



Chambord

1519 - 2019

500 years

PRESENTATION PACK
www.chambord.org

VIVA
Leonardo
Da Vinci !
2019
500 ANS DE
RENAISSANCE(S)
EN CENTRE-VAL DE LOIRE



Chambord, an ideal city 500 years after, **9 projects for 2019**

Table of Contents

- | | | | |
|----------|--|-----------|--|
| 3 | Introduction | 12 | In the estate, a trilogy of the earth |
| 5 | Meditation on a cycle | 17 | International perspective, territorial dimension |
| 6 | In the château, a Renaissance triptych | | |

chambord.org

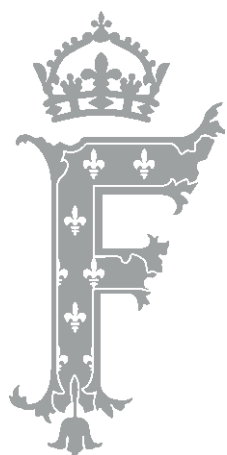




“Contrary to common perception of Chambord as originally a hunting pavilion, it was in fact conceived as an ideal city. Along with the monument, the estate in its entirety is that city. At heart, our project today is part and parcel of the idea of utopia at work”.

Jean d’Haussonville, managing director

500 YEARS OF CHAMBORD, NINE PROJECTS TO CELEBRATE UTOPIA AT WORK



In 2019, the half-millennium of the 1519 commencement of the building of the world’s largest Renaissance château will be celebrated. Awarded a place in 1840 in the first list of historic monuments in France, with the same status as the Louvre and Versailles, and now registered as a UNESCO world heritage site, Chambord’s false symmetry and many unknowns render it the most mysterious of royal palaces. How may such an enigmatic monument be reinterpreted today? How is such a gigantic estate to be conserved? The two questions converge in the celebration of its five centuries of existence following the outset of construction.

500 years later, Chambord continues to arouse admiration and fascination. As attendance soars and self-funding of the National Estate of Chambord progresses apace, major projects remain to be launched so that the visitor may behold a transformed and magnified Chambord.

The objective of this celebration is to provide keys for interpreting Chambord as it was thought out by its founder, François I, and by its inspirational architect, Leonardo da Vinci. We wish to render visible the original matrix of Chambord in its materiality (the construction) and in also in its immateriality (the symbols), in the framework of an ambitious restoration program, which is to be associated with an exhibition retracing its genesis in detail.



Meditation on a cycle

"The 500 years of Chambord represent an investment for the future. In their apparent diversity at the intersection of nature and architecture, our different projects are articulated like loops on a drawstring in the notion of utopia at work, brought to fruition in a precise area and impelled towards a perpetual beginning anew. Far from turning on its own axis and privileging the past, 500-year-old Chambord addresses the world as its creators were determined to do, and as heritage enables it to do as it is transmitted like a message to be deciphered.

The interpretation of Chambord is the major challenge of its 500th anniversary. By helping to modify the way Chambord is perceived in France and throughout the world, we are striving to have it understood that here, we are in the presence of a radically unique venue, of a work of genius, of one of humanity's most durably significant monuments. If our fellow countrymen are largely unaware of the preceding, it is because in its familiarity, the image of Chambord is subsumed in the immeasurable wealth of our overall heritage – and also because the received keys to its interpretation tend to muddle the message. What with its fascinatingly imposing dimensions, the edifice is presented as in a property advertisement in terms of number of windows and chimneys. It is also dismissively viewed as a hunting pavilion; this is a key to misunderstanding that resurfaces during shopworn debates on presidential hunting parties long since consigned to the past. On another score, Chambord is associated with the supposed caprices of a young king who in fact supported the project as long as he lived; last but not least, while recognized as the grandest of the châteaux of the Loire, it is reductively considered as empty, icy, uninhabited, surrounded by mosquito-infested marshes where one ran the risk of contracting yellow fever; didn't this go to show that the castle was at once ill-conceived, inconvenient and impractical, isolated and unloved, far from towns and cities, unsuitable and unfit for the exercise of power and even for the purposes of pleasure? Bearing these considerations in mind, one may wonder why in the world Chambord was built; on the same token, one may wonder why the Mona Lisa was painted...



Utopia at work is the title given to our major exhibition on the genesis and modern-day interpretation of Chambord. From our standpoint, this exhibition constitutes a fundamental scientific investment liable to renew long-held perceptions of Chambord. "Utopia at work" is at once the motto for our 500th anniversary, and the motto for the entire program to be presented. It is also the motto for our overall approach, and it undeniably corresponds to one of the necessities for contemporary democratic societies; namely, to propose utopias that can be concretized and materialized in full respect for the dignity of the human person. Even though we endeavor to be rigorous and innovative in our administration of the assets with which we have been entrusted, our approach is neither managerial nor opportunistic, it is idealistic and reconstructive. We do what we do because it is worthy and necessary, and as one thing leads to another, visitors arrive, revenues accrue, finances are in balance and job security is ensured. Our celebration of 500 years at once concludes and reopens a transformative cycle for the site of Chambord and for the team we have built. The key to this cycle is to be sought in the interpretation of Chambord, as though a musical opus were being interpreted according to close reading of a musical score. Our positive results are derived from an overriding concern: How can we make Chambord be understood and move forward in its deep-seated identity? The preceding thoughts on its essence have inspired our institutional project, and they continue to propel our engagement".

Jean d'Haussonville, managing director

IN THE CHATEAU, A RENAISSANCE TRIPTYCH

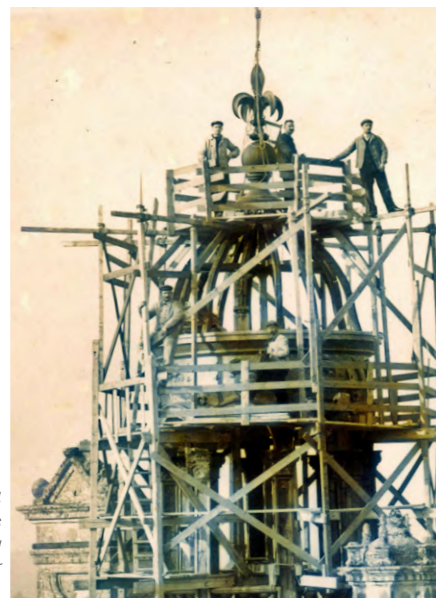
1 Restoration and gold plating of the lanterns

■ *Restoration of the lead ornaments and gold plating of the Chambord lanterns is the most visible sign, the most accessible symbol of a poetry of utopia addressed to the public.*

Conceived in accordance with the wishes of François I, Chambord springs into the field of vision of the visitor crossing the forest like an enchanted castle. Its gold plating is suggestive of the heavenly nature of the ideal city, and it brings to mind the royal essence of the edifice.

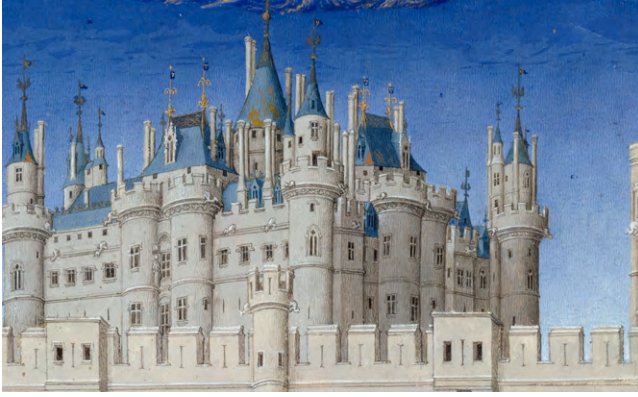


Restoration workshop Monduit



Reconstruction in 1904 of the lead ornaments and the roofing of the lantern tower





Gilded finials, as illustrated in the book of hours
(Les Très Riches Heures) of the Duke of Berry

THE OBJECTIVES:

- Evocation of the symbolic dimension of power: the royal lodgings, in association with the emblematic character of the sculpted decorations inside the château.
- Expression of the marvelous, dreamlike dimension of Chambord, reminiscent of ancient tales of chivalry.
- Appearance of a spiritual and metaphysical world, heavenly Jerusalem.

Project manager: Philippe Villeneuve, head architect for historic monuments, also in charge of the Notre-Dame de Paris cathedral

2 Decor of the itinerant court of François I

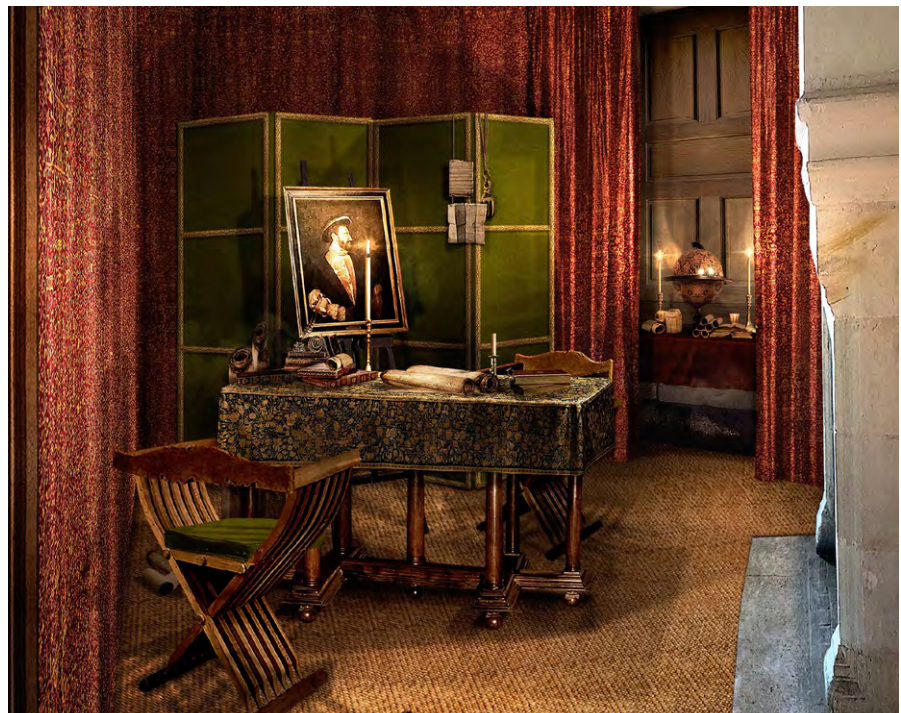
■ *This will be the one representation of a period during which the king's court was constantly on the move.*

Following restoration in 2017 of its formal French gardens, Chambord intends to recreate the atmosphere that prevailed in the château during the times of François I. Restoration of the king's chamber and of the mobile decors and textiles accompanying the French monarch during his final sojourn in 1545 will occasion a **spectacular transformation** of the visit, which will be marked by a scientific, didactic approach.

Up until now, no Renaissance textile decoration on this scale has been presented in France.

The remodeling project has been assigned to Jacques Garcia, decorator and scenographer renowned for the fineness of his evocations of prestigious historic settings; for many years, he has been serving as an advisor for major French institutions.

■ **Returning François I, grand patron of Chambord, to the heart of the visit; the great paradox of Chambord consisted its presenting just one designed room dating back to the 16th century, the King's chamber, notwithstanding the centrality of François I in the creation of Chambord.**



New decor of the chamber of François I

■ Proposing a non-permanent compromise in collection management, endeavoring to overcome tension between full and empty space without succumbing to the temptation to create a museum. Up until the 18th century, Chambord was devoid of permanently installed furniture, and it would make no sense whatsoever to transform it into a mansion-like museum.



New presentation of the château collections.

■ Providing keys to understanding; up until the reign of Louis XIV, the French royal court was peripatetic. From one season to the next, it moved from one place of residence to the next, bringing its furniture along.

■ Welcoming the visitor as though he were the king's guest, thereby rendering his or her visit warmer and more intimate, while enhanced accessibility favors mediation.

The discovery of Chambord will be fundamentally transformed through installation of an “experimental” setting. While no structure is to be altered, the decoration will remain changeable, in some ways akin to a more or less permanent exhibition. The scenography is meant to reflect the fact that the furniture consisted in elements of movable property that could on very short notice be wrapped up, rolled away and placed in a trunk to accompany the king on his travels.

The reconstructed Molière theater on the 1st floor.



Scenography: Jacques Garcia, with his skills-based sponsorship.

The exhibition: *Chambord 1519-2019,* *utopia at work*

From 26 May through 1 September 2019

■ *A scientific perspective of Chambord*

The exhibition entitled *Utopia at work* has been placed under the **double commissionership of the architect Dominique Perrault and the philosopher Roland Scheer**. It represents the first exhibition ever put together in Chambord on the architecture of the château and, more precisely, the involvement of Leonardo da Vinci in drawing up the original plans. The exhibition will be composed of two historically distinct stages; while the first part will be dedicated to the story of the building of Chambord, the second part will represent an attempt to imagine an unfinished Chambord, a Chambord of which the construction would be proceeding in the 21st century.



Leonardo da Vinci
Francesco Melzi (1493-1570)
app. 1515-1518,
Royal collection Trust RCIN 912726
© BnF, Dist. RMN-Grand Palais / image BnF

■ Brought into being with the exceptional support of the *Bibliothèque nationale de France* (French national library), the exhibition has been placed under the double commissionership of the architect Dominique Perrault and the philosopher Roland Scheer.



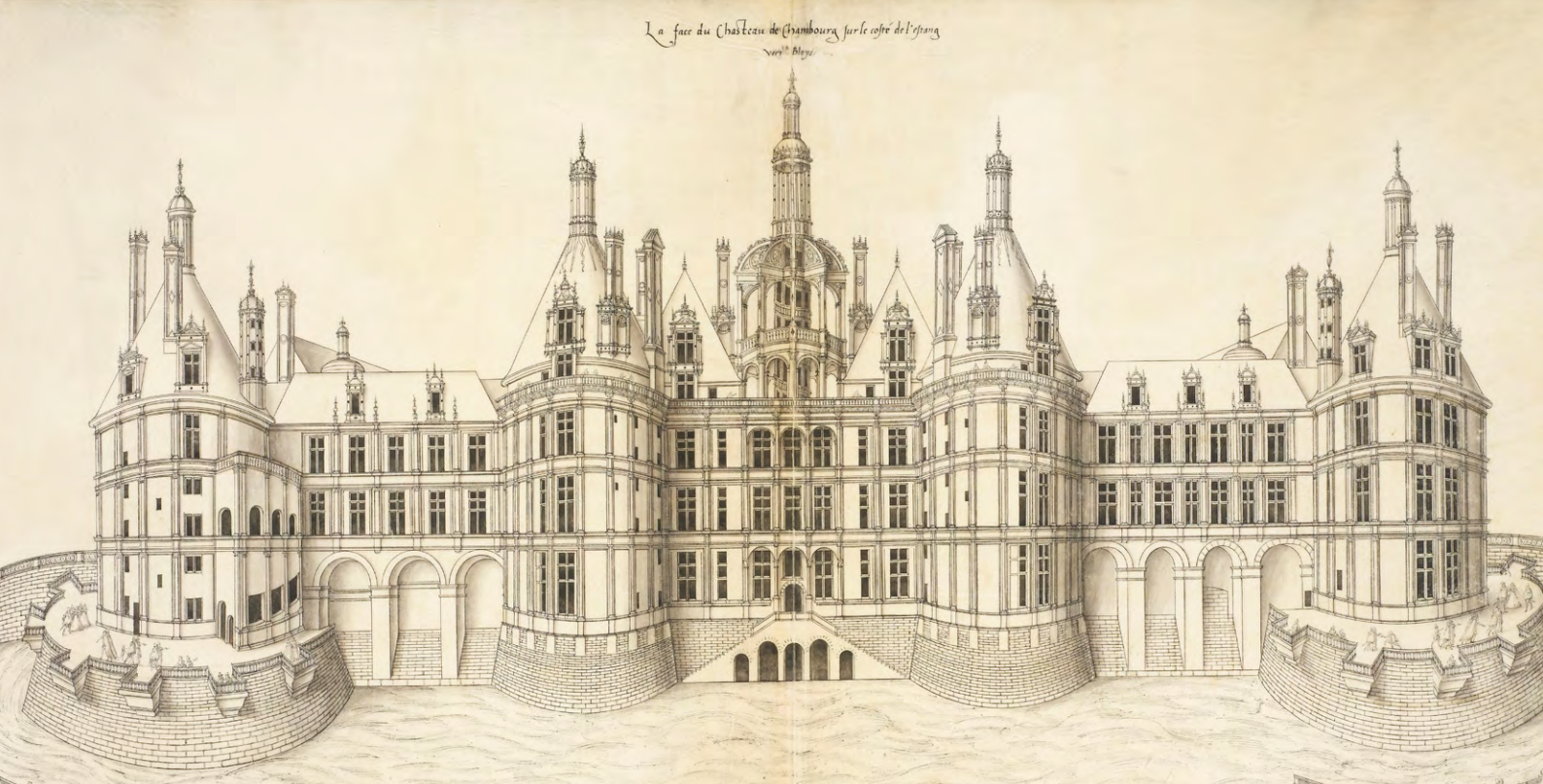
Saint Thomas in the guise of François I at the end of his life, Limosin Léonard, painted enamel on copper (app. 1505-1575).

The key figures

- Exhibition covering 2000m²
- 150 works from 34 international collections
- Presentation of 3 original leaves from the *Codex Atlanticus* of Leonardo da Vinci
- 18 “Chambord 2019” projects originating in universities from 5 continents
- 17 multimedia mediation schemes

This is to be the most important exhibition ever dedicated to Chambord. Focused on the genesis of Chambord, its objective is to reposition its construction in the overall context of the epoch (utopia, the architect’s status, the political ambitions of François I, the spiritual environment...), to determine the state of knowledge at the time, and to put forward a synthesis renewing interpretation of the monument by building, if possible, a consensus of the scientific community after which the public would benefit from more rigorous mediation.

This work on the genesis of Chambord shall be complemented by research on the interpretations provided by today’s architects: In what respect and to what extent does this seminal pioneering unique object still speak to us today, maintaining an unbelievably modern, singularly universal dimension?



Château of Chambord, view of the northern façade, Jacques Androuet du Cerceau, drawing on vellum, app. 1570, United Kingdom, London, British Museum

The heritage dimension: the genesis of Chambord

The hopes and preoccupations of the Renaissance, the emblematic personality of François I in conjunction with Leonardo da Vinci, who died on 2 May 1519 in his “Clos Lucé” residence in Amboise several months before the building of Chambord began will be put in perspective with over 150 remarkable artworks coming from the collections of 34 prestigious institutions including the **Bibliothèque Nationale de France**, the **Louvre museum**, the **Uffizi Gallery (Florence)**, the **British Museum**, the **Biblioteca nazionale centrale of Florence**, the **Musée de l’Armée** and, finally, the **Veneranda Biblioteca Ambrosiana of Milan**.

Study for an apparatus propelled by perpetual motion, Codex Atlanticus, Leonardo da Vinci, exhibited in a room totally dedicated to the manuscripts of Leonardo da Vinci.



Presentation of illuminated manuscripts from the 9th through the 16th century, rare books, drawings, paintings, models and objets d’art, including three original leaves from **the Codex Atlanticus of Leonardo da Vinci**, the **Armure des Lions of François I** and three original drawings on vellum produced by the renowned architect Jacques Androuet du Cerceau initiating the public to the architecture of the monument and enabling the visitor to better behold its radically innovative originality.



The contemporary dimension: Chambord unfinished

The retrospective dimension will be complemented by a prospective orientation; the presentation of **18 projects** originating in the architectural laboratories of renowned universities on five continents will bring back to the forefront, 500 years later, the architectural utopia of Chambord.

At the cutting edge of technological innovation, the laboratories have been given free rein to give substance to their vision of **Chambord reinvented**. At the junction of political, social and environmental utopia, how is the ideal Chambord of the 21st century to be imagined?



3D modeling of the château
- Valmod project

The participating laboratories

Barcelona, Spain
Cape Town, South Africa
Chicago, United States
Glasgow, United Kingdom
Houston, United States
Istanbul, Turkey
Los Angeles, United States
Melbourne, Australia
Mexico City, Mexico
Nancy, France
Paris, France
Oporto, Portugal
Rome, Italy
Seoul, South Korea
Sharjah, United Arab Emirates
Tokyo, Japan
Versailles, France
Vienna, Austria

Mediation at the heart of the exhibition

The exhibition will underline the importance of scientific research by means of multimedia mediation schemes elaborated in partnership with the interdisciplinary research program *"Intelligence des Patrimoines"* (heritage intelligence) piloted by the CESR (Renaissance study center) of Tours and by the exhibition scenographers. Video screens, touch tables and digital models will be placed at the disposal of visitors to probe into the architecture treatises of the Quattrocento, the work of Leonardo da Vinci, the modern-day projects of architectural laboratories and, last but not least, the celebrated double helix staircase of the château.

"Discovery cabins" have been expressly conceived for the young public so as to offer school groups and families an educational as well as recreational visit.

Activities involving observation, experimentations and role-playing scenarios will enable children to get better acquainted with King François I and to discover the grandiose architectural project that characterized his reign.

In connection with the exhibition

Publication: Exhibition catalogue, 245 x 280 cm, 450 pages. The catalogue will be placed on sale in the château gift shop.

Opening for the press: Thursday 23 May 2019

Guided tours of the exhibition will be organized for individual and group visitors.

■ **Conjugating scientific rigor and utopian imagination, the exhibition is designed to demonstrate how, nowadays, a living heritage can inspire the most modern and innovative research by harmoniously wedding patrimonial beauty and contemporary technology.**

Scenography: Agence Nationale Crinière (Paris); Commissionership: Dominique Perrault, Roland Schaer;
Associated commissioners: Yannick Mercoyrol, Virginie Berdal

IN THE ESTATE, A TRILOGY OF THE EARTH



4

Restoration of the surrounding wall of the estate through a job integration program

■ *In and of itself, the wall is a monument. There exists no equivalent property enclosure in France or the world. While the 32 kilometers (20 miles) of stone fencing surrounding Chambord used to have a practical function as boundary of the hunting reserve and of the estate taken as a whole, right from the outset it was also a monastic enclosure endowed with an elevated symbolic function, that of establishing the limits of the ideal City, of utopian territory, of heaven on earth.*

The perimeter of the wall has rendered Chambord the one national estate to have maintained its original dimensions over half a millennium. That is why, just like the Invalides in Paris, Chambord has been placed under the special protection of the president of the French republic.

A job qualification and integration program has been tasked with enabling restoration of the 32 kilometers (20 miles) of the Chambord wall.

Young professionals associated with the restoration of historic monuments will be associated with the project as students in training schools on building sites, working under the supervision of seasoned professionals showing them the tricks of the trade.

With this in mind, the objective will be to restore **ten kilometers of the wall in six years.**



Of the same length as the Boulevard des Maréchaux in Paris, the wall is a major feature of the Val de Loire landscape, and theatrically epitomizes the enigmatic character of Chambord.

■ OBJECTIVES:

- **For Chambord, patrimonial:** Just like the estate in its entirety, the wall is classified as a historic monument, and our mission is conservational.
- **For the territory, social:** As a large-scale worksite, it will train 12 to 24 persons a year in the building trade, and highlight the economic and social interest of the heritage.
- **For the State, local communities and privately owned monuments, transversal:** A professional integration program on a hitherto unequalled scale could serve as a reproducible model wherever long and ancient walls stand in need of repair.



Entreprise Lefebvre, in conjunction with the integration association GEIQ 41

A winery for the Chambord vineyard

■ *The cycle of wine, the vendange of the half-millennium, the grape varieties of François I, the winery of an architect*

The first project of François I was to have a palace built in Romorantin. The abandonment of Romorantin in 1518 rendered possible the birth of Chambord. 1518 was also the year in which François I decided to have shipped from Bourgogne (Burgundy) some 80,000 stems for white grape varieties, which were planted close to Romorantin in 1519.

In June 2015, thanks to Henry and Jean-Sébastien Marionnet, four hectares (10 acres) of non-grafted vines, at once rare and of historic interest, were replanted.

By June 2019, the planting of over 14 hectares (35 acres) of other grape varieties (black Pinot, Gamay, Sauvignon, Orboy) will have been completed. A true wine farm will help to ensure the economic equilibrium of the village of Chambord. It will also fulfill a mission of conservation of the natural heritage and illustrate our commitment to eco-responsibility; the grapes are organic, and the wine as natural as can be; 43% of the stems are ungrafted.

Subsequent to harvesting in September 2018, the first bottles, those of the “500-year” vintage, will be on sale as of spring 2019.

The “500-year” vendange will take place in September 2019. Five centuries later, Chambord is slated to recover the stems that François I addressed long ago to the château of Romorantin.



The winery will be located near the vine stems, with which it will be harmoniously integrated.





The winery presents sober and reasoned volumetry with regard to the landscape of which it is a part.



The l'Ometrou farm in its present-day state

A project respecting the landscape

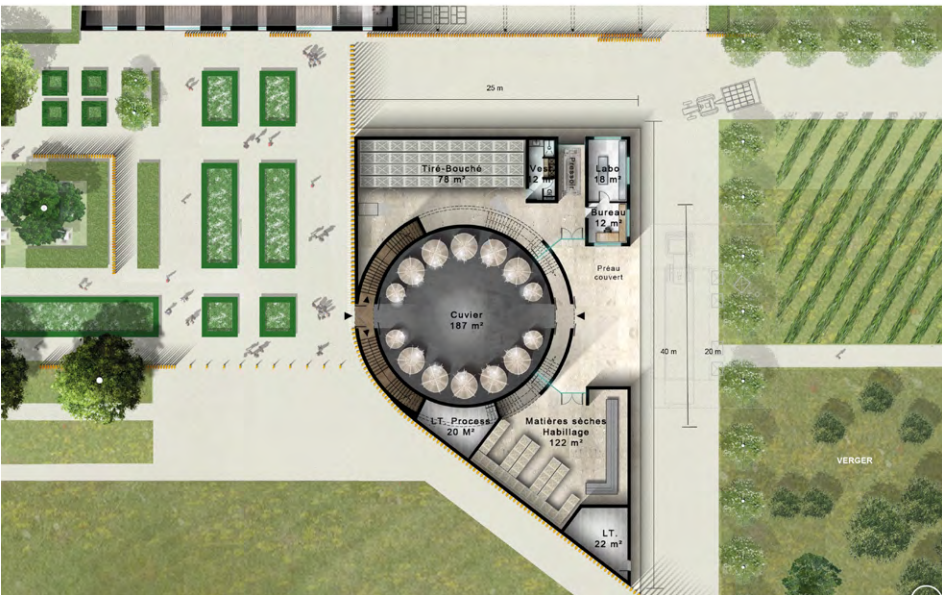
Jean-Michel Wilmotte has been entrusted with construction of the winery, which will represent the first architecture winery in Val de Loire. In addition to so much else, the 500th anniversary is epitomized by the hosting of a contemporary form, an architect winery, located at 1.4 kilometers (less than 1 mile) from the château, of which it offers a privileged view. It is designed to reopen a permanent cycle of renewal, the cycle of life symbolized by wine, the fruit of the earth and a symbol of Chambord right from the outset.

The newly constructed buildings will meet pressing needs in terms not only of environmental impact, but also as regards energy expenditure and water management, as well as the selection of building materials.

Pronounced emphasis will be laid on tailoring the winery to the existing landscape, revegetating and “greenifying” the outdoor areas, selecting the suitable materials, and encouraging energy sobriety.

Defense of the intangible heritage of Chambord

As concerns elaboration within the property of a wine bearing the name of Chambord, the from a legal standpoint the winery is called upon to exist. The Chambord vineyard project is an element essential to the strategy of defense and upgrading of its intangible heritage. The Chambord brand possesses inherent distinctiveness due to its lengthy history, to its nationwide and worldwide name recognition and, last but not least, to the image of the eponymous monument.



Overall layout of the winery.

Defending the Chambord name and brand



The winery contains fourteen 80-hectoliter tuns.

Designer and architect: Jean-Michel Wilmotte

6

Creation of a permaculture vegetable garden in the stables of the château of Chambord

■ *The cycle of nature, the permaculture garden, the grove-village of Chambord.*

Permaculture constitutes a response to major societal issues such environmental protection and biodiversity, pollution, famine, not to mention migratory phenomena and access to employment in developing countries.

In this project, the National Estate of Chambord is drawing on the expertise of Charles-Hervé Gruyer the activity of the Bec-Hellouin farm and the skills of the landscape gardener Rémi Algis.

In Chambord, a vegetable garden is to be set up inside the stables that were once those of Maurice, Count of Saxony. A garden had previously existed in the stables from the 19th century up until 1976, and also near the neighboring barracks (one and a half hectares).

■ Contributing to the agro-ecological transition

■ Embellishing Chambord while rediscovering its rural and patrimonial history

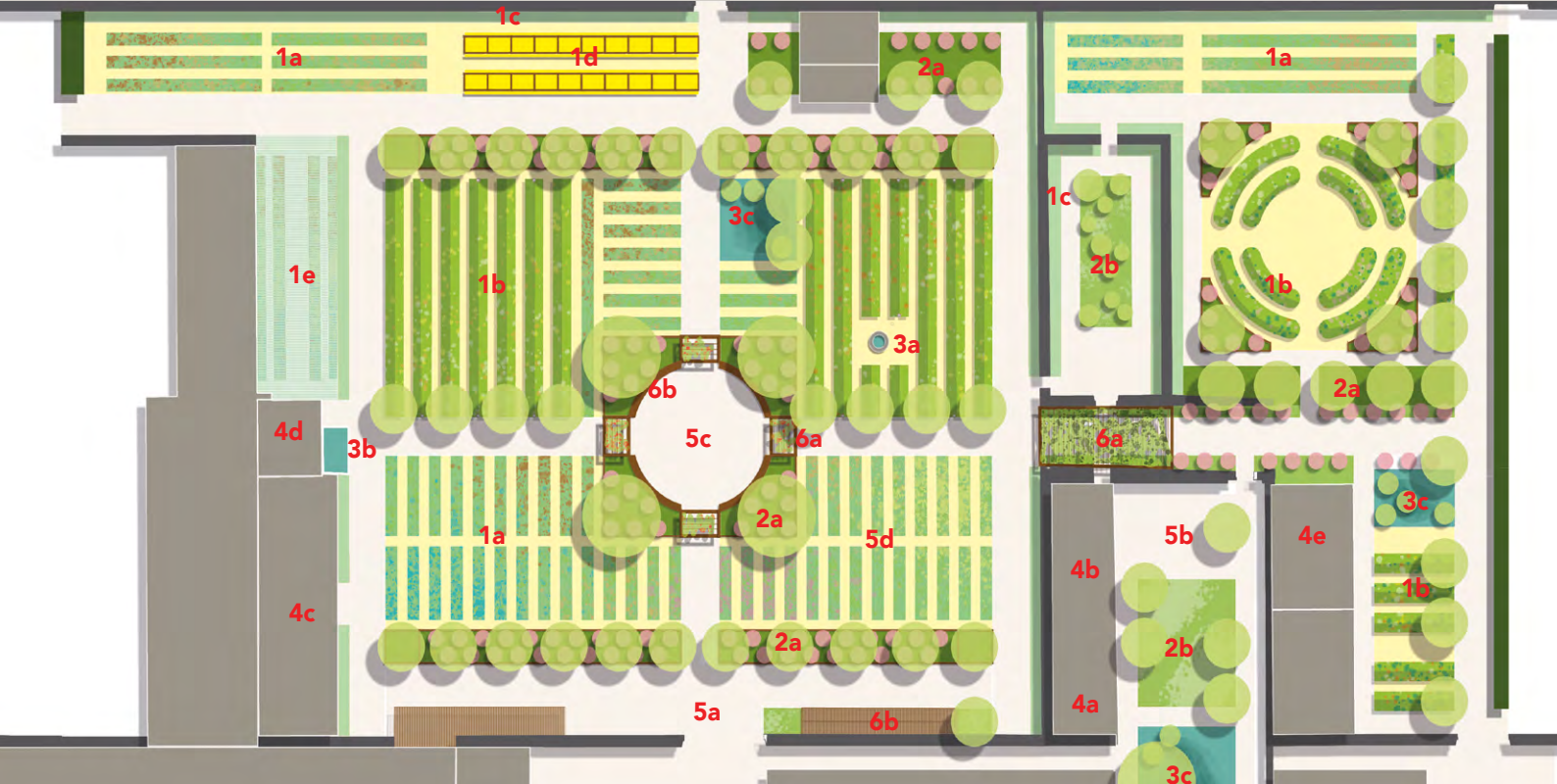


The stables of Maurice, Count of Saxony, alongside the château

The grove-village of Chambord

Creation of a permaculture vegetable garden is part and parcel of a more comprehensive project favoring and furthering the development of new greenery throughout the estate. The village of Chambord harbors a long-standing tradition as a farming village, tradition that will be revived by the introduction, amidst its architecture, of vegetation that will be at once esthetic and nutritional.

The permaculture garden and the planting of trees throughout the estate underscore the seriousness of the commitments made by Chambord, which is endeavoring become an exemplary agro-ecological site, a territory propitious to scientific studies and agronomical experimentation. Were the project to be successful, its method could be duplicated in other heritage places. Not only the ecological, but also the economic dimension of permaculture could render its approach readily transferable.



Mass layout of the stables project defining the different activities

The project involves several phases and spaces

• Restoration of the stables

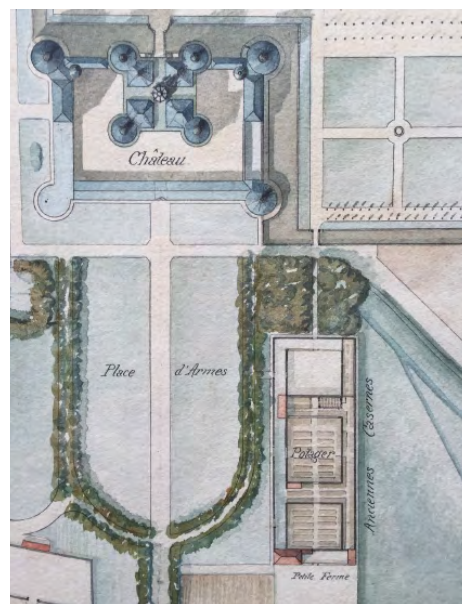
Before reconfiguring the stables, it was necessary to restore the remaining vestiges of an entity classified as a historic monument. As regards the original project, commissioned to the architect Jules Hardouin-Mansart under the reign of Louis XV, only the walls remain. During the 18th century, Marshal Maurice, Count of Saxony had the stables completed work on the stables as lodgings for his cavalry regiment, the Uhlans. Today, only the high walls marking off the perimeter still stand.

• Conception and installation of the permaculture vegetable garden

The objective is to create an ecosystem based on a mosaic of ecological niches propitious to intensive production of vegetables, fruits and aromatic herbs in a small area, with minimal consumption of fossil fuel. Painstakingly drawn up, the edible garden will consist in a structured labyrinth of vegetables cultivated on permanent tussock grasses.

• Conception and installation of pedagogical facilities

The hosting of school groups and young visitors is one of the fundamental missions of Chambord. The interest of bringing together a number of training rooms in the stables resides in the accessibility and convenience of the future venues, which will also host training seminars.



The vegetable garden appears in a one-time water-color sketch of the château.

INTERNATIONAL PERSPECTIVE, TERRITORIAL DIMENSION

7

Colloquium under the auspices of UNESCO

■ *Chambord/Mosul: “Beauty will save the world”.*

The writer Daniel Rondeau has been commissioned by UNESCO and the United Nations University to organize this colloquium, which will take place in the presence of Audrey Azoulay, Director-General of UNESCO and a number of accredited ambassadors. Taking as a starting point the reconstruction of Mosul and the different restorations that often follow the cessation of armed hostilities – subjects that continue to raise questions in Europe –, one objective of this colloquium is to underscore the importance of heritage as a means of allowing communities to peacefully coexist. Contrary to what some might believe, heritage preservation is not carried out by turning in upon oneself, but rather through opening up to the world.



The international partners of the National Estate of Chambord invited to take part in this event are Beijing Summer Palace, the Udaipur City Palace, Venara Reale (Italy), Moritzburg and the castles of Saxony (Germany).

Daniel Rondeau, an acclaimed French writer, will serve as the colloquium’s project developer. In 2017, he was awarded the Grand Prix du roman of the *Académie française* for *Mécaniques du chaos* (published by Grasset).

Colloquium designed and developed by Daniel Rondeau for UNESCO and the United Nations University, to be held in the presence of Audrey Azoulay, Director-General of UNESCO, and a number of accredited ambassadors.



8

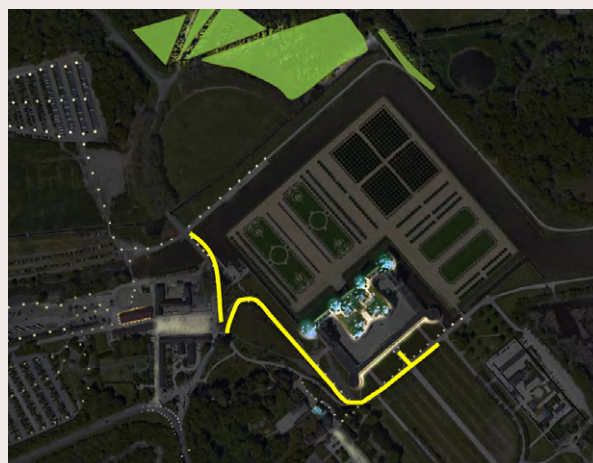
Illuminations of the château

■ *Circadian illuminations of the château*

Illumination of the facades will place an exclamation point on restoration of the château outskirts and the classical French gardens. Acting as a magnifier of the château, which will resemble a gigantic romantic stage set, its moving bodies of light will mimic, as it were, the natural illumination provided by the sun and the moon.

Ever since 1952, Chambord has been a pioneer in sound and light shows. Illumination is an integral part of its traditions. A new lighting system will elegantly and soberly brighten the night-time monument. While revealing the beauty of the architecture of Chambord, the regularly modulated lighting will fully respect the calm and the nocturnal rest of the fauna inhabiting the estate.

Project carried out through skills-based sponsorship.



Illumination of the northern façade of the château and its footpath will at once showcase the architecture and ensure a safe walk to the visitors given the occasion to discover Chambord by night.

A journey of stones along the Loire

From 1 through 6 September 2019

■ *A symbolic reception of stones transported from their original quarries*

A royal ordinance designating a superintendent of Chambord, dated 6 September 1519, is considered as the official kickoff to the construction of Chambord.

The journey of stones is a major regional event that is at once locally popular, territorially federative and culturally significant. It consists in transporting a block of tufa rock along the Loire from Tours to Saint-Dyé-sur-Loire, thereby retracing the path taken by the construction material on the way to Chambord at the outset of the 16th century.



Associations of Loire bargemen shall relay one another, transporting the stone to the ancient port of Chambord (Saint-Dyé). After which, the tufa rock will be carted to the château, where a concert and fireworks will spectacularly close out a major nationwide event.

On the way to Chambord, stops in the towns of Tours, Amboise, Chaumont-sur-Loire, Blois and Saint-Dyé-sur-Loire will offer an occasion to organize shows, other forms of entertainment, and get-togethers open to one and all. Emphasis will be laid to spectacles addressed to the young public and to other specifically targeted and/or disabled publics, in keeping with the artistic and educational initiatives undertaken by the National Estate of Chambord over recent years.

To close out the 500-year celebration, on 6 September 2019, as a prelude to an itinerant digital extravaganza offered by the Region, a concert featuring the Republican Guard and the horns of Chambord will be given in front of the monument.





1519 - 2019

Chambord 500ans

500 years



■ Contact

www.chambord.org

INFORMATION

41250 Chambord - FRANCE

Tél. : +33 (0)2 54 50 40 00

PRESS

Tél. +33 (0)2 54 50 50 49

communication@chambord.org



GENERALI