

"World sports events and legacy. The debate after the Olympic Games".

Musée National du Sport, Nice, France, 12-13 September 2024
ICMAH AT THE NATIONAL SPORTS MUSEUM

After eight workshops and four webinars, in 2024 we are organising an event with wider participation around the Paris Olympics. We will be assessing the sporting and cultural heritage passed on after world sporting events. We will share experiences on the subject and organise debates on sporting heritage in museums.

Day 1: The mutual influence of the evolution of sporting practices on heritage

The presentations will look at the notion of 'legacy' from sporting events. How can it be collected? How do you build up a collection or enhance an existing one? What are the procedures for passing on the tangible and intangible traces of sporting events to cultural and scientific organisations?

Day 2: The future of sports infrastructure as a heritage asset

The use and reuse of sports infrastructure will be at the heart of the discussions. Examples new uses, reuse practices and museographic issues will be addressed. The relationship between museums and the environmental and architectural heritage of sport will be discussed.

Participants:

- Burçak Madran, President ICMAH (burcakmadran@gmail.com)
- Marie Grasse, Director and Chief Curator of the Musée National du Sport, France (marie.grasse@museedusport.fr)
- Patricia Raymond, Senior Collections Manager, Heritage and Artefacts, IOC (patricia.reymond@olympic.org)
- Laure Houppert, Head of Heritage and Social Commitment for the Paris 2024 Games (Laure.HOUPERT@plainecommune.fr)
- Marília Bonas, Director of the Museu do Futebol (mariliabonas@gmail.com)
- Florence le , Heritage Curator
- Sachiko Niina, Curator at the Prince Chichibu Memorial Sport Museum (sachiko.niina@jpnsport.go.jp)
- Yuji Kurihara, Director of the Japan National Museum of Nature and (k.yamada@jpnsport.go.jp)
- Justine Reilly, Project Coordinator at Sporting Heritage UK (justine@sportingheritage.org.uk)
- Abdallah Jreij, Architect, urban planner and researcher at the Polytechnic University of Milan (abdallah.jreij@polimi.it)
- Luis Valente, Partnership and Information Manager at the FC Porto Museum
- Sophie Gillery, Documentary research and indexing INA (sgillery@ina.fr)
- Franck Delorme, Doctor of Art History, architect and curator at the Cité de l'Architecture (franck.delorme@citedelarchitecture.fr)
- Léna Schillinger, Documentalist, Head of the MNS Archives Department





MICMAH International Council of Museums for Asia

MICOFOFOM International Council of Museums for the Middle East

ICOM International Council of Museums



Sports in Museums

World sporting events and legacy The debate after the Olympics

CONFERENCE PROGRAM

12-13 September 2024

Musée National du Sport, Nice, France



12-13/09: ICMAH AT THE SPORTS MUSEUM

"World events and legacy. The debate after the Olympic and Paralympic Games".

Sport is a world of symbols, characterised by trophies, medals, cups and sashes which, while they are testimonies, enrich this heritage and help us to understand the mentality of an era. Then there are the places of remembrance mentioned by Georges Vigarello, such as the Tour de France, which still fascinates the public today, natural sites such as Cape Horn or K2, or urban areas that have been taken over by a sporting activity. Finally, it is intangible, enriched by our collective memory, like the victory of the French football team in the 1998 World Cup. Analysing the development of sporting practices, which have been influenced by a wide range of historical, social, cultural, political and technological factors, as well as the major events associated with them and their impact on society, constitute the heritage markers of a culture. Over the centuries, physical activities, sports and the places where they take place have evolved to meet people's needs and aspirations.

Until the 18th century, the term "physical exercise" was used exclusively by aristocrats who indulged in entertainment and gambling as a pleasurable pastime. The invention of modern sport, due to British initiative, evolved from aristocratic sports such as polo, golf and hunting. In the 19th century, sporting practices evolved towards what we now consider organised sports. The wealthy classes found in these practices an area of social distinction. The choice of discipline (tennis, horse riding, golf) and the refinement of the appropriate clothing became signs of class affirmation. During this period, the growth of sport was stimulated by industrialisation and the growth of the middle class. Modern sports such as football, basketball and tennis were created, the first official rules established and the first sports clubs formed to promote these activities, giving rise to a specific architecture.

Enclosures, buildings and facilities are undoubtedly the most visible component of this heritage: arenas, stadiums, racecourses, motor racing circuits, velodromes, bowling greens, gymnasiums (Hyppolite Triat's in the mid-19th century), swimming pools, ice rinks, etc. Some of these are major projects, such as Madison Square Garden in New York, Madison Square Garden Bowl in Philadelphia, the National Sporting Club in London, the Stade Colombes or the Molitor swimming pool in Arts Deco style dating from 1929, the Salle Omnisport de Bercy in Paris or the Gerland stadium in Lyon designed by Tony Garnier and inaugurated in 1920.

Sometimes less prominent in architectural terms, certain buildings nevertheless arouse an emotional attachment, often local, to a particular community: the Charléty stadium in Paris, the Ray stadium in Nice, the Furiani stadium in Bastia. Just like certain racecourses such as Chantilly (1834) or Longchamp (1857), motor racing circuits such as the Le Mans 24-hour race (1923) or the Monaco 24-hour race (1929), are also important heritage sites. Sport has had a considerable impact on society over the centuries, in terms of entertainment, competition, international relations, education, health and so on. But it also includes its values and traditions, such as match start ceremonies, supporters' songs, symbols, flags, etc., which also enrich sporting heritage. It also conveys many values, such as fair play, team spirit, determination and so on. Understanding these values gives us a better understanding of our sporting heritage as a whole.



SESSION 1 - The mutual influences of the evolution of sport on heritage

THURSDAY MORNING (Visits)

- **9 :00 H - Visit to the Allianz Riviera Stadium**
- **10 :30 H -Tour of the National Sports Museum**

→ Plan number of places and a budget for the visits.

THURSDAY AFTERNOON: The mutual influence of changes in sporting practices on heritage

- **14:00 H - Burçak Madran**, President of ICMAH
- **14:10 H - Marie Grasse**, Head Curator of Heritage and Director of the National Sports Museum

The theme of new sporting practices and the territorial diversification of activities is a recurring one throughout the 20th century. Over the decades, public facilities built for sporting events have become emblematic urban landmarks, housing, and sometimes even monuments hosting major cultural events. In this way, sport has become a positive vector for social cohesion. The media coverage of competitions and the identification of spectators with a particular venue have also led to the individualisation of sporting arenas.

Opening speech - Official presentation of the theme

- **14 : 20 H - Three speakers from different institutions**
(15-20min each)

14:20 H

1. IOC Museum

Patricia Raymond

Head Heritage and Artefacts Collections

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Title: Collecting the Olympic Games: new approaches and continuing challenges

Several pairs of trainers, a surfboard, a robot mascot, five Hansen kimono jackets, a drone used during the Opening Ceremony, some masks and COVID test kits... This is not an inventory reminiscent of a poetic list à la Jacques Prévert, but some of the objects collected by the Olympic Museum before, during and after the Tokyo 2020 Olympic Games, which were held in 2021. For more than a century, the institution based in Lausanne, Switzerland, has been collecting sports memorabilia linked to the Olympic Games, a tradition that began when the first members of the IOC collected objects and archives for the first museum opened in 1923. In 1984, this activity took a decisive turn when the museum began collecting objects directly on site during the two weeks of the Games.



Gam

es.

On-site collecting has had a profound influence on the structure and pace of development of the collection. This practice is a unique opportunity to update the collection and connect it to current societal issues. It is also the best way of interacting with those involved in the Olympic Movement, who share their knowledge of the objects collected, as well as with visitors to the museum. However, it also raises questions about the representativeness, relevance and completeness of the collection. This contribution will present the evolution of this collecting activity, recent changes and the challenges associated with collecting contemporary materials in the field of sport. Various examples will illustrate the importance of documentation in this process.

An object collected this year: the equestrian costume worn at the opening ceremony of the Paris 2024 Games, designed by Jeanne Friot and Robert Mercier. IOC / 2024 / Grégoire Peter.

14:40 H

1. Plaine Commune

Infrastructure in Northern Paris is the responsibility of the municipalities and Plaine Commune.

Laure Houpert

Head of the Heritage and Commitment project at Plaine Commune

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Title : The appropriation of sports facilities by local populations: social legacy after the Games.

Present since the bid phase, *Plaine Commune* is working to leave a lasting legacy for the residents of the 9 towns to the north of Paris, which have seen their territory transformed in the run-up to the Olympic Games 24. Part of the Paris 2024 endowment fund has been used to invest not only in the construction and renovation of sports venues, but also in a mobilisation plan for a lasting social legacy through sports learning projects targeted specific groups (cycling and swimming lessons, focus grande boucle olympique).

The creation of a heritage is initiated by the appropriation of this heritage and the recognition its value by the local populations directly concerned, and then by the national and even international populations.

Plaine Commune's mobilisation plan proposes an action plan for an active city committed to promoting public health, supporting residents in their appropriation these sites and practices and combating cultural and social obstacles.



15 :00 H - BREAK

15 :25 H

2. Football Museum - Brazil

Marila Bonas - Director of the Brazilian Football Museum
mariliabonas@gmail.com

Title: Renovating the heart: redeveloping the permanent exhibition at the Football Museum



After 15 years of existence, the Football Museum has undertaken the renovation of its permanent exhibition, taking into account contemporary debates and thematic gaps.

Among the themes introduced by this new scenography are football and diversity; the globalisation of football and the transfer market; the history of women's football in Brazil; new ways of supporting teams; and racism, xenophobia and homophobia in world football.

This article presents the challenges of collaborative curation on football, considered to be a fundamental theme of Brazilian identity.

15 45H: Discussion with the audience

16 H: END

SESSION 2 - The future of sports infrastructure

FRIDAY MORNING: Some examples of the future of sports facilities.

- **9 :00 H - Marie Grasse**, Chief Curator and Director of the National Sports Museum

The strong heritage and historical dimension of the stadium, for example, creates a link with the history and renown of a city. At the same time, countries can also go down in history, such as the London Games, which were the first to commit to sustainable development and achieve zero waste.

- **9 :05 H - Florence Le Corre**: Presentation of case study

Sporting heritage includes material heritage in various forms. It manifests itself through the use of rules: tradition, rites, music and song, stories and testimonies, events and competitions. It is also linked to heritage, and we will look at all that today. It is a heritage, as are all the countries that, to the best of their ability, teach, organise, finance and encourage the practice of sport, thereby contributing to the enrichment of this heritage. This heritage is preserved in various cultural institutions, as well as in sports clubs and associations. It is the fruit of two Olympic Paralympic Games. With its president, Burchac Madrane Marie Grasse, director of the



The Musée National du Sport, which is hosting this second day of the conference, will give us the opportunity to discuss sporting heritage from a number of different angles. " ... "

- **9 :15 H - Case studies on built heritage, intangible heritage, memorabilia, archives** (15-20min each)

9 :15 H -- (16 :15H in JP)

1. Sachiko Niina and Yuji Kurihara

Sachiko Niina, curator at the Prince Chichibu Memorial Sport Museum.

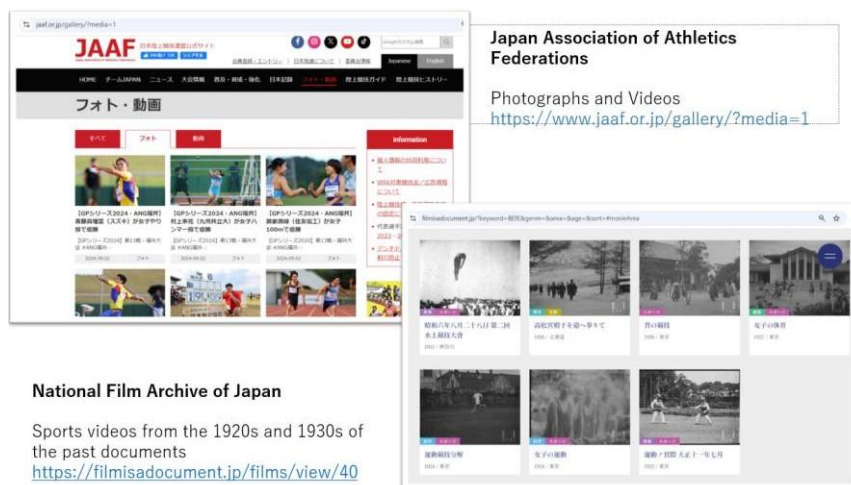
Yuji Kurihara, Deputy Director of the National Museum of Nature and Science

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Title: Challenges in establishing a consortium of sports museums in Japan to respond to the evolution of sports competitions

With the evolution of sport in recent years, it has become important for sports museums to archive not only traditional material collections, such as equipment, medals and certificates, but also intangible material such as videos and audio.



In addition, sports museums have to collect equipment made from complex materials. With a limited number of curators and other specialists, sports museums can find it difficult to respond quickly to changing sporting events.



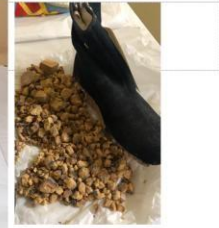


Deterioration of jumping suits (1980s) from our museum's collection

Experts opinion are that the urethane material is deteriorating, becoming discolored and sticky. Requires moisture, light, and heat blockage.



Boots from the 1970s from our museum's collection



The soles of the shoes are shattered due to hydrolysis of the urethane sponge. The environment needed to be as low humidity as possible and not exposed to light.

In Japan, historical museums in various regions have tangible and intangible sports materials in their collections, even if they are not specialised in sport. In light of this, it is conceivable to promote the valorisation of sports materials as cultural assets and to establish a system for existing archivists and curators to collaborate in these efforts. In addition, the preservation of sportswear and equipment made from complex composite materials requires the collaboration of sports manufacturers and others with knowledge of manufacturing information.



Mr. Danshita, a sports manufacturer, is an expert on shoes and taught us in person and online about materials, how to care for them, and what can and cannot be done to repair them.

Based on this background, we plan establish a consortium of sports museums in Japan to cooperate and collaborate with all stakeholders in sports-related materials.

9:35 H -- (8 :35H in UK)

2. Sporting Heritage UK

Justine Reilly, director and founder of Sporting
justine@sportingheritage.org.uk



Title : The place sporting heritage in society

Sporting Heritage is a support organisation for the UK's sporting heritage sector, working with over 1000 organisations including museums, archives, sports clubs, governing bodies, universities, schools and policy makers.



My presentation will focus on exploring the development of Sporting Heritage as an organisation and this impacted on the recognition sporting heritage in both the cultural heritage and sporting sectors. Addressing the opportunities offered by sporting heritage as a means of increasing the resilience of organisations, attracting new and diverse audiences, whilst demonstrating the need to foster collections held outside of museums to ensure a museological discussion of sporting heritage, this presentation will share practical insights and understandings from activity in the UK.



9 :55 H - BREAK



10:35 H

3. 2026 - The Milano Games - Cortina d'Ampezzo 2026

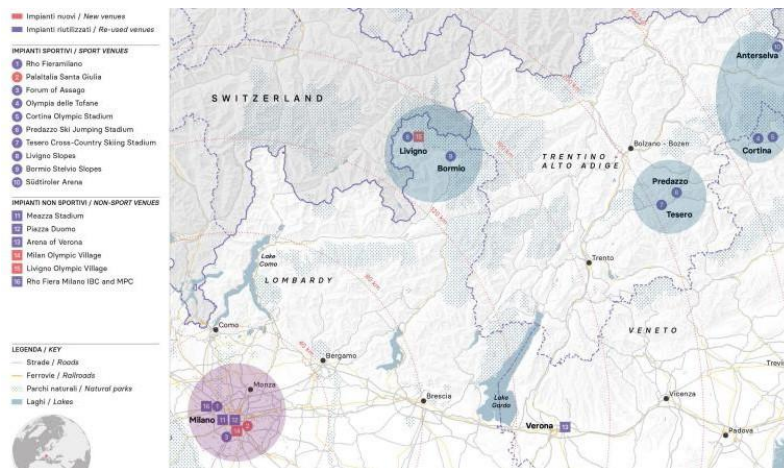
Abdallah Jreij

Architect, urban planner and doctoral student at Milan Polytechnic

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Title : Cortina d'Ampezzo from 1956 to Milano Cortina 2026

The next Olympic Winter Games in 2026 will be held in a vast area of northern Italy, encompassing several towns and regions. As its name, Milano Cortina, suggests, the event will be held in two distinct contexts: the urban environment of Milan and the mountainous region of Cortina, with other localities hosting the competitions.



While the need for mountain venues for the Olympic Winter Games is not new, the scope of the host region is unique, influenced primarily by the recommendations the International Olympic Committee's Agenda 2020. This agenda encourages host cities to maximise the use of existing and temporary infrastructure to minimise environmental impact and ensure a positive legacy after the Games.



1956
Winter Olympic Games



2026 Milano-Cortina
Winter Olympic Games



As the opening approaches, the organisers of Milano Cortina 2026 face a number of challenges. A major problem is the apparent lack of a coherent vision and territorial plan from the outset, leading to difficulties in project implementation and uneven legacy impacts across the various Olympic venues. This study examines the disparities in the planning and implementation of the Olympic venues for Milano Cortina 2026 by comparing projects in different contexts and contrasting the initial commitments set out in the bid documents with actual developments on the ground.

Concluding remarks

The impact of the Winter Olympics is significant and unavoidable. No intervention can be totally impact-free; however, the extent of this impact varies considerably depending on the scale of the event, the size of the venues, the context of the interventions and the legacy of the projects. Concentration in time and space, usually a city or region hosting dozens of events in the space of a few weeks, concentrates environmental damage in a specific area of the region and generates direct and indirect consequences on the context of the games.

Altering the natural landscape to make it more suitable for certain types of sporting activity, building new sports venues (permanent or temporary) or renovating existing ones can all have direct implications for the place (context) as well as indirect implications for the environment.



The Cortina Sliding Centre project demonstrates that despite the progress made by the Olympic Agenda 2020, there is still a need integrate new policies and controls for host cities, particularly in fragile contexts such as fragile mountain regions. This is crucial to minimise the negative impact on these areas.



10:55-11 :10 H

Luis Valente - Partnership and information management at the FC Porto Museum

Title : The never-ending match at the FC Porto Museum - The challenge of heritage management in sport

The FC Porto Museum, opened in 2013, is the custodian of the history of FC Porto, a world-renowned Portuguese football club founded in 1893. Gathering, studying, preserving and sharing more than 130 years of tangible and intangible heritage is a tempting challenge that imposes many dynamics in the management collections, facilities and information.



10 years' experience has given the FC Porto Museum a privileged knowledge of how to deal with sporting heritage. Collecting and managing it is an unfinished mission for the museum of an active club like FC Porto, and leads to a path constant innovation and updating. From the permanent exhibition to the reserves, planned investments, technologically advanced solutions, appropriate incorporation policies and committed professionals underpin the success of the FC Porto Museum, an award-winning must-see attraction located at the Dragon Stadium in the city of Porto. It is the first member museum affiliated to the United Nations World Tourism Organisation (UNWTO) and is frequently chosen as a case study for its innovative and creative permanent exhibition, its visit (museum+ stadium) and its success attracting diverse audiences, having so far been visited by people from over 180 countries around the world.

- **11:10 H - Q&A session**

SESSION 3 - Passing on the heritage: how to preserve the memory of sporting events

FRIDAY AFTERNOON: Passing on our heritage: what happens to the memory of sporting events?

A round-table discussion on the conservation and transmission of intangible heritage with researchers, historians and journalists.

- **14:00 H - Marie Grasse**, Head Curator of Heritage and Director of the National Sports Museum



If heritage is not limited to the material reality of monuments, buildings, objects and accessories, it also addresses the dimension of intangible cultural heritage. If it is defined as a set of practices, expressions or representations that a human community recognises as forming part of its own heritage insofar as this reality provides this human group with a sense of continuity and identity. In all cases, we can ask ourselves how it can be identified and inventoried so that its history can be passed on to future generations.

- **14:05 H - Florence le Corre**, Heritage Curator. Presentation the theme of the Round Table
- **14 :10 H - Start of the round table**

1. Speaker 1 - INA - online

Sophie Gillery

Ina Méditerranée Documentary Manager sgillery@ina.fr

Title: Cortina d'Ampezzo from 1956 to Milano Cortina 2026 Full

text by Sophie Gillery

SPORT ON RADIO AND TV: A TECHNICAL AND EMOTIONAL LABORATORY

Reporting on radio and then on TV was invented by sport. It could even be said that sports reporting embodies the invention of live and duplex coverage: dramatised commentary on an event, sound effects, interviews. First around a ring in 1923, then at the 1924 Paris Olympics at the top of a dirigible balloon so as not to miss a crumb of the action at the rugby match at the Pershing stadium in Colombes, the reporter Edmond Dehorter, known as "the unknown talker" from the Radiola station that became Radio Paris, invented the slightly deferred (commentary dictated by telephone to a shorthand typist and then replayed in the studio by a speaker) and then live via the telephone line. Sport has always been a technological laboratory for the development of audiovisual media. In the 1930s, reporters were already covering Grand Prix races, the French Football Cup, the Davis Cup and horse races, at least with summaries and live broadcasts. The microphone had to be everywhere was something see or hear. From 1929, the TdF was covered from start to finish using a van equipped with a transmitter to follow the race and transmit it to Paris. It was the biggest radio broadcast in history: 66 broadcasts in less than a month over 6,000 km of road, in all weathers.

In 1934, some radio reporters adopted motorbikes to follow the stage. This enabled them to transport the recorded discs to the cars connected to the telephone circuits.

1st transmitter in a jeep to follow the stages of the Tour de France at specific points in 1947 and to carry out duplex broadcasts. In 1948, the finish was broadcast live, while a few months later (on the night of 22/09/1948), the first live broadcast of a boxing match on the other side of the Atlantic between Marcel Cerdan and Fernand Zale in New York was heard by the whole of France with their ears to the radio in the middle of the night. Journalist Pierre Crenesse lost his role as commentator and technician and became an absolute fan, jumping out of his seat with the joy of Marcel's victory.

For the Tokyo Olympics in 1964, the procedure for retransmitting images to Europe was insane: the images were sent to a satellite in the USA, which beamed them back to Canada, which sent them to Hamburg where they were recorded on 2-inch physical and magnetic material, where they were copied to the various European media. Before this event, there were no plans for live or deferred live broadcasts Asia and Europe (not the same broadcasting systems).

Sport builds the emotional climax of a live event, supported by the suspense of the competition. Live broadcasting creates a collective memory a major international event that unites people and can form a nation. The first games in history to be covered by the media were those held in Berlin in 1936, and it is not hard to see why (propaganda, soft power, demonstration of power, etc.). With the Paris 2024 Olympics, we realise that the attraction has worked again, including on people who had decided not to take part, or even to be extremely opposed to the event.

SPORTS RIGHTS: A THORNY AND RECURRING PROBLEM

Radio sports broadcasting is unique in that it is free of charge. This specificity was called into question with advent of television and, especially since the 1990s, by the multiplicity of exclusive contracts signed between athletes, clubs or event and the television media in particular.

But the idea of not emptying stadiums because the match was broadcast on radio and then TV has always been part of discussions between federations, clubs and the media.

September 1950: the Groupement des Clubs Professionnels de Football (Association of Professional Football Clubs) bans match announcements from its programmes in order to keep the stadiums open. Matches could not be broadcast in full, and radio could only provide live commentary on one of the two halves. In an interview with a programme newspaper in 1950, the head of RTF's reporting department said: "Sport once had its patrons. Now it has its financiers. We've come to think of players as securities quoted on the stock exchange and liable to rise or fall...".

In 1973, for a European Cup match between OGC Nice and FC Barcelona, in order to save ticket sales, French television was asked to set up a blackout system: the match was broadcast to the whole of France except for the Nice region. The programme diary read: "As the Nice region will not be receiving broadcasts of this match under the ORTF-FFF agreements, it will be replaced by a screening of the film 'Les motards' by Jean Laviron".

The notion money quickly extended beyond the simple ticketing and the difficult relationship with live broadcasting, which could empty the stands. Up until the 1970s, the channel paid broadcasting rights equivalent to the loss of income from ticket sales. UEFA does not impose TV broadcasting rights. After the Greens' triumph in 1975 (and the break-up of the ORTF in the same year), the channels became competitors. The blackout was used again on 17/03/1976 for the Stade de France match.



Etienne Kiev, even though the match was being broadcast simultaneously on TF1 and Antenne 2 ("Occultation simultaneously on the Pilat, Fourvière, Saint Etienne and Privas transmitters". This was a specific request from ASSE chairman Roger Rocher, who wanted to ensure that the stadium would be full).

In 1977, a weekly programme devoted entirely to football, Téléfoot, a boom in media coverage of football. The traumatic 1982 and 1986 World Cups and the European Cup final victory in 1984 led to an explosion in TV broadcasting rights. Not only in France, but all over the TV channels paid huge sums for broadcasts of international competitions (TF1, then C+, then BeIn sports, SFR, Mediapro and now DazIn).

This surge in live broadcasts is not without consequences for the re-use of these images. A posteriori, for any re-use envisaged, the images of a major competition are subject to two distinct and associated producer rights: those of the recording of the event and those of the organisation of the competition. The first generally belongs to a media company, the second to a federation. The authorisations that need to be obtained for any re-use are doubled and mixed, and are therefore associated with a double royalty.

In this context, the INA has a privileged status in France and sometimes in Europe. We have devolved producer rights to the media and we are trying to reach an agreement with the federations. In this way, a third party who needs use these images can to a one-stop shop with all the authorisations and a single fee to pay.

It is becoming increasingly complicated to maintain these agreements, especially with rich and international federations (motor sport, football, the Olympics). Third parties therefore find themselves having to negotiate authorisations and royalties, sometimes to an extent that exceeds their financial capacity, especially when they operate in a cultural ecosystem that is far removed from the economic scale of spectator sport.

PROMOTING HERITAGE: THE EXAMPLE OF THE INA AND THE PARIS 2024 Olympic Games

In the run-up to world's biggest sporting event, the INA has prepared a number of collections on French Olympism. These include :

- Past champions (Perec, Douillet, Galfionne, Vigneron, Diagana, Les Barjots...)
- Current and selected athletes likely to win medals (with the difficulty of not knowing them well in advance, as the selections were refined right up to the last minute). Athletes reaching the finals (updated right up to the last minute).
- The history of the disciplines, and in particular the development or emergence of some of them (new urban or handisport disciplines, etc.).
- The history of the Olympic venues; questions about certain heritage enhancements: why a cauldron at the Tuileries? The history of the parades on the Seine...

These corpuses have been enriched information became available and made available all accredited professionals on our IMP platform (a service reserved for audiovisual, cultural and communication professionals, and purchasers of exploitation rights). Above all, they enabled the INA's editorial teams (RS and journalists) to simultaneously highlight medal winners, nuggets or athletes' first televised appearances (Léon Marchand in his father's arms at the age of 3 put online on the INA's RS one minute after his medal).

Some excerpts were more difficult to find than others, requiring real in-depth work tracing the lives of the athletes, "and sometimes with a lot of luck", according to Clément Vaillant, deputy editor in charge of RS in an interview with Le Parisien on 13/08/2024. One of the key discoveries was



was found by searching "blind" through old news reports. Dated 2016, a report featuring a certain Romane Dicko, a 16-year-old judoka who was a complete unknown at the time, and who had come to attend the Rio Games with her club from Villeneuve-le-Roi (Val-de-Marne) to admire the champion Teddy Rinner, illustrated the career of the woman who, 8 years later, was fighting Paris individually and alongside him.

This rich, in-depth editorial work generated a stream of 121 million views on the INA's various social channels (60 million views in one week on IGM, TikTok and FB), shattering the institute's audience figures. The craze that has gripped the country for sportsmen and women, both French and of other nationalities, has led to this success for the archives. They have enabled the younger generation (under 34) to find things in common with Léon Marchand passing his baccalaureate, Evan Fournier doing his call-up day or Kauli Vaast passing his driving test.

Not to mention the independent use made of these editorial selections by the media, whether partners or not.

2. Speaker 2 - Franck Delorme: Infrastructure for the Games

Franck Delorme

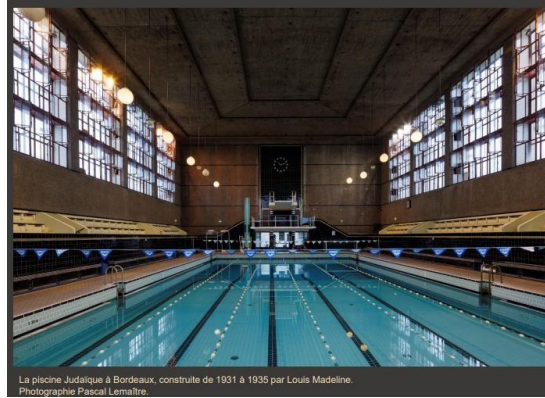
Doctor in art history, architect and curator at the Cité de l'Architecture. franckdelorme@citedelarchitecture.fr

From his slideshow

Sports architecture in France is a living testimony to a rich heritage and a constantly evolving history. Franck Delorme presents an account that spans the centuries, from ancient arenas to modern masterpieces, highlighting the spirit of innovation and the cultural importance of sports facilities.

The journey begins with architectural marvels from antiquity, such as the amphitheatre at Nîmes, built in the first century AD and a majestic structure that bears witness to centuries of history. During the Renaissance, the Château de Suze-la-Rousse housed a jeu de paume built in 1564, reflecting the first sporting traditions. The 19th century saw the emergence of military riding schools and gymnasiums such as the Sénarmont riding school in Fontainebleau, designed by Maximilien Joseph Hurtault, and the Jean-Jaurès gymnasium in Paris, created by Ernest Moreau Charles, Albert Gautier and engineer Henri de Dion. The early 20th was marked by the Judaique swimming pool in Bordeaux designed by Louis Madeline, which harmoniously combined Art Deco style and functionality.





Innovation is the beating heart of sports architecture, and the French landscape is full of innovative examples. The Gerland stadium in Lyon, designed by Tony Garnier between 1913 and 1920, illustrates the integration of form and function. The Lescure stadium in Bordeaux, built between 1935 and 1938 by Raoul Jourde and Jacques d'Welles, embodies pure modernist principles. The Huyghens gymnasium in Paris, designed at the end of the 19th century by Émile Auburtin with the engineer Henri de Dion, and the futuristic Parc des Princes designed by Roger Taillibert and Berdje Agopyan in the 1960s, represent transformative milestones. Structures such as La Soucoupe in Saint-Nazaire, the fruit of the 1960s vision of Roger Vissuzaine, Louis Longuet and René Rivière, and the Palais des Sports in Grenoble, designed by Robert Demartini and Pierre Junillon, symbolise the symbiosis between technical prowess and architectural imagination.



The story also explores the splendours and tribulations of preserving sporting heritage. With around a hundred listed heritage sites, sports facilities face challenges in terms of protection and recognition. The inventory ancient arenas such as that at Arles, the royal jeu de paume at Fontainebleau dating from the 17th and 18th centuries, and structures from the 1920s and 1930s such as the Gerland stadium designed by Tony Garnier. The Molitor swimming pool in Paris, designed by Lucien Pollet in 1929, was demolished in 2011 before being reborn in 2014, illustrating the delicate balance between conservation and modernisation. The municipal baths in Roubaix, transformed into the André-Diligent Museum Art and Industry, are an example of the adaptive re-use of architectural icons.





Archival treasures provide the basis for understanding the historical and conceptual processes behind monumental projects. From the design of the Stade de France by Michel Macary Emeric Zublena and others, to the unfinished visions for the 1937 Universal Exhibition in Paris by Maurice Boutterin and Georges-Henri Pingusson, the archives capture the dreams and ambitions of architects. The exhibition "Once upon a time, there were stadiums" at the Cité de l'Architecture in 2024, curated by Emilie Regnault with Franck Delorme as scientific advisor, illustrates these stories through models, drawings and photographs, offering a comprehensive look at the lasting legacy of sports architecture in France.



3. Speaker 3: Léna Schillinger on the [STADIUM](#) platform, the sporting legacy.

Léna Schillinger

Head of Documentary Collections

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Title : The online platform for France's sporting heritage

In the run-up to the Paris 2024 Olympic and Paralympic Games, the Musée National du Sport has launched an online platform entitled *Stadium, l'héritage du sport*, as part of the French government's heritage plan. This digital library is open to all and showcases the rich national and local sporting heritage. *Stadium* provides access to thousands objects and documents from the collections of the Musée National du Sport, as well as those of numerous partners. Throughout the Olympic year, hundreds of vintage sports posters will be added. In addition to these objects and documents, the museum and its partners create articles and virtual exhibitions to explore the history of sport. The MNS has also formed a "partners club" with various institutions to support sporting heritage.

4.00 pm: Discussion with the audience

