



# INTERNATIONAL CENTER PROJECT

SCIENCE TECHNOLOGY RESEARCH EDUCATION ART PRODUCTION ENTERTAINMENT DEVELOPMENT

ALL THE NAMES OF SPECIFIC PLACES, SPACES OR FRAMES USED IN THIS DOSSIER ARE NAMES USED PROVISIONALLY FOR THE PRESENTATION OF THE HUMANEUS CENTER AND MAY ONLY BE MODIFIED OR CHANGED AS MAY BE NECESSARY, FOR INFORMATION PURPOSES.  
SIMILARLY, ALL VISUALS ILLUSTRATING THIS PRESENTATION ARE ONLY A DRAFT OF THE FINAL DRAFT THAT REMAINS TO BE MODELLED.

*THE FIRST COMPLEX IN THE MONDE THAT DEALS WITH HUMANS!*



## **GIVE LIFE TO A GIANT!**

We modelled a totally innovative international center of the latest generation - the HUMANEUS Center - with two rules at the base of this project:

- The first consists in making the Human our theme of inspiration
- The second is to interact with the general international public in a completely new way.

**Imagine the HUMANEUS Center, a crossroads of human knowledge to connect the world's great cultural centers, as did the ancient trading routes of the past.**

Inspired by fundamental questions concerning the origin and future of the human being, the HUMANEUS Center is a vast cultural and scientific complex dedicated to the arts and innovations.

This set is connected to the fields of enterprise and education, to a studio of Motion Capture, to a multipurpose and futuristic theater, to a ground of initiation to the mythologies for the children which transports them to the sources of knowledge, of themselves and of life.

But the HUMANEUS Center is also an interdisciplinary school, laboratories in the humanities, advanced technology and artificial intelligence, a production studio, a visual effects studio, a start-ups park and three fully virtual and modular museums. This complex forms **the LEIBNIZ Institute**, a unique **international center for research and study of the Human, collaborating with** the Cross-Reality Zone, a vast experimental framework presenting many attractions that have never been seen before.

**Imagine an entirely living, evolutionary and multifaceted space inviting the general international public to discover and embark on the most extraordinary adventure: the Adventure of the Human.**



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## I – A NATION’S SIGNATURE PROJECT

The HUMANEUS Center project is a unique, holistic, and innovative project that will foster the development of new technologies for education, arts and science in the host nation. The HUMANEUS Center is a concept entirely dedicated to the study of the Human, its history, and its evolution.

This project will involve close, symbiotic cooperation between our international experts and those of the host country. Our objective is to produce a space of educational, artistic, scientific, and technological innovations unique in the world and specifically adapted to the needs and wishes of the territory that invites the HUMANEUS Center.

By placing the host country at the heart of this fundamental and perpetual investigation, the HUMANEUS Center provides the country with an exceptional technological tool that will allow it to deepen not only its own history, its own origins, but also those of the other nations of the world.

In fact, it is a question of bringing the host country into full light, of telling it to the world, of developing its national novel: a plunge into time and history through the discovery of the Human, in search of the unique specificity of this nation, to finally allow it to develop its own vision of its identity and offer it back to the international community.



## II - THE HUMANEUS CENTER

**It is a very ambitious project, that of an innovative, multidisciplinary, evolving, and multifaceted teaching, research, and entertainment framework.**

The HUMANEUS Center highlights and analyzes what is defined as the Architecture of the Human or the Inner Adventure, namely the phenomenal energy that animates humanity since its origins, forcing her to constantly push her limits and pushing her further and further towards a fascinating metamorphosis.

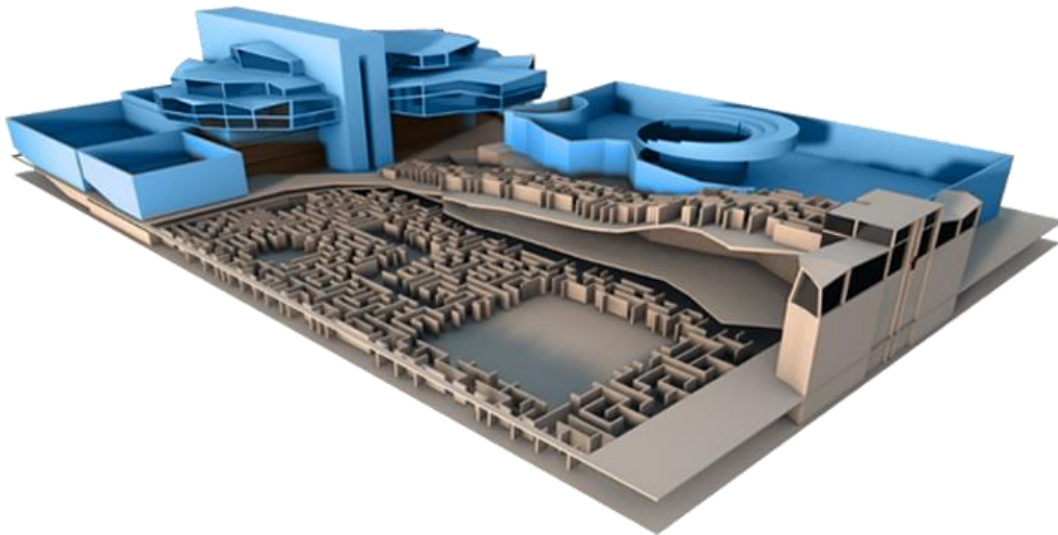
The HUMANEUS Center is an experimental park, an adventure and immersion course, a vast campus built on a space of one and a half hectares, on five levels above and below ground, the use of which is independent of the day, the time, the climate, or the seasons.

**The HUMANEUS Center fuses immersive technologies with cinematic-quality scenography that takes the international public on a journey to the roots of mythology and human experience.**

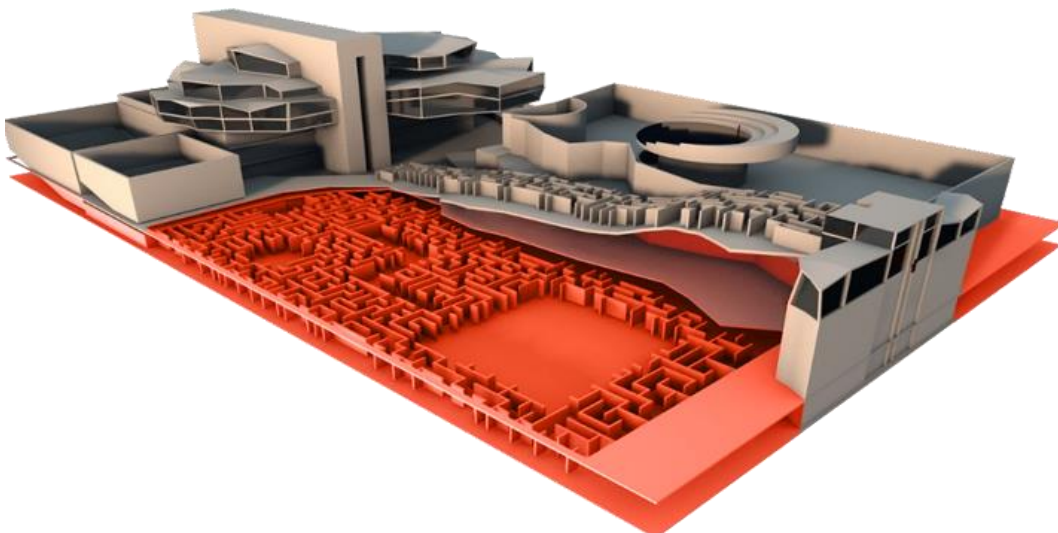
### III - HUMANEUS CENTER OPERATIONAL SYSTEM

The complex of the HUMANEUS Center consists of two main areas: **THE LEIBNIZ INSTITUTE** and **THE CROSS-REALITY ZONE**, they form the two great frameworks constituting the HUMANEUS Center. The interaction between the LEIBNIZ Institute and the Cross-Reality Zone is the driving force behind the HUMANEUS Center.

#### LEIBNIZ INSTITUTE



#### THE CROSS-REALITY ZONE



## **KNOWLEDGE AT THE HEART OF ENTERTAINMENT**

One learns a better knowledge when one is entertained, moved and passionate, it is one of the main ideas underlying the operation of the HUMANEUS Center.

Therefore, the HUMANEUS Center – through its of the Cross-Reality Zone and the experimental frameworks it proposes – is a completely rigged environment, studied to penetrate the public in a succession of trials and adventurous journeys, to integrate in a more thorough way the knowledge that the Center delivers, to live it physically as much as psychologically, to experience it while having fun.

The HUMANEUS Center is a showcase for science and research that works closely with high-tech companies, international institutions, but also with museums, schools, and universities around the world. The HUMANEUS Center is a unique place where science, technology, research, education, art, production, entertainment, and development mix, stimulate and coexist like nowhere else.

## **AN INNOVATIVE PEDAGOGY**

The HUMANEUS Center invites the audience to discover and experience the knowledge it presents by following a path in three stages:

### **INITIATION**

### **TEACHING**

### **EXPERIMENTATION**

The Initiation and the teaching delivered by the HUMANEUS Center are discovered within the Institute LEIBNIZ, experimentation it, is lived in the heart of the Cross Reality Zone by discovering the different frameworks of experimentation that the area offers to the public. It is a question of integrating it so that it becomes an active and thinking part of the show presented to it.

To foster understanding, this journey crosses three periods:

### **PAST**

### **PRESENT**

### **FUTURE**

## **INTERACTING WITH THE GENERAL INTERNATIONAL PUBLIC IN AN ABSOLUTELY INEDITE WAY**

Nowadays, in museums, in exhibitions or in any other type of performance, the public is always in the position of observer, of witness of the action that takes place before its eyes.

But if the audience is immersed in a universe of real size [physical and digital] in such a way that it lives and experiments with its own body a concept, it will integrate it much more easily than by remaining a mere spectator.

Today, with advances in technology, artificial intelligence, virtual reality, augmented reality, holography, mechanical engineering, stage illusion, full-scale sets and the use of actors, this adventure is possible as never before.



## THE USE OF MYTHOLOGY

The material delivered by the HUMANEUS Center – what we call the Architecture of the Human or the Inner Adventure – is a common journey for all humanity. This odyssey is a dazzling epic that must be rediscovered and shared. To speak to the general international public, the HUMANEUS Center had to find a universal language, it chose that of mythology. Mythology is a symbolic journey that has its roots in the depths of the ages and is already powerfully moving towards a dizzying future.

In this age of extraordinary tensions and changes where the exchange of information has never been so rapid and powerful, nations are more perceived by the territory they occupy, by their social, economic, and political model, the level of their power, for their wealth of history and culture and for what they can bring to the world through their deep and unique identities.

**One of the mandates of the HUMANEUS Center is to create a bridge between cultures using mythological language.**

In the days of rapid globalization and in the face of the titanic challenges of the future, it is vital for nations to remember who they are and to present to the world, beyond appearances, what has always forged them and made each of them an indispensable treasure, a precious base without which no viable future can be truly envisaged or built. For this, we must go back to the ancient, immemorial ages, to the sources of the perception of the world, when myths, fables, tales, and legends spread along the great market roads, like so many portraits, of the identities of the peoples who conveyed and shared them. Through its universal message mythology allows us to make this prodigious return to the origins, while retaining a resolutely modern vision and turned towards a future that already presents itself on our horizon.

The HUMANEUS Center is a temple dedicated to the discovery of the Human, it is a setting where the knowledge of yesterday percolates the knowledge of today and dreams the great achievements of tomorrow. It is a complex that uses physical and spiritual adventure as a means of initiation; it has a unique way of bringing the public into the very heart of the teaching provided, it makes it an active stakeholder, an actor with the capacity to act and influence the environment proposed to it.

**The HUMANEUS Center is a science embassy that positions itself as the largest real-time testing ground for the use of virtual reality, artificial intelligence and associated new immersive technologies.**

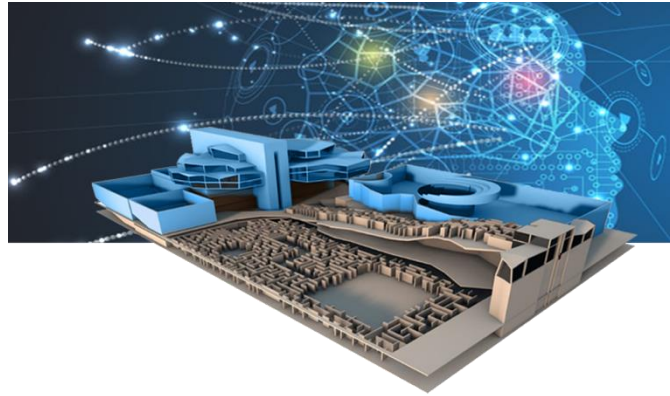


## IV – LEIBNIZ INSTITUTE

**The LEIBNIZ Institute is the first of the two main pillars of the HUMANEUS Center.**

The LEIBNIZ Institute is the heart, the zone of command and control of the Center; It coordinates its teaching, research, production, and entertainment activities.

The initiation and teaching delivered by the HUMANEUS Center are discovered at the heart of the LEIBNIZ Institute.



*Leibniz*

Gottfried Wilhelm LEIBNIZ, born in Leipzig on 1 July 1646 and died in Hanover on 14 November 1716, is a German philosopher, scientist, mathematician, logician, diplomat, jurist, librarian, and philologist. Polymathematic spirit, important personality of the Frühaufklärung period, he occupies a primordial place in the history of philosophy and the history of science [notably mathematics] and is often considered the last «universal genius».

### Why LEIBNIZ?

Leibniz's philosophy is deeply holistic. For the German mathematician, science is of course paramount, but even more fundamental is the way in which it must make sense in the same harmonious whole: a constellation of interdependent points of view, original perspectives, responding to each other as echoes or mirrors that tirelessly reveal the mysterious complexity of the universe. And as the same city looked at from different sides appears quite different and is as if multiplied in perspective; it happens likewise, that by the infinite multitude of simple substances, there are as many different universes as possible, which are however only the perspectives of one according to the different points of view of each Monad». [Leibniz]

Holism, from the Greek holos meaning "whole", considers phenomena not as individual entities but as an integral part of the totality in which they are inscribed; all of which the overall meaning and structure must be reflected in the function assigned to each of its parts. From the grain of sand to the expanding universe, how do things fit into each other despite an infinite number of perspectives? Leibniz stands here as a true precursor of modern thought: how to link the philosophy of the universal and the new sciences?

This reciprocity between the whole and the part is at the heart of one of Leibniz's key concepts: the monad. This science, monadology, makes it possible to structure an «overall movement» of the universe, consisting of an infinity of these monads: «Each monad is a living mirror, or endowed with internal action, representative of the universe, according to its point of view, and as regulated as the universe itself». [Leibniz]

Just as the human body, which in Chinese medicine is studied and treated according to the vital energy communicated to all the organs and according to the interactions between them, the universal of Leibniz is thought according to a logic of the relationship.

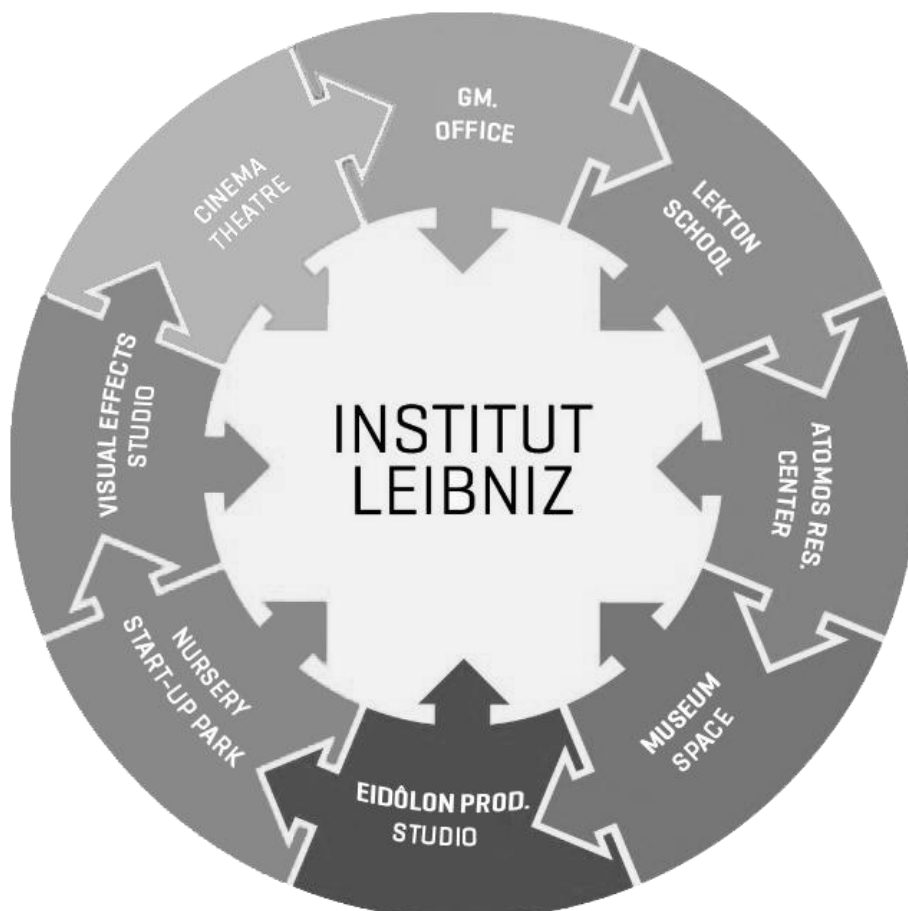
It is this holistic philosophy of the relationship that the HUMANEUS Center intends to embody. The model of the Virtuous Circle on which the structural organisation of the HUMANEUS Center is based aims to promote the optimization of the rigorous coordination of the different forms of knowledge, starting from the multiplication of perspectives on the same subject of studies [for example an archaeological framework], reveal it in its infinite complexity, as well as in its relationship with a multitude of other objects of study that were until then only confusingly perceptible, or even totally unknown.

The LEIBNIZ institute is composed of eight major interconnected poles that form an integrated system, a homogeneous and living whole:

- THE ADMINISTRATIVE AND MANAGEMENT OFFICE
- LEKTON SCHOOL
- THE ATOMOS RESEARCH CENTER
- THE MUSEUM SPACE
- EIDLON STUDIO
- THE NURSERY
- THE VISUAL EFFECTS STUDIO
- CINEMA AND THEATRE

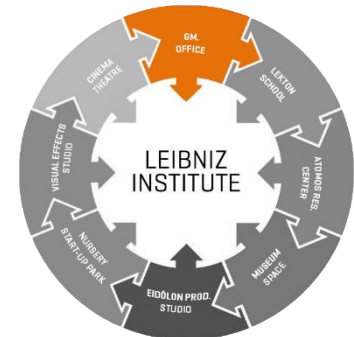
The LEIBNIZ Institute delivers its full power when the eight specific frameworks that make up it work together: SCIENCE – TECHNOLOGY – RESEARCH – EDUCATION – ART – PRODUCTION – ENTERTAINMENT and DÉVELOPPEMENT come together to produce what we call *the virtuous circle*.

This living whole, this force that constantly acts, transforms, adapts and evolves, constitutes the working heart of the HUMANEUS Center, its primary purpose of being and communicating and interacting strongly with the host nation, and the general international public.



## THE COMPOSITION OF THE LEIBNIZ INSTITUTE

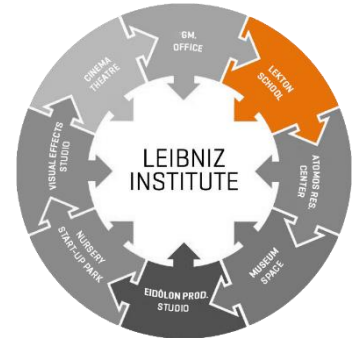
### 1 - THE ADMINISTRATIVE AND MANAGEMENT OFFICE



The administrative and management area ensures effective coordination of all parts of the HUMANEUS Center. It is the administrative and management heart of the HUMANEUS Center and its staff:

- The General Management Office
- The offices of the Operational Management Center (management of maintenance personnel, etc.)
- The secretariat of the LEKTON school
- The secretariat of the ATOMOS research center and the EIDOLON Studio
- The events office, dedicated to the programming of major events designed and presented by the HUMANEUS Center (international conferences, seminars, Master Classes, artistic and scientific festivals, annual economic forum, competitions, etc.)
- An international relations center in charge of coordinating the Humaneus Center's exchanges with the world (exchange and scholarship programs, knowledge sharing and dissemination, development of strategic partnerships in education, science and the arts, etc.)
- The office of the Museum Campus Board of Trustees, where the strategic issues relating to the management of the three museums are decided.

## 2 - LEKTON SCHOOL



Lekton is an ancient Greek term that means “expressible”. Discovered by the Stoic Cleanthe in the 3rd BC, this word is made up of the verb legein which means «to name clearly, to signify».

### In ancient Stoic philosophy, language consists of three elements:

- The spoken word (what is currently referred to in linguistics as “signifying”)
- The real thing (what is currently called in linguistics the «referent»)
- The **Lekton** or the expressible (what is currently called in linguistics the “signified”).

But while the first two are corporeal, the lekton is incorporeal. It is used to designate the immaterial element, which is signified by a word or a sentence, that is, the pure meaning.

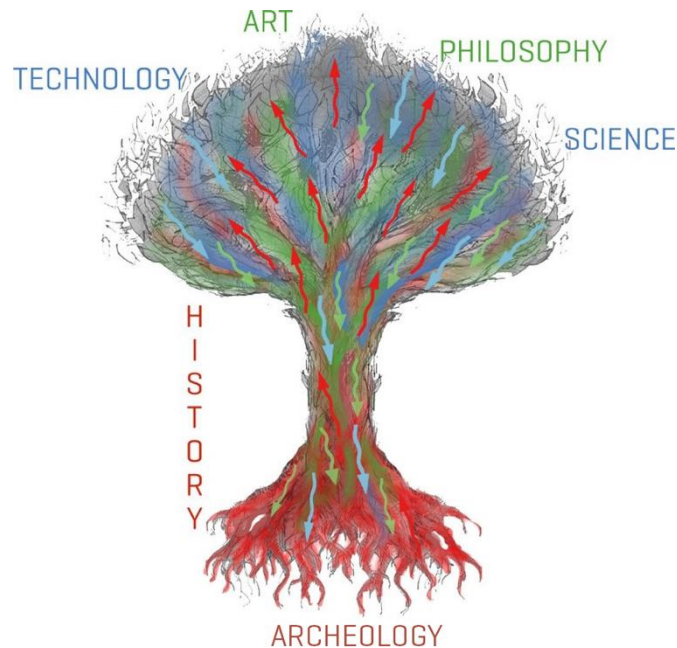
Giving meaning to its studies, its research, its life, through an original, dense, and modular curriculum, perfectly adapted to changes in the labour market and the progress of science, is the primary mandate of the LEKTON school. At the heart of the HUMANEUS project is the LEKTON school, a hybrid school, unique in the world, both in its operation and in the training it promotes. The LEKTON school is fully connected to all the other spaces of the HUMANEUS Center, benefiting from state-of-the-art technology and scalable spaces of potentially unlimited experimentation. The pedagogy that this school puts forward is based on all the technological resources of the HUMANEUS Center, but also on the optimal use of interdisciplinarity, thought as a holistic approach to learning and experimentation of life, of existence as an indivisible whole.

### A SCHOOL AT THE SERVICE OF HUMANITY

The LEKTON school at the HUMANEUS Center is an innovative interdisciplinary school. Why is it innovative? Because the strategic, original, and evolutionary coordination of its various branches (**Archeology/History - Art/Philosophy - Science/Technology**), involving itself other very subtle ramifications, like so many interdependent specialties, draws a curriculum unique in the world. By taking this path, the school intends to fight against disciplinary compartmentalization, one of the major evils of classical academic education. Indeed, the school promotes the development of a dynamic, flexible, interactive, and constantly evolving pedagogy — like the entire space of the HUMANEUS Center, which is a territory of experimentation and increased learning where each “universe” is like the “echo” another: a museum campus, an interdisciplinary school, AI, and VR research laboratories, but also an adventure and immersion course, realized in a fully connected and indefinitely scalable setting.

The LEKTON school offers a unique, interdisciplinary education based on the exploitation of the exceptional technical and technological resources of the HUMANEUS Center. More precisely, the activities of the school and the AI and VR research laboratories are reflected in the overall functioning of the HUMANEUS Center, which is ultimately the field of experimentation (in its Cross-Reality Zone) projects designed and developed by the MS Institute.

**The three main fields of study of the LEKTON school are articulated in such a way that they can continuously benefit from their respective competences, starting from a unique, holistic, and evolutionary model. Finally, this same model of operation of the Institute’s school can be applied to the entire HUMANEUS Center itself.**



**Roots** = Archeology (archetypes, traditions, and mythology) that feed the trunk and the rest of the tree.

**The trunk** = History [process of rationalization of the world].

**The branches** = Science and Technology which branch into increasingly complex networks.

**Foliage** = Arts and philosophy draw their energy from modern developments but still and always in the roots and trunk.

**The mandate of the LEKTON school is to provide its students—beginners or professionals—with authentic interdisciplinary training at an international level, with five major objectives:**

- To understand the past, to reclaim history to better project oneself into the future.
- To study the time-space of modernity, to foster an understanding of the challenges of the technical and technological evolution of contemporary societies and to understand the complex transitions between tradition and modernity.
- To appropriate the objects of study by a more immersive form of pedagogy, to internalize knowledge and to experience it, to live it, to embody it.
- Master the latest generation of digital and technological tools and exploit the expressive, creative, artistic potential of these new methods of communication.
- To create, innovate, produce, and become an essential player in the economic, cultural and scientific development of his country through the accomplishment of original and attractive projects.

## A SCHOOL SYMBOL OF A NATION

The LEKTON school, in close cooperation with the major institutions of the nation hosting the HUMANEUS Center, will promote the professional integration of its students in the international market, and vice versa, promote the arrival and installation of foreign students who will integrate local structures related to education, science, technology, culture, etc.

The LEKTON school obeys this DOUBLE MOVEMENT:

**A) To radiate, to increase its influence in the world.**

Training of local students and their professional integration into the international labour market, which will promote the influence of the host country in the world.

This professional integration will be the logical and necessary continuity of the excellence of the training offered by the LEKTON school, each student having completed a complete curriculum must be able to obtain at the end of his studies a position in a partner company of the school, in Europe, the USA, Asia, etc.

This goal will address the need to make the host country a globally recognized producer of “grey matter”. This objective corresponds to the vision which sees the host country of the HUMANEUS Center as a melting pot of educational, artistic, and scientific experiments, a producer of innovations, an international engine of creativity in all areas of knowledge.

In the long term, the idea is to make the host country a producer of young talents recognized and coveted by companies and institutions around the world. The project of the HUMANEUS Center is therefore a project that aims to support the nation that welcomes the project in its efforts to empower by conquering new international markets.

**B) To attract the world to oneself, to attract talent and investment.**

Make the host country a global center of excellence in education and research and boost investment attractiveness. Foreign students admitted to the LEKTON school (according to methods still to be defined, but necessarily on selection to attract the best) will be able, if they wish, to obtain a position in the host country, and by their talent and training to foster the development of local structures dedicated to education, the arts, sciences, and technologies].

Isolation is the worst situation for a nation, which is why the HUMANEUS Center and the LEKTON school will have to promote the long-term integration of expatriates who will be involved in the evolution of economic, scientific, and cultural structures, etc., of the host country.

This integration will be facilitated by the fact that these expatriates (and/or their children) will have been trained on the spot, at the LEKTON school.

This interdisciplinary school can achieve such an objective because it covers a broad spectrum of interdependent activities and intrinsically linked to the history and evolution of the host country. In the long term, the objective is to make the host country a field of expression of human creativity, innovation and daring, so the attractiveness of the territory will no longer be linked only to its economic wealth but to the quality of life on the spot, the personal development opportunities it will offer to all individuals residing there.

This **DOUBLE MOVEMENT** must be the very essence of the training offered at the LEKTON school, but more generally of the coordination of all the activities of the HUMANEUS Center.

## **ARCHEOLOGY AND HISTORY (A/H)**

A nation always needs to establish its identity, to claim a common base of values and ideas based on the highlighting of a history of its origins (national novel). Our educational model is based on the idea of the DOUBLE MOVEMENT.

Students at the LEKTON school will be able to improve their knowledge of the world by discovering the founding myths and complex historical processes that determine and shape nations and civilizations. This better understanding of mythological landmarks and the historical origins of each nation will give local youth a more precise and detailed view of the specificities of each people and the complexity of human exchanges in the era of globalization. The **A/H** course is therefore a great tool for opening the mind and adapting students to the international labour market. International experts and researchers will lead the courses, which will be delivered in the form of seminars throughout the year. The technological potentialities of the HUMANEUS Center will be mobilized to experiment the content of this teaching, especially through the Cross-Reality Zone which is strictly

speaking the field of experimentation of the pedagogical contents of the LEKTON school. The immersive dimension of the pedagogical model used at the HUMANEUS Center corresponds to Objective 3 of the LEKTON school training<sup>1</sup>.

On the other hand, LEKTON students will be able to better understand the historical and cultural roots of their own country.

Indeed, the **Archeology/History (A/H)** route is intended to work on the history of the host country, on the ancient myths that have shaped the ancestral and specific customs of that country but also of the region of the world on which it depends. This **A/H** course will offer courses in History and Mythology adapted to the local context, with the aim of explaining the deep identity of the host country, to reveal it in all its complexity. To increase the performance of this course, in addition to the theoretical courses, students will be able to benefit from the latest technologies of the HUMANEUS Center to work on concrete projects dedicated to the development of local archeology. For example, students will learn virtual reality (VR) reconstitution techniques from local archaeological frameworks. The aim is to promote on the international stage the history of the host country and its roots in the more global, complex, and fascinating history of humanity. This promotion will involve scientific publications (articles, journals, and books), international seminars and colloquia, international artistic/scientific exhibitions, but also totally original digital content (films, video games, comics) based on the work of the Leibniz Institute.

The LEKTON school has the ambition to integrate into the curriculum of **Archeology and History (A/H)** a module dedicated to archeology and modern techniques of excavation. This specific teaching module will be devoted to LiDAR (Light Detection and Ranging), scanner, virtual reality (VR) reconstruction techniques, as well as traditional reconstruction techniques.

**Our company Three Golden Doors is a partner with several international companies that are world leaders in this field.**

The host country will use the technologies of the HUMANEUS Center to develop and deepen archaeological excavations at different sites in the country but also to intensify its historical research, the evolution of excavations, which generally allow new historical interpretations to be developed (scientific publications, seminars organized at the HUMANEUS Center, reports, new teaching content, etc.).

Thus, the **A/H** curriculum offers courses in **Archeology and History** associated with a local anchorage which is the module of archaeological practice. This specific module will benefit from the latest generation of tools made available by the HUMANEUS Center. The idea is to make the exchanges between theory and practice as fluid as possible.

**Objective: to identify the host country in a history, in a regional and international historical process that makes sense.**

This methodical approach also reinforces Objective 1 of the LEKTON school's educational pathway:

**“To understand the past, to reclaim history in order to better project oneself into the future”.**

Such a module would also make the link with the museum campus, bring specific content, and strengthen the local historical and cultural anchoring of our project.

Thus, in addition to the material dedicated to archaeological research, the HUMANEUS Center offers through its museum space a field of concrete expression for students enrolled in the **A/H** curriculum who will be able to present the results of their work.

It will also bring more content to existing museums in the host country. Finally, the whole playful dimension of the project (the area of attractions: the Cross Reality Zone) will also benefit from this research by proposing a content that will, at least in part, be dedicated to the enhancement of the History and local traditions.

<sup>1</sup> Study the space-time of modernity, foster understanding of the challenges of technological and technical change in contemporary societies and understand complex traditions between tradition and modernity.



We don't just want to move models and methods that have already been used in the country (like Disney, for example), we want to bring our experience to bring out the local energies and synthesize them in a specific project that will take all the singular tones of the host country, through a unique and fundamentally interdisciplinary educational path.

The LEKTON school will therefore have the ambition to study deeply, scientifically, the mythological, historical, traditional, and cultural roots of the host country to better understand the specificities of this territory and to anticipate its future developments.

Thanks to our partners in France, Switzerland, and other countries around the world, the LEKTON school will be able to develop long-term strategic partnerships with leading French and international schools that will take charge of this course, in particular the whole training part and the contribution of the expertise needed to get started. A scientific committee (composed of national and international experts) will be responsible for drafting the outlines (objectives, issues, teaching methods) of this course.

## ART AND PHILOSOPHY (A/P)

Before going into the details of the **Art and Philosophy A/P** course, we must first justify it, highlighting its logical and natural articulation with the **A/H** course]. To better understand this educational path, we must start from the following problem: How to articulate the expertise of the LEKTON school to the real local needs, specific to the host country?

We believe that the link between **A/H** and **A/P** is the key to the problem. **A/H** refers to the deep roots of the host territory, to its identity, so the **A/P** curriculum must be able to "emanate" from the **A/H** curriculum or be articulated with it in a meaningful whole<sup>2</sup>.

How?

First, avoid mechanically reproducing theoretical and pedagogical models that are too formal, distinct from the ecosystems in which they belong. The harmonious establishment of the school in a specific local context, with well-identified ramifications, is a priority objective and a guarantee of success.

The **A/P** path will take the form of an innovative artistic and philosophical movement, very optimistic, looking towards the future but without any denial of the past on the contrary, since it will rely, to develop, on the work of the **A/H** curriculum, guarantor of the rootedness of the project.

It is therefore from its own roots that the host country will draw the energy of an artistic and philosophical revival based on the double movement of TRADITION and MODERNITY. Indeed, thanks to the range of scalable tools offered and developed by the **S/T Science/Technology** curriculum [see page 19], the **A/P** curriculum should foster a better understanding, a better fluidity and interaction between the notions of tradition and modernity on which the complex evolution of every human society depends. **Art and Philosophy** have the tools to apprehend the articulation of the two, to give meaning to the complex and often misunderstood exchanges between these two impulses sometimes contradictory, often complementary, specific to the Human and its evolution.

Tradition is not only about religion, but also a set of notions about the past that have been passed down from generation to generation. **Art and Philosophy** have the tools to grasp the articulation of the two, to give meaning to the complex and often unknown exchanges between these two notions, these two impulses sometimes contradictory, often complementary, specific to the Human and its evolution.

<sup>2</sup> Here we find the holistic *dimension* of our educational model.

**To simplify**, the **A/P** curriculum will take charge of this general and generic problem of the exchanges between tradition and modernity. This problem corresponds to Objective 2 of the LEKTON school<sup>3</sup> [see page 15].

**TRADITION** [the past that remains in the present], as an object of study, will already be taken in charge by the curriculum **A/H**, the history of art and philosophy will continue and deepen this effort [always in a concern of fluidity, of cooperation between disciplines].

**MODERNITY** [which will not be presented as a gross opposition to tradition but rather as a subtle and complex emanation of the latter, made of ruptures and continuities, etc.] will be supported using the latest techniques applied to creativity in all fields [painting, sculpture, cinema, video games, etc.].

For example, video game franchises such as **Age of Empires** or **Assassin's Creed** bear witness to this possibility of combining tradition [serious, in-depth historical research] and modernity of technological innovations in a double objective: to learn and to have fun, or more precisely, learning while having fun, which is one of the major objectives of the HUMANEUS Center.

This franchise is an example of successful cooperation between HISTORY/ART/PHILOSOPHY and SCIENCE. Another example: the theatre is an art form that also supports the tensions and transitions between tradition and modernity, the **A/P** curriculum must appropriate the physical space of the theater of last generation Cinema-Theatre as a field of expression for students involved in the curriculum:

- History of art to understand the roots of this very ancient form of expression, studies of the founding myths of tragedy [for example]
- Philosophy: the pathos of rhetoric is a form of theatre very useful to negotiations, techniques of expression, body language, etc., it is an inseparable element of human expression
- Practice on stage, operation of the Cinema-Theatre room and some «universes» of the Zone de Réalités-Croisées [zone des attractions], representations and uses of the old techniques of stage illusions combined with technological innovations of the **S/T** for original and unique shows that can be the subject of films published online on the official website of the HUMANEUS Center. These modern techniques will be taught and developed in the **S/T** curriculum.

By this example of theatre, we see that the fluidity in the sequence of the Center's objectives is respected: **Archeology and History [A/H] - Art and Philosophy [A/P] - Science/Technology S/T**: exploitation of the Center's technological tools, understood as the field of expression of the ideas developed in **A/H**, **A/P** and **S/T**, the embodiment of these ideas by image and sound, by immersion, by experimentation – sales of derivatives, etc.

It is in this constantly renewed perspective that interdisciplinarity takes on its full meaning: varying the angles to better perceive, better understand and ultimately better choose, this is the philosophical project of the LEKTON school.

The philosophical path is complementary to the artistic path, the philosophy endowing the students with a sense of organization, a mastery of the concept and communication, without forgetting the methodical development of a deep reflection on the meaning of their creative activities and their professional project. The artistic path gives a breath of life, an inexhaustible animation to the concept, promoting its incarnation in an innovative playful space, fully scalable and subject of all possible transformations: the HUMANEUS Center even, and more precisely the Cross-Reality Zone<sup>4</sup>.

The Arts Curriculum will provide international-level training in the design profession for the entertainment and video game industry to the best artists, animators and developers, beginners or professionals. associated with a very

<sup>3</sup> Study the space-time of modernity, foster understanding of the challenges of technological and technical change in contemporary societies and understand complex traditions between tradition and modernity.

<sup>4</sup> We find here the objective 3 of the formation of the school LEKTON [see page 15]: «To appropriate the objects of studies by a more immersive form of pedagogy, to internalize the knowledge and to experience it, to live it, to embody it.»

solid learning of special effects techniques and an advanced curriculum in the fields of figurative plastic arts (art history, anatomy, academic and digital drawing, and sculpture).

## SCIENCE AND TECHNOLOGY (S/T)

The **S/T** curriculum is complementary to the other two (**A/H** and **A/P**), and should enable students to acquire skills in the following areas:

- **Deep learning**
- **Machine learning**
- **Artificial Intelligence**
- **AR/VR**
- **3D printing**
- **Holography**

These skills will allow students to acquire a mastery of digital, technical, and technological tools to express and exploit all the possibilities of the HUMANEUS Center. With the logistical support of AI and VR research laboratories, the **S/T** curriculum allows students to learn to master the latest technologies used for artistic production, but also for archaeological and historical research (**A/H** and **A/P** curriculum). These technical skills are indispensable and naturally integrated in all the fields studied within the HUMANEUS Center, these technologies will be mobilized to deepen all the objects of study and allow students to create in each branch new tools of analysis, expression, and communication.

Students will receive a very specialized training in Artificial Intelligence (AI), Deep Learning, Augmented Reality (AR), Virtual Reality (VR), 3D Printing and Holography.

This very comprehensive training will allow students to work on all the technologies that make up the HUMANEUS Center, as well as on its entire environment:

- o Creation of new experimental frameworks
- o Management and updating of experimental frameworks and the Museum Space
- o Work on the general ambulation of the HUMANEUS Center
- o Development of visual effects
- o HUMANEUS Center Immersive Technology Updates and Development
- o Scenography
- o Development of latest generation software and programs
- o 3D models adapted to the Institute's teaching and research programmes
- o Work on the decors
- o The reminiscence of a historical setting
- o Creation of content developed by the HUMANEUS Center (software, books, films, video games, derivatives, etc.)
- o Etc.

### 1. A COMPREHENSIVE CURRICULUM BASED ON THE ECTS SYSTEM

The LEKTON school complies with the principle of credit calculation based on the ECTS (European Credit Transfer and Accumulation System) system created in 1999 when 29 countries signed the Bologna Declaration. Now used by 47 countries around the world, this system has the merit of being more oriented towards the student (what it receives) than the American system (SCH) which looks at the performance of the institution (what it gives).

In order to guarantee the students of the school the widest possible access to other courses, a dual ECTS and SCH system as well as a validation converted into the English CATS system are ensured.

To validate a bachelor's semester, the student must accumulate 30 ECTS credits. At the end of the three years of the Bachelor, he will therefore need a total of 180 credits to graduate. For the Masters, taking place over two years, the total must be 120 credits.

a. **Introduction: Interconnection between disciplines**

It is essential to understand that all the disciplines taught are interrelated. Thus, while focusing on studies of philosophy or history [Major], the student opens to other subjects, in Science or Art for example [Minor].

Practical work, workshops [workshop] or theoretical exercises combining several disciplines, are constantly proposed, and evaluated to obtain additional ECTS credits.

There is therefore only one degree in Art and Science, common to all students, whatever their choices.

b. **Propedeutics/ Class Foundation**

Propedeutics is a key moment in formation. It is the privileged moment when students will be made aware of all the subjects taught. Thus, throughout its two semesters, the propedeutic dispenses courses of introduction to history, mythology, drawing, programming, artificial intelligence, philosophy and many more.

c. **Bachelor 1st year**

It is in the first year of Bachelor that the student chooses his two branches [Major and Minor] in order to really begin his training. While the Major branch must be kept throughout the Bachelor, it will be possible to change the Minor branch at the end of each semester.

d. **Bachelor 2nd year**

A pivotal year in the curriculum, this second year offers the opportunity to refine knowledge and prepare for the compulsory three-month internship between the second and third year at one of the Nurserie companies.

e. **Bachelor 3rd year**

Crucial year of the Bachelor, the third year is the opportunity for students to complete their degree with an ambitious degree project carried out in one semester.

It is also an opportunity to present the Masters and demonstrate the importance of continuing the training. Indeed, according to the philosophy defined in the Bologna Declaration, a Bachelor is only a first step. « We learn in Bachelor and apply in Master ».

f. **Masters**

The Masters of 90 ECTS credits with a duration of 18 months were not accepted as a source of frustration and often little recognized internationally, the Masters of the school are of a duration of two years for a total of 120 ECTS credits.

The student chooses a topic that he proposes to the validation committee. This theme will be the main theme of the training and the basis of the brief to be submitted at the end of the work.

## 2. OPPORTUNITIES

a. **Trades**

LEKTON is committed to ensuring access to employment for all its students. Vocational integration facilities will be set up to enable the students at the school to integrate prestigious positions in various companies and institutions of the host country but also in the world.

The LEKTON school will rely on a strong network of partnerships developed with local and international companies. Students of the LEKTON school will receive training and diplomas in accordance with the international standards of Bachelor and Master levels in the branches «Beaux-Arts», «Art et Science» or «Sciences informatique» **according to the chosen disciplines.**

These courses will enable LEKTON students to have access to a wide range of professions using this type of skills, in a wide variety of fields (medicine, arts and sciences, education, etc.).

Each student, at the end of his academic career, will not only have been trained in these latest generation technologies, but will also have learned to apply them concretely in different fields of activity.

Finally, LEKTON students will foster the development of new ideas, innovative projects that will have a positive impact on the country hosting the project. These new ideas will be developed by the partner start-ups in the NURSERIE, the incubator of the HUMANEUS Center.

#### **b. Links with start-ups – the NURSERIE**

The HUMANEUS Center has a start-ups incubator – the NURSERIE – directly connected to the LEIBNIZ Institute, its school and its laboratories. The innovative ideas developed and tested by Studio EIDÔLON, will be marketed through local start-ups (NURSERIE) and/or international.

The link between the LEKTON school and start-ups is essential because it is an integral part of every student's academic career.

One of the school's mandates is to facilitate the professional integration of its students, who can integrate partners of the Nurserie to carry out professionalization internships during their course and possibly be recruited by one of them at the end of their studies.

On the other hand, start-ups will be mobilized to promote the technological innovations of the HUMANEUS Center (locally and internationally) but also to make the HUMANEUS Center itself benefit, the latter being, by its structure, fundamentally evolutionary, always seeking the latest technological innovations.

**It is therefore an ongoing interaction between the LEKTON school, the HUMANEUS Center as a whole, NURSERIE start-ups and international partner start-ups.**

#### **c. Links with other international schools**

The LEKTON school is a center of excellence in teaching and research, so it must be ultra-connected to the world's best institutions in the fields of culture, arts and science, research, and technological innovation.

Several partnerships will be proposed to our interlocutors in the host government. Our partner, the famous French Institute **Le Fresnoy**, will bring all its expertise in the configuration of the LEKTON school.

We also undertake to conclude several partnership contracts with famous French and/or French institutions (**the Louvre, the Paris Sciences and Letters University, the Picasso Paris Museum, the University of Geneva etc.**).

<https://www.lefresnoy.net/en>

<https://www.louvre.fr>

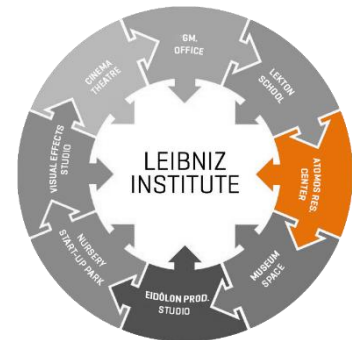
<https://www.psl.eu>

<http://www.museepicassoparis.fr>

<https://www.unige.ch/universite/presentation>

These collaborations will allow for student exchanges, exchanges of expertise and materials between the HUMANEUS Center and its various partners. These exchanges are part of the philosophy of the HUMANEUS project, which aims to increase the sharing of knowledge and skills to always increase the coordination and mastery of knowledge.

### 3 - THE ATOMOS RESEARCH CENTER – A resonance system



Within the LEIBNIZ Institute, ATOMOS is an interdisciplinary/international research center focused on the issues, consequences, and perspectives of the increasingly complex interdependence of the arts, sciences and philosophy, through the study and understanding of the constant advances of technology.

Indeed, the extraordinary progression of knowledge and the questioning of all practices, in an increasingly uncertain world, raise questions that have traditionally been part of philosophy. However, the development of science leads them to fragment into increasingly specialized fields which, by the same token, distance us from the fundamental project of science, which is to aim for the unity of knowledge; and, faced with this crumbling of specialties, the philosopher can no longer follow. At the same time, the total claims of global ideologies have all led to resounding failures.

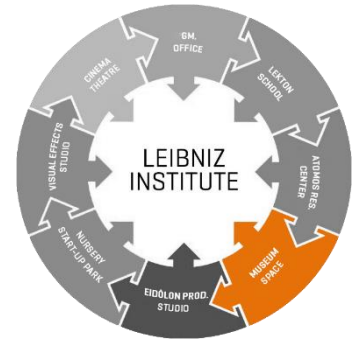
Should we resign ourselves to the learned ignorance of those who, as the formula says, know almost everything about almost nothing? This would mean abandoning the very project of philosophy. And if philosophy, as it tends to do, specializes in its turn, it can only oscillate between insignificant virtuosity and hollow generalities.

ATOMOS makes the opposite wager: science and knowledge in general, must allow us to understand the real, provided we make knowledge meet and to give back to philosophy its place, which is not to direct knowledge, but to think it.

ATOMOS imagines this effort of philosophical thought as an orderly system of resonances, apprehending the phenomena from the point of view of the multiple interactions that characterize them. It is by putting knowledge into resonance, to try to create harmony, that we can exploit the full potential of their infinite combinations, never leaving creativity and innovation to rest. This conception of philosophy is not new, it is through the resonance of the vibrating strings that Pythagoras and Plato laid the foundations of the philosophical understanding of the world.

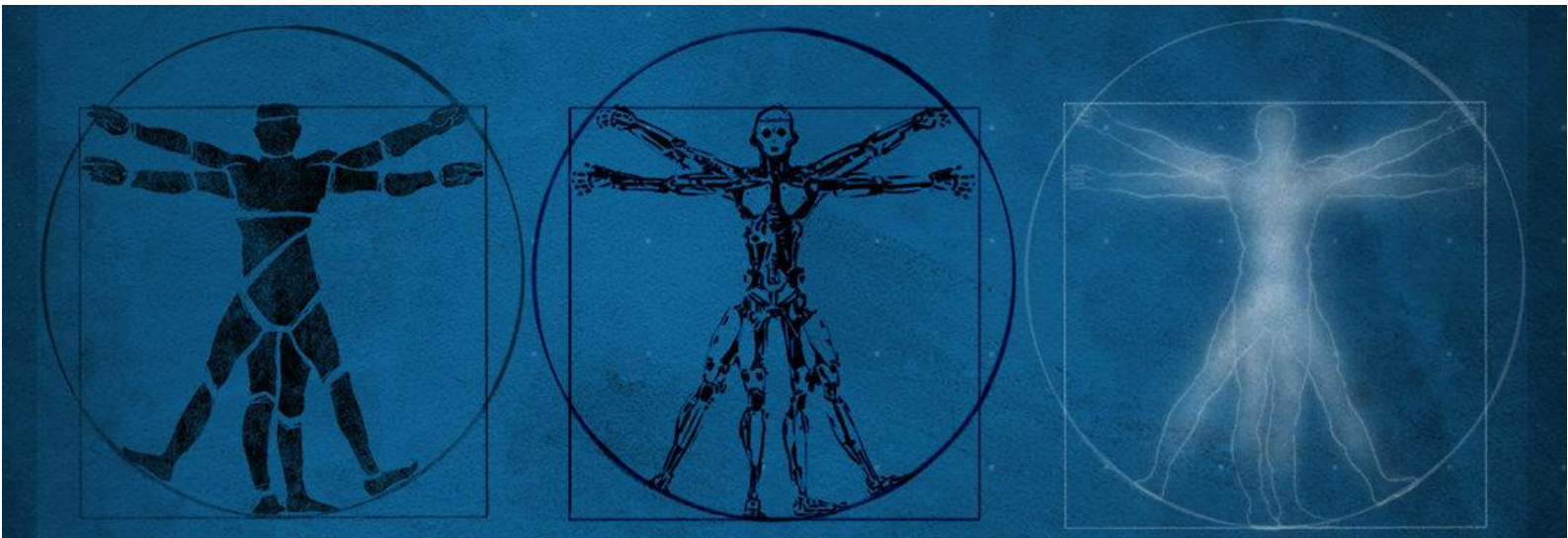
ATOMOS is the signifying heart of the HUMANEUS project, it is in this laboratory of the humanities that the philosophy of the HUMANEUS project will develop as an ambitious methodology of interconnection of ideas, knowledge, experiences, for a more unified understanding, more harmonious, more holistic of the cosmos and of the Human.

#### 4 - THE MUSEUM SPACE - Human Architecture or the Inner Adventure



**The HUMANEUS Center proposes three important museum volumes that present what is defined as: the Architecture of the Human or the Inner Adventure.**

*From the depths of time, when he rose on a wild land, the Human embarked on a fantastic journey that would project him to infinity. This need for metamorphosis inscribed in his genes and making him constantly push back the frontier of his own humanity continues inexorably, invisible, throughout the millennia until the emergence of rationalism, science, and technology, make him perceive the very existence of this secret impulse, this Promethean act, this perpetual dance, this unshakeable movement that we call the Architecture of the Human or the Inner Adventure.*



**The Museum of the Past** — *The Past: A Prediction of the Present and the Future*  
From the birth of humanity to the sixteenth century.

**The Museum of the Present** — *The Present: A Great Dream*  
From the sixteenth century to the present.

**The Museum of the Future** — *The Future: From the Dreamed Body to the Augmented Body*  
From the present to the future.

Each of the three museums of the HUMANEUS Center is dedicated to a specific time [past, present or future] and is connected to a set of attractions that prolong the visit of the public by immersing it in a universe referring to the subject and time presented by the said museum. The three museums are actively collaborating. All the museums of the HUMANEUS Center constitute a vast complex of adventure and experimentation developing on three levels. Museums are independent but complementary and interact strongly with each other.

Thus, the public can move as they please, without a specific order of visit, the exit of the Museum of the Future being directly connected to the entrance of the Museum of the Past, it is a discovery in the form of a loop that is proposed to visitors by the Museum Space of the Center HUMANEUS.

The three museums of the HUMANEUS Center are designed, developed, and designed by specialists in the field. It is our partner ATOMOS in close collaboration with the experts of the host country who oversees bringing these experts together to carry out this work. In a completely rigged space, interactive paths, scenographic and multimedia universe, Augmented reality, virtual reality immersion and the magic of technology come together to take the audience and make it discover and live the extraordinary adventure of which it is the main character, the hero. To discover this fabulous journey, the HUMANEUS Center invites visitors to participate fully in an encounter with knowledge, to be actors in the full sense of the term and not only passive walkers discovering abstract knowledge. It is a journey that will first lead them into the past, then return to the present and finally project them into the future. Museums can also be visited virtually on the Cloud in the Twin Centers system.

These digital paths interact strongly with physical visits carried out in the traditional way; they complement them, helping to make the discovery of these spaces an unforgettable experience.

Museums are constantly updated, as science seems to evolve more rapidly than the dreams that generate it and that it in turn induces.

The sum of the museums represents on the international level, a unique and prestigious ensemble dedicated to the discovery and the study of the Human and its extraordinary course.

## 5 - EIDOLÔN STUDIO - Creation, development, production



Fully integrated into the HUMANEUS Center and in close connection with the LEKTON school and the ATOMOS research center, the EIDOLÔN production studio develops projects on traditional media (films, books) and immersive VR (virtual reality) or HoloLens. Studio EIDOLÔN works internationally with the major companies working in the fields of film, television, internet and video games. The EIDOLÔN Studio is not intended to compete with the major players in the industries concerned, but to serve as a link and support for them, so that they can, through the LEKTON school, access a pool of talent and an exceptional infrastructure.

Studio EIDOLÔN develops a major research department in immersive technologies and in the field of artificial intelligence. Moreover, Studio EIDOLÔN is primarily involved in the development of the HUMANEUS Center and its perpetual changes. The studio participates in the creation and design of the attractions, it considers both mechanical and digital special effects that will be used to surprise the public. He creates the fixed and animated sets of the museums and other spaces of the HUMANEUS Center. The artists, creators, and programmers of the EIDOLÔN Studio, in collaboration with the other executives of the LEIBNIZ Institute, are constantly developing new technologies to serve the mission of the HUMANEUS Center. These technologies are tested in real time through the experimental frameworks of the Cross-Reality Zone and judged (validated or invalidated) by the public. The most successful innovations are patented, the HUMANEUS Center holds the rights. Depending on their success, these new technologies are offered on the national and international market.

Studio EIDOLÔN is an independent production unit working for the Center with the major players in the industries concerned; it is a bridge, a link between the creativity inherent in the HUMANEUS Center and the real market.



**6 - THE NURSERY** – The start-ups space. Immersive technologies to an unprecedented degree!



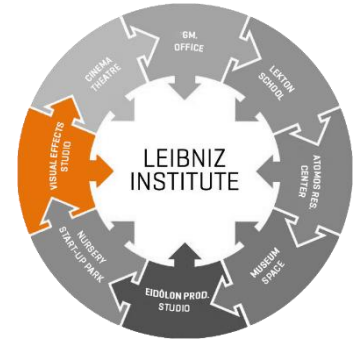
The start-ups working with the HUMANEUS Center are gathered in a park called the Nursery. The Nursery offers a panel of innovative start-ups, selected on criteria including innovation, dynamism, but also creativity, the opportunity to test in real time with the public - through the Cross-Reality Zone - the innovations developed by the Leibniz Institute. The products thus tested and validated by the public can subsequently be developed and marketed by the start-ups park. The HUMANEUS Center aims to be a great incubator of ideas. The associated start-ups park constitutes a bridge between creation, research, production, distribution, and the international market. Through its systemic articulation with the various investment sectors concerned, the park of start-ups associated with the HUMANEUS Center promotes and optimizes the efforts of the host country to develop and promote all possible innovations in the fields of the arts, sciences, and education.

**The CIRCLE: the testing ground of the NURSERY**

The CIRCLE is at the heart of the NURSERY. This is the first multi-player online VR space to pioneer an advanced form of competitions [e-sport] or any type of electronic course / challenge. The CIRCLE, developing over a large area and being able to accommodate 40 participants simultaneously, is the experimentation ground of the NURSERY, it is available to the start-ups that make it up. Using the latest “full body” tracking technologies applied to multi-player virtual reality, the CIRCLE offers the possibility to several teams or several participants to evolve in VR, while being gathered in the same place, free to move, to compete or collaborate in real time. Also designed to accommodate e-sports teams in connected meetings / events, the CIRCLE du Center HUMANEUS aims to be the most important and innovative space in the world in the field of virtual reality [VR] research.

Within the HUMANEUS Center, the NURSERY is in constant transformation; It is a framework that evolves with technological advances and the needs of the companies that occupy it, develop it, imagine it and bring it to life.

**7 - THE VISUAL EFFECTS STUDIO-** Shooting, visual effects, animation, video games



Within the HUMANEUS Center, the visual effects studio is an important framework; Indeed, the exceptional dimensions of this space make it a privileged tool available to all participants of the HUMANEUS Center as well as to the students and professionals of the host country.

Indeed, the visual effects studio is essential for all audio-visual productions, such as feature films or short films, television products, visual effects, special effects, reports, technical and industrial films, animation, advertising, and others.

The presence of the visual effects studio can encourage the development of a local industry and the creation of a film university. The studio also attracts local and foreign image professionals, allowing them to expand their activities in the fields concerned by opening a very wide field of activity.

**8 - CINEMA-THEATRE -** Shows, major events, conventions, festivals, awards



This imposing volume reserved for shows and major events is above all a cinema-theatre to the standards of Dolby Atmos, a room of 600 seats, with a surface of 600 m<sup>2</sup> developing on 3 levels.

A true temple of the arts, with an exceptional décor, this room is a spectacle in itself; Designed by prestigious artists, it benefits from the most advanced technologies. Whole parts of this entertainment complex can be modified. Walls are moving, constantly changing the appearance of the room, floor, ceiling, tints and layouts are transformed in such a way as to amaze the public and lead them into a multiform universe where creation and the imaginary are offered as much in the proposed setting as on the stage where the show takes place.

This multipurpose space works intensely with the various executives of the Institute LEIBNIZ, it is also intended to host conferences, the first, the awards awards for the national and international competitions offered by the HUMANEUS Center, as well as various events, concerts and festivals that illuminate throughout the year this new generation show complex.

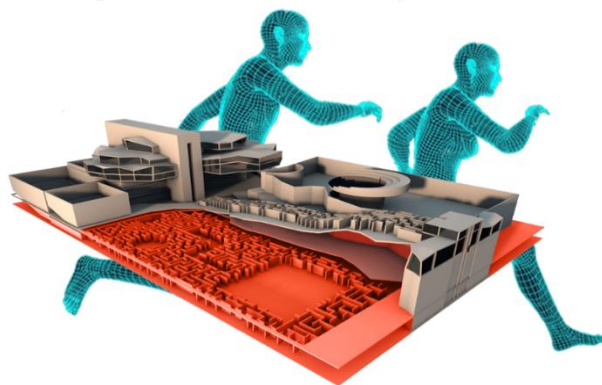
## V - THE CROSS-REALITY ZONE

**The Cross-Reality Zone is the second of the two great pillars constituting the HUMANEUS Center.**

The Cross-Reality Zone is the second of the two main pillars that make up the HUMANEUS Center.

Everything that is thought out, developed, taught, and produced by the LEIBNIZ Institute for the HUMANEUS Center is tested, experienced, and presented to the national and international public within the Cross-Reality Zone.

The Zone is a vast space offering an adventure and initiation course, it is an evolving and highly technological framework spread over several levels of the HUMANEUS Center.



The Cross-Reality Zone is a framework of modular dimensions associated with a production studio to build bridges between the humanities, the leisure world, the entertainment industry and the most advanced technologies.

### WHY CROSS REALITY?

The denomination: Cross-Reality refers to a hybrid mix of real and virtual environments that are based on experiences of traditional game and theater, video games, augmented reality [AR], virtual reality [VR] and artificial intelligence [AI].

The Zone allows the development of scalable and cutting-edge experiences, taking place in a replicated [mirrored] physical space in the virtual Cloud. The Zone is a fully rigged and controlled place, accommodating an unlimited variety of experiences.

This is done using modular physical accessories, digital sensors, real-size sets, 3D projections, lighting, sound effects, mechanical engineering, holographic techniques, stage illusions. and with the participation of actors.

Moreover, the flexibility of the Cross-Reality Zone means that it can also offer a very wide range of activities in the entertainment and leisure industry or serve as a test laboratory to explore topics of expanded applications, such as: human-machine interaction or empathy in the digital age and mass media.

The implementation and orchestration of Zone XR requires the collective know-how of our creative team [Three Golden Doors] in terms of architecture, concept art related to film production and video game, as well as all the engineering techniques used in scenographic shows. This work is done in close collaboration with the artists and creators of the host country, local schools and universities and with our partners as listed in the pages dedicated to them at the end of the dossier.

## THE EXPERIMENTAL FRAMEWORKS

The experimental frameworks are attractions specifically designed to illustrate and make experience for students and participants of the Center as well as for the national and international public who visit it, the knowledge delivered by the HUMANEUS Center.

Experimental frameworks are spaces where the different forms of digital and analog entertainment presented coexist, interact, and complement each other through exceptional attractions. Here, bodies and objects are in real time, which allows rapid interactions, collaborative games, and immersions group on terrains of considerable size with sensations of an intensity and level unmatched to this day.

The specificity of these extremely elaborate routes and this active participation requested from the public naturally led us to name these adventurous routes: experimental settings, instead of designating them as: attractions. It is the students of the LEKTON school, the researchers of the ATOMOS laboratory as well as the artists, creators and programmers of the Studio EIDÔLON who are responsible for constantly developing and improving the various experimental frameworks of the HUMANEUS Center.



The experimentation frameworks also offer virtual routes of inaccessible or missing places, reconstructed historical sites (like Giza, Pompeii, Angkor Wat, etc.) or finally places in the making, which potentially offers the general public and specialists an infinite and ever-renewed field of discoveries and deepening of knowledge.

The reactions of visitors to the different experimental settings are continuously studied by the LEIBNIZ Institute. This makes it possible to validate, modify or invalidate the artistic, mechanical, technological and engineering innovations designed and produced by Studio EIDÔLON for these different frameworks and tested in real time with the audience visiting the HUMANEUS Center.

The students of the LEKTON school and the researchers of the ATOMOS laboratory also use the experimental frameworks to test their knowledge and improve their teaching. The innovations proposed by the experimentation frameworks most appreciated by the public can be adapted, developed and ultimately offered as products to the international market for exploitation by start-ups working with the HUMANEUS Center.

## **A MODULAR SPACE**

The Cross-Reality Zone can be enlarged at will according to the wishes and expectations of the host country and thus offer its visitors a variable, evolving and ever-increasing number of experimental frameworks.

## **THREE EXAMPLES OF EXPERIMENTAL FRAMEWORKS**

### **1- The Forest of Myths**

La Forêt des Mythes offers the public a course of adventures and trials, allowing him to discover the great founding principles of the origins and to confront the main mythological archetypes from the cultures that have spread throughout the world since the dawn of humanity.

The Myth Forest is a mythological journey. This itinerary leads visitors into worlds realized in real life, which use all the abilities of the advanced techniques of augmented reality, holography, stage illusions, mechanical engineering, and immersive technologies to immerse them in real-time adventures that also extend into the digital universe. These courses allow the public to discover the oldest, most extraordinary and greatest of adventures, the Adventure of the Human!

### **2- The Labyrinth**

The labyrinth is the gateway to the HUMANEUS Center. Realized on a human scale, largely underground, the labyrinth is an experimental framework deployed on three levels, exceptional by its scale, unique in the world and totally innovative.

From mechanical engineering to state-of-the-art immersive technologies, this experimental framework uses holographic techniques and scenic illusion to immerse the public in a journey interspersed with trials. It is a completely rigged course, an adventure itinerary with hidden galleries, secret passages, walls that appear or disappear, corridors that change shape, doors that close and question.

The function of the labyrinth is to bring the public to gain its passage towards the knowledge and knowledge that the HUMANEUS Center provides, it constitutes the path to the Museum Space and the Cross-Reality Zone.

To fulfill its mandate, the labyrinth challenges and collaborates with the public who crosses it and discovers it, it is a multiform place in constant change, it offers an extraordinary initiatory journey to the visitors who experience it. The labyrinth summarizes in itself the functioning and mission of the experimental frameworks of the HUMANEUS Center: to make the public realize that it can – through its analysis and reasoning – apprehend the environment in which it is immersed, in order to be able to understand it, analyze it, and ultimately control it.

Does the Human want access to knowledge, can it, is it an inherent right to his condition, must he fight to achieve knowledge? It is up to the visitor to discover it and the maze is there to help him find an answer to his questions.

Indeed, this attraction reacts according to the actions of the visitors who cross it, each course is unique, and it is up to the public who experiences the labyrinth to understand in real time how to control it to overcome the obstacles it raises on its way.

The maze is a privileged experimental framework for artificial intelligence research. Designed and directed by the artists, creators and programmers of Studio EIDÔLON and its international partners, the labyrinth is also a major place in the development and study of new models of the movement of people evolving in spaces associating digital frames with physical frames.

The maze is accessible in the Cloud according to the Twin Centers system. Its digital crossing is an extension of the physical crossing accessible in the HUMANEUS Center.

For the purposes of teaching, experience and to test concretely the teaching delivered by the LEIBNIZ Institute, the adventurous journey of the labyrinth – practiced in different evolutionary scenarios than those proposed to the audience of the HUMANEUS Center – is actively used by the researchers of the ATOMOS laboratory and the students of the LEKTON school.

The maze sees its immersive technologies tested, developed, and constantly updated.

### **3- The Odyssey**

The Odyssey is a fabulous journey, one of the most ambitious experimental settings that the HUMANEUS Center offers. The Odyssey allows the public to penetrate the depths of the human body to discover, explore and understand it in a completely new and unique way.

#### **Intracorporeal Cruises**

Evolving in the sophisticated decor of a highly technological launch base, visitors, after equipping themselves, enter futuristic nacelles and strap themselves to their seats. They then attend the breathtaking spectacle of their own miniaturization and observe the whole process that will see them rush into the very interior of the human body for a fantastic journey.

The vehicles and their passengers project themselves into an elaborate circuit [Ground Coaster] that crosses several levels of the HUMANEUS Center and is carried out at high speed, in a closed loop. It is a journey that physically takes the audience through a single space: the human body, from the extremities of the lower limbs to the top of the skull, through the organs, the heart, and the brain.

Like the other experimental frames of the HUMANEUS Center, the frame of the Odyssey is thought and realized by the artists, creators, and programmers of the production studio EIDÔLON and its international partners.

The Odyssey is constantly evolving, and the mechanical and immersive technologies used for its operation are regularly updated. The great journey of the Odyssey can also be experienced in its digital extension on the Hybrid Cloud [see next chapter: the Twin Centers].

Through immersive technologies, mechanical engineering, the strength of human-scale decors, the presence of actors and finally through its own interaction with the visited setting, the public will be able to immerse themselves in a unique way in the extraordinary adventure that is proposed to it.

The Odyssey takes the public on a fabulous journey into the future. Visitors will lift the veil of matter to contemplate an immense scheme, an architecture of bewildering complexity and be carried to the very center of a galaxy that seems terribly distant, although it is the very substance of those who discover it.

## VI – HOW IT WORKS?

### **THE VIRTUOUS CIRCLE**

The model of the HUMANEUS Center consists in what we call the virtuous circle, or the merging association of the eight cadres composing the LEIBNIZ Institute and its close collaboration with the Cross Reality Zone.

The Leibniz Institute consists of a transdisciplinary school, a research center, a production studio, a visual effects studio, a museum complex, a multipurpose performance hall and finally a start-ups park, all these executives under the supervision of an administrative and management office.

These eight spaces form an interconnected whole; they work in perfect synergy producing science of technology, research, education, art, production, entertainment, and development.

#### **LEIBNIZ INSTITUTE**

SCIENCE  
TECHNOLOGY  
RESEARCH  
EDUCATION  
ART  
PRODUCTION  
DEVELOPMENT

#### **THE CROSS-REALITY ZONE**

EXPERIMENTATION  
ENTERTAINMENT

**The eight frameworks constituting the Leibniz Institute were designed to interact with each other in a concerted manner.**

It all starts with the Leibniz Institute and the students of the transdisciplinary school; they imagine and think up concepts, ideas in relation to the mandate of the HUMANEUS Center and to complete, illustrate and support the knowledge disclosed to them by the LEXTON school.

This is done with the help and advice of international specialists from the Atomos research center in close collaboration with experts, schools and universities in the country hosting the HUMANEUS project.

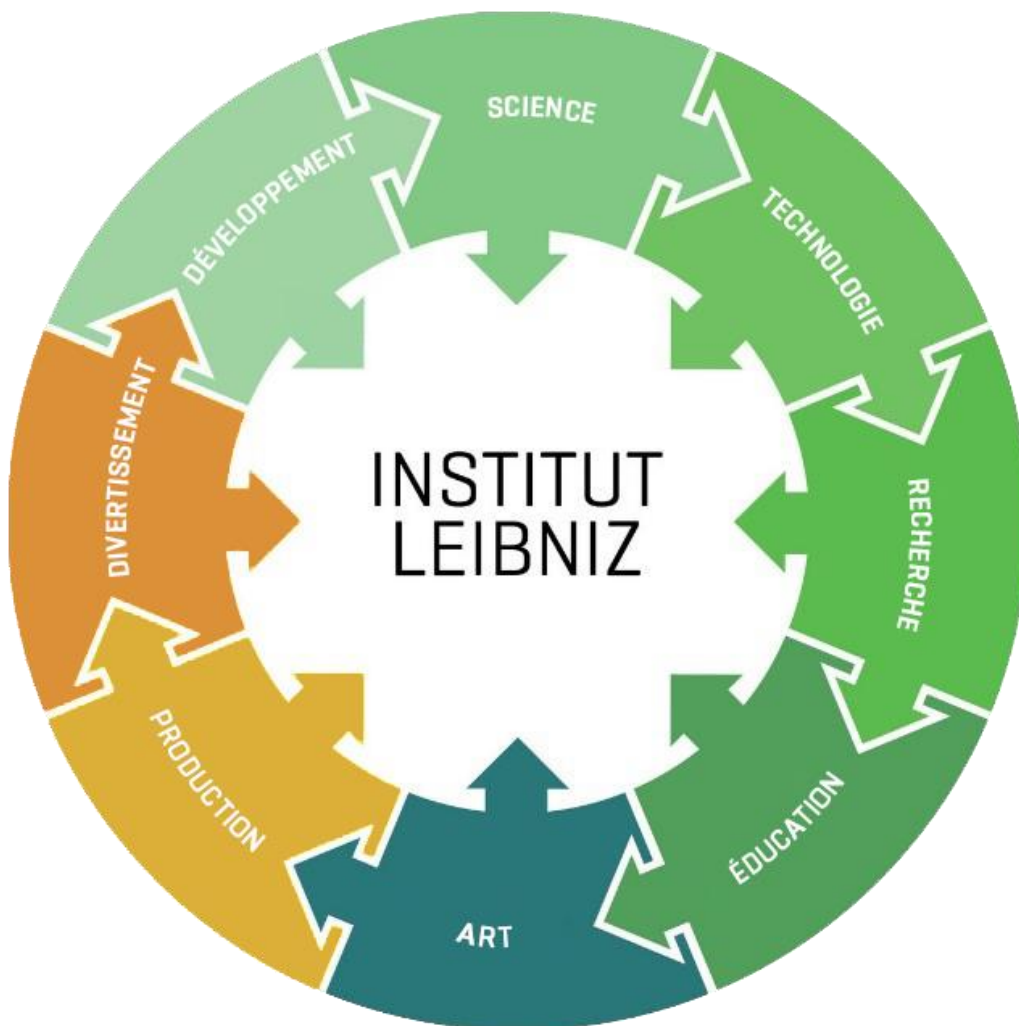
These ideas are then developed and translated into reality in the form of multimedia products and innovative technological objects by the Eidôlon production studio with the help of the Visual Effects Studio.

These products are then presented and used in the multipurpose performance hall and the museum complex. They are also tested in real time in the experimentation areas of the Cross-Reality Zone and tested by the visiting public; they are then used internally by all participants and managers of the Center and also offered to the international public.

The best products are then developed and distributed on the world market by companies hosted by the Nursery, the large start-ups park of the HUMANEUS Center.

This whole process – the virtuous circle – sees the eight executives making up the Leibniz Institute working in a fusional way, each part of the institute contributing its specificities and ideas in a very strong collaboration aimed at producing innovation and innovation. Excellency. This work takes place continuously under the enlightened supervision of the administrative and management office which brings together the active heart and the thinking head of the HUMANEUS Center.

Everything that is thought out, developed, taught, produced, and produced according to this system by the LEIBNIZ Institute is lived and experienced within the Cross-Reality Zone.  
It is this association between teaching, research, creation, production, and real-time experimentation that constitutes the virtuous circle, the operating model of the HUMANEUS Center.





## VII – ARCHEOLOGY

**THE REMINISCENCE OF AN ARCHAEOLOGICAL FRAMEWORK** : study the past to understand the present and prepare for the future

Because the spark from which the future springs comes from the rediscovery of our deepest roots, the HUMANEUS Center invests an existing or barely discovered national archaeological framework (Pompeii, Karnak, Angkor, etc.) to extend it and present it in a unique way to the world.



Exemple Pompei

Physically and digitally reconstructing part or all an archaeological framework – just like it was at the time of its splendor – at human scale - allows the public and specialists to live a fantastic journey through the time and history of this place.

If in total immersion the visitor or the scientist can, in a reconstituted frame, see this archaeological space revive, observe the crowd of the past that wanders, perceive the ambient heat, the sounds, the movements, the scents that animate its alleys, to witness the very simple life that unfolds its procession of images, or, on the contrary, to witness significant historical events, then its understanding of the past of this place and its specific role will be extraordinarily strengthened.

Walking in the streets of the past is then possible, but it is therefore also possible to study the habits and customs, to observe the habitat and all other elements of daily life, to reconstruct the general appearance of individuals, their size, the way to dress, to behave, to exchange.

But also, the rituals and dances, the music, the Art, the iconography, the art of the table (the old and forgotten recipes are proposed by the starred restaurant of the Center HUMANEUS), everything that makes the life of a past time now resurfaces in the light and is presented to the simple visitor as to that of the historian, the archaeologist, the anthropologist, the student, or any other researcher.

**This reconstitution is now possible thanks to new technologies like never.**

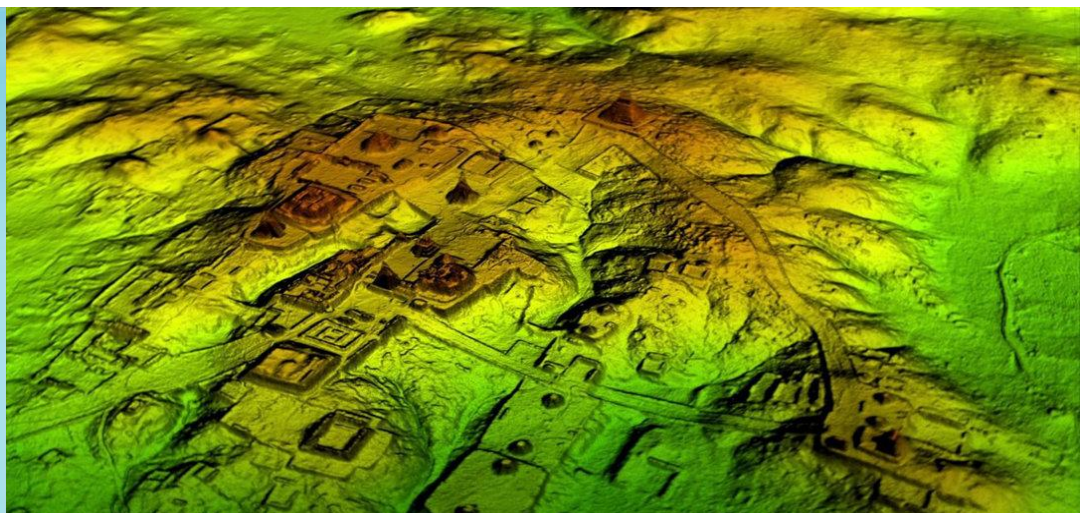
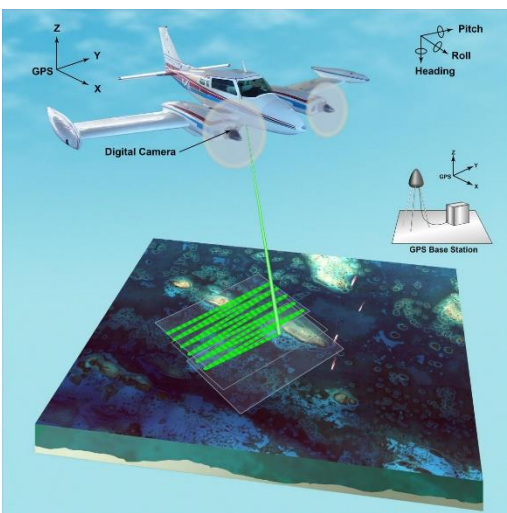
## HISTORY, MYTHOLOGY AND ARCHEOLOGY

The history **(A/H)** courses taught by the LEKTON school contain an archeology module. For study and research purposes, the institute creates missions for its students, one of which – in collaboration with host country institutions – is: **the reminiscence of a historic setting** and consists in reviving and extending an exceptional historic/archaeological framework that has a special significance for the nation hosting the HUMANEUS Center.

**The HUMANEUS Center’s Cross-Reality Zone is the perfect place to do so in close partnership with the EIDŌLON production studio and all the other major executives of the LEIBNIZ Institute.**

## LIDAR

Archeology 2.0 uses Lidar laser telemetry (Light, Detection and Ranging), to map (map) part or all a designated space. From the basis obtained by this process and by combining with it the new technologies of the image, the capture, and the 3D sound, but also the real-size decors, the holographic techniques, and the use of the old practices of the scenic illusion, it is a wonderful immersion into the past and the history of a designated historic site that the HUMANEUS Center proposes through this first large experimental framework.



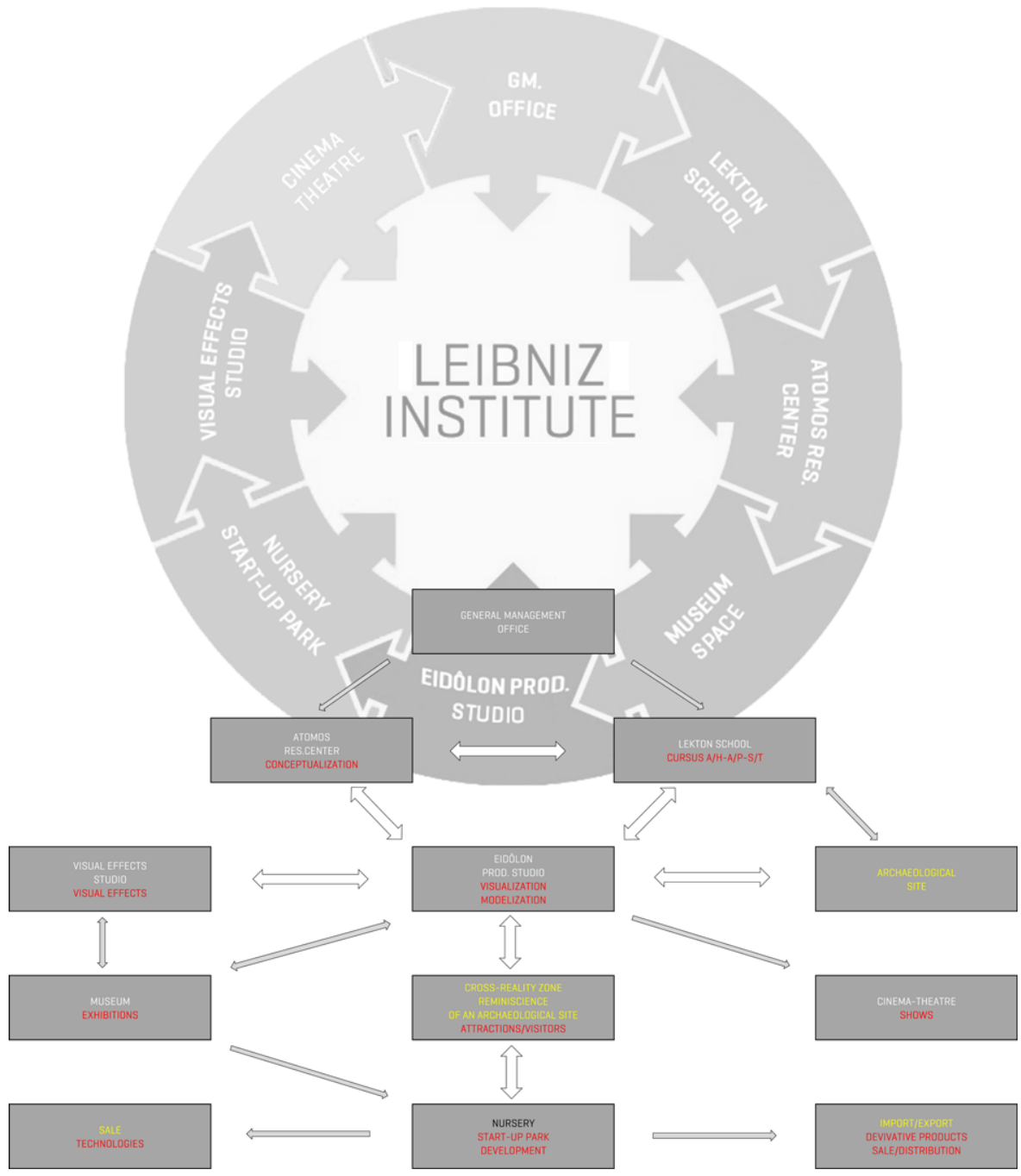
## THE MODEL OF THE HUMANEUS CENTER: THE VIRTUOUS CIRCLE

To do this, the system of *the virtuous circle* of the HUMANEUS Center, its model of functioning, is implemented; it uses all the capabilities of the eight executives forming the LEIBNIZ Institute working in association with the Cross-Reality Zone (please refer to the chapter: **The model of the HUMANEUS Center on page 30** to discover the *virtuous circle* and its system). This is done under the guidance of our qualified partners and all the specialized bodies of the nation hosting the HUMANEUS Center, in close collaboration with its designated research centers, schools and universities. Part of this work can also be presented at the very heart of the chosen archaeological framework to strengthen its attractiveness for the national and international public who will then find a preview of what he will discover during his visit to the HUMANEUS Center. The museum space of the HUMANEUS Center will complement the knowledge provided by the original site and its reconstruction within the Cross Reality Zone.

The multipurpose Cinema-Theatre will present original films, documentaries, plays, conferences, or any other elements relating to this chosen archaeological framework – specially made for this purpose, and that will allow the spectators to immerse themselves in the very heart of this past time.

**The reminiscence of an archaeological framework opens an extraordinary field of research that leads to the development of thematic projects and the creation of new experimental frameworks – presented to the international public – that complement and extend the work and promotion of the designated archaeological [historic] site.**

**System of interaction of the frames of the LEIBNIZ Institute (virtuous circle) applied to the reminiscence of an archaeological framework.**



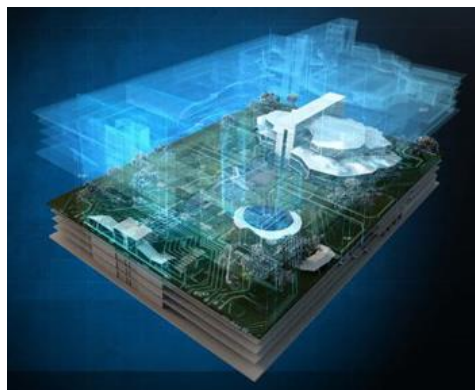
Finally, the objective of the reminiscence of an archaeological framework is to propose a present writing of the past, the monumentalization 2.0 of an archaeological site open to archaeological research and finds at the same time as being thrown into the high-Tech universe of a virtual reality, joyful and accessible to the greatest number when it takes up the codes, patterns, modes, and particularities of the video game.

## VIII – TWIN CENTERS

### **When The HUMANEUS Center Collaborates with Its Reflection**

The HUMANEUS Center has a twin, a fully modelled digital double in its image, which is active on the Cloud. The Physical Center and its digital brother interact to serve the public; they live together and offer the audience a completely new way to discover, visit, play, learn and experiment.

These are two visits that the HUMANEUS Center offers to the public: the first, physical, in real time, the second in the virtual world. The Physical Center and the Digital Center extend and complement each other, the visit is thus multiplied and offers visitors an extraordinary range of new opportunities



### **The Twin Center System: An Unprecedented Visit**

To visit the physical HUMANEUS Center, the public can decide to use the services of a virtual guide, choose on the Web a personalized and perceptible path by itself, or if they wish by invited persons.

He continues his tour of the HUMANEUS Center by exploring its digital version. There, in this identical replicated virtual setting, he can discover additional discovery spaces, take part in adventure courses, or discover the existence of secret rooms hidden in the Physical Center. Conversely, in the Physical Center it is possible for the visitor to obtain clues allowing him to access exclusive spaces hidden in the Digital Center.

Everything is done in the Twin Center system to ensure that the interaction between the Physical Center and the digital one is as thorough as possible. Thus, the forms of visit and discovery are infinite, they can be complemented by events, completely new video games or sports competitions interacting live between the real and the digital.

### **A new way of playing that develops technological research**

Visitors can join forces where they can compete in a completely innovative racecourse, bringing together groups of participants competing or collaborating in both the digital and physical worlds in real time.

The audience is then immersed in multiple environments that transcend cultural barriers and encourages exploration through the manipulation of real and virtual accessories. These courses can be combined and practiced individually or in teams, at a national or international level.

The Twin Center System is a scalable system that develops research related to new immersive technologies associated with artificial intelligence. The Twin Centers constitute a whole in which the two parts – physical and digital – are independent, but which express all their strength only if they work together.

In the end, the Twin Center system was conceived as a technological challenge. This has strongly influenced the design of the entire HUMANEUS Center and all its spaces as places of magic and illusion where wonder and mystery are at the service of visit, discovery, and fun.

As with all the other activities of the HUMANEUS Center complex, the concept of the Twin Centers is continuously developed and updated by the EIDŌLON Studio in collaboration with its international partners and all the executives constituting the LEIBNIZ Institute.

## IX – HUMANEUS CENTER AND YOUTH

The HUMANEUS Center pays special attention to youth. Education, the transmission of culture and traditions, the preparation for adulthood through knowledge and entertainment are of prime importance to the HUMANEUS Center. To do this, the LEIBNIZ Institute has developed **SilverPath**, a unique, complex universe, designed to accompany visitors of young age in their visit to the HUMANEUS Center and **Genesis**, a learning framework to tales and mythology.

### **SILVERPATH – In search of knowledge**

*[...] It is said that in the immense forest of Myths, in the heart of the dark and bushy woods, where an ancient and powerful magic reigns, a mysterious path opens, a delicate and luminous scent, just a dash of light rushing to the assault of the wild thickets; the Silverpath, that is its name, and it leads the Human to the depths of himself.*

SilverPath is a special world, scripted, populated by a gallery of archetypal characters who live extraordinary adventures inspired by mythology and the knowledge offered to the public by the HUMANEUS Center. SilverPath is discovered in the Center complex, but also and especially in the various extensions of the HUMANEUS Center, such as television series, feature films, animated films, books, new graphics, video games and derivatives. These materials are designed by LEKTON students and ATOMOS laboratory researchers in collaboration with our partners and experts from the host country. They are visualized, made, and produced by the artists and programmers of the EIDÔLON production studio, before being broadcast on the market of the country hosting the Center as well as internationally by the partner companies of the HUMANEUS Center.

### **GENESIS – The World of Archetypes**

Developed in the Zone de Réalités-Croisées, Genesis, this totally innovative game, adventure and teaching set is an experimental framework entirely dedicated to young audiences. Genesis is supported by its franchises in the fields of literature, television series, animation, film, video games and related products. Genesis is a universe in itself, a very special space with an exceptional interactive framework offering a field of discovery and learning that plunges the young visitor to the very sources of mythology, tales and traditions of the country hosting the HUMANEUS Center. Accompanied in his visit to Genesis by the emblematic characters of SilverPath, the young visitor immerses himself in a mythological universe of great dimensions developing on three levels of the Center HUMANEUS. These are full-scale sets associated with the use of state-of-the-art immersive technologies, the art of stage illusion, holography, mechanical engineering, and the participation of actors who create magic that is useful for the proper functioning of this exceptional framework.

Like the entire HUMANEUS Center, Genesis is replicated and digitally extends into the Twin Center system on the Cloud and is practicable by young audiences according to the standards defined by this system.

### **MYTHOLOGY AND HERITAGE – Essential Knowledge**

To understand the mythology and the stories it conveys, it is for the young audience, to understand the path strewn with pitfalls that roams the Human from his birth to his death. It is to place oneself as an individual in the light of life and society around us. It is also to come to perceive the extraordinary journey whose origin is lost in the mists of time and which inevitably leads humanity towards a future in constant change: this future which it needs constantly and more rapidly to discover, confront and apprehend.

The educational dimension of Genesis is based on the latest behavioural studies of early youth and its ability to learn while having fun. The primary ambition behind Genesis is defined: to make the young visitor understand his primary role in the great adventure that awaits him and based on the discovery and initiation to the great universal mythological archetypes, suggest tools for reflection that will enable it to develop its own system of thinking, positioning and development.

## X - THE MULTIMEDIA PRODUCTION

In addition to its mandate, the HUMANEUS Center is dedicated to the design, realization and production of multimedia products used internally for the use of the Center, its experts, researchers, and students, and externally, for the national and international public, as complements and extensions to the teachings and services provided by the Center, such as:

- Short, medium and feature films
- Anime
- Documentaries
- Medium films and feature films
- Video games
- Art Installations
- Television series
- Theatre
- Derivatives
- Etc.



To achieve this, the whole system of the virtuous circle of the HUMANEUS Center is implemented and to do this, it uses all the capacities of the eight executives forming the LEIBNIZ Institute.

This work begins with the students of the LEKTON school accompanied by the specialists and experts of the LEIBNIZ Institute and under the control of its administrative and management office.

The development and updating of the technologies in continuous time necessary for the realization of the multimedia products are ensured by the developers of Studio EIDÔLON and the researchers of the ATOMOS research center, using the capabilities of the visual effects studio and its team of artists and creators.

The products thus produced are tested, produced, and disseminated nationally and internationally in all the forms described above, by the start-ups of the NURSERIE park, they actively participate in the Center's Museum complex and in all other spaces of the HUMANEUS Center. Finally, they are widely used in the realization of experimental frames of the Cross Reality Zone where they are experienced by the national and international public who visit it.

The multimedia production is regularly presented to the Center's participants and to visitors in the highly technological multipurpose room of the Cinéma-Théâtre. This room presents original films, documentaries, plays, or any other elements relating to the material proposed by the HUMANEUS Center and produced by the Center according to this system.

This is done under the expert advice of our qualified partners (museums, schools, universities, public and private institutions) and all the specialized bodies of the nation hosting the HUMANEUS Center, in close collaboration with its designated research centers, schools and universities.

The Archeology page provides an excellent example of how the HUMANEUS Center model works.

## XI - CONVENTIONS AND EVENTS

**Following its mission to disclose, study and reflect on what is defined as the Architecture of the Human or the Inner Adventure, the HUMANEUS Center hosts major cultural events throughout the year.**



The HUMANEUS Center is a crossroads of contemporary trends and aesthetics, which, like the TED [Technology, Entertainment and Design] conferences, welcomes distinguished guests: filmmakers, writers, scientists, futurologists, illustrators, painters, architects, musicians, sculptors, and others, working in the various fields of art, technology, research, as well as in the sectors of the entertainment and image industry. The mandate of these stakeholders is to be “thought leaders,” and their presentations cover a wide range of topics, such as art, science, medicine, industry, global issues, and several other jurisdictions.

By continuing to follow the TED philosophy, the HUMANEUS Center makes available to the public, schools and universities, the viewing of the best lectures on its website, in real time or in the form of archives. The HUMANEUS Center — in collaboration with the Cinema-Theatre of the LEIBNIZ Institute — offers numerous temporary exhibitions, film premieres, shows, various awards, competitions, plays, retrospectives of famous artists and presentations of young talents deserving to be highlighted.

The HUMANEUS Center is also founding a state-of-the-art film and technological image festival, developing a major international competition—open to creators from around the world—with awards in the arts and sciences.

The HUMANEUS Center is still proposing a biennial to highlight technological advances and make them accessible to the public. These events, intended for and judged by artists and professionals in the arts, technology and entertainment industries, are rewarded with a special prize created for this purpose.

By importing and sponsoring these events, the HUMANEUS Center obtains international recognition and establishes privileged contacts with the major players in the industries concerned. It thus ensures a high annual peak of visits and obtains, for itself and the host nation, important cultural and financial benefits.

## XI - THE BENEFITS OF THE HUMANEUS CENTER

This project must be the result of close collaboration between our teams, partners and government, artists, experts, architects and creators, schools, and universities of the host country; it is only in this configuration that the Center can produce its full effect. This is one of the founding bases on which the idea of the Humaneus Center developed.

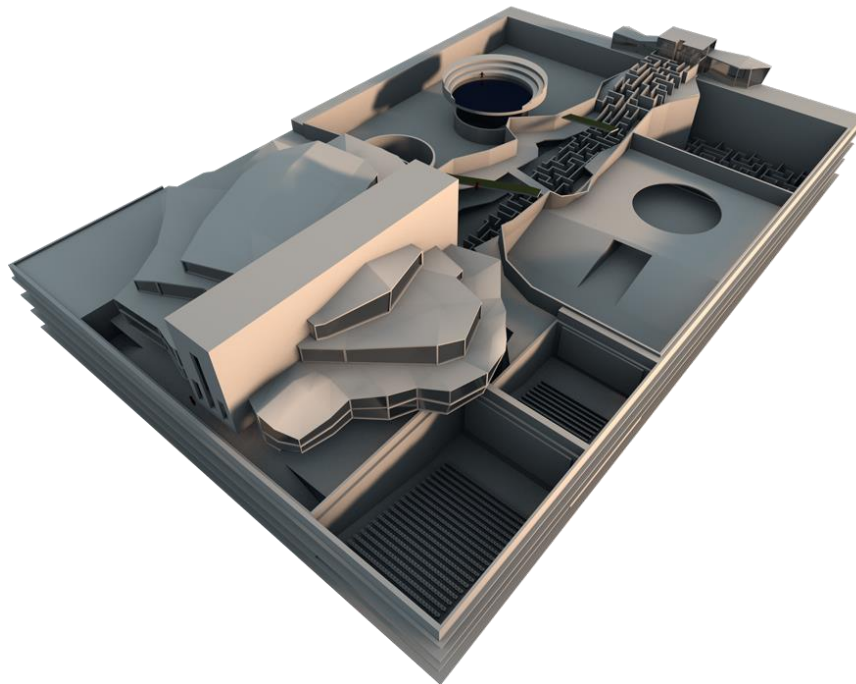
The international project of the HUMANEUS Center is a production of French know-how and a formidable tool for strengthening exchanges between FRANCE and the future host country in the fields of education, arts, culture, science, and technological innovations.

### **The main benefits of the HUMANEUS Center for the host country are presented briefly and not exhaustively:**

- Attract a national and international audience to the city/country hosting the HUMANEUS Center
- Increasing international tourism, visitors from around the world will travel to enjoy this unique and totally innovative global object, both in its form and in its content.
- Economic development of a city, region, or country
- Development of city infrastructure [city-periphery-site links], transport, etc.
- Job creation
- The HUMANEUS Center has the will and potential to become a global model of sustainability, with material and energy efficiency at the heart of the design, construction, and operation of the complex
- Strengthening or even opening the host country to the world, by land and air, increasing the visibility and recognition of the host country on the international scene
- Promotion of the host country's cultural, historical, technological, and scientific heritage, both for its own citizens and for the international public
- Exploitation of research: development of cultural and scientific projects in cooperation with the main specialized institutions of the host country. The HUMANEUS Center is a driving force of national research and promotes the international development of the latter
- To fully fulfill its mission to the public, the Humaneus Center always seeks to push the boundaries of technology. The HUMANEUS Center aims to be an enabler of ideas, a hub for the research and development of the host nation
- The HUMANEUS Center is an innovative educational tool at the cutting edge of technology, promoting a renewal of learning and knowledge in the field of education. All technologies developed by and for the Humaneus Center can be used to meet the needs of government and/or the private sector
- The visual effects studio, in its proposed dimensions, is a factor in the development of national and regional film/television
- The LEKTON school trains its students in the use of the latest technologies in the field of entertainment [Digital Arts, Fine Arts, Television, Cinema, Writing, Advertising, Theatre, Sculpture, Internet, Trucings and Visual Effects, etc.]. The students, by the exceptional quality of their training, will be the dignified representatives of their country at the world level



- The LEKTON school will become an international research center in Digital Engineering adapted to fundamental research in different fields [History and Archeology, Arts and Philosophy, Science and Technological Innovations, etc.] as well as to an innovative form of pedagogy, evolutionary, based on an intelligent and effective interdisciplinary practice. This intelligent «HUB», connected to the best French universities and institutions [but also international] will attract students from all over the world who want to continue their higher education at LEKTON school
- Our team of specialists, creators, artists, and programmers will be able to intervene on demand to share their knowledge, develop exchanges with schoolchildren and students of the Center's host nation and make them share in real time the development of the HUMANEUS Center
- Innovative solutions developed at the HUMANEUS Center can then be integrated into the curriculum of schools and universities in the host country
- Development of the Zone de Réalités-Croisées, an innovative adventure and entertainment framework, unique in the world, aimed at the general national and international public
- The HUMANEUS Center, a showcase for culture, traditions, and technology.



This project is the first of its kind in the world, it aims to be a technological showcase and a true embassy of the national identity of the host country; Its specificity makes it one of the most publicized cultural and tourist sites in the world.

## XIII – TO MATERIALIZE THIS PROJECT – NEXT STEPS

This dossier you have just read is only a preamble; all the visuals illustrating this presentation, both on the website and on the paper superorts are only indicative and provisional and are only a draft of the final project. To give life to the HUMANEUS Center, we must of course carry out a complete modelling of this enterprise. To do this, we have established a three-phase development.

**THE FIRST PHASE**, which consisted in imagining the specificity of the Center, its functioning, and its components in detail, has so far been completed. The file you are reading is the result of this preliminary work.

**The SECOND PHASE** is to model the entire HUMANEUS Center, to carry out the technical, architectural and engineering plans and to establish precisely the cost of construction of the whole and the duration of the works\*. Taking place in three stages, this second phase is designed and carried out in close collaboration with the host country of the HUMANEUS Center.

- **The first step of the second phase** is to bring together all the experts and specialists in the various fields relevant to the realisation of the HUMANEUS Center. Our partner ATOMOS oversees this 6 months task.
- **The second stage of the second phase** consists in assembling a small team of creators with the mission of materializing a first "fast" version of the whole HUMANEUS Center, this second stage takes place over a period of 6 months.
- **The third stage of the second phase** consists in materialising the result obtained by the ATOMOS meetings and the second stage of the second phase.

To do this, through our production studio, we will develop, scenograph and materialize the entire HUMANEUS Center in collaboration with our partners and specialists in each field. This third stage takes place over a period of 12 months.

The duration of implementation of the second phase is estimated at 24 months, carrying out this complex work requires funding, and this is precisely the purpose of this presentation: to implement the second phase, the proposed budget is necessary.

**THE THIRD PHASE** is to build the HUMANEUS Center, this phase must begin as soon as possible.

The work plan is designed to reduce production time in such a way that the construction work of Phase 3 can begin as quickly as possible, already during Phase 2, in the third stage of the latter.

The duration of the work remains to be determined based on the complexity and final dimensions of the project, the funds allocated and several other factors to be determined based on the host country's choices.

For future investors, future agreements for the materialization of the project will follow the protocol of practice in this area. Details specific to the conditions of investment and return on investment will be determined according to the profile of the different actors and stakeholders, during the upcoming negotiations.

The intellectual property of the HUMANEUS Center, as well as the legitimacy to discuss its contents and concrete implications, is the property of Three Golden Doors Sàrl.

For more information on this project as well as the corresponding budget and related documents, please contact us.

\* All engineering, feasibility, public traffic, and construction cost data depend on several factors that we do not know at the time we write these lines. This relative information must be provided by specialists and refer to precise data relating specifically to the place, the configuration chosen to carry out the construction of the Center and the wishes and specificities requested by the host country of the HUMANEUS Center.

## XIV – CONCLUSION

### **Thank you for taking the time to read us.**

The HUMANEUS Center project appears as a formidable attraction for regional and international tourism: business and cultural tourism, event tourism, ecotourism, and electronic tourism [or e-tourism], etc.

The HUMANEUS Center is a project that fits perfectly into a national project for the development of science, arts, and culture. It can become the torch of a profound renewal of cultural production and fundamental research at the very heart of a nation that wants to reinvent itself while relying on the richness of its history.

Through its systemic articulation with the various investment sectors concerned, the HUMANEUS Center will foster and optimize the host country's efforts to develop and promote all possible innovations in the fields of arts, science, and education.

At a time of a transformation of the unique world in history, where technological upheavals are so profound and rapid that any description of what is happening appears out of date, the purpose of the HUMANEUS Center is to study and present to the world what has been defined as “the Architecture of the Human or the Inner Adventure”: a movement, an initiative which, from the depths of time, has constantly pushed the Human beyond its limits.

Today, an immense cultural puzzle is being rebuilt, this is where the possibility of elaborating what is perhaps not only a new era, but a new one opens.

The HUMANEUS Center - through its desire to analyse the human journey - wants to be the witness and actor of this fascinating evolution. A formidable incubator of local and international energies, the HUMANEUS Center is a vast space of encounters, discoveries and experiments that will make the host country of the HUMANEUS Center a center of culture and technological innovation in the world.

### **“I have seen so many things that you humans could not believe.”**

Replicator Roy Batty (Rutger Hauer) in Ridley Scott's Blade Runner [1982]; dialogue by Hampton Fancher and David Peoples.

#### Image sources:

- Michel Dufour
- Olivier Barbaud
- Erik Anzi
- Betsy Boyton / Dyncorp Systems & Solutions
- Jani Ylinen
- Wild Blue Media/National Geographic

## XIV – FOCUS

THE HUMANEUS CENTER  
THE DIGITAL HUMANEUS CENTER (Twin Centers)

An experimental park of 1.5 hectares  
1 air level and 4 underground levels  
75.000 m<sup>2</sup> of surface  
3 Time/worlds: past, present, future

### LEIBNIZ INSTITUTE

The administrative and management office  
The LEKTON School  
The ATOMOS research center  
The museum space  
The EIDÔLON production studio  
The nursery – the start-ups park, the circle  
The visual effects studio  
The cinema-theatre

### THE CROSS-REALITY ZONE\*

3 underground levels  
The experimental frameworks

The forest of myths  
The labyrinth  
The Odyssey  
Genesis  
The reminiscence of an archaeological framework

Conferences, festivals, competitions, premieres, and major events  
Galleries, exhibition halls, shows  
Library, media library, housing  
Gardens  
Shops, shopping center, restaurants, cafeterias  
Play areas, shows  
Parking – technical premises

\*The Cross-Reality Zone is modular; it can be expanded at leisure according to the wishes and expectations of the host country and thus offer an ever-increasing number of experimental settings [attractions].

## XV – THREE GOLDEN DOORS

### Three Golden Doors

Three Golden Doors Sàrl is a Franco-Swiss company based in Geneva, Switzerland. It was created in 2017 with the exclusive aim of developing and promoting the HUMANEUS Center project.

The team reflects the project: interdisciplinary. Its experts are highly experienced artists, highly qualified engineers, specialists in the latest technologies, internationally recognized computer scientists/developers, but also very high-level teachers/researchers, working mainly in France and Switzerland, and whose fields of expertise cover a broad epistemological spectrum, ranging from Arts to Sciences, History and Philosophy.

### The Three Golden Doors team is divided into three entities:

- The historical/founding members of the project, who designed the project, fully conceptualized it [phase 1]
- Members who, through their various expertise, will be responsible for the complete modelling of the HUMANEUS Center [phase 2]
- Members responsible for the materialization of the Center, monitoring and supervision of the construction of the Center [phase 3]

The HUMANEUS project brings together professionals animated by the same encyclopedic, humanist passion: to gather, coordinate human knowledge, from the most recent to the oldest, to better understand them, and develop transitions, bridges between human societies by fostering the rapprochement of cultures, and finally, physically experiencing, in its flesh, through a unique immersive experience, the knowledge acquired over the centuries.



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## TEACHING AND RESEARCH



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## TECHNOLOGY AND INNOVATION



DREAMSCAPE  
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SOLARSKI STUDIO  
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ARTANIM  
[artanim.ch](http://artanim.ch)



MOKA STUDIO  
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**HUMANEUS Center**  
**ORGANIZATIONAL CHART**

**Stéphane Kalla**  
founding partner  
*Education and Research Director*

**Erik Anzi**  
founding partner  
*Multimedia Production and Creation Director*

**Mathieu Maurer Vuille**  
founding partner  
*Finance and Strategy Director*

Executive management

**Board of Directors**  
Agnès Callu  
Jean-Paul Delahaye  
Alain Fleischer  
Joshua Fu  
Ronald Menzel

**Executive Director**  
Andrea Tartaglia

Permanents members

**Territorial delegates**

**Katia Belkir**  
Germany and Algeria

**Tejas Ewing**  
Singapore

**Joshua Fu**  
China

**Philippe Plisson**  
Switzerland

**Adill Rahmoun**  
Marocco

**Öznur Seyhun**  
Turkey

**Mira Várbiró**  
Hungary

**Boris Williams**  
Panama

**Chargé de mission**

**Yann Toma**  
Representative of the l'Université Paris 1 Panthéon-Sorbonne, the university providing leadership for the academic teaching of Humaneus Center in China.

**College of experts**

**Presidency**  
François Soulagés

**Vice-presidency**  
Stéphane Kalla

**Members**  
Agnès Callu  
Dominique Chateau  
Jean-Paul Delahaye  
Jean-Joël Duhot  
Alain Fleischer  
Dominique Garcia  
Jean-Michel Leniaud  
Yann Toma

**Production office**

**Olivier Barbeau**  
Artistic director for visual arts and new technologies

**Natascha Devaud**  
Director of visual effects

**Michel Dufourd**  
Artistic director for visual representation, characters and environment

**Chris SolarSKI**  
Director of video games strategy and development

**Andrea Tartaglia**  
Director of brand development, marketing and media

**Bettina Tschumi**  
Director of museography of the museum campus

**Universities and research insitutes**

**Université Paris 1 Panthéon-Sorbonne**  
Dominique Chateau & Yann Toma

**Université Paris 8**  
Medhi Ammi & François Soulagés

**Sciences Po Rennes**  
Thibault Tellier

**Institut Polytechnique de Paris**  
Mounim A. El Yacoubi

**EPHE**  
Jean-Michel Leniaud

**CRAL (EHESS/CNRS)**  
Yolaine Escande

**INRAP**  
Dominique Garcia

**Université de Lille**  
Jean-Paul Delahaye  
Philippe Mathieu

**IRPHIL/Université Lyon III**  
Jean-Joël Duhot

**ENSAPLV**  
Antonella Tufano

**Museums**

**Louvre Lens**  
Marie Lavandier

**Musée des Arts asiatiques Guimet**  
Sophie Makariou

**Schools and Arts Centers**

**Studio Le Fresnoy**  
Alain Fleischer

**ESAD**  
Raphael Cuir

**Studios & digital companies**

**Dreamscape**  
Ronald Menzel

**Artanim**  
Caecilia Charbonnier  
Sylvain Chagué

**Moka Studio**  
Benoît Le Callennec

## XVI - THE TEAM

### Executive Management



#### **Erik Aliocha Anzi - Founder, associate - Creative director**

In 1978, after working as an illustrator for 10 years in press and publishing, Erik entered the film and television industry in the United States and Europe as a concept artist and scriptwriter. He has worked as an art director for independent production companies in New York and Los Angeles and has participated as an illustrator in films such as Alien [1979], Conan the Barbarian [1982] and Blade Runner [1982]. From 1988, he focuses on storyboarding, screenplay and production, mainly in Europe. In 2010, Erik left the film industry to devote himself to personal projects in illustration, production and writing. In 2016, he imagined the HUMANEUS Center and now devotes himself full-time to their development.

🌐 [Three Golden Doors](#)  
[erik@threegoldendoors.swiss](mailto:erik@threegoldendoors.swiss)



#### **Stéphane Kalla - Founder, associate - Strategy and development director for research and teaching**

Doctor in Philosophy-Human Sciences, graduate of Jean Moulin Lyon III University, is Professor of Philosophy and French as a Foreign Language, but also researcher in Human Sciences. Currently in charge of educational and linguistic cooperation (Ministry for Europe and Foreign Affairs), he has during his missions abroad designed scientific and cultural projects promoting the establishment of strategic partnerships in the fields of education and research by systematically promoting the virtues of interdisciplinarity. Convinced of the need to increase effective collaborations between heterogeneous disciplinary fields, he directs a research group and a collection of books dedicated to Philosophy and interdisciplinarity: ATOMOS [Lyon, France].

Stéphane Kalla has been working on the design and creation of the HUMANEUS Center since the start of the project, more specifically, he is responsible for the development of the Leibniz Institute. In addition, Stéphane oversees partnerships at the international level.

🌐 [Three Golden Doors](#)  
[stephane@threegoldendoors.swiss](mailto:stephane@threegoldendoors.swiss)



#### **Mathieu Maurer Vuille - Founder, associate - Financial director**

Former elite athlete and holder of a Master's degree in Management from HEC, Mathieu Maurer Vuille is a Swiss entrepreneur active in the fields of computer science and Web design. Web designer from 1998, IT specialist from 2003 and company manager from 2006, Mathieu is always eager to find new challenges. He joined Three Golden Doors in 2017 as financial director and head of web development.

🌐 [Three Golden Doors](#)  
[mathieu@threegoldendoors.swiss](mailto:mathieu@threegoldendoors.swiss)



## Specialists and partner institutions



### **Mehdi Ammi – Université Paris 8**

Mehdi Ammi is a professor at the University of Paris 8. He is an engineer in electronics, a doctorate in robotics and qualified to supervise research in computer science. His research activities are interested in artificial intelligence applied to Human-Environment Interaction and more precisely in the modalization of the different human components: physiological components, psychological components, social components, etc. Mehdi Ammi has led or participated in more than 20 national and international projects, with socioeconomic partners. He has also led several working groups at national and international level: EuroVR HAPTIC SIG, IEEE TCH, GT E-Santé / Paris-Saclay, etc.

🌐 [Mehdi Ammi](#)



### **Olivier Barbeau – Creative Director – Artanim & Dreamscape Immersive Europe**

Olivier is a director, a manager, a business developer and a digital artist, always looking to explore new ideas and projects that blend technologies, strong visual art and team management. After a bachelor degree at Emile Cohl (Lyon, France) and a Master Degree in Computer Graphics at ECAL (Lausanne, Switzerland), Olivier moved to Los Angeles to work for Rhythm & Hues Studios on commercials and movies for Universal, Warner, Disney and Sony. Six years later, he moved back to Switzerland, and spent 12 years managing two private art schools focusing on design, architecture, illustration and animation. Naturally, the next step was virtual reality. As a production director and art director at Kenzan Studios in Geneva, Olivier challenged his 25 years of experience in computer animation and dived into this new cutting edge technology. He likes to “lead by example, build by aspiration and create by optimism”.



### **Agnès Callu – IIAC to EHESS/CNRS**

Former student of the National School of Charters (published thesis, Lenoir Prize) and of the National Heritage Institute (INP / Conservateur du Patrimoine – State / Museums), Doctor in contemporary history from Sciences Po – Paris (Chaix d’Orange Prize) Est Angel of the Academy of Moral and Political Sciences – thesis published, reprinted in 2017), Qualified to supervise research at EPHE, Agnès Callu is Historian and Historian of Art. Qualified as a University Professor, she is a permanent researcher at the Interdisciplinary Institute of Contemporary Anthropology (IIAC) at EHESS / CNRS. She is also an Associate Researcher at the Practical School of Advanced Studies (HISTARA Team) and at ITEM / ENS (Creation Process / Genesis of the Work Team). She recently published: in 2016, Gaëtan Picon, Letters and the Arts: in the studio of creation [pref. Jean-Michel Leniaud], (Éditions Champion) and Autopsy of the museum: case study (1880-2010) [pref. Roland Recht], (CNRS-Éditions); in 2018, Culture and local elites in France (1947-1989) [pref. Jean-Louis Fabiani] (CNRS-Éditions), Le Mai 68 des historiens, [pref. Patrick Boucheron], Presses Universitaires du Septentrion and, with Roland Recht, L’Historien de l’art: Conversation dans l’atelier (L’Atelier contemporain); in 2019, Dessin, Design: for a media factory of history (Hubtopia Publishing); in 2020, Epistemology of drawing. Concepts, reading and interpretations, XIX-XXth c. (Éditions Jacques André). Since 2019, she has directed at Éditions Gourcuff-Gradenigo, a collection entitled “The Drawing in the Present”.

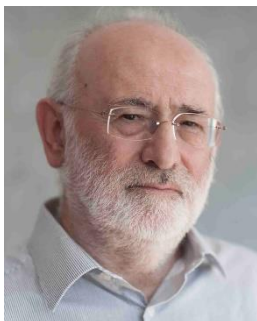
🌐 [Agnès Callu](#)



## **Caecilia Charbonnier – Cofonder of Artanim**

Following her PhD degree in Computer Science in 2010 from MIRALab - University of Geneva, Caecilia co-founded Artanim, a center specialized in motion capture technologies. She holds the position of President & Research Director. She is also the President of the National Thematic Network Virtual Switzerland, Senior Lecturer at the Department of Radiology and Medical Informatics, Faculty of Medicine, University of Geneva, and Professor of Practice at the School of Arts, Media and Engineering, Herberger Institute, Arizona State University. Her interdisciplinary work focusses on the use of motion capture for 3D animation, VR/AR, live performances, movement science, orthopedics, and sports medicine. The results of her research have been published in more than 90 international scientific articles and awarded several prizes and distinctions [2009 Eurographics Medical 1st Prize, 2011 ISAKOS Achilles Orthopaedic Sports Medicine Research Award, 2014 CAOS Best Technical Paper Award, 2014 EFORT Best Poster Discussion, 2015 SIGGRAPH Finalist of the Immersive Realities [VR/AR] Contest, 2016 Laval Virtual Award, 2017 Swiss ICT Award Finalist]. Her VR work has also been showcased at renowned film festivals such as Sundance New Frontier 2016 and 2018, Cannes Film Festival 2016 and the Biennale di Venezia 2018. Finally, she is the Co-Founder & Chief Innovation Officer of Dreamscape Immersive.

🌐 [Artanim](#)



## **Dominique Chateau – Université Paris 1 Panthéon Sorbonne – Institut ACTE [Arts, Creations, Theories and Aesthetics]**

Dominique Chateau is professor emeritus at the University of Paris 1 Panthéon-Sorbonne and a member of the ACTE Institute. He is currently Editor-in-Chief of the Nouvelle Revue d'Esthétique [Presses Universitaires de France] and temporary lecturer at the École supérieure du paysage in Versailles. Trained in philosophy and logic at the Sorbonne, he teaches aesthetics and film studies. He has published in aesthetics: Plastic arts: archeology of a notion, Jacqueline Chambon, 1999. What is an artist? Presses Universitaires de Rennes [PUR], 2008. The aesthetic experience: intuition and expertise, PUR, 2010. After Charlie: the denial of representation, the waterfront, 2016. A Japanese aesthetic. Art and taste in floating mode, Harmattan editions, 2019. In Film Studies: Cinema and Philosophy, Nathan, 2003. Subjectivity [ed.], Amsterdam University Press [AUP], 2011. The Invention of the Concept of Montage. Lev Kouléchov, film theorist, l'Amandier editions, 2013. Screens [with José Moure], AUP, 2016. Contribution to the history of the concept of editing. Kulechov, Poudovkin, Vertov and Eisenstein, Harmattan editions, 2019. Post-cinema. Cinema in the Post-art Era, with José Moure, AUP, 2020.

🌐 [Dominique Chateau](#)



## **Raphael Cuir – Director of ESAD the Reims (Higher Schools of Art and Design Network to the Grand Est region)**

Raphael Cuir is the Director of ESAD the Reims since January 2018. President of the Higher Schools of Art and Design Network to the Grand Est region from 2015 to 2017 he was project manager at ENSAD Paris for the Nespresso Eco-Design Chair and the Chair “Innovation and Know-How” of the Foundation Bettencourt Schuller. He was also scientific project manager of the Research Chair in Creation and Creativity (CCIP, City of Design of Saint-Etienne, Royal Academy of Fine Arts in Brussels) from 2008 to 2010. From 2012 to 2018 he was President of AICA France (International Association of Art Critics). Critic and art historian PhD (EHESS), he is the author of *Anatomiquement vôtre, art contemporain et connaissance de soi* [Scala, 2018] and *Renaissance de l’Anatomie* [Hermann, 2016]. He also contributed to numerous collective works and directed several publications, including the collection of answers to the question “Why is there art rather than nothing?” [Archibooks, 2014, 2009] and *Art Performance : vie de l’archive et actualité* [Press du réel, 2013]. In 2005-2006 he received a research fellowship for a residence at the Getty Research Institute in Los Angeles where he taught at Otis College of Art and Design. He is a regular contributor to *artpress* journal, for which he edited a special issue on *Cyborg* in 2012. In 1999 he created the first television channel dedicated to the history of art on the Internet “Mémoires Actives”.



## **Jean-Paul Delahaye – Université de Lille – CRISTAL Laboratory (Mixed Research Units CNRS)**

Jean-Paul Delahaye is a mathematician and computer scientist. He is Professor Emeritus at the University of Lille and researcher at the CRISTAL laboratory (Lille Research Center in Signal and Automatic Computing, UMR CNRS 9189). His work focuses on sequence transformation algorithms (State Thesis), on the use of logic in Artificial Intelligence (expert systems, logical languages) on the computational theory of games (iterated games, simulation of social systems, study cooperation), and on algorithmic information theory (Kolmogorov’s theory of complexity, notion of content in calculations) with applications to bioinformatics and finance. Today he works mainly on game theory themes (A.I. and multi-agent systems) and on cryptographic currencies and “blockchain technology”. He is also interested in ethical issues in science and is a member of the CNRS Ethics Committee (COMETS). He supervised 20 theses. He is the author of around twenty books, part of which is intended for a wide audience. In 1998, he received the Prix d’Alembert from the Mathematical Society of France and, in 1999, the Author Award for Scientific Culture from the Ministry of National Education and Research. He maintains the monthly Logic and Calculus column (6 pages) in the journal *Pour la science* (French version of *Scientific American*). He has a blog devoted to “Complexities”.

🌐 [Jean-Paul Delahaye](#)



## **Natasha Devaux**

Born and raised in Switzerland, Natasha is a technical director in visual effects for movies and is currently based in San Francisco. After a couple of years at Rhythm & Hues Studios in Hollywood, she has been at Industrial Light + Magic, Lucasfilm’s VFX branch, for the past 22 years. Her credits include several Star Wars, Transformers, Harry Potter and Marvel movies. Natasha holds a Master’s Degree in Computer Graphics from ECAL (Lausanne, Switzerland) as well as a degree in Education and a background in fashion design.

🌐 [Natasha Devaud](#)



### **Michel Dufourd**

Graduated from EAD Geneva, graphic designer, storyboard artist, 3D-generalist, He expresses himself in the design and creation of imaginary universes, broadcast branding and motion design. Occasional lecturer in visual narration & storyboarding at the Geneva University of Art and Design, his long professional experience in the field of television has led him to practice a wide range of audio-visual techniques. An animation director, his films have been screened and some have won awards at numerous international festivals such as Annecy, Brussels, São Paulo, Ottawa, Solothurn, Tempere in Finland and the Children's film festival in New York.



### **Jean-Joël Duhot – Université Jean moulin Lyon 3 & IRPHIL [Institute of Philosophical Research of Lyon]**

Doctor of State in Philosophy, Associate of Letters and Philosophy, Jean-Joël Duhot is professor-researcher emeritus at the University of Lyon. Philosopher, Hellenist, and musician, he has worked for half a century on the foundations of rationality, in a search for historical epistemology. He notably brought to light the central place which, since Pythagoras, the theory of music has occupied in the constitution of scientific reason. Throughout his articles and books, some of which are translated into several languages, he develops an in-depth analysis that rethinks the whole construction of our modernity. This does not prevent him from being a specialist in Greek philosophy, which has renewed our reading of Plato and the Stoics. His work is based on a broad multidisciplinary approach, at the crossroads of philosophy, the history of ideas, history, archeology, geography, the history of art, and religious sciences. He thinks of philosophy as a global grasp of reality, while integrating the long term, in the tradition of French historiography.

🌐 [Jean-Joël Duhot](#)



### **Yolaine Escande – CRAL/EHESS**

Yolaine Escande is a specialist in Chinese graphic arts, calligraphy and painting, whose fundamental treatises she translated from Chinese into French [Notes sur ce que j'ai vu et entendu en peinture, 1994; Traités sur la peinture et la calligraphie chinoises, t. 1, 2003, t.2, 2010; Esquif sur l'Océan of the painting by Shen Zongqian, 2019] and analyzed and presented the aesthetic principles [L'Art en Chine, 2001, Montagnes et eaux. La culture du shanshui, 2005; Jardins de la sagesse en Chine et Japon, Seuil, 2013]. His research concerns their artistic, philosophical, aesthetic and cultural interactions with Western art [in particular, in collaboration with Vincent Shen and Li Chenyang, Inter-culturality and Philosophic Discourse, Cambridge SP, 2013; with Jean-Noël Bret, Le paysage entre art and nature, PUR, 2017]. She has also edited in collaboration with Johanna Liu since 2006 more than twelve issues of the journal Universitas, Monthly Review in Philosophy and Culture [referenced A & HCI], in English and Chinese. She is a member of the Executive Committee of the International Society of Chinese Philosophy, has assumed the scientific direction of the Treasures exhibition of the Beijing Art Museum at the Gaillac Museum of Fine Arts [2018]. She is currently a full member of the Advisory Committee for UNESCO Works of Art [ACWA], 2018-2022.

🌐 [Yolaine Escande](#)



## **Alain Fleischer – President co-founder of Studio national des arts contemporains Le Fresnoy**

Alain Fleischer was born in 1944 in Paris.

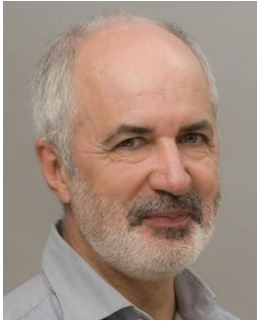
Studies in literature, linguistics and animal biology at the Sorbonne [University of Paris V], anthropology and semiology at the Ecole des Hautes Études en Sciences Sociales [EHESS]. Doctor Honoris Causa from the University of Quebec in Montreal [Canada]. Doctor Honoris Causa from the European University of Human Sciences in Vilnius [Lithuania]. Alain Fleischer has received numerous international prizes, laureate of the Académie de France in Rome, he stayed at the Villa Medici from 1985 to 1987. At the request of the French government, he designed the Studio National des Arts contemporains Le Fresnoy, inaugurated in 1997. Alain Fleischer is also a speaker and teacher. He is the author of more than fifty literary works [novels, collections of short stories, essays] published by the best French publishers [Gallimard, Le Seuil, Grasset, Actes Sud, Fayard, Verdier, Fata Morgana]. Alain Fleischer has made some three hundred and fifty films in genres as diverse as feature films, experimental cinema and art documentaries. His films have been screened at international festivals in Cannes, Venice, Berlin, Locarno, Montreal, Rotterdam, Toronto, Thessaloniki, New York. Retrospectives of his work have been presented in the United States [Anthology Film Archives, New-York], in Italy [Festival del Nuovo Cinema de Pesaro], in Canada [Cinémathèque du Québec, Montreal], in France [Center Pompidou and Jeu Palm]. The work of artist and photographer Alain Fleischer gave rise to a retrospective at the Center national de la Photographie [CNP] in 1995, at the European House of Photography [MEP] and at the Center Pompidou in 2003.

🌐 [Alain Fleischer](#)



## **Joshua Fu – President of SPLENDOR PLUS [China]**

A Chinese American who grew up all over the world from the US, Europe, Middle East, to Asia, Joshua Fu is an organic fusion of global cultures and brings his united eastern and western view to everything he does. His career also includes an organic mixture of business and creative. As a Wall Street banker, Joshua was among the pioneers of the industry not only in combining branding and investment into brand economics, but also in his focus and exploration of the arts & culture, fashion & luxury, media & entertainment, technology, education among many industries. His creative experiences were not only the inspiration, but also the drive that he had to bring innovation into everything he does. From helping the oldest brands in the world to reinvent themselves, to merging design and technology to birth artistic innovation, to designing cities of the future combining the most unique people and content from around the world, Joshua has pioneered and triumphed in many industries in ways few can imagine. Combining all his experiences, for over a decade, he has been connecting nations through culture and investment to create tolerance, understanding, and innovation to achieve mutual growth and development for humanity.



## **Dominique Garcia – President of l’Inrap (National Institute for Preventive Archaeological Research)**

University professor, honorary member of the Institut universitaire de France and President of Inrap (National Institute for Preventive Archaeological Research), Dominique Garcia is an archaeologist. He conducts research on protohistoric societies (Celts, Gauls, Iberians and Ligurians), in particular on their urban process, their economy and the contacts they had with classical civilizations (Phoenicians, Etruscans, Greeks and Romans). He participated and directed numerous excavations in France but also in Italy, Greece and Syria. He is the author of more than 200 scientific articles, recently published “*Les Gaulois*” (CNRS éditions, 2021), and directed with Jean Guilaine “*La Protohistoire de la France*” (Hermann, 2018), and with Jean-Paul Demoule and Alain Schnapp “*Une Histoire des civilisations*” and “*Comment l’archéologie bouleverse nos connaissances*” (La Découverte, 2018).

🌐 [Dominique Garcia](#)



## **Marie Lavandier – Directress of musée du Louvre-Lens**

Art historian and anthropologist by training, Marie Lavandier has been the general heritage curator, director of the Louvre-Lens Museum since September 2016. His career at the head of both national and regional establishments and services testifies to an interest in transversal and interdisciplinary approaches to heritage: the Dreux Museum of Art and History; Museum of President Jacques Chirac in Sarrao; Quai Branly Museum; Center for Research and Restoration of Museums of France (C2RMF); museums of the City of Nice, before joining the Louvre-Lens Museum.

🌐 [Marie Lavandier](#)



## **Benoît Le Callennec – CEO and co-founder of Moka Studio**

Benoît Le Callennec is the CEO and co-founder of Moka Studio. He holds a PhD in computer graphics from EPFL and has 15 years of experience in 3D animation R&D. Benoît participated in the invention of NumIK, the cutting-edge technology behind the award winning software Mosketch.

🌐 [Moka Studio](#)



### **Jean-Michel Leniaud – EPHE/PSL (Practical School of Higher Studies)/(University Paris Sciences & Letters)**

Jean-Michel Leniaud is a senior French civil servant and art historian. Palaeographer, archivist, teacher-researcher and inspector of historical monuments, specialist in Architecture and the Arts in the 19th and 20th centuries. Director of the National School of Charters from 2011 to 2016, he was Director of Studies at the Practical School of Advanced Studies, EPHE. Former UNESCO heritage consultant and Council of Europe expert. International academic expert, former member of the European college of graduates EPHE / TU Dresden. Invited to numerous universities and foreign institutions, his research focuses on the architecture of the 19th and 20th centuries, on artistic institutions and on religious history in connection with the arts. It also leads a reflection on the notion of heritage in our society. He also directed the publication of the minutes of the Academy of Fine Arts after 1811. Until 2018 he was editor-in-chief of the biannual journal *Deliveries of the history of architecture*. On March 27, 2020, Jean-Michel Leniaud was appointed member of the scientific council of the public institution responsible for the conservation and restoration of Notre-Dame de Paris cathedral.

🌐 [Jean-Michel Leniaud](#)



### **Sophie Makariou – Directress of Musée national des arts asiatiques – Guimet**

General Curator of Heritage, she began her career at the Louvre Museum, in the Department of Oriental Antiquities. A graduate of the Louvre School in Art History and the Ecole des Hautes Études en Sciences Sociales in History [M2], she was also trained at the National Institute of Oriental Arts and Civilizations (classical Arabic). In 2001 she was charged by the president of the Louvre, Henri Loyrette, with the foreshadowing of the department of the arts of Islam. Director of the Islamic Arts Department, she orchestrated its creation until its inauguration by the President of the French Republic in 2012. Specialist in cultural interactions between civilizations, she has published numerous studies on the theme of exchanges and was appointed president of the National Museum of Asian Arts-Guimet in 2013. She is a Knight of Arts and Letters and in the National Order of Merit and was awarded in the “Order of the Rising Sun, Rays of Gold” in 2019.

🌐 [Sophie Makariou](#)



### **Philippe Mathieu – Université de Lille – CRISTAL Laboratory (Mixed Research Units CNRS)**

Mr. Philippe MATHIEU is professor of computer science at the University of Lille. Knight in the order of academic palms, he holds a doctorate and an accreditation to supervise research from the University of Lille. For more than 20 years, he has managed the SMAC team of the CRISTAL UMR 9092 CNRS laboratory and has worked for many years in the field of Artificial Intelligence, specializing in person-centered approaches, complex systems, modeling of information systems and data mining. Prof. MATHIEU has more than a hundred international publications and has supervised more than 20 doctoral theses on this subject. Once again, this year he won the best simulation prize at the “Driving Simulation Conference” in Nice. He is also president of the jury for the best AI thesis of the French Association for Artificial Intelligence (AFIA), leader of the “Interactions” research group within the CRISTAL laboratory and member of the scientific council of this laboratory. He was also vice-president of the University of Lille for 10 years, in charge of digital innovation, and was elected president for 10 years of the IT recruitment committee [CSE] for IT for all of establishment.

🌐 [Philippe Mathieu](#)



### **Ronald Menzel – Chief Strategy Officer – Dreamscape Immersive**

Ronald is a serial entrepreneur and activist who has dedicated his life to imagining innovative projects where cutting-edge technology is used to create out of the ordinary customer experiences. Co-founder of Dreamscape Immersive, the Geneva and Los Angeles based company who is aiming to introduce the next major platform shift in cinematic storytelling, he works there as Chief Strategy Officer. Dreamscape's technology platform enables full immersion in virtual worlds through complete body presence. It untethers its audience members from the computer and allows them to walk freely with friends within a virtual world, where they see themselves, interact with objects and each other, and experience worlds previously accessible only in their imaginations.

🌐 [Ronald Menzel](#)



### **Chris Solarski – Author, and UX and Interaction Design Expert – Solarski Studio**

Chris Solarski is an artist-game designer and author specializing in transmedia design tools for orchestrating the emotional and physical experience of players. His two books are widely considered essential reading. Chris' first book Drawing Basics et Video Game Art [Watson-Guptill 2012], has been translated into Japanese and Korean and is endorsed by id Software's cofounder John Romero. His second book, Interactive Stories and Video Game Art [CRC Press 2017], has been described as gaming's equivalent to the screenwriting classic, Story, by Robert McKee and is endorsed by film director, Marc Forster. He is currently collaborating with internationally renowned artist, Phil Hale, to develop an indie game based on the iconic Johnny Badhair series of paintings.

🌐 [solarski.com](#)



### **François Soulages – Université Paris 8 – President and founder of RETiINA.International**

University professor for 20 years [Paris 8 University and National Institute of Art History, Paris]. Was, at Paris 8 University, Director of the AIAC Laboratory, Director of the EPHA research team, Policy officer for research to the President. 35 of his doctoral students defended their thesis. Visiting professor in many foreign universities. President and founder of RETiINA. International [Aesthetic & Theoretical Research on Images & New & Old Imaginaries] for 20 years, from ECAC [Contemporary Europe & Contemporary Art], from the monthly CaféPhilo Image & Corps [Paris]. Organized 200 international conferences. Publisher for 35 years: for 20 years, director of 3 collections at L'Harmattan: Eidos, Local & global, RETiINA.CRÉATION [230 books published]. Philosopher, author of more than 90 books, personal or under his direction, on Philosophy [like Masse & sujets], Art [like Arte y Reconstrucción], Photography [like Aesthetics of photography, published in 10 languages], the Image [like Images of images], the Digital [like Egonline. Du selfie], the Contemporary [like O sensível contemporaneo], Literature [like Le flou & la littérature etc.]; 7 international conferences and 6 books were devoted to his writings and his reflections. Expert in image aesthetics and, in particular, in photography and philosophy.

🌐 [François Soulages](#)





### **Andrea Tartaglia – Former Disney Executive**

Andrea Tartaglia is a Global Brand Strategist who has served in leadership roles for some of the largest media conglomerates, focusing on Brand development, marketing, sales, organizational design and general management in a variety of businesses including, Media, Movies, Publishing, Themed Entertainment, Consumer Products and Games. Tartaglia joined The Walt Disney Company in 2006 as Vice President, Disney Publishing Worldwide, where he was instrumental in establishing the retail function for Publishing in all international markets and developing the strategies to grow revenues at key accounts worldwide. In 2008, he moved to support the wider Consumer Products organization setting up and leading the European Franchise Marketing team. In his subsequent role as Vice President & Managing Director, Franchise Management, Andrea Tartaglia was responsible for developing the cross-company strategies for Disney, Lucasfilm and Marvels' key franchises/brands in the EMEA region, up to the end of 2019. Prior to joining Disney, Tartaglia was the Managing Director for Universal Pictures' home video business in Spain and Portugal. He also held the role of Vice President, International Marketing, Universal Pictures International, with responsibility over 26 markets. Before this, he held a variety of positions with Twentieth Century Fox Home Entertainment, in Italy and at the Regional office in London.



### **Thibault Tellier – SciencesPo Rennes**

Thibault Tellier is a University Professor at the Institute of Political Studies in Rennes. He is a specialist in urban and territorial issues. His work focuses more specifically on the organization of local authorities as well as on the history of the processes of territorialization of public action, about urban policy. Associate researcher at the Territories and Changes in Public Action Chair, he heads the Sciences Po Rennes master's degree in "Governing territorial changes". In particular, he participated in the Dictionary of Territorial Policies [Sciences Po Les Presses, 2020].

🌐 [Thibault Tellier](#)



### **Yann Toma – Université Paris 1 Panthéon-Sorbonne ACTE/CNRS – ONU**

Yann Toma is a contemporary artist [notably artist-observer in permanent residence within the UN]. He positions his work, the unique forms he creates, as well as his thinking, at the frontier of artistic and civic expression and inscribes them in political and media news. His artistic work is part of many collections. His work is notably included in the collection of the Center Georges Pompidou. His personal participatory exhibition at the Grand Palais Dynamo-Fukushima [September 2011] brought together more than 24,000 people in nearly three days in resonance with the populations affected by the Fukushima disaster. Likewise with Human Energy [December 2015], the artist invested the Eiffel Tower in its entirety during the week of the COP21 negotiations and added up the calories of 80 million runners in one week. In 2016 he made 42,000 people dance around Human Greenery to sensitize the population of Beijing on the energy transition [French Institute, Beijing]. As part of university research, he heads the Art & Flux research team [ACTE / CNRS] which is dedicated to the question of the business-artist and the energy transition. He is President of Sorbonne Développement Durable, a collaborative network structure for innovation in training and research in human, legal and social sciences on sustainable development, which today brings together around one hundred researchers and mobilizes many young doctoral students from all over the world. disciplines [45 masters, 16 research laboratories, 7 doctoral schools, 11 disciplines]. He is also a member of the Institut des Hautes Études en Sciences et Technologies [IHEST] - Ministry of Research.

🌐 [Yann Toma](#)



## **Bettina Tschumi – Contemporary Art & Design Consulting – A-U-R Company**

Art historian and historian, graduated from the Universities of Lausanne and Geneva. Bettina Tschumi worked for twelve years as curator of the mudac, Museum of Contemporary Design and Applied Arts in Lausanne for twelve years. At the same time, she developed an independent activity as an exhibition curator and author. She conducts a long-term reflection on the links between alchemy and creative activity which earned her a scholarship to the Cini Foundation in Venice in 2017. Detached from any institution, she has since pursued a career path punctuated by exhibitions [Astonishing! When art and design seize on glass, La Cité du Vin, Bordeaux, 2019] and publications [L'Autre Tschumi, Genève, 2019; Francine Schwarzbouurg, Lausanne, 2019]. Invited to support the reflection around the development of projects of the Bohus Lugossy Foundation for Contemporary Glass Art, she has been working since early 2020 in alternation in Budapest and in Switzerland.



## **Antonella Tufano – ENSAPLV (École Nationale Supérieure d'Architecture de Paris La Villette)**

Antonella Tufano is an architect-urbanist from the University of Naples Federico II. In parallel to her professional experiences in architectural agencies and local authorities, she has completed a thesis, defended in 2000, at the EHESS, on the theory of landscape and a Habilitation to Direct Research, in 2016, with a work entitled: Towards a design of environments. Three projects around the project. The research presented both a retrospection of different project experiences [design and consultancy as well as transmission through teaching in schools of architecture and art and design] and the activities carried out within the teams and institutions where she has worked [Gerphau research team, School of Art and Design in Nancy, ENSCI les Ateliers – Industrial design School, School of Design in Valenciennes; research financed by the Ministry of Culture, the Ministry of Equipment, the ANR, National Agency of Research...]. The publications deal with architecture and urbanism practice [Tufano A. and N. Trasi, Energy rehabilitation and urban mobility. PARIS : éd. Moniteur, 2019 ; Tufano A., Flipo F, Rondot C., Smartcities, vers des nouvelles formes d'organisation, Presses des Mines, 2020 ; Tufano A., "Un urbanisme et une urbanité du care; pour une résilience permanente de la ville", Risques Urbains, 2017]. Currently, Antonella teaches at the Paris-La Villette School of Architecture, is a researcher at MAACC-MAP and co-director of the partnership chair Experimenting, making, fabricating & transmitting [ENSAPLV, PP7, ENSAPB, Ministry of Culture].



## **Mounim A. El Yacoubi – Institut Polytechnique de Paris**

Mounim A. El Yacoubi [PhD, 1996] obtained his PhD in Signal Processing and Telecommunications from the University of Rennes I, France, in 1996. During his PhD, he was with the Service de Recherche Technique de la Poste (SRTP) at Nantes, France where he developed software for Handwritten Address Recognition that has been used for real-life Automatic French mail sorting. He was a visiting scientist for 18 months at the Centre for Pattern Recognition and Machine Intelligence [CENPARMI] in Montréal, Canada. He then became an associated professor [1998-2000] at the Catholic University of Parana [PUC-PR] in Curitiba, Brazil. From 2001 to 2008, he was a Senior Software Engineer at Parascript, Boulder [Colorado, USA], a world leader company in automatic processing of handwritten and printed documents [mail, checks, forms]. Since June 2008, he is a Professor at Institut Polytechnique de Paris / Institut Mines-Telecom / Telecom SudParis / SAMOVAR laboratory. His main interests include Artificial Intelligence, Machine Learning, Deep Learning, Statistical Pattern Recognition, Data Mining, Video, Image and Signal Processing, modeling human user data, especially behavioral signals, for automatic analysis of Handwriting, Gestures, and activities, with applications in e-health, human-computer interaction, and human mobility. His other interests include Smart Agriculture, Sustainable Development, Smart Manufacturing, Human Robot Interaction, Video Surveillance, and Biometrics.

🌐 [Mounim A. El Yacoubi](#)

# Delegates



## **Katia Belkhir – GERMANY and ALGERIA**

Katia, Bachelor of Social Sciences and Civil Law, based in Frankfurt, has significant experience in M&A, Joint Venture and international relations between Europe and North Africa. Katia recently worked on real estate development and innovative technology projects. She believes that the best way to predict the future is to create and that the HUMANEUS project is a great innovation of the future.

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## **Tejas Ewing – SINGAPORE**

Tejas Ewing is one of the leading smartphone filmmakers in Asia. He focuses on creative, intelligent and innovative films that put the audience first. He has worked on over forty films that have won multiple awards and been screened on every continent. He currently uses Sony Xperia Smartphones for all his projects. In January, he launched Singapore's first fully-open smartphone filmmaking competition.

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## **Philippe Plisson – SWITZERLAND**

Philippe Plisson made his career at Swiss Television; he officiates mainly as director of photography. A television program designer, he is also a director of photography for theatrical productions and a screenwriter for the film industry. Participating in the creation of the HUMANEUS Center from the start of the project, he is now responsible for developing the Center in Switzerland and more particularly in Geneva.

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## **Adill Rahmoun – MOROCCO**

Adill Rahmoun, holder of a bachelor's degree in economics and management as well as a BTS in SME management, based in Lyon (France), has significant experience in import-export between France and the Maghreb countries. Company manager, Adill is currently working on various real estate and technological projects between France and Morocco, countries where he comes from and which he knows perfectly. A fine connoisseur of the economies and markets of the Maghreb countries, he oversees the development of the HUMANEUS project in the said zone, and more particularly in Morocco.

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### **Öznur Seyhun – TURKEY**

A manager in corporate life, a graduate of the London School of Economics in Global Management, she is a chemist and economist specializing in public health, corporate affairs, and external relations. During her professional experiences, she managed human relations and advocacy activities in Europe, the Middle East and Africa. She has studied and worked abroad in several countries in Europe and the United States where she has had the chance to closely engage with different cultures. She is passionate about scientific research where she publishes academic articles on cited platforms. She is a restless traveler and philanthropist, born and raised in Istanbul, Turkey, where she is currently base.

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### **Míra Várbiró – HUNGARY**

A graduate of the University of Károli Gáspár (Budapest) and specializing in translation studies, Míra is an Anglo-Hungarian translator and editor. In 2012, she took screenwriting courses at the Budapest Film Academy (BFA). Besides creating and writing screenplays, she is interested in languages such as French and Russian. Míra Várbiró joined the team to help set up Project HUMANEUS in Budapest and represent Hungary.

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### **Boris Williams – PANAMA**

After a Bachelor of Computer Science with emphasis in Business, at the Instituto Adventista de Panamá and two years of Computer Science at the Universidad Centramericana de Panamá, Boris now resides in Switzerland, in Geneva. With more than 10 years of experience, graduated in commerce with a specialization in financial intermediary from ARIF [Association Romande des Intermediaires Financiers], Boris is currently responsible for marketing and sales at one of the main companies in the financial sector. in Switzerland, he oversees developing the HUMANEUS project in Panama.

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*In its great study of the Human, the HUMANEUS Center defends and promotes Knowledge,  
Art and Science to understand our natural, technical, social, and human world*

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