

CHAMBORD

1519 - 2019



*150 works from 33 collections
throughout the world*

*3 original leaves from the Codex Atlanticus
of Leonardo da Vinci*

*18 "Unfinished Chambord" projects
from universities on 5 different continents*

PRESS KIT

UTOPIA AT WORK

26 may - 1 september

EXHIBITION

Chambord in the past and the future

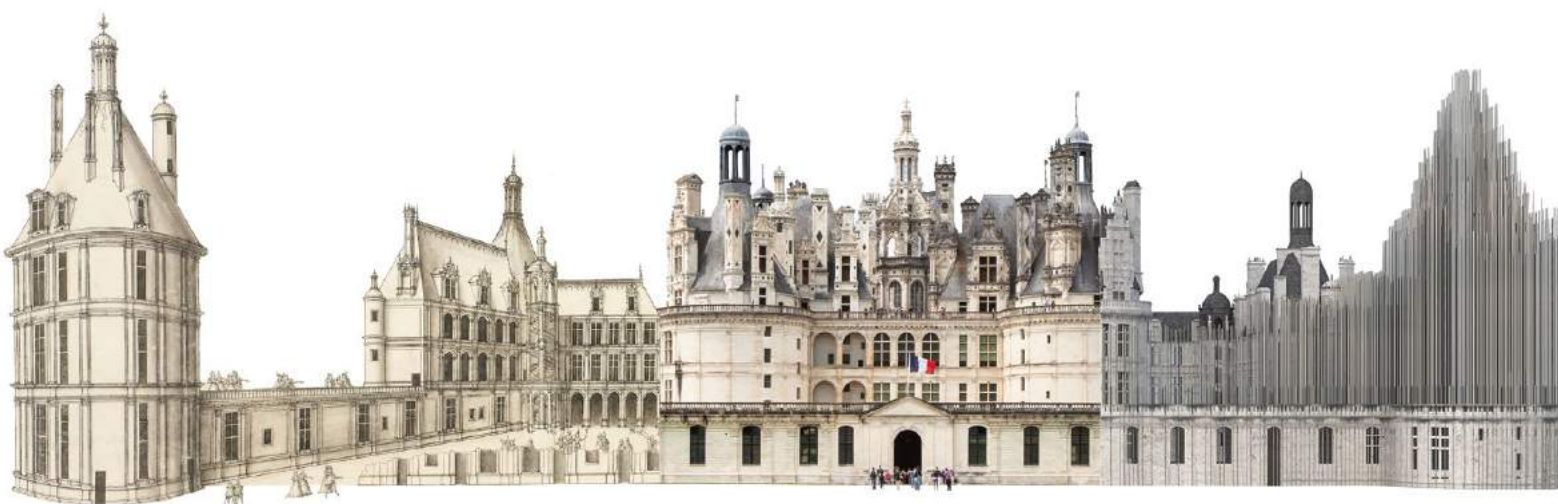


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Chambord, 1519-2019: utopia at work

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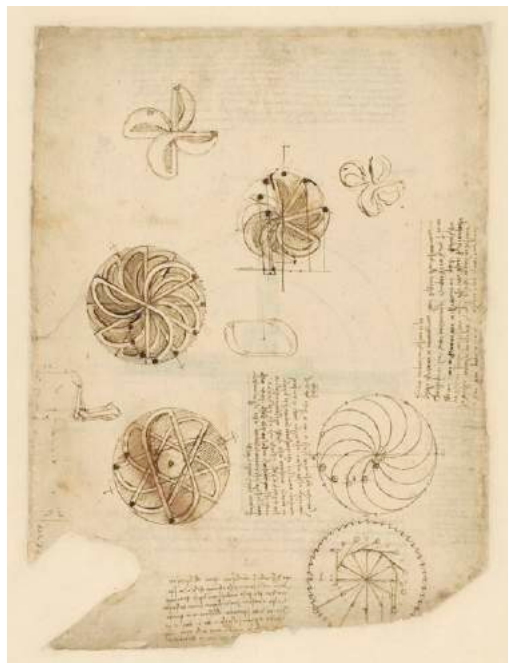
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**“The most important
Chambord, 1519-2019 :
exhibition in the history
l’utopie à l’œuvre
of Chambord”**

- Exhibition covering **2000m²** under the joint commissionership of the architect Dominique Perrault and the philosopher Roland Schaer
- **150 works** from **33 collections** throughout the world
- Presentation of **3 original leaves** from the *Codex Atlanticus* of Leonardo da Vinci
- 18 “Unfinished Chambord” **projects** from universities on 5 different continents
- **2 discovery areas** for the young public

Exhibition

“Chambord, 1519-2019: utopia at work”



Codex Atlanticus: Physics studies on counterweights and perpetual motion (Fol. 1062), Leonardo da Vinci Veneranda Biblioteca Ambrosiana-Pinacoteca (Milan); Exhibited in a room exclusively dedicated to the manuscripts of Leonardo da Vinci

As it celebrates its 500th anniversary, the National Estate of Chambord is staging for the public an exceptional exhibition, the most important in its history, on a novel subject: Chambord in the past and the future.

In September 1519, under the impetus of François I, construction got underway on what was to become the most breathtaking achievement of the French Renaissance: the château of Chambord. The year 2019 offers an occasion for the estate to question its unique architecture by mounting a **double exhibition**, at once **retrospective and prospective**, associating

yesterday and tomorrow **under the aegis of utopia and ideal architectures**. Put together in conjunction with the Bibliothèque Nationale de France, the exhibition has been placed under the joint commissionership of the architect Dominique Perrault and the philosopher Roland Schaer.

The historic dimension: The genesis of Chambord

In France under the reign of François I, the **Renaissance** was a time of political effervescence and also of intellectual ferment marked by the emergence of novel artistic and intellectual concerns and considerations. The exhibition is aimed at putting forward questions on the construction of the monument in light of this peculiar context.

The aspirations and preoccupations of the Renaissance, the emblematic personality of François I as well as the seminal role of Leonardo da Vinci, who died in nearby Amboise several months prior to the outset of the construction of Chambord, will be put into perspective with an exhibit featuring nearly 150 remarkable works from the collections of prestigious establishments and institutions such as the **Bibliothèque nationale de France, the Louvre museum, the Uffizi Gallery, the British Museum, the Biblioteca Nazionale Centrale (Florence), the Musée de l'Armée (Paris), and the Veneranda Biblioteca Ambrosiana (Milan)**.

The presentation of illuminated 9th to 11th-century manuscripts, rare books, sketches, paintings, models and *objets d'art*, including three original leaves from the *Codex Atlanticus* of Leonardo da Vinci, the lions' armor of François I and five original drawings on vellum paper by the renowned architect Jacques Androuet du Cerceau, will afford the public an opportunity to inhabit the architecture of the monument and to appreciate its groundbreaking radicality.



François I, king of France, Tiziano Vecellio, known as Titian, app. 1539, Paris, Louvre museum, Painting Department



The participating laboratories

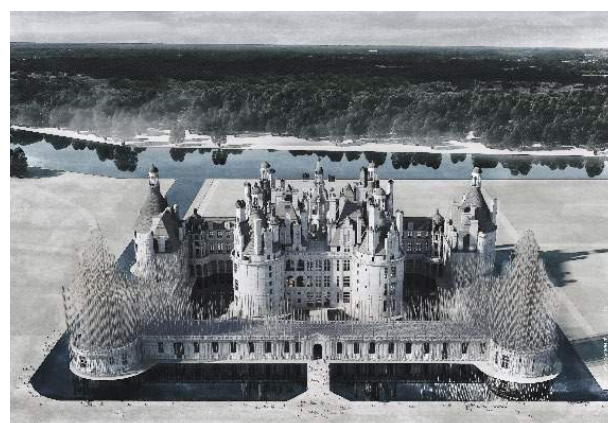
Barcelona, Spain
Cape Town, South Africa
Chicago, United States
Glasgow, United Kingdom
Houston, United States
Istanbul, Turkey
Los Angeles, United States
Melbourne, Australia
Mexico City, Mexico
Nancy, France
Paris, France
Porto, Portugal
Rome, Italy
Seoul, South Korea
Sharjah, United Arab Emirates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

The modern-day dimension: Unfinished Chambord

The heritage aspect will be complemented by a totally unprecedented prospective facet, the presentation of **18 projects** originating in the **architectural laboratories** of the most reputed universities on five continents; they have been called upon to meet the challenge of revitalizing, 500 years later, the architectural utopia of Chambord.

Bringing together scientific rigor and utopian imagination, the exhibition is designed to show how a living heritage can draw present-day inspiration from the most innovative research and harmoniously amalgamate patrimonial beauty and contemporary technological prowess.

On the cutting edge of technical innovation, the laboratories have been given free rein to elaborate their vision of a **reinvented Chambord**. Betwixt and between political, social and environmental utopia: How can the ideal 21st-century Chambord be imagined?



Escuela de Arquitectura
de la Universidad Anahuac,
Mexico

Mediation as a keynote of the exhibition

In the exhibition, a major role shall be assigned to the promotion of scientific research by means of the multimedia mediation resources developed in partnership with the interdisciplinary research program "*Intelligence du patrimoine*" (heritage intelligence) piloted by the Renaissance study center (CESR) of Tours and the exhibition scenographers.

Video screens, interactive tactile tables and digital mock-ups will be placed at the visitors' disposal, enabling them to delve into the architectural treatises of the *Quattrocento*, the work of Leonardo da Vinci, the modern-day projects of architectural laboratories... and the celebrated double-helix staircase in the chateau.

Discovery areas will be addressed to the young public so as to offer families and school groups a playful as well as educational visit.

Observation activities, experimentations and role-playing scenarios will enable children to get better acquainted with François I and to discover the grandiose architectural project characterizing his reign.

Practical information

Exhibition "Chambord, 1519-2019: Utopia at work"
From 26 May through 1 September 2019

2nd floor, château of Chambord; Access included with admission to the château and the French gardens; Free for persons under 26 years old (European Union nationals)

Scenography: Agence Nathalie Crinière (Paris)

Commissionership: Dominique Perrault, Roland Schaeer

Associated commissioners: Yannick Mercoyrol, Virginie Berdal

About and around the exhibition

Publication: Exhibition catalogue, 245 x 280 cm, 420 pages

The catalogue will be on sale in the château gift shop, 45€.

Media day: Thursday 23 May 2019

Shuttles from Paris

Guided visits of the exhibition will be organized for individual as well as group visitors.

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CHAMBORD

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Chronological benchmarks; timeline

POLITICAL AND ARTISTIC CONTEXT

The 1440s: Alberti starts writing his treatise:
On the Art of Building

April 1452: Birth of Leonardo da Vinci

1450-1465: Antonio Averlino, also known as
"Fialrete", works in Milan with Francesco Sforza
and drafts his *Architectonic book*

1477-1486: Francesco di Giorgio works in Urbino
with Frédéric de Montefeltre and drafts his *Treaty
of Architecture, Engineering and Military Art*

1494: Birth of François of Angoulême, son of
Charles, Count of Angoulême and Louise of
Savoy

1 January 1515: François of Angoulême beco-
mes king of France under the name of François I

13-14 September 1515: Victory in the battle of Marignan

1516: First edition of Thomas More's *Utopia*

August 1516: The Pope promulgates the concor-
dat of Bologna

October 1516: At the invitation of François I,
Leonardo da Vinci moves to Amboise

2 May 1519: Death in Amboise of Leonardo da Vinci

June 1519: Charles V is elected "King of the Ro-
mans" and subsequently crowned emperor of the
"Holy Roman Empire of the German nation"

June 1520: Encounter of François I and the king of
England Henry VIII in the Field of the Cloth of Gold

24 February 1525: Battle of Pavia. François is
taken prisoner by the imperial troops

August 1525-March 1526: François I is held in
captivity in Madrid

1536: Renewed hostilities with Charles V, Fran-
çois I allies himself with the Ottoman sultan Sulei-
man the Magnificent

August 1539: Ordinance of Villers-Cotterêts

31 March 1547: François I dies

CHAMBORD



1516-1519: King François I commissions several
projects for his future château of Chambord

6 September 1519: Official opening of the châ-
teau of Chambord construction site

July 1524: Interruption of construction work in
Chambord due to the 6th Italian War

October 1526: Resumption of construction work
in Chambord

1531-1532: The Chambord construction site
reaches its apex

1539: The donjon is completed

December 1539: François I invites Charles V to
Chambord for an overnight stay

1545: The Royal Wing having been completed,
François I sojourns for 3 weeks in Chambord

1547: The chapel enclosure and wing remain unfi-
nished

THE HISTORICAL DIMENSION: THE GENESIS OF CHAMBORD

Under the commissionership of **Roland Schaer**, philosopher

With its historical side, the exhibition is aimed at providing the visitor with an in-depth understanding of the building blocks of the monument, enriched by the latest research, by immersing him or her in the intellectual, esthetic and political context of the French Renaissance. By bringing together not only 150 works, many of them exceptional, but also digital set-ups, spectacular scenographic elements (mock-ups, reconstitutions, videos, sonar shower) and a number of texts (citations,

captions, chronologies, timelines and schemas), the exhibition combines scientific precision, elegant presentation and attractive speech, a far cry from the aridity of some presentations of patrimonial architecture. With clarity and pedagogy in mind, the exhibition has been divided into four sections that the visitor is invited to explore successively in order to grasp the essential message, from one aspect to the next...

1 Ideal cities, ideal architectures

The first section reveals the intellectual, religious and historic environment in which Chambord was originally conceived: the extraordinary artistic flowering of which Italy was the theater during the *Quattrocento*, the emergence of architecture as “the art of design”, that is to say of the capacity to represent and to invent ideal forms, close to the “divine proportions” inscribed in nature. As savant and creator, the artist winds up vying with God. Perennially identified as the heavenly Jerusalem of which the architect was God, the “ideal city” is transformed into the possible work of inventive human genius.



Apocalypse with figures (“of Valenciennes”): The angel shows Saint John the New Jerusalem, Otoltus (copy), 9th century, Illuminated manuscript on parchment paper, Mediatheque of Valenciennes

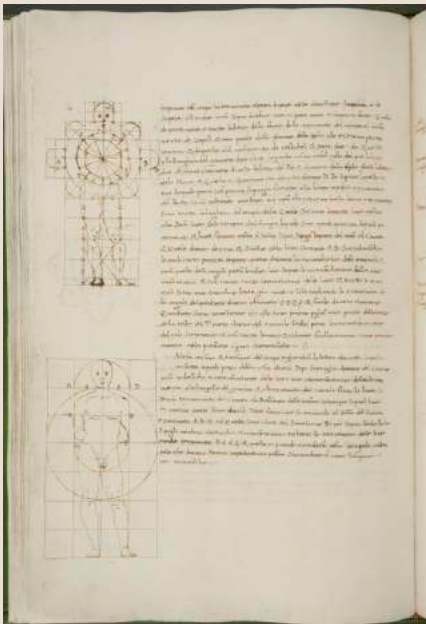
It is the time of utopias, as elaborated in the grand architectural treatises: In the mid-15th century, Alberti inaugurates this novel tradition, “Filarete”, Francisco di Giorgio and then Serlio, Palladio and other creators will follow in his footsteps. Architectural treatise, drawing and model are the vehicles through which architecture is designed and depicted before being materialized; initially, it is a “mental entity”. Unlike the painter, the architect is not tasked with replicating reality and is free to function as an inventor of forms.



Chest adorned with a perspective of the ideal city, Marquetry, 15th century, Uffizi gallery, Florence (Italy)

All the great architects of the first Italian Renaissance, whose treatises shall be discovered in the exhibition, were court artists, on close terms with men of power, princes, prelates, monarchs... Needless to say, their incessant quest for protection and recognition came into play. And yet, more fundamentally, the symbiosis between savant and statesman was due to the fact that in their minds, development of a man-built environment was indissociable from the generation of social harmony; construction of a city was a way of creating not only a material habitat, but also a united human community.

Architecture and urbanism were part and parcel of “good governance”. And so, while the architect was at the service of the prince, the prince was a would-be architect; initiated to the art of construction, he wished to be a master in the art of building a society, of uniting a people under his rule. Chambord is a shining example of this permanent synergy, of an ongoing conversation and exchange between the artist and the Prince (Leonardo and François...), who were at once erecting a château and constructing a kingdom.



Book of architecture,
Francesco di Giorgio, 2nd half of the 15th century
paper manuscript
Biblioteca Nazionale Centrale, Florence (Italy)



Panorama of Jerusalem
app. 1517
Painting on oak wood
Museu Nacional do Azulejo, Lisbon (Portugal)



Madonna del Terremoto
The virgin protects the city of Siena during an earthquake
Francesco di Giorgio
1467
Oil on wood
Archivio di Stato, Siena (Italy)

Even though Leonardo was repeatedly consulted with regard to specific architectural and urbanistic projects, not a single finished product bears his signature. However, architecture permeates his notebooks, some of which are filled with exercises representing variations on the theme of “possible”. These drawings are closer to research than to project management; for example, when Leonardo was consulted on the means of consolidating the transept of the cathedral of Milan so as to install at its pinnacle a cupola and an arrow, his research was technical and scientific. In a profuse series of drawings detailing the numerous possible variations of centrally planned churches, his research is formal. And when he studied the “circulation organs” of cities and buildings necessitating flow management (streets, canals, staircases), his research was predominantly functional. Given his everlasting propensity to seek out new solutions, Leonardo the architect was at once a realist and a visionary, a pragmatist and a precursor.



Lions' armor
Giovanni Paolo Negrolì
app. 1540-1545
Iron, brass, gold, silver, leather, textile
Musée de l'Armée, Paris

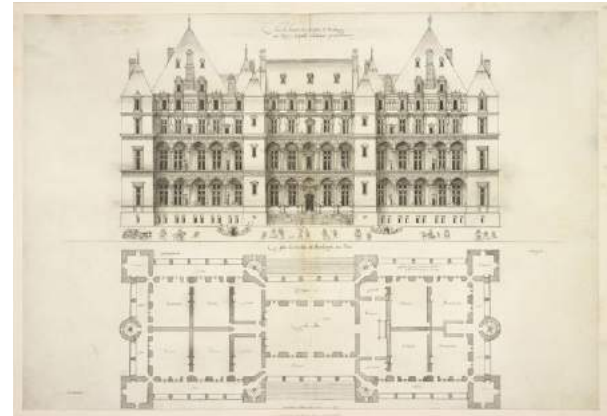


The Island of Utopia, extract from *Utopia*
Thomas More
1516
Paper, ink
Bibliothèque nationale de France, Bibliothèque de l'Arsenal

2

François I, building a kingdom

Having dwelt at some length on the historical context, the exhibit turns to the figure who, in his own way, succeeded in fertilizing a propitious environment: King François I (he was enthroned in 1515). A new era began with him, and it was viewed by many as a new Golden Age. His September 1515 victory in Matignon rendered the young monarch a “second Caesar”. Imbued with a chivalrous imaginative sense that constituted his intellectual and ideological frame of reference, he saw himself as destined to restore the empire of Constantine the Great or Charlemagne, and as called upon to launch crusades aimed at reconquering the holy sites. All in all, the driving ambition of François I was to fulfill the function of temporal and military leader of the Christian world, that is to say the place taken by Constantine when he converted to Christianity in 311, the place occupied by Charlemagne in the early 9th century, and even the role once assumed by the Byzantine emperors. Had he been elected and accorded the title of emperor of the “Holy Roman Empire of the German Nation”, he would indeed have been given this mission. The electors decided otherwise; it was Charles V who wound up being tasked with rebuilding the Empire. François’ dream fell apart with this election and his army’s subsequent defeat in Pavia (1525). And yet, somehow it was during those years of flamboyance and flaming out that a dream of Chambord took shape.



Château of Boulogne, called Madrid, near the Bois de Boulogne
front elevation;
Jacques Androuet du Cerceau
app. 1570
Drawing on vellum paper
British Museum, London, United Kingdom

Indeed, François I constantly appeared not only as a royal protector of the arts and letters, but also as a royal builder, comparable to the kings of France Philippe Auguste or Charles V and, more recently in Italy, to Montefeltre, Sforza and a bevy of other “princely architects”. Along with the Italian princes and prelates, he harbored the idea that a ruler’s “magnificence” should be judged according to the quality of his architectural endeavors. And in point of fact, it was during his reign that for the first time, architectural innovation in France was spearheaded by royal initiatives. He left his imprint on

the eleven major construction and renovation projects he launched, initially in the Val de Loire region (Blois, Amboise, Chambord), and subsequently near Paris, in Ile-de-France (Madrid, Fontainebleau, Saint-Germain-en-Laye, Villers-Cotterêts, etc.). That much said, François was far more than an ambitious project manager; time and again he would pick up a writing instrument and draw, thereby taking full ownership of “the art of design”. All in all, he aspired to become a structural designer, able to assume the role of the personage known at the time in Italy as “the architect”.



Tristan as a Knight of the Round Table (vol. 1),
from the library of François I
1496
Paris
Printed on vellum parchment,
Bibliothèque Nationale de France, Rare book reserve



Poem on the Passion
app. 1530
Manuscript on vellum parchment,
Medieval and Renaissance manuscripts,
Pierpont Morgan Library, New York (United States)



François I^{er}, roi de France,
Tiziano Vecellio, dit Titién
Vers 1539
Paris, Musée du Louvre, Département
des Peintures.



L'institution du Prince (the prince as a model)
Guillaume Budé at the King's service
 Guillaume Budé
 app. 1518-1519
 Parchment manuscript
 Bibliothèque de France
 Bibliothèque de l'Arsenal



Saint Thomas, patron of architects, endowed with the characteristics of François I
 Attributed to Léonard Limosin
 app. 1550
 Enamel painted on copper, wood:
 Paris, Louvre museum; Art objects department



Ratification by the Supreme Pontiff of the Concordat of Bologna concluded between the Holy See and François I on 18 August 1516
 Leon X, François I
 Parchment manuscript
 18 August 1516
 Archives nationales,
 Armoire de fer (iron chest), foreign documents museum

3

Constructing Chambord

The third section of the exhibition presents elements pertaining to the worksite itself. Even though documentation on the construction of Chambord remains sparse, the 17th-century historian André Félibien was able to consult and summarize the existing archives *in his Memoirs to serve the purposes of the history of the Royal houses and buildings of France*. Since that time, several other documents have been recovered, and over recent years, archeological excavations have uncovered precious information. At the time of the king's death (1547), Chambord was unfinished, and the worksite was less active than before. That much said, from 1519 up until that date, with the exception of a two-year interruption (summer 1524-summer 1526), Chambord was an immense construction site. In the exhibition, visitors will discover several archeological elements found during digs, including lapidary items conserved since the 19th century, as well as a spectacular and identical recreation of the foundations of the château in an assemblage 5.50 meters high and 1 meter wide displaying the different "layers". So it is that the visitor will find himself on equal footing, as it were, with construction of the monument.



Set of 8 dice cubes excavated from the latrine pits of the château,
Anonymous
16th century
Bones, horn
National Estate of Chambord



Bolt in crowned "F" from the château of Chambord
Wrought iron
Early 16th century
Ecouen, Musée national de la Renaissance – Château of Ecouen



Sculpted door with a crowned salamander from the château of Chambord
16th century
Sculpted oak
Paris, Louvre museum, Objets d'art department

From 1430 to 1530, the Val de Loire region was capital of the kingdom, and served as the preferred area for sojourns by members of the court. That is one reason why worksites proliferated, and it led to enriched architectural culture, with seasoned professionals on the move from one castle to another. As for Chambord, while the involvement of Dominique de Cortone and the king's conversations with Leonardo da Vinci were of preponderant importance in project conception, as regards management of the construction site no mention was ever made of an "architect". In fact, that was common practice at the time; project management was delegated to a "superintendent" tasked with administering the building site. In reality, it is altogether possible that directives, particularly those involving significant redesign, were issued directly from the king.



View of the sculpted vaults on the second floor

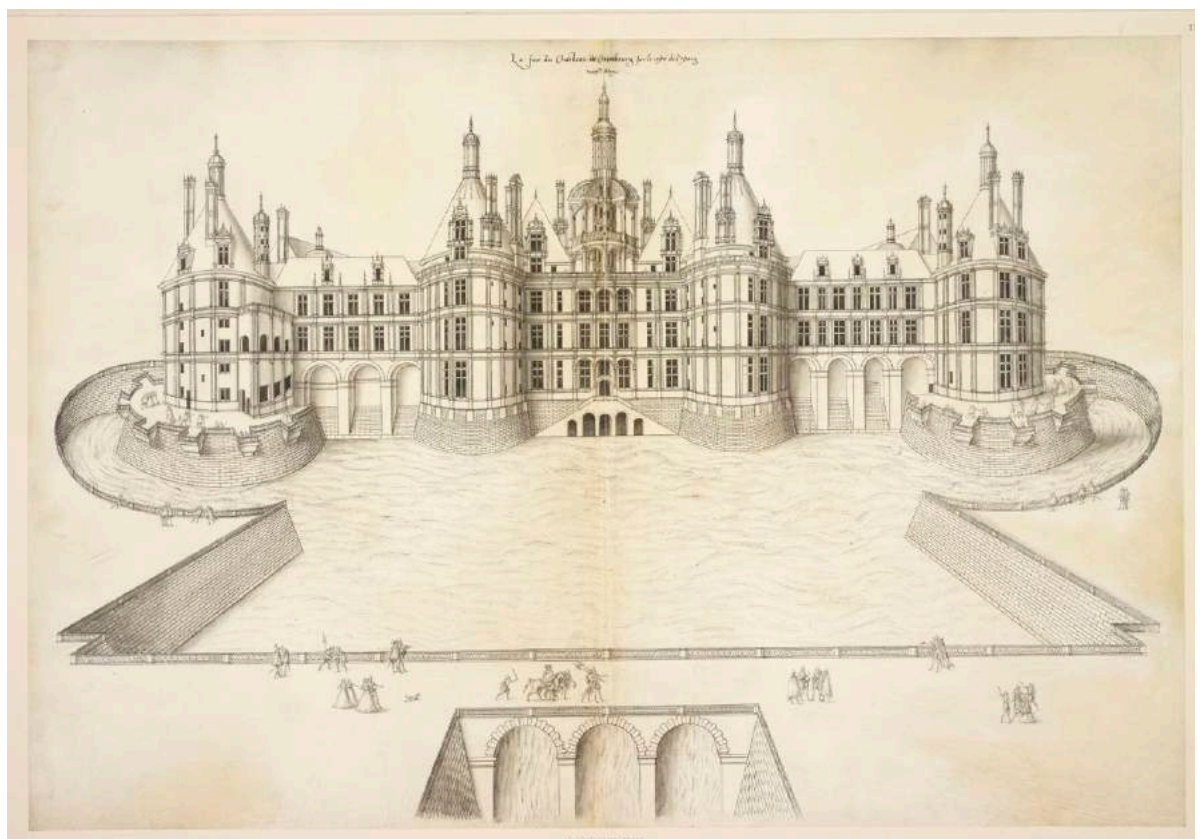
Objects of art, ancient woodwork, architectural fragments and sundry drawings will render explicit not only the iconic elements so conspicuously and characteristically adorning Chambord (monarchical insignia, crowns and *fleurs de lys*...), but also emblems belonging to the king alone (the salamander, the monogram in “F”, the drawstring in “8”...).

“It is an edifice of which we can be sure that not only in France, where the king possesses lovely palaces, but throughout the world, none are lovelier [...]”.

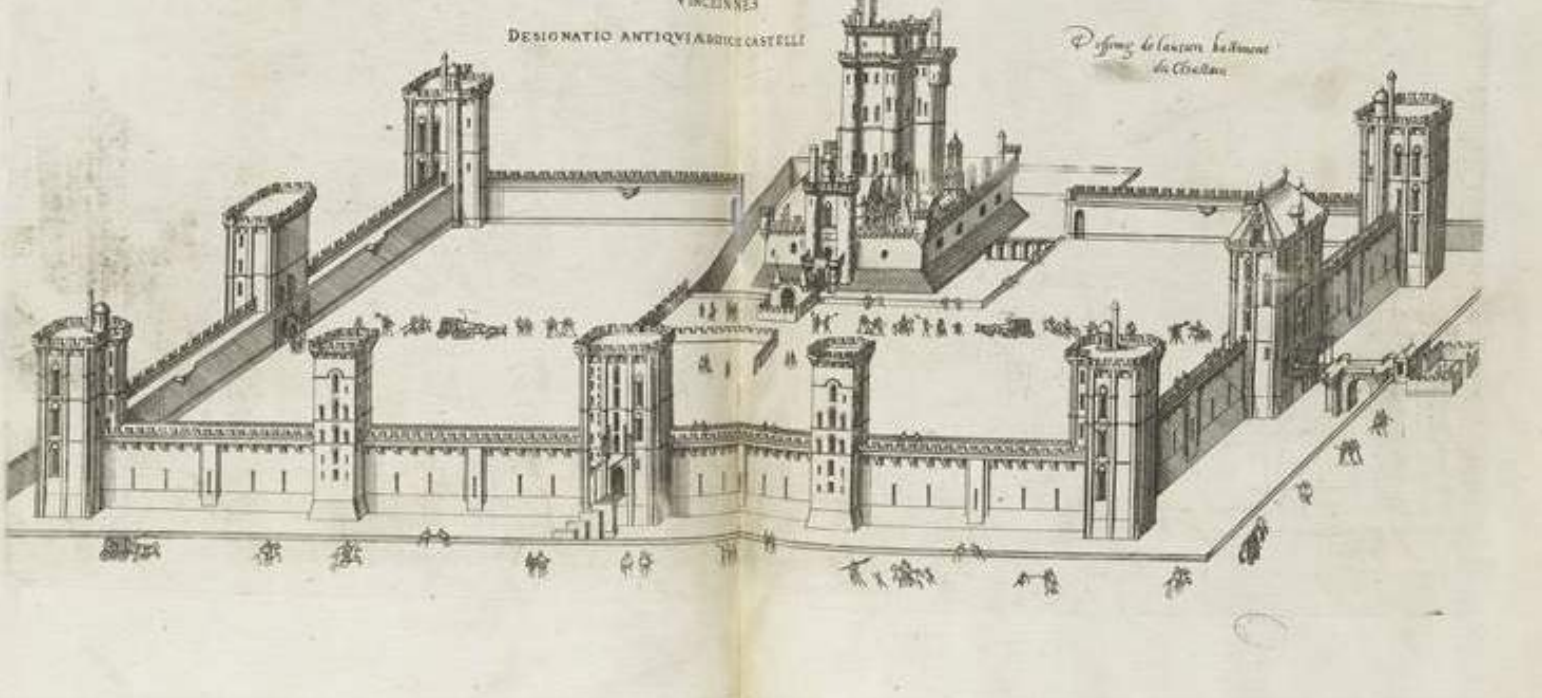
Giovanni Soranzo (1550)

In all likelihood inspired by François’ preceptor François Desmoulins de Rochefort, also advisor to his mother Louise, the salamander is an invitation to temperance. According to tradition, the salamander is invulnerable, able to survive amidst flames and to put out a fire; the motto “I fuel the good fire and extinguish the bad” recommended to the young prince that he draw nourishment from the comforting fire of wisdom, while bestial appetites and violent desires would be contained. François I adopted the salamander as his royal emblem.

The section is completed by a series of references to Chambord showing that over an abbreviated lapse of time, Chambord had come to be taken as a model for the ideal palace.



**Château de Chambord,
View of the posterior façade**
Jacques Androuet du Cerceau
app. 1570
Drawing on vellum
British Museum, London (United Kingdom)



4 Chambord, allegory of the kingdom

And yet, the mystery inhabiting Chambord is by no means limited to the mysterious number found only in the château of King François: Why in the world was such inordinate magnificence made to stand in the middle of nowhere, in an inhospitable “desert” surrounded by marshlands? The monarch is known to have desired a hunting lodge, a place where he and his entourage could stay for a short time, and the area was indeed game-rich. And yet, at the same time, he wanted and even willed Chambord to be a marvel admired by the whole wide world. Bearing these considerations in mind, the reasons for Chambord are not to be found in the functions it might have been made to fulfill but rather in the meanings expressed by its architecture. During an epoch in which analogical thinking held sway, Chambord came into being as a bundle of allegories combining the political and the religious. The château is above all an exercise in monarchical rhetoric: the dream of a king.

Chambord is a donjon, a keep surrounded by an enclosure. Just like many other French “châteaux”, it retains the attributes of a fortified castle, even though it no longer possesses any military function. The large tower and the enclosure have become the architectural traits proper to the seigneurial residence. And yet, if Chambord indeed recalls the royal fortresses of yesteryear, especially the château of Versailles, which Charles V had had erected between 1364 and 1380, the reason is that François I was determined to follow in the footsteps of the royal builders, of those who had consolidated the kingdom in a long-term process through which the suzerain transformed himself into the sovereign. Chambord is first and foremost a sovereign architecture, the translation in stone of royal fortitude.

Bird's-eye view of the château de Vincennes in
“The most excellent buildings in France”

(tomes I and II)

Jacques Androuet du Cerceau

1576-1579

Paper, ink, etching

National Estate of Chambord



*Alzato interno in prospettiva di una Chiesa
o capelle a croce greca,*

Giamberti Giuliano da Sangalla

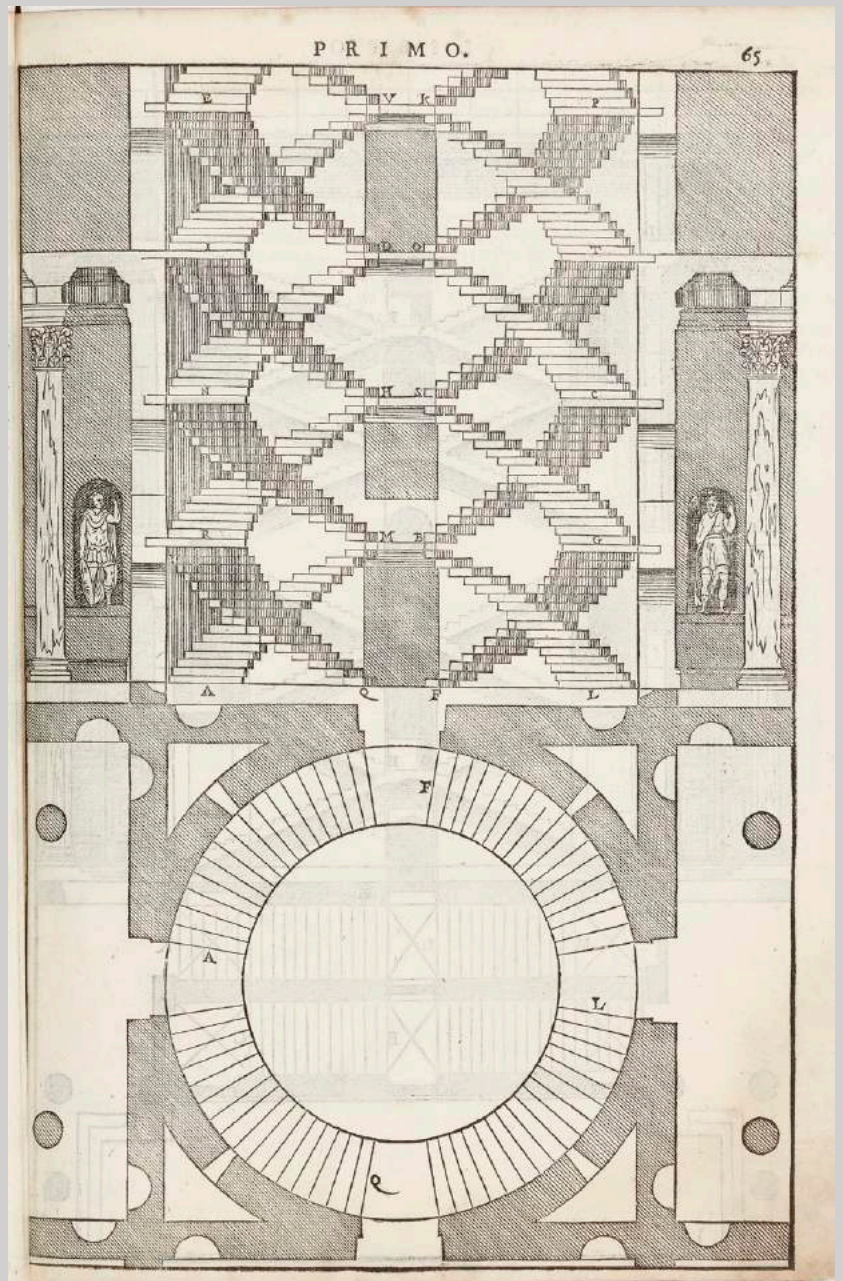
1510-1515

Drawing on paper, ink, black pencil

Uffizi gallery, Gabinetto dei Disegni e delle Stampe,
Florence (Italy)

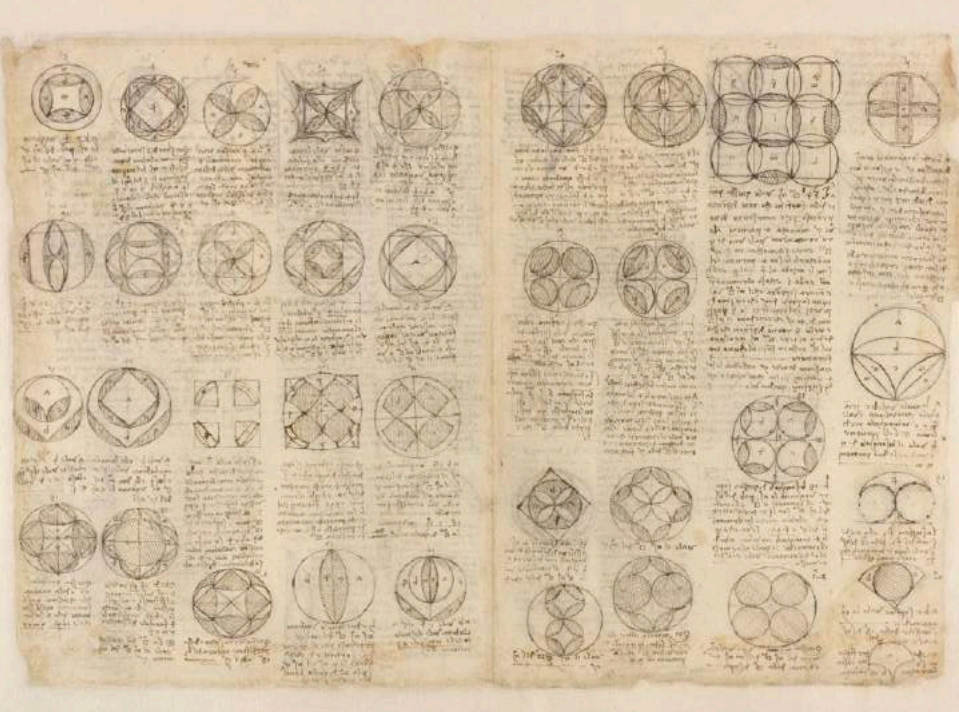
During the 15th century the centered design, the Greek cross – a cross with arms of equal length – and the cupola became predominant in the construction of churches in Italy. The circle and the square are perfect forms, primary components of cosmic harmony; they were brought into being by architects intent on celebrating the divine. Their filiation is double: (1) the temples of Roman antiquity, particularly the Parthenon of Rome and (2) Byzantine architecture, which had been employing these shapes ever since the construction of Hagia Sophia by the emperor Justinian in 537; the edifice is the image of the world (of the empire), and its columns prop up the celestial vault. In Constantinople, this architectural form celebrated the culmination of History through which, since Constantine (4th century), the earthly power of the Roman empire had effectively wed “true faith”. When the form was applied to a civil building, dignity and sacrality were transferred from the ecclesiastic to the royal, from the temple to the palace; that is exactly what happened in Chambord.

I quattro libri dell'architettura
The quadruple-spiral open staircase
of Chambord
 Andrea Palladio
 1570
 Bibliothèque nationale de France,
 Bibliothèque de l'Arsenal, Paris



In the model described by the historian André Félibien, the monumental staircase occupied one of the arms of the Greek cross. This likewise appeared in the *Villa de Poggio* of Calano (Italy), designed by Giuliano Sangallo in 1485, and in the projects elaborated by Leonardo, in 1508, for the villa of Charles II d'Amboise in Milan. Matters proceeded as though, at a moment we are unable to date, during exchanges occurring prior to the construction of Chambord,

the staircase, henceforth conceived as a gigantic double screw, had found its way to the axis of the donjon and would form a pivot ascending all the way up to the lantern on the top bearing the emblematic fleur-de-lis. The logical structure of the centered design was stretched to its ultimate limit, transforming a humble hunting lodge into an ideal paragon of monumental architecture; the edifice in its entirety had been made to spin on its monarchical axis.

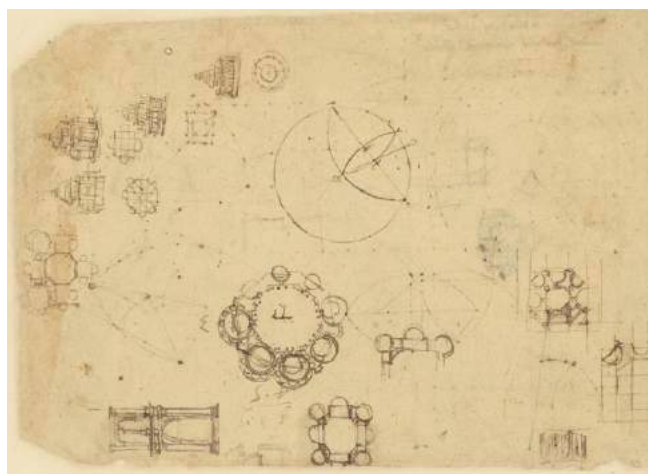


Codex Atlanticus: Distribution of the circle and squaring (Fol. 471)
Leonardo da Vinci,
1478-1519
Paper manuscript
Veneranda Biblioteca Ambrosiana Pinacoteca,
Milan (Italy)

And Leonardo?...

Needless to add, he was not “the architect of Chambord”, because (1) the château was the fruit of collective effort, with François I assuming a central role throughout the decades of its construction and (2) contrary to Romorantin, there exists no documented drawing by Leonardo pertaining to Chambord. On the other hand, the conversations the king is likely to have pursued with the aging artist had a profound impact on the architectural project of Chambord, and the “signature” they yielded are uncontested; the “centered design” of the double-helix staircase was but the beginning. At the end of his life, given his state of health, Leonardo was essentially concerned with speculative questions. The scholar/philosopher had largely supplanted the artist/engineer; he viewed the world as a field of forces in which the interplay of fluids (water, air, blood) engendered different forms. He had meditated on the problem of squaring the circle and envisioned a dynamic geometry in which forms would be metamorphosed into one another. During this meditation, his preferred object was the swirling spiral (the coil, the helix...); motion generated form. The machine expert had become a theorist of the heavy-duty machinery of the world! In order to grasp the ways in which these themes came to be inscribed in the heart of the architecture of Chambord, it is now necessary to consider the contents, in 1519, of the initial project. Indeed, it behooves us to resurrect the primary utopia of Chambord; a “swastika”-shaped keep, laid down in the middle of a “desert”.

Codex Atlanticus: breakdown of the circle and squaring (Fol. 1010),
Leonardo da Vinci
app. 1509
Paper manuscript
Veneranda Biblioteca Ambrosiana Pinacoteca,
Milan (Italy)



Codex Atlanticus, Physics studies on counterweights and perpetual motion (Fol. 1062)
Leonardo da Vinci
1478-1519
Paper manuscript
Veneranda Biblioteca Ambrosiana Pinacoteca,
Milan (Italy)

To conclude the exhibition, following the final room dedicated to the three original drawings by Leonardo da Vinci, **an exceptional film, created for the exhibition, will present for the spectator the original but never implemented château project, which is permeated with the conceptual genius of the old Master, who passed away a few months before the worksite opened for business...**

The exhibition lenders

France

Loir-et-Cher departmental archives, Blois
 Indre-et-Loire departmental archives, Tours
 The municipal archives of Blois
 French national archives, Paris
 The Blois-Agglopolys library, heritage collection, Blois
 The Mazarine library, Paris
 The research and heritage library, Toulouse
 The municipal library of Nantes
 The French National Library, Paris
 The library of the Arsenal
 Print and Photography Department
 Manuscript Department
 Coin, Medal and Antique Department
 Rare book reserve
 The Saint Genevieve library, Paris
 The Renaissance Study Center of Tours (CESR)
 Architecture and Heritage City,
 Museum of the French Monuments
 Terre-Neuve château, Fontenay-le-Comte
 The mediatheque of Maçon
 The mediatheque of Valenciennes
 The Museum of Carnavalet – History of the City of Paris
 The Museum of the Army, Paris
 The Museum of Sologne, Romorantin
 The Louvre Museum, Paris
 Graphic Arts Department
 Objets d'art Department
 Painting Department
 The Royal Château of Blois
 The National Museum of the Renaissance
 – Château of Ecouen
 Petit Palais – Museum of Fine Arts of the City of Paris

Italy

Archivio di Stato, Mantua
 Archivio di Stato, Siena
 Biblioteca Nazionale Centrale, Florence
 Uffizi Gallery, Florence
 Musei civici, Pavia
 Veneranda Biblioteca Ambrosia – Pinacoteca, Milan

England

British Museum, London

Germany

Staatliche Bibliothek, Bamberg

Belgium

Royal Library of Belgium

United States

The Pierpont Morgan Library & Museum, New York

Portugal

National Azulejo Museum, Lisbon

The works

Manuscripts

36

Printed works

16

Etchings

13

Painting

5

Furniture

1

Facsimile

16

Objets d'art

15

Coins, medals

6

Sculptures

7

Drawings

12

Architectural elements

11

Copper engravings

2

Archeological materials

6

TOTAL

146 works

THE MODERN-DAY DIMENSION: UNFINISHED CHAMBORD

Under the commissionership of **Dominique Perrault**

University of Cape Town
Cape Town (South Africa)

1

Unfinished Chambord



Among the stunningly impressive series of buildings that François I had had built throughout his life, Chambord stands out as an exemplary château. However, the initial Chambord project was never brought to completion. While the term “unfinished” may be interpreted literally, as incomplete architecture, it may also be considered by the yardstick of utopias integrally linked with the intellectual, political and artistic environment of the epoch, one of the most productive in the history of French architecture.

This reading of the site constituted the basis for a series of reflections put forward by Dominique Perrault and supported by the National Estate of Chambord, the objective being to celebrate the château’s anniversary by eliciting the inventiveness of tomorrow’s architects in **a call for projects meant to reenchant Chambord in 2019 under the auspices of utopia.**

UNIVERSITY PERRAULT BY NEW ACTES
ACT ONE: ANTI-UTOPIA, A NEW GROUND
THE DESIGN



La Sapienza, Università di Roma
(Italy)

18 universities are reinventing Chambord

Launched in 2018, the “Unfinished Chambord” call for projects resulted last March in the selection of **18 universities throughout the world**. Taking the existing château architecture as a starting point, clusters of projects aimed at relaunching the architectural utopia of Chambord were developed by the chosen laboratories with their highly diversified cultural environments and geographic locations. Eighteen visions of a “finished” or “reinvented” Chambord, all of them aimed at instigating reflection of the real via fictional representation...

Starting out with photographs, drawings, 3D graphics, computer-generated images and, in some cases, on-site visits and sojourns, the students imagined multiple “Chambords” in line with scenarios that they situated either in 2019, or in the more or less near future. The château of François I inspired several projects from a number of universities, which will present all or part of them.

Project presentation procedures

Each of the 18 selected universities covering five continents shall transmit its vision of a “finished” or “reinvented” Chambord by means of:

- A **90-second film** projected on screens in the different sections of the exhibition
- A **panel** consisting in several images and a French-English presentation text
- An **illustrated explanatory text** in the exhibition catalog



Faculdade de Arquitectura
da Universidade do Porto
(Portugal)



SCI-Arc-Los Angeles (United States)
Mariya Bandrivska and Mahyar Naghshvar

“The Chateau now sits in the water. Areas of interest, particularly fragments of garden around the Chateau have been walled and remain like sunken archaeological excavations of past utopias and arcadias. New Micro-city utopias sit nearby in the water around the chateau, each one a vortex to a different vision of utopia, a different future nostalgia, and are connected by underwater road networks”.

Melbourne school of design,
University of Melbourne (Australia)

The participating laboratories



Escuela de Arquitectura de la Universidad Anáhuac, Mexico (Mexico)

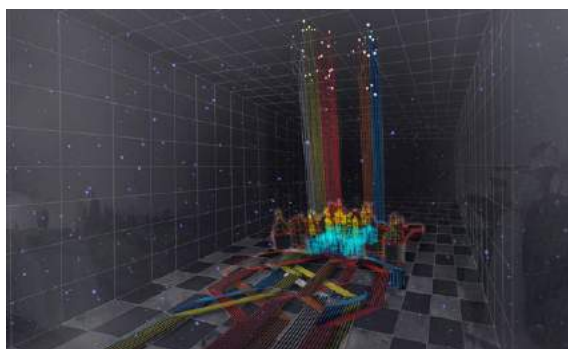
- **University of Cape Town**, Cape Town, South Africa
- **Escuela de Arquitectura de la Universidad Anáhuac**, Mexico City, Mexico
- **SCI-ARC**, Los Angeles, United States
- **Rice University School of Architecture**, Houston, United States
- **School of the Art Institute of Chicago**, Chicago, United States
- **Meiji University**, Tokyo, Japan
- **Seoul National University**, Seoul, South Korea
- **MEF.FADA DesignLAB**, Istanbul, Turkey
- **American University of Sharjah**, Sharjah, United Arab Emirates
- **Technische Universität**, Vienna, Austria
- **École Boule**, Paris, France
- **École Nationale Supérieure d'Architecture de Versailles**, Versailles, France
- **École Nationale Supérieure d'Architecture de Nancy**, Nancy, France
- **La Sapienza, Università di Roma**, Rome, Italy
- **Faculdade de Arquitectura da Universidad do Porto**, Porto, Portugal
- **Escola Tècnica Superior de Arquitectura de Barcelona**, Barcelona, Spain
- **Mackintosh School of Architecture**, Glasgow, United Kingdom
- **Melbourne School of Design**, Melbourne, Australia

Worldwide projects

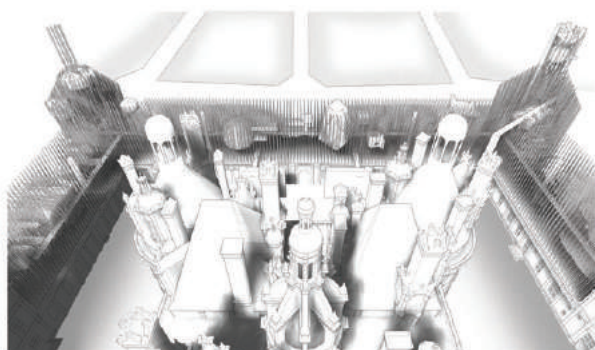
Barcelona, Spain
Cape Town, South Africa
Chicago, United States
Glasgow, United Kingdom
Houston, United States
Istanbul, Turkey
Los Angeles, United States
Melbourne, Australia
Mexico City, Mexico
Nancy, France
Paris, France
Porto, Portugal
Rome, Italy
Seoul, South Korea
Sharjah, United Arab Emirates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



École Nationale Supérieure d'Architecture de Nancy (France)



School of the Art Institute of Chicago (États-Unis)



MEF.FADA DesignLAB Istanbul (Turkey)



Seoul National University
(South Korea)



École Boulle, Paris (France)



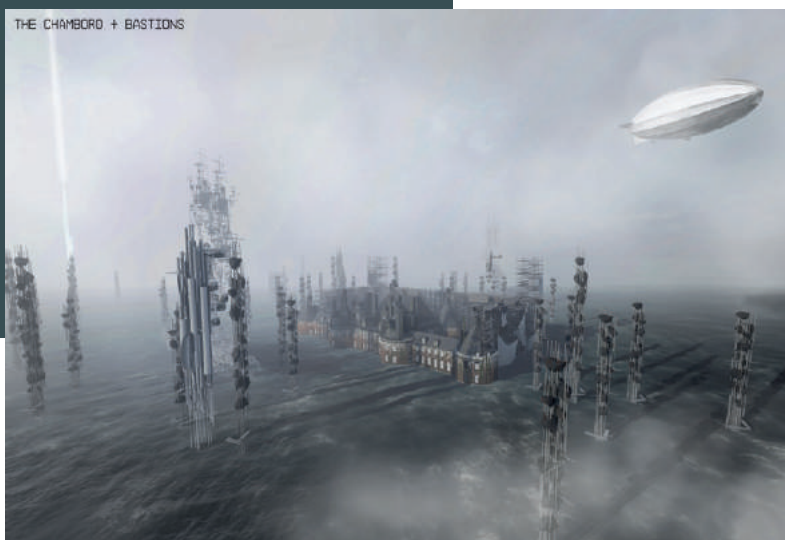
ENHART TIME SURVIVANCE

ENHART TIME SURVIVANCE

Escola Tècnica Superior d'Arquitectura
de Barcelona, Barcelone (Spain)

"Each of its creators, of its royal or common occupants, of its illustrious or anonymous visitors, has experimented and created a Chambord, which is his or her own. For each of them, this represented a unique experience, a distinct château moment... And yet, the château changes in accordance with each experience; it is composed of an infinite number of moments, of realities"

Meiji University, Tokyo (Japan)



American University of Sharjah
(United Arab Emirates)



École Nationale Supérieure
d'Architecture de Versailles (France)



Mackintosh School of Architecture,
Glasgow (United Kingdom)

"The proposed architectural fiction pursues two ambitions. First, we wish to return to the genesis of the work of Leonardo da Vinci by applying the finishing touches to his four-flight staircase in the center of the donjon. Second, we are endeavoring to create a new château endowed with resolutely contemporary environmental and technological autonomy. The medium we have selected to bring this fiction to life is the Minecraft video game."

**École Nationale Supérieure
d'Architecture de Nancy**
(France)



Technische Universität,
Vienne (Austria)



RICE University School of Architecture, Houston (USA)

“2020: The other: Walk a mile in another woman’s shoes

Chambord was first conceived as a hunting lodge and grounds for men of the court. 500 years later our society still privileges men. In 2020 Visitors to Chambord must first enter through a large red stiletto in the chateau grounds, where they will be fitted with a pair of red heeled shoes. An exchange of experiences in order to explore if a transformation for society could be affected through the most simple of acts.”

Mackintosh School of Architecture,
Glasgow (Écosse)

Melbourne School of Design, Melbourne (Australia)



Fragments d'un discours laborieux

Meiji University, Tokyo (Japan)

Rewards

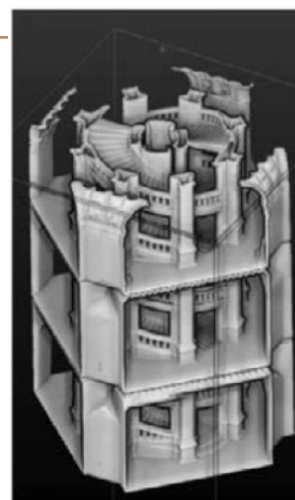
Two prizes will be awarded as recompenses for the originality of the projects presented:

■ The Prize of the Jury, which will consist in artists, architects and members of the exhibition’s scientific council.

■ The Prize of the Public, which will have the opportunity at the end of a visit to vote for a preferred project, using a digital terminal.

2

Mediation at the heart of the exhibition



3D modeling of a castle scan
Laboratory of Mechanics
Gabriel Lamé, VALROD

Taking a different tack than traditional retrospective projects, which are often arduous for a non-specialized public, this will be an exhibition in which contemporary scientific research is highlighted. With this in mind, the National Estate of Chambord has

associated itself with the “Intelligence du patrimoine” (heritage intelligence) research program piloted by the Renaissance study center (CESR) of Tours in view of developing multimedia and/or interactive mediation platforms suitable for all publics.

Discovery areas

Two 30m² discovery areas, located in the heart of the exhibition, have been expressly designed for the young public (6 to 12 years of age) so as to offer families and school groups a playful as well as educational visit. **With the help of innovative technologies**, these activities and experiences will enable children to get better acquainted with King François I and to discover the grandiose architectural project characterizing his reign.

Discovery area #1

■ **Measure yourself up to the King!** A gauge allowing you to compare your height to that of the (tall) François I according to two units of measurement: the system applied in the 16th century, and today’s metric system. And a riddle will be answered...

■ **Worksites galore!** An interactive map will enable you to discover the 10 main châteaux built or modified by François I, a genuine “builder king”.

Discovery area #2

■ **From the original plan to today’s château.** An animated movie in which an endearing salamander guides children in the creation of a mock-up of the château of Chambord first as a dream, and then as a dream come true.

■ **The taskmasters of Chambord.** An observational question-and-answer activity aimed at discovery of the work carried out by the stonemasons of Chambord.

■ **If you were king, what would be your emblem?** A tactile digital terminal allows children to participate in an amusing personality test meant to determine what might be their royal emblem.

En partenariat avec



3

The National Estate of Chambord and art



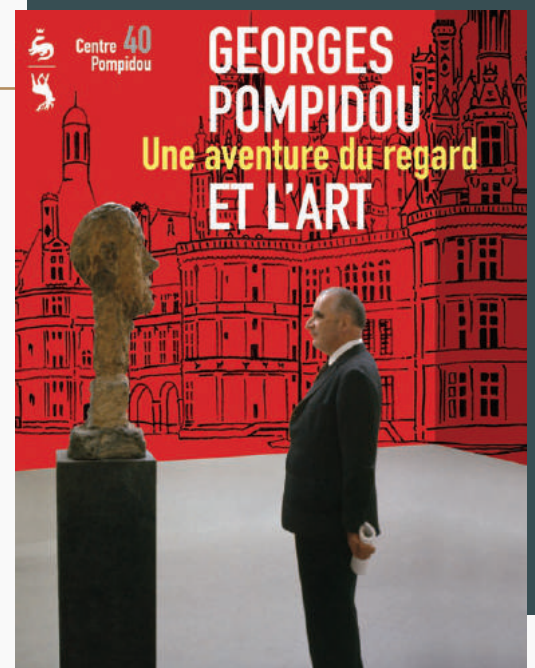
Chambord is, in and of itself, an exceptional work of art, listed since 1981 as a UNESCO World Heritage Site. An internationally renowned emblem of the French Renaissance, it can in no way be dissociated from its natural environment, the forest. What with its approximately 13500 acres and 20 miles of surrounding walls, the National Estate of Chambord is the largest enclosed park in Europe, and it is located at less than two hours from Paris.

From the very outset, Chambord has been dedicated to the arts. Molière's *Monsieur de Pourceaugnac* and *Le Bourgeois Gentilhomme* premiered at the château, with King Louis XIV in attendance, in 1669 and 1670. Still committed to that tradition, since 2010 the estate has been regaling the public with high-quality cultural programming (music festival, exhibitions, readings, spectacles, etc.).

A property of the French state since 1930, in 2005 the National Estate of Chambord became a public establishment of an industrial and cultural nature (EPIC) placed under the patronage of the President of the Republic of France and under the mentorship of the ministry of health, the ministry of agriculture and the ministry of culture. The Board of Directors is headed by Augustin de Romanet, while the public institution of Chambord has been directed since January 2010 by Jean d'Haussonville.

Exhibitions in Chambord

- Jérôme Zonder, *The becoming of tracks* (2018)
- Georges Pompidou and art, *an adventure of the gaze* (2017)
- *Land of the Loire*, Koichi Kurita in Chambord (2016-2017)
- *Invisible* (2016-2017), Project of the Ecole des Beaux-Arts of Paris/Tokyo
- Bae Bien-U, *From one forest to the next* (2016)
- Guillaume Bruère, *François I unlimited* (2015)
- François Sarhan, *Setting the record straight on the château of "Chambord"* (2014)
- Philippe Cognée (2014)
- Du Zhenjun (2014)
- *Cupolas/Couples Ernesto Castillo face à Frédérique Loutz* (2013)
- François Weil at Chambord (2013-2014)
- Alexandre Hollan, *The experience of seeing* (2013)
- *Lilies and the Republic* (2013)
- Julien Salaud (2013)
- Paul Rebeyrolle (2012)
- Georges Rousse (2012)
- Jean-Gilles Badaire, *The Ceremonies* (2011-2012)
- Djamel Tatah (2011)
- Manolo Valdés at Chambord (2010)
- *Hostages of War, Chambord 1939-1945* (2009-2010)



4

About and around the exhibition

Catalogue

A 420-page catalogue featuring reproductions of all the works presented in the exhibition and ten articles as well as presentations of the 18 architectural laboratory projects, will be on sale at the château gift shop.
Price : € 45

Contributors: **Flaminia Bardati, Virginie Berdal, Monique Chatenet, Pascal Briost, Dominique Iogna-Prat, Éric Johannot, Jean-Sylvain Cailloux, Dominic Hofbauer, Jean Guillaume, Roland Schaeer, Benjamin Deruelle, Thierry Crépin-Leblond.**



(c) Agence Nathalie Crinière



(c) Agence Nathalie Crinière

Guided visits



(c) Agence Nathalie Crinière

Visit for individuals

The National Estate of Chambord offers for the individual public a guided visit aimed at discovery of the main themes and the major works of the exhibition. Information and sales at the ticket office and the reservation service, within the limits of availability.

Visit for groups

On the same principle, visits for adult groups can be organized on request (20 persons at most). Information and reservation at the reservation service.

Visit for schoolchildren

The educational service of Chambord offers for the school public (from primary school through high school) a guided visit of the exhibition taking into account the children's ages and their class programs. A teacher's dossier will soon be available at the reservation service or the educational service.

Contact for reservations:

Tel. +33 (0)2 54 50 50 40 - reservations@chambord.org

Prestige visit

90-minute visit after the château closes for the day or during the day followed by a glass of champagne. Information and price estimates at the special events service.

Tel: +33 (0)2 54 50 50 12 - evenements@chambord.org



A pathway to artistic and cultural education: “1519-2019: The reinvention of Chambord”

In order to bring back the spirit of the royal command that occurred 500 years ago, when François I was presented with “several projects prior to getting anything underway”, **the educational service of Chambord is throwing down the gauntlet to classes in the Loir-et-Cher department: They will be asked to design and present a mock-up of another Chambord, thereby projecting a new vision of the 500 years to come.**

Having been drawn up and benefited from pedagogical support customized for different levels, the projects will be presented to the public in June in a gallery adjoining the exhibition.



Conferences

On Friday 28 June, the National Estate of Chambord will host the 62nd international colloquium of humanistic studies: **“Leonardo da Vinci: invention and innovation”** organized by the Renaissance study center (CESR) of Tours.

As part of its conference cycle entitled **“Humanisms”**, on Friday 27 September the National Estate of Chambord will host a lecture by **Dominique Perrault**.
Free registration at: culture@chambord.org



Roland Schaer



Dominique Perrault

Scientific information

Exhibition commissionership:

Dominique Perrault, Architect

Roland Schaer, Philosopher

Associate commissioners:

Yannick Mercoyrol, heritage and cultural program director at the National Estate of Chambord

Virginie Berdal, research fellow at the National Estate of Chambord

Scientific committee:

Virginie Berdal, Research fellow at the National Estate of Chambord

Monique Chatenet, Honorary chief heritage curator

Thierry Crépin-Leblond, General heritage curator

Jean d'Haussonville, Managing director of the National Estate of Chambord

Dominique Iogna-Prat, Director of studies at the EHESS, CESOR, Director of research at the CNRS

Eric Johannot, Research and educational action fellow at the National Estate of Chambord

Hélène Lebédel-Carbonnel, Curator of historical monuments, DRAC Centre-Val de Loire

Yannick Mercoyrol, heritage and cultural program director at the National Estate of Chambord

Benoist Pierre, Director of the Renaissance study center (Tours)

Roland Schaer, Philosopher

5

Practical information

Opening days:

The château is open every day of the year, except 1 January, 25 November and 25 December.

Opening times:

- 2 January through 29 March: 9 A.M – 5 P.M.
- 30 March through 27 October: 9 A.M. – 6 P.M.
- 28 October through 31 December: 9 A.M. – 5 P.M.

Final admission ½ hour before château closing.
The French gardens close ½ hour before the château.

Prices:

Access to the château and the French gardens;

Full price: 14.5 euros

Reduced price (EU, groups with more than 20 persons): 12 euros

Free admission (individuals: less than 18 years old and 18-to-25-year-old European Union nationals, person with disabilities +1 attendant, on presentation of proof)

National Estate of Chambord

41250 Chambord

+33 (0)2 54 50 40 00

info@chambord.org

www.chambord.org

Access



From Paris (less than 2 hours),

15 km (~10 miles) from Blois

By autoroute A10, direction Bordeaux, exit n° 16 (Mer) or n° 17 (Blois)

By train, departure Gare Austerlitz, Blois-Chambord or Mer station

News from the Château of Chambord via:





Press area

Media Day

Thursday 23 May 2019

Shuttles between Paris and Chambord will be organized.

Information and registration at the communication service of the National Estate of Chambord:

communication@chambord.org

Contacts

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1519 - 2019

Chambord 500ans

500 years



■ **Contacts**

www.chambord.org

INFORMATION

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