the Ministry of Finance, to the Musée du Louvre. This event marked the beginning of a new era for the museum, which was to become "**the Grand Louvre**". The L-shaped museum compound was transformed into a giant U, with all departments gaining extra rooms to display their works.

- In 1983, the **Établissement Public du Grand Louvre (E.P.G.L)** and architect Jérôme Dourdin were put in charge of creating the new spaces. **Emile Biasini, Director of the E.P.G.L, and Michel Laclotte, Director of the Musée du Louvre, managed the colossal construction project.**

- In July 1983, **Chinese-American architect Ieoh Ming Pei** was assigned as the new project's architect.



Helmet, also known as the Iron Hat of Charles VI (1368-1422), Bronze, © RMN (Musée du Louvre) / Jean-Gilles Berizzi

He had already established his reputation with his work on major institutional projects, in particular his design of the East Building of the National Gallery of Art in Washington, D.C. and the John Fitzgerald Kennedy Library in Boston. Pei envisioned an **underground central reception akin to a subway station entrance, allowing direct access to the museum's three wings, with, above ground, a pyramid-shaped entrance** – a glass and steel structure sheltering a luminous lobby.

- During a 1984 seminar held in Arcachon, the museum's management allotted spaces to each department and laid the foundations for the museum's complete restoration. The Pyramid design project sparked much media controversy and unleashed aesthetic (the Ancients versus the Moderns) and technical passions. The construction project also provided an opportunity to explore what lay beneath the Louvre, unearthing the remains of a spectacular medieval Louvre; and numerous pieces such as the parade helmet of Charles VI and the contents

of Bernard Palissy's study collection.

- **March 30, 1989 saw the inauguration of the glass Pyramid.** The construction of a large lobby under the Cour Napoléon "finally gives the Louvre its heart and lung". Together with Michel Macary, architect Ieoh Ming Pei designed a "living organism that can not only receive visitors but also provide the Museum's supplies through new arteries catering to the public and for operational requirements." A 400-seat auditorium, temporary exhibition rooms, rooms presenting the history of the Louvre, bookstores, and restaurants were also built for visitors on this occasion. (Quotes taken from Geneviève Bresc, *Le Louvre, une histoire de Palais*. Éditions du Louvre/Somogy).

- In July 1989, the Finance Minister handed over the key to the Richelieu wing to the Minister of Culture, thus enabling the museum to begin the process of assimilating the palace in its entirety.

THE PYRAMID

Weight: 95 metric tons of structural steel, 105 metric tons of glass-covered aluminum framing

Structure made up of a network of 2,100 nodes, 6,000 bars and 603 rhombus-shaped glass segments

Glass thickness: 21 mm

Height: 21 m

Base width: 34 m

Pyramid base surface area: 1,000 m²

THE "GRAND LOUVRE"

Project Ownership: Établissement Public du Grand Louvre (Public Establishment of the Grand Louvre)

Directors: Emile Biasini (1983-1987); Pierre-Yves Ligen (1987-1989); Jean Lebrat (1989-1998)

Project Management: approximately fifteen teams of architects participated in the various projects. I. M. Pei coordinated works on the Pyramid and the Richelieu wing.

Musée du Louvre:

President-Directors: Michel Laclotte (1987-1994); Pierre Rosenberg (1994-2001); Henri Loyrette (2001-2013); Jean-Luc Martinez (2013-to date)

The Architect Behind the Pyramid: Ieoh Ming Pei

Born April 26, 1917 in Canton (China). After finishing secondary school in Shanghai, Ieoh Ming Pei studied architecture in the USA. From 1935 to 1940, he studied at MIT (Massachusetts Institute of Technology) where he was awarded a Bachelor of Architecture. In 1942, he enrolled at Harvard University, studying under Marcel Breuer and Walter Gropius; and then became a member of America's National Defense Research Committee, on which he served until 1946, when he obtained his Master of Architecture. From 1945 to 1948, he worked as an assistant professor at the Harvard Graduate School of Design.

His work, characterized by the "form follows function" philosophy, is part of the International style movement, and continues in the tradition of Walter Gropius. His use of abstract form and reliance on cold building materials such as stone, concrete, glass, and steel are coupled with a high propensity for theatricality and technological challenges. Along with Cesar Pelli, Kevin Roche, and Paul Rudolph, he is widely seen as belonging to the second generation of Modern Architects in America, who had studied under and succeeded the European masters. In 1955, he became a naturalized U.S. citizen and founded his own firm – which would become *Pei Leonard Cobb & Partners* – with his two partners, Eason Leonard and Henry Cobb.

Major Projects:

1962: Place Ville-Marie, Montreal. 1978: East Building, National Gallery of Art, Washington D.C. 1979: John F. Kennedy Library, Boston. 1982: JPMorgan Chase Tower, Houston. 1988: Louvre Pyramid, Paris. 1988: Chinese Department, Musée National des Arts Asiatiques-Guimet, Paris. 1990: Bank of China Tower, Hong Kong. 2002: Tour EDF, Paris - La Défense. 2004: Deutsches Historisches Museum (German Historical Museum), Berlin. 2006: Mudam (Musée d'Art Moderne Grand-Duc Jean), Kirchberg, Luxembourg. 2006: Suzhou Museum. 2007: Torre Espacio, Madrid. 2008: Museum of Islamic Art, Doha. 2010: Palazzo Lombardia, Milan

Major Honors and Awards:

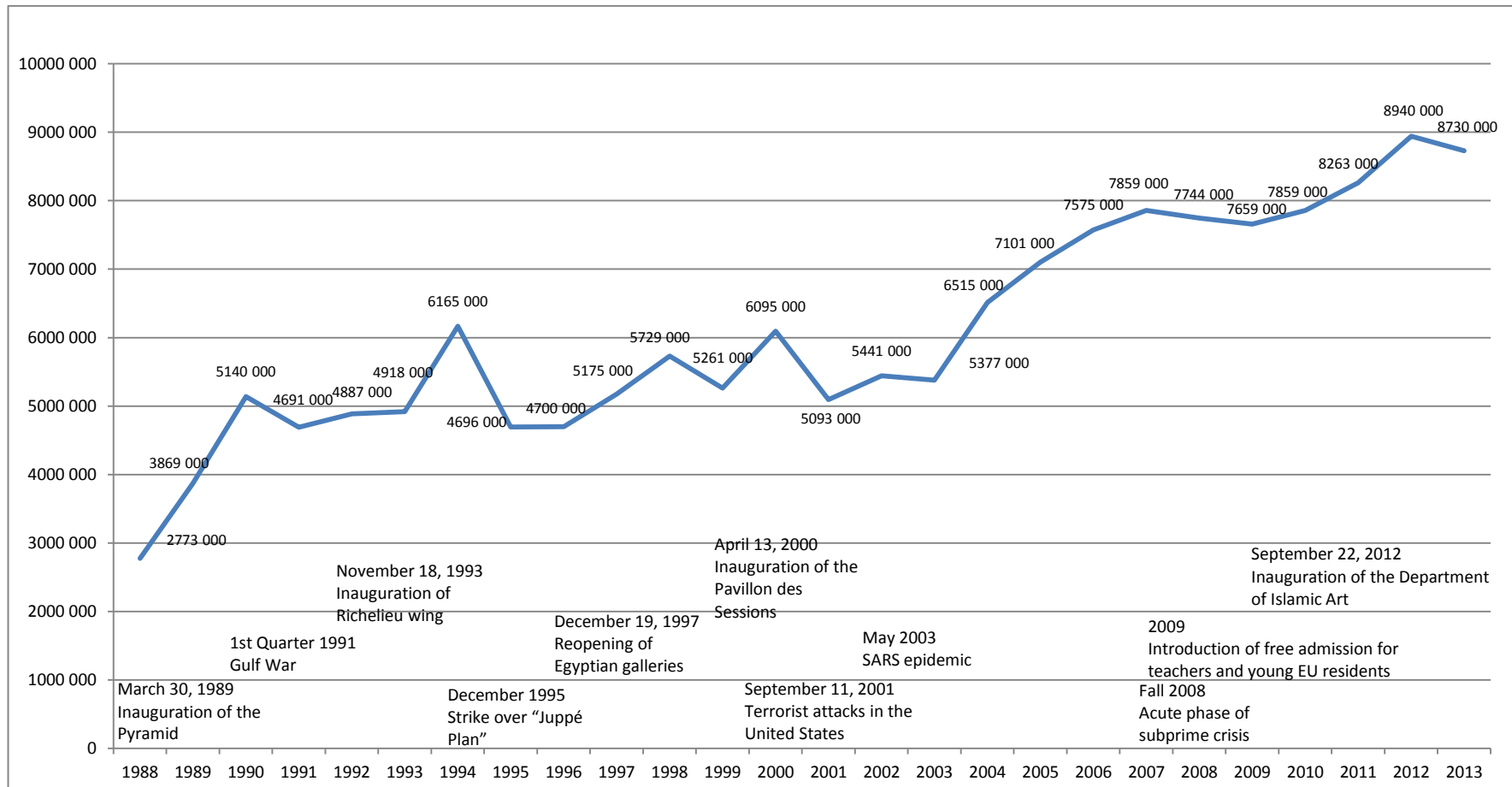
1963: Member of the National Institute of Arts and Letters (now the American Academy of Arts and Letters). 1970: Elected an honorary member of the Royal Institute of British Architects and of the American Society of Interior Designers. 1972-1983: Member of the MIT Corporation. The Académie d'Architecture Grande Médaille d'Or (Paris). 1983: Pritzker Architecture Prize. 1983: Member of the Institut de France. Took Gabriel Ollivier's seat as elected member of the Académie des Beaux-Arts. 1988: *National Medal of Arts* (USA). 1989: *Praemium Imperiale* (Japan). 1991: Comité Colbert's First Award for Excellence (Paris).



Ieoh Ming Pei in front of the Louvre Pyramid, 1989 © Marc Riboud

Context of the Project

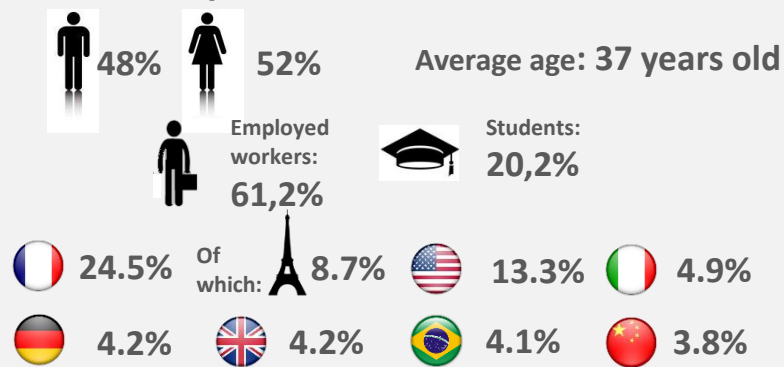
Attendance of permanent collections expressed in thousands of visits. 1988-2013



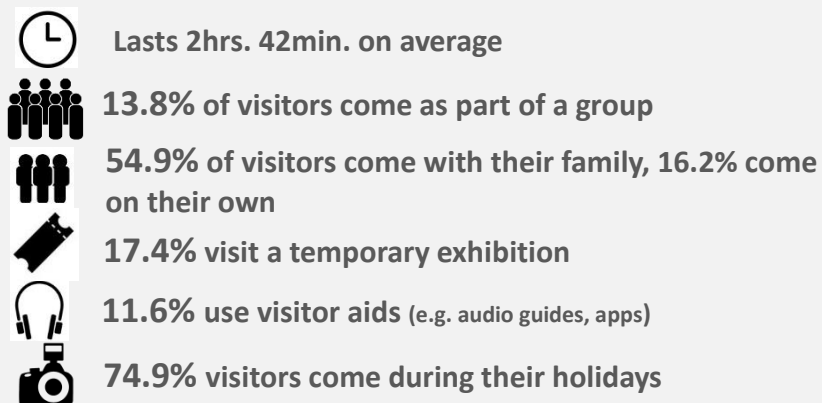
- The number of visits peaks with the opening of new rooms and large architectural projects: the Pyramid in 1989; the Richelieu wing in 1993; Egyptian galleries in 1997; the Pavillon des Sessions in 2000; the Department of Islamic Art in 2012. These new spaces are more attractive to French visitors.
- Declining attendance is mostly related to negative socio-political, economic, and health factors: Gulf War in 1991; French strikes of 1995; terrorist attacks of September 11, 2001 in the United States; SARS epidemic in 2003; subprime mortgage crisis in 2009.
- From 2003 to 2007, museum attendance recorded an upward trend halted by the financial and economic crisis in 2009.
- Geographical origin: in the recent years, the number of foreign paying visitors has almost doubled, while the number of French visitors has remained stable.
- In line with the growth of the middle classes of emerging countries, attendance has significantly picked up since 2011, nearing the 10 million mark: 8.94 million permanent collection visits in 2012 (with a total attendance of 9.72 million visits), and 8.73 million permanent collection visits in 2013 (with a total attendance of 9.33 million visits).

Musée du Louvre Visitor Profiles

8.7 million visitors to the Louvre permanent collections



Their visit



Figures obtained from the “Baromètre des publics du Louvre” [Louvre Publics Barometer] / 2013 Annual Results / Research Center – Research and Collections Department – Studies and Research Division.

Musée du Louvre Visitor Profiles

Visitor's relationship with Museums



59.6% are first-time visitors, while **17.5%** visited the museum earlier in the year



78.3% had visited another museum during the year



55.6% come to « see the masterpieces for the first time, or again »



27.2% visited the museum free of charge (on presentation of relevant documents, free admission Sundays, or Bastille Day)

Satisfaction



96% of visitors are satisfied with their visit (« very satisfied » + « satisfied »)



98% of visitors are satisfied with the reception and the service



89% of visitors are satisfied with the comfort



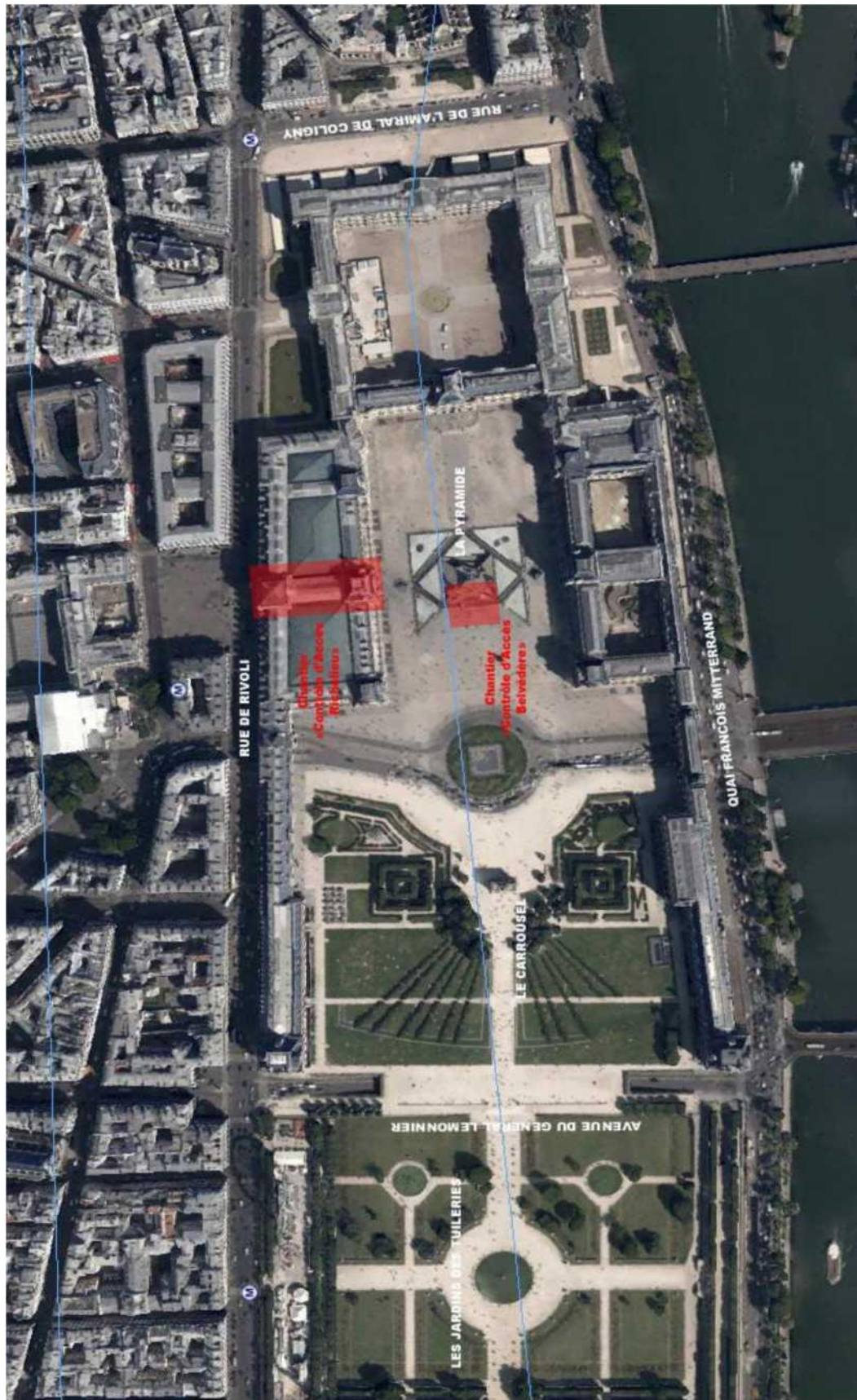
93% of visitors are satisfied with the cultural input



81% of visitors are satisfied with direction signposting

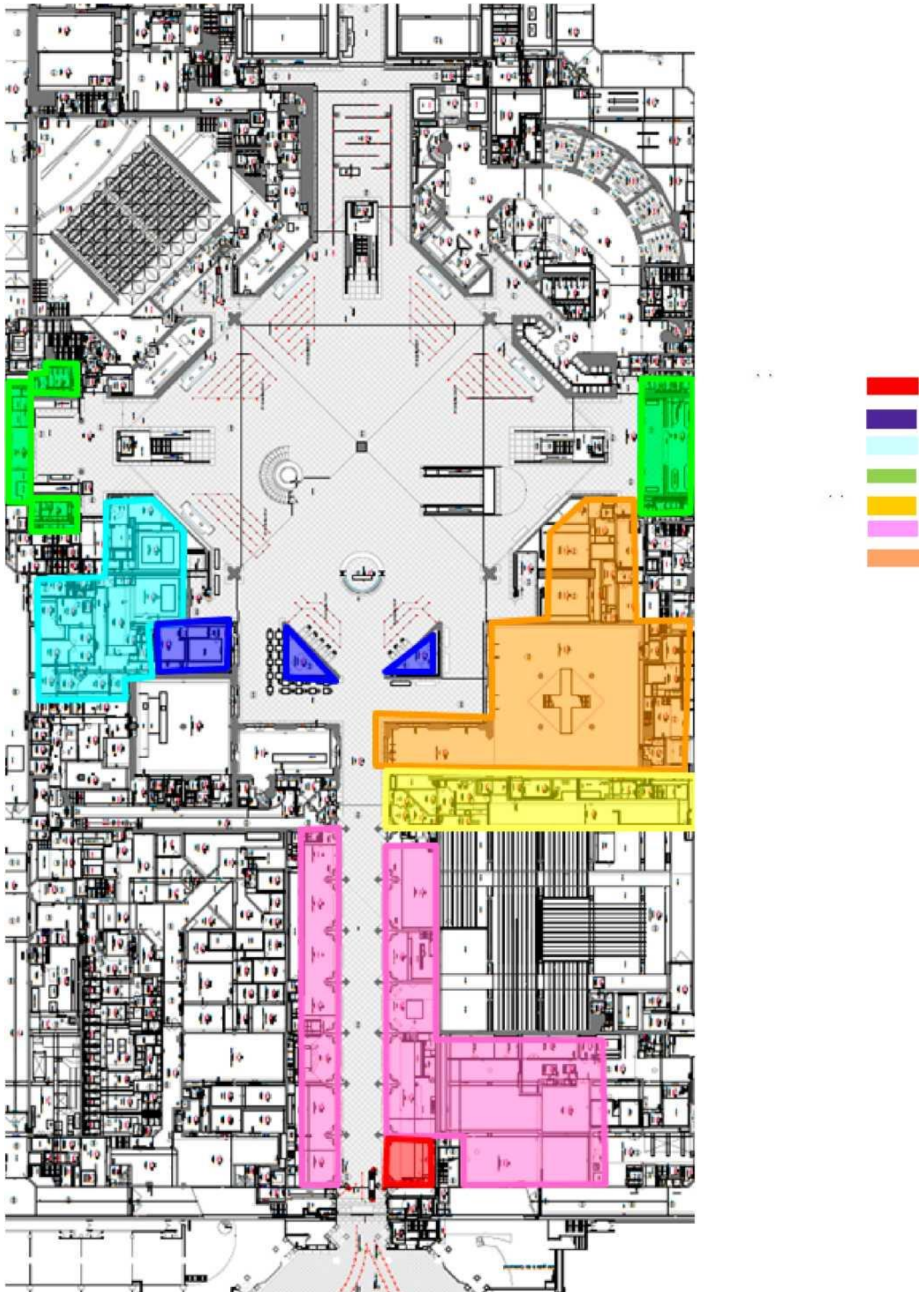
Presentation of the Project

Aerial View of the Musée du Louvre



The two outside entrances to the museum are marked in red – the Pyramid entrance and the Passage Richelieu entrance. The third entrance is underground and located in Louvre's Galerie du Carrousel.

Work Sites under the Pyramid



Access Control at the Pyramid Entrance



The museum's almost constantly congested main entrance, via the Belvedere, creates long waiting lines – particularly during peak times. This malfunction is due mainly to the impractical revolving doors, which impede visitor flows; and to the existence of a single bag screening point.



The “Pyramid” Project will replace the revolving doors with others that open more easily. The Belvedere entrance will feature two security check devices (“Bagagix”), set up in the center to facilitate access to the museum at peak times. This security area will be acoustically and thermally insulated. Waiting lines outside the Pyramid will allow fluidity, adaptability and easy modification when visitor flows require it.

Access Control at the Richelieu Entrance



CURRENT

The temporary access control facilities (“Algeco”) interfere with the architectural integrity of the Passage Richelieu and obstruct the view of the Cour Napoléon.



RENDERING

The project will double the number of entrance and exit facilities, and move the booth currently at the top of the existing escalators under an “ethereal” mirror-polished stainless steel awning. Passers-by will thus be able to see inside the museum through the large window looking out onto the Cour Marly.

Information Desks



CURRENT

In addition to being undersized, the current information desk is also somewhat hidden from sight during peak times. Museum staff find themselves surrounded by visitors from all sides. Visitors standing in front of the desk hamper access to the Denon and Richelieu wings.



RENDERING

Two information desks will be set in two “trihedron” pillars. Sound-absorbing partitions minimizing noise pollution from the lobby will significantly improve visitor reception and employees’ working conditions. Vertical signage will make them easier to find.



CURRENT

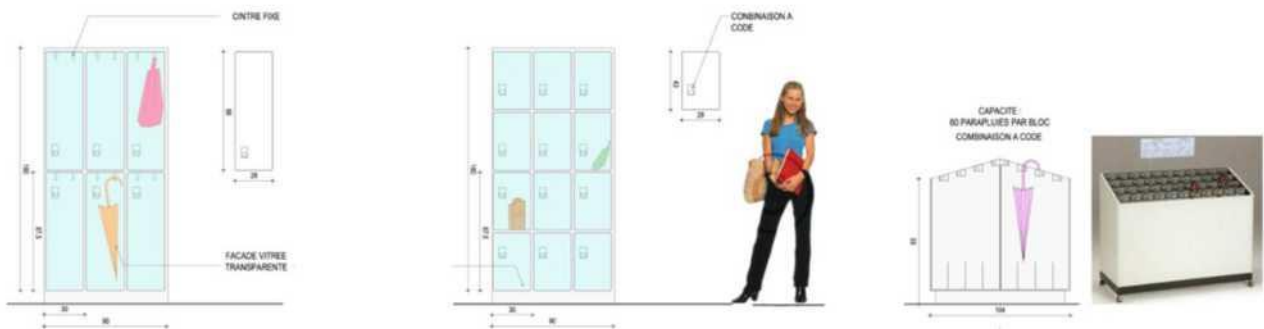
Ticketing is currently divided between ticket windows and self-service machines on the outermost perimeter of the Hall Napoléon.



RENDERING

The ticket office and desks will be grouped together on the ground floor of the existing bookstore. Visitors entering the ticketing area will experience a different atmosphere. The sound-insulated ceiling and cash desks ensure effective communication between cashiers and visitors. A skylight directly above the center of this area keeps it light and airy.

Locker Area



The new facility grouping together luggage and cloakrooms in a single area is intended to give visitors complete independence.

Signage under the Pyramid



The names of the wings are currently indicated on hanging glass plates. The silver-colored letters are highly reflective, and therefore difficult to read.

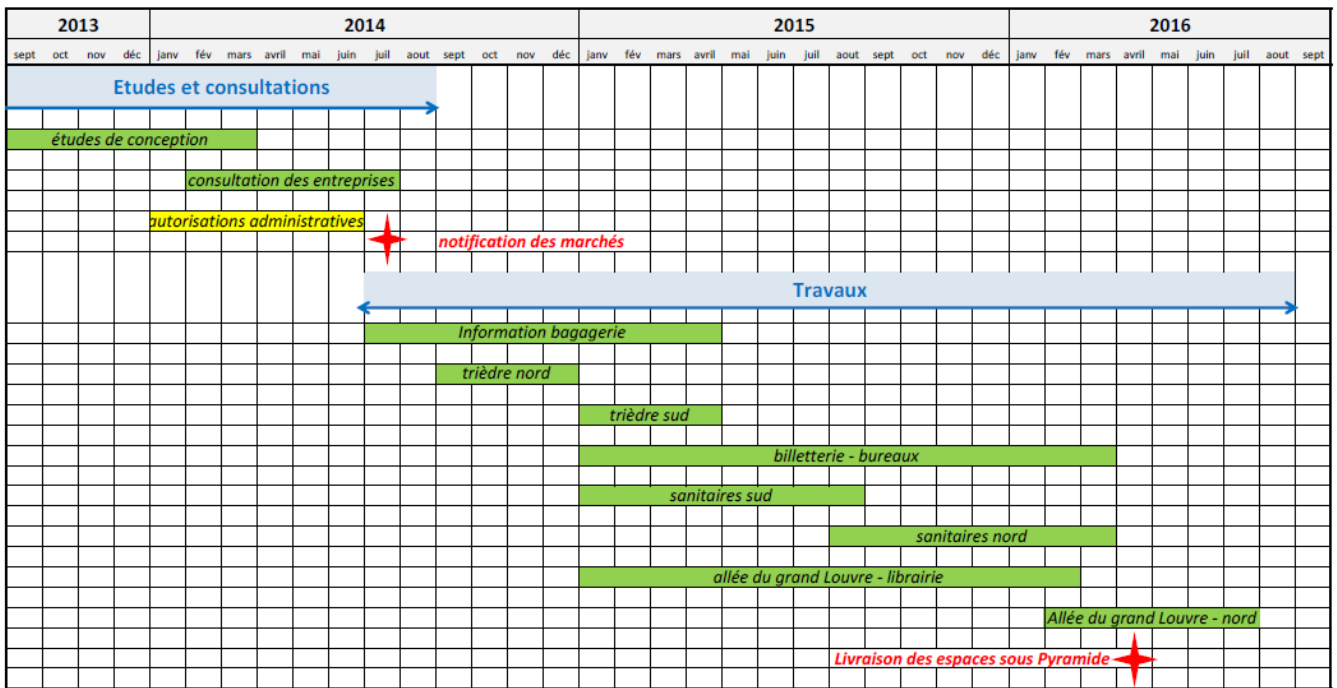


RENDERING

A video display in the middle of the lobby will enable visitors to visualize their itinerary through the museum. A large banner hung at the entrance of each wing will feature an image of one of its emblematic sections. Three banners featuring details of famous works from the permanent collections will give visitors a clear understanding of the museum's layout. In broader terms, the aim is to incorporate information and orientation signage that fits the information to be delivered, in reception areas – “at the right time” and “in the right place” – while improving and standardizing its design.

Schedule and Key Figures

Work Schedule



Schedule

- **September 2013:** Project presented to staff.
- **Fall 2013:** Ministerial Commission for Construction Programs.
- **November 2013:** Filing of building permit.
- **May 2014:** Consultation with I.M. Pei.
- **2nd semester 2014:** Works begin on future lockers and information desks.
- **1st semester 2015:** Works begin on future ticket office, restrooms, and future bookstore in Allée du Grand Louvre. Inauguration of new lockers.
- **2nd semester 2015:** Works continue on ticket office and bookstore. Finalization of access control for Richelieu entrance. Delivery of 22 toilets.
- **1st semester 2016:** Works begin on shops north of Allée du Grand Louvre. Opening of new ticketing office, information desks, bookstore, and of 33 toilets. Reorganization of access control for Pyramid entrance.
- **2nd semester 2016 - 2017:** Refurbishment and enlargement of group reception area to create a visitor reception area spread across two floors.

Surface:

Surface area affected by project: approximately 7,000 m²

Ownership: Musée du Louvre

Project management:

Agence Search – Commissioned Architect

Sylvain Dubuisson - Architect Designer

Philippe Apeloig - Signage

ALTO Ingenierie - Fluids Technical Consultants

Batiserf Ingenierie - Structure Technical Consultants

Peutz et Associés - Acoustics

Bureau Michel Forgeue - Economist

Prévention Consultant - Fire Safety Technical Consultants

L'observatoire national - Lighting

Van Santen et Associés - Façade Technical Consultants

Incandescence - Multimedia Equipment Technical Consultants

Scène - Scenic Technical Consultants

SCMC (Scheduling, construction management, and coordination: PLANITEC - Groupe SETEC

Health and Safety Coordinator: BTP Consultants

Construction Inspection: ALPHA CONTROLE

Fire Safety System Coordinator: PCA - GROUPE BETEM

Funding: Total investment amounts to **53.5 million euros**, to be financed without the help of subsidies, as none were applied for. The Louvre will use contributions related to its participation in the Louvre Abu Dhabi project (interests from endowment fund, loan counterparty). The project is also supported by Kinoshita Group. A search for additional sources of sponsorship is ongoing.

Agence Search is a Parisian architectural firm founded in 2005 by Caroline Barat and Thomas Dubuisson. Today, the firm employs an international team of architects trained in France, the USA, Canada, Spain, and Germany.

Through the design and execution of complex projects, Agence Search has been developing a methodology balancing pragmatism with creativity, for nearly a decade. The firm built its corporate identity around two imperatives: production efficiency and innovative thinking. From large-scale considerations to details such as furnishings, nothing is left to chance – the firm makes considered choices when it comes to architectural services, and is involved in every stage of the project, from feasibility studies all the way through to implementation.

The firm's thorough stake analysis, project design and execution, and ongoing feedback to and from project owners; and the external expertise provided by a network of highly-qualified specialists, enable Agence Search to find appropriate solutions to issues in contemporary architecture.

Agence Search distinguished itself with its work on a variety of public facilities, from the Mantes-la-Jolie Water Sports Center in 2011, to the Maison des Sciences de l'Homme, the very first building of the future Campus Condorcet in the north of Paris, in 2012. The firm regularly participates in large-scale cultural projects. It also takes part in competitive consultations and dialogues held as part of projects such as the renovation of the Eiffel Tower's light display (2012) and the requalification of the Grand Palais (Paris, 2013). It designed Le Bal, a venue dedicated to the "document-image", for the Association des Amis de Magnum Photos (Paris, 2010), and created contemporary art scenography for the Francois Pinault Foundation (Lille 2006, Moscow 2009, Paris 2013). It is currently redesigning the Musée du Louvre's reception areas.

Agence Search has won a NAJA prize (Nouveaux Albums des Jeunes Architectes), awarded by the French Ministry of Culture and Communication, for the promotion of young French architects. In 2013, the firm received the international WAN 21 for 21 AWARD, which recognizes emerging talent in world architecture.

What does a project like the Pyramid Project mean for a firm like yours?

Thomas Dubuisson: The "Pyramid" Project is above all an opportunity for our work to feature in the remarkable setting that is one of the greatest museums in the world! The Louvre is a palace built over the course of several centuries and every new addition reflects its twofold aura – that of a leading cultural institution and of a historical structure. With that comes great responsibility. I.M. Pei's Pyramid is an icon, which means that we have to find the right architectural approach, avoiding the pitfalls of excess and imitation while staying true to ourselves.

The "Pyramid" Project centers around three problem areas: reception, mediation, and access to information. It pertains to the relationship between the museum and its visitors, as well as to the spaces where this relationship can unfold and take shape today. Habits are changing, the dedicated spaces are undergoing profound change, and our role is to provide architectural solutions reflecting these changes – and we're really excited about this. We would also like to point out the advantages of working with the various stakeholders involved in the project. For instance, working with the various internal specialists on the project management team allows us to consolidate our complex team management skills. On the other hand, dealing with a large number of employees of the Musée du Louvre leads us to improve our working methods – a rigorous iteration method was put in place as soon as the project began.

What are the main technical challenges of a project such as this?

Caroline Barat: The biggest challenge is organizing a worksite within a site that is in use. During the works, the museum will continue to fulfill its mission and be operational, while ensuring minimal noise pollution. We plan to divide the construction into 12 separate stages, with each stage beginning as another one ends – this variation on the game of "musical chairs" will make it possible for the museum to stay open to the public. Another technical challenge relates to the complexity of fluid organization. This is the hidden aspect of the project. This technical issue is not visible and extends beyond the project's perimeter, as major work will be carried out on the Grand Louvre's existing networks and on the very core of I.M. Pei's project. And finally, our expectations in terms of our sub-contractors' quality of work and levels of excellence are central to the success of the "Pyramid" Project.

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Palace:

243,000 m² of wooden flooring,
184,000 m² of heated rooms, of which 76,000 m² are air-conditioned, and 57,000 m² are “cooled”,
3,000 meters of façade (total length, courtyards included),
72,735 m² of galleries,
403 rooms and 14.5 km of galleries and hallways.

Pyramid:

603 lozenges
Height: 21 m. Base width: 34 m.
Weight of structure: 95 metric tons of steel,
105 metric tons of aluminum.

Cour Napoléon:

Surface: 28,000 m²,
Water Basins: 50 pumps bring water to all 7 water basins of Cour Napoléon,
Paving: 650,000 paving stones – sandstone and granite.

Collections:

38,000 of the museum's 460,000 works are on display (196,000 of all the works are graphic),
8 departments: Near Eastern Antiquities; Egyptian Antiquities; Greek, Etruscan, and Roman Antiquities; Islamic Art;
Decorative Arts; Sculptures; Paintings; Prints and Drawings

2000 works are loaned to other institutions every year.