



DOMAIN OF CHAUMONT-SUR-LOIRE INTERNATIONAL GARDEN FESTIVAL

2016
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DOMAINE
DE CHAUMONT-SUR-LOIRE
FESTIVAL INTERNATIONAL
DES JARDINS

GARDENS FROM THE COMING CENTURY



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INTRODUCTION

Every year, more than 400,000 visitors flock to Domaine de Chaumont-sur-Loire, which has hosted the International Garden Festival since 1992. It will therefore be celebrating its 25th anniversary in 2016!

This event paints a panoramic picture of landscape design from around the world every year. Over 25 seasons, more than 700 gardens have been designed in the Festival grounds – all prototypes of the gardens of tomorrow, for the Festival, as a trendsetter, treasure trove of ideas and breeding ground for talent, breathes fresh life into these "living works of art" that gardens represent, by constantly showcasing new plants, new materials, original approaches and innovative concepts.

The diversity, creativity and quality of projects blending art, science, botany and poetry have helped earn the Festival a world-renowned reputation as an unmissable diary date for presenting the work of a whole new generation of landscapers, architects, designers, set designers and gardeners from all four corners of the globe: Japan, China, Europe and the Americas ... The Festival has recently been named "Festival of the Year" by the North American garden league.

Alongside up-and-coming talents still to make a name for themselves, selected through an international competition in which more than 300 multidisciplinary teams take part every year, highly acclaimed landscapers of the likes of Shodo Suzuki, Emilio Ambasz, Peter Walker and Louis Benech have also been invited to design gardens at Chaumont throughout all these years. Architects such as Shigeru Ban, Jean-Michel Wilmotte, Shu Wang, Alexandre Chemetov, Michel Corajoud and Dominique Perrault, designers including Ernesto Neto and Patrick Jouin, visual artists like Anne and Patrick Poirier or Pablo Reinoso, as well as Bob Wilson, Macha Makaïeff, Peter Greenaway and Benjamin Millepied from the stage performance and dance worlds have brought their talents to bear in the Festival too.

Whether the focus is on "water", "colour", "memory", "deadly sins" or "therapeutic gardens", every year the gardens at Chaumont-sur-Loire invent new ways of seeing, experiencing and designing gardens with humour and audacity. They also invite us to respect and poetically inhabit our planet.

Wide open to the world at large and an observer and laboratory of gardens of the future, the International Garden Festival, which turns 25 this year, has seen an ambitious contemporary art project come to life in the wings since 2008, focused on nature, and more than 50 artists from all over the world (including Penone, El Anatsui, Kounellis, Kawamata, Orozco, Tunga and Sarkis) have already exhibited as part of it.

Domaine de Chaumont-sur-Loire took part in events of the "Grand Tour" in 2016.





I. 2016 EDITION: GARDENS FROM THE COMING CENTURY

Spanning a wide array of fields and central to the major challenges we face for our future, the garden today is an extraordinary place of deliberation, innovation and experimentation.

Ecological research, scientific and technical investigations of all types observe, fertilise and reinvent this ever changing world.

Permaculture, transgenesis, biocontrol, aquaponics, hydroponics, green chemistry, phytoremediation, vertical farms, synergistic vegetable plots ... this is just some of the action packing this amazing adventure of the living world, where experimentation, prospecting and discovery combine tradition, ecology and technological progress – without losing sight of the humanistic dimension or of poetic imagination for all that.

Whether they go hand in hand with the adventure of "incredible edibles", "intelligent seeds", spectacular multi-grafted fruit trees, or with the chlorophyllous fluorescence of plants, modern-day gardens have a thousand-and-one reasons to enchant and astonish us.

The gardens of this 25th edition of the Festival should therefore surprise us as they set out to tell this extraordinary plant odyssey of the 21st century with all the creative imagination and fantasy that have always reigned at Chaumont-sur-Loire.

The 25th International Garden Festival will thus be showcasing gardens that address the great questions of our time, such as climate change, rising sea levels, "floating gardens" and the link between habitat and gardens. Once again the gardens at Chaumont-sur-Loire will captivate you with the inventions and proposals of a new generation of landscapers.



II. THE "CARTES VERTES"



*Le labyrinthe
de dahlias*
© Eric Sander



JEAN-CLAUDE ELLENA

LE JARDIN DU PARFUMEUR FESTIVAL GARDENS



© S. Tetu

Ascented garden evolving with the passing months, a garden imbued with restfulness, immersing us in the bewitching fragrances of lilies of the valley, irises and roses – a garden designed by the great perfumer Jean-Claude Ellena.

"As a perfume designer for Hermès, in 2004 I designed the first "Jardin" (Garden) fragrance for a collection that I very much hoped would have a future. With *Un Jardin en Méditerranée*, *Un Jardin sur le Nil*, *Un Jardin après la Mousson*, *Un Jardin sur le Toit*, and recently *Le Jardin de*

Monsieur Li, I have sought to express the ties that bind nature and culture, in perfume form. For all gardens seem to represent, at the very least, a form of thought from a particular country and time. The *Jardin du Parfumeur* at Chaumont-sur-Loire strives to show the differences between scents and fragrances. Scents are creations of nature, while fragrances are creations of the mind. By creating fragrances in the form of perfume, we take Nature, and we add to it." Jean-Claude Ellena



Jean-Claude Ellena was born in Grasse (Alpes-Maritimes département) in 1947. Harking from a family of perfume makers, he was immersed in the profession from a very young age, and it was therefore only natural for him to become one too. His brother Bernard Ellena (who works for Symrise today) and daughter Céline have followed in the same footsteps. In contact with different matter from childhood, his training has been entirely self-taught and he nowadays lives completely through fragrance. He loves to seize the everyday, volatile moment and has developed a clear, transparent and simple style out of it. His "touch" is often compared to a style of Japanese poetry: haiku. Jean-Claude Ellena created some of the finest fragrances of our day – First by Van Cleef & Arpels, *Eau Parfumée au Thé Vert* by Bulgari and *Déclaration* by Cartier – before going on to found his own brand with his daughter (The Different Company) and to join Hermès as in-house perfumer, creating *Terre d'Hermès*, which is still a big hit with consumers today. He is credited with having conjured up innovative blends, particularly in *Eau Parfumée au Thé Vert* by Bulgari, as well as in *Bois Farine* by L'Artisan Parfumeur.

After starting out with Givaudan, with which he trained as a perfumer, Jean-Claude Ellena worked with Créations Aromatiques (Symrise today) and created a range of popular fragrances for them, including *First*, *Amazone*, *In Love Again*, *Eau Parfumée au Thé Vert* by Bulgari and *Un Jardin en Méditerranée*.

He has also worked a great deal for "niche" brands: The Different Company (*Bois d'Iris*, *Osmanthus*, *Bergamote* and *Rose Poivrée*), L'Artisan Parfumeur (*Bois Farine*, *L'Eau d'Ambre*) and Frédéric Malle (*Cologne Bigarade*, *L'Eau d'Hiver*).

Since 2004, he has been Hermès' in-house perfumer, creating the *Hermessences*, *Un Jardin sur le Nil*, *Elixir des Merveilles*, *Terre d'Hermès*, *Kelly Calèche* and *Un Jardin après la Mousson*.





MATHIEU LEHANNEUR

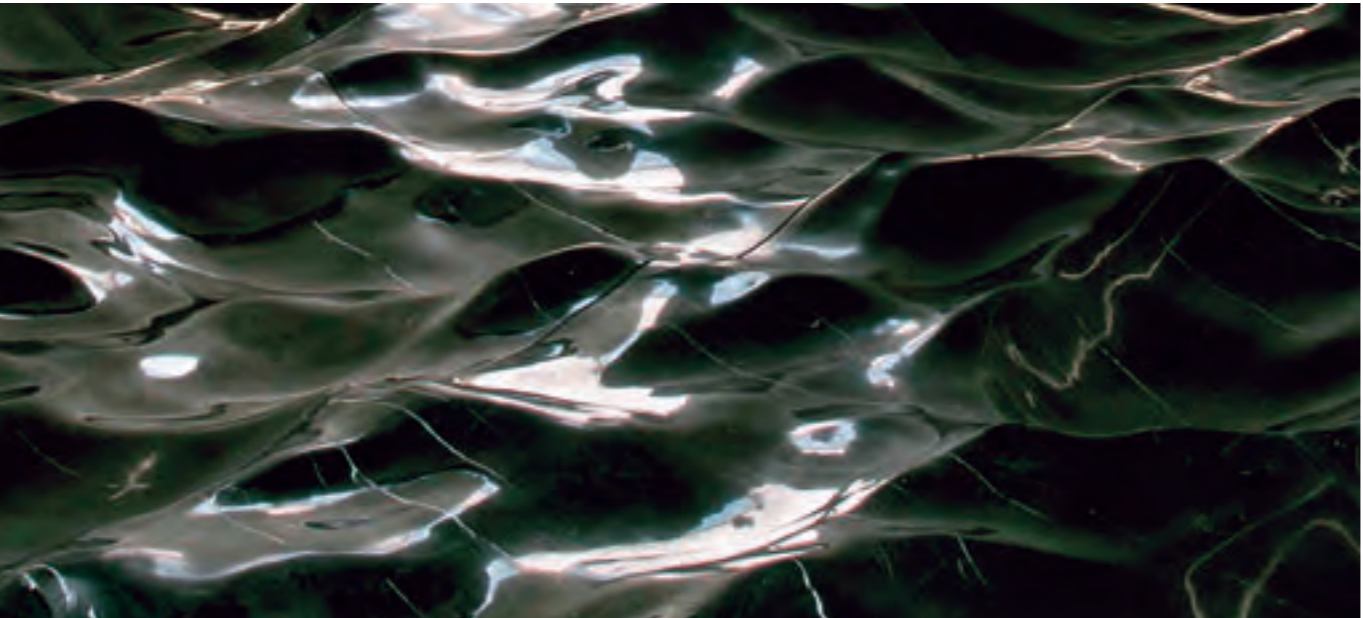
LE JARDIN DU DESIGNER
DOMAIN'S STABLES



Invited to dream up an original “vegetable action”, the great designer Mathieu Lehanneur has created “Petite Loire” for the Domain’s Stables – a spectacular work in green marble inspired by the river and Chaumont-sur-Loire’s trees alike.

PETITE LOIRE
“I wanted to address the garden with water as my muse. The water whose presence you sense even before you first catch sight of it down there below the Château, flowing uninterrupted to the ocean. Some say the Loire is France’s

last wild river; it shapes and nourishes the landscapes it passes through without ever pausing along the way. Petite Loire is a freeze-frame, the river’s perpetual movement caught in a frozen, fossilised moment. A few dozen metres above the river’s natural level, Petite Loire cuts cleanly through the garden’s surface, delving into the soil to reveal a fluvial relief, both vertiginous and practicable, in dark marble ...”. Mathieu Lehanneur



Mathieu Lehanneur, one of the 100 World top designers and influencers by magazines Wallpaper (UK) and Surface (US), is a French designer who is on the forefront of international design scene; he is also one of the few in his generation to use his talents in a variety of areas, beyond furniture. Innovatively, he combines design, science, technology and art to create humanistic projects to achieve maximum welfare for human Beings. Graduated from ENSCI-Les Ateliers / l'École nationale supérieure de création industrielle, Paris, his works are in the permanent collections of the MoMa (New York and San Francisco/ US), Centre Pompidou (Paris/FR), the Musée des Arts Décoratifs (Paris/FR), and Design Museum Gent (Gand/Belgium). In 2008, american magazine Popular Science's "Best Invention Award" was awarded to Andrea, Lehanneur's indoor air purifier, created in partnership with Harvard University and based on studies developed by NASA. He designs for world leading brands such as Nike, Veuve Clicquot, Hôtels Pullman, and his portfolio further includes partnership with important players as Huawei, with whom he collaborates as chief designer. He works as well in exclusive creations, limited edition or unique pieces, for the Carpenters Workshop Gallery (Paris, London, New York).



Mathieu Lehanneur
© DR



MUSÉE DU JARDIN CHINOIS DE PÉKIN

LE JARDIN CHINOIS GOUALOUP PARK

This garden is the fruit of a budding collaboration between Beijing's Chinese Garden Museum and Domaine de Chaumont-sur-Loire.

Time is as much a key factor in gardens as it is in our lives, whatever the culture.

This Chinese garden, created by the Beijing Garden Museum, is a reflection on the infinite.

It makes reference to the Moebius strip, a western symbol for infinity, a band whose boundary is homeomorphic to a circle – which only has one side, in other words, unlike an ordinary band, which has two.

It also refers to Yin and Yang.

In Chinese philosophy, Yin and Yang (Tàiji tù) are two complementary categories also linked to infinity. Among other things, Yin evokes the female principle, the moon, darkness, freshness and receptiveness, while Yang, among other things, represents the male principle, the sun, luminosity, heat and momentum. This duality may also be associated with many other complementary opposites: pain / pleasure, aversion / desire, or agitation / calm, for example.

When you enter the garden, you come across a circular pathway, a circular lawn, a circular rose walk and a pond, symbol of Yin and Yang.

The combination of Moebius strip and Tàiji tù represents an alliance between the oriental and occidental garden.

With this union of eastern and western cultures, the garden immerses us in an infinite vision of the garden of the future, the message it carries being the need to respect heritage and history... and the world to come.



DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE OF ARTS AND NATURE
25TH ANNIVERSARY OF THE GARDEN FESTIVAL



III. THE JURY



Château vu depuis le
Festival des Jardins
© C. Diaz



MARYVONNE PINAULT

PRESIDENT OF THE 2016 JURY



Maryvonne Pinault,
présidente du jury
© Eric Sander

Patron of the arts and philanthropist, Maryvonne Pinault is one of the most active and committed supporters of cultural and charitable causes today. Her curiosity, interests, determination and commitment make her truly unique – which is why her services are so frequently called upon.

Her activities have two main focuses:

Heritage and culture (principally 18th-century decorative arts, but also the art of the garden).

This being so, she is:

- a member of the Museums Council
- a member of the Friends of the Louvre's Board of Directors
- a member of Versailles' Board of Directors
- a member of the Friends of Versailles' Board of Directors
- a member of Versailles' Acquisitions Council
- President of the Cressent Circle. As such, she brought together a group of generous sponsors who made key contributions to restoration of the Louvre exhibition halls devoted to 18th-century French decorative arts, which were inaugurated in 2014 after having been closed for 25 years.
- a member of the Redouté Prize jury
- a member of the Académie Française's Montherlant Prize jury
- a member of the Meurice Prize for Contemporary Art jury
- a member of Paris' Alfred Cortot Music School's Board of Directors

She is also responsible for the return of many treasures of 18th-century French decorative art in French museums. For the record, Monsieur and Madame François Pinault contributed to the Château de Versailles' purchase of a Reisner chest-of-drawers, which is now on view in Madame Victoire's apartment there.

Maryvonne Pinault is also one of the foremost collectors of 18th-century objets d'art. As such, she has provided opportunities for many French craftspeople to show off their unparalleled knowhow.

Medical research (mainly focusing on combating cancer)

- she was a member of NRB Vaincre le Cancer's Board of Directors alongside Professor Claude Jasmin
- member of the AVEC Association (among other things, Monsieur and Madame Pinault organised a charity sale of contemporary art, held in Paris with proceeds going to AVEC. The event – a first in France – enjoyed major success). She makes regular contributions to the financing of Professor Khayat's research.
- President of the Board of Directors of the Association of Friends of Solenn from its creation to 2015.

THE 2016 JURY

Maryvonne PINAULT, *President of the jury*

Bernard FAIVRE D'ARCIER, *President of the Domain of Chaumont-sur-Loire*

Chantal COLLEU-DUMOND, *Director of the Domaine and International Garden Festival of Chaumont-sur-Loire*

Marc CLARAMUNT, *Director of the Blois School of Landscape*

Soazig DEFAULT, *Journalist-landscape architect*

Ariane DELILEZ, *Secretary-General of the French Landscape Federation*

Jean-Marc DIMANCHE, *Artistic consultant*

Hélène and Patrice FUSTIER, *Founders of the Journées des Plantes de Courson*

Pascal GARBE, *Landscape architect, Project Manager for the Gardens policy of Moselle County Council*

Guillaume HENRION, *President of the Centre Region Association of Parks and Gardens*

Olivier KAEPELIN, *President of the Maeght Foundation*

Pierre-Adrien LAGNEAU, *Head Gardener*

Jean-Pierre LE DANTEC, *Historian, writer, engineer and former director of the Ecole Nationale Supérieure d'Architecture de Paris - La Villette*

Dominique MASSON, *Consultant for gardens and landscape at the Centre Region Directorate for Cultural Affairs*

Catherine MULLER, *President of UNEP (National Office – landscape businesses)*

Frédéric PAUTZ, *Head of the Nancy Botanical Garden*

Anne and Patrick POIRIER, *Artists*

Didier WILLERY, *Author, editorial manager, journalist and botanical consultant*

Bernard CHAPUIS, *Landscape architect* and Gérard DOSBA, *Head gardener at Domaine de Chaumont-sur-Loire*



Le jury
© DR



IV. THE FESTIVAL GARDENS



Réflexion d'un collectionneur
Prix de la Création
Festival des Jardins
2015
© Eric Sander



FRANKENSTEIN'S NATURE

Anca **PANAIT** and Greg **MEIKLE**, landscape-architects
GREAT BRITAIN



This garden showcases a world dominated by science, where experiments often go wrong. By drawing parallels with Mary Shelley's "Frankenstein" and inspiration from the film and theatre sets based on this story, the garden focuses on scientific actions with unpredictable consequences. In the past, everything was ordered, meticulous and organised in this garden which has now been taken over by disorder and chaos. It is a place reminiscent of the "understanding of the senses". Touch, smell and hearing all feature through alliances with different materials, but sight is evidently the sense that visitors strolling through the garden will use most.

Inside the laboratory, nature begins to gain the upper hand: hybrid plants, unusual combinations, withered plants and mosses blur the sharp outline of what was once a laboratory. The plugs have been pulled out, the test tubes discarded and the liquids absorbed by the vegetation and cloaked in nature itself. Nature is transformed and new species even emerge, of paradoxical beauty born out of the chaos.



LE LIÈVRE ET L'ARBRE À PALABRES

Anaïs **BAUDOIN** and Théophile **FOFANA**, landscape engineers,
Florence **FOFANA**, DNSEP visual artist, and
Vincent **KRA**, architect-sculptor
FRANCE



This garden tells the virtuous tale of farming techniques that are not only age-old but also rich with promise for the future. Renowned for its cunning and intelligence, the hare must find solutions to the problems of global warming. It must provide for the population's needs in terms of food and water. Under the tree of neverending discussions, it will make encounters that will change the course of its future. The old initiates once said: "If you want to safeguard knowledge and make it travel through time, entrust it to the children".

Of African inspiration, the garden *Le lièvre et l'arbre à palabres* uses narrative and staging processes to showcase water harvesting and agro-ecology techniques. It thus comes up with solutions for the desertification of the Sahel and global warming in Sub-Saharan Africa. Halfway between tradition and modernity, this garden gives pride of place to an age-old and environmentally friendly material: soil, in its baked and rough-and-ready forms. Its layout takes us through landscapes featuring oases, savannas and tropical plants.





OIKOS

Mathieu **LOCRET**, landscape-gardener, Anna-Laura **BOURGUIGNON** and Mathilde **GALLICHET**, architects and Stéphane **AVENET**, landscaper and joiner of garden.
With the cooperation of Manon **DAMIENS**, sculptor on metal
FRANCE



Cities are home to four billion people: this overcrowding is a threat to nature in our largest cities and the intensive use of natural resources is placing our planet in jeopardy.

Initiatives that once again embrace nature in our everyday lives and develop new lifestyles are cropping up to counter this new threat in the history of our society. Vertical vegetable plots, hydroponic farms, roof spaces making use of permaculture or the pooling of compost containers are just some examples of the initiatives that are gradually taking hold through networks to pave the way to material recycling, citizen-based cooperation and community ties in the future.

The world of tomorrow taking shape is breaking free from the limits separating the city from nature, striving instead for "ecosophy" as defined by Guattari (1989): a mental, social and environmental wisdom to inhabit it. By inhabiting first, each individual will then go on to fashion the garden of tomorrow.

Within easy reach, such actions materialise within our very homes, and in this way the latter once again take on the original meaning of Oikos (home, habitat in Greek): habitat in its broadest sense, both natural and familial, an environment for living and farming.

Ushered into the everyday environment of *Oikos*, visitors will enter the house to discover a nature that is seeping through the framework, seeking refuge between the walls which have become containers for crops, insect shelters and more. The garden of tomorrow is not, then, a far-off utopia: it is already on our doorstep, under our window sills and on our walls, and penetrating inside the World's House.



EXPLOSIVE NATURE

Marguerite **RIBSTEIN**, DPLG landscaper, and Grégory **CAZEAUX**, DPLG architect and landscaper
FRANCE



Thrown over fencing, deposited in cracks or sprinkled directly onto the soil without being planted, seed bombs are helping our environment to get back to nature. An age-old practice of Japanese farming, and adopted by guerilla gardening, these seed bombs protect the seeds until they find just the right conditions for germinating.

This garden of the centuries to come is the fruit of the genius of nature, its ability to multiply, divide and organise itself in harmony. Lending fresh interpretation to this seed bomb technique, this garden has a life of its own: taking shape and developing entirely of its own accord, surviving where it is least expected and populating areas that look barren, cracks, wasteland or roofing for example.

Our curiosity is piqued by discreet plants pushing out of the

duckboard cracks. It is an impetuous structure, therefore, that beckons us into the garden. Teeming with vegetation and seed bombs, it looms up and propels us towards spaces completely overgrown with plants.

The fruit of this bombing creates a real garden, one rich in contrasts and biodiversity. The balls of seeds continue to germinate, then cracks begin to appear, releasing young shoots. The garden and its structure change over time. Plants creep up and cover the structure, flourishing while the duckboard fades into the background. The garden showcases and glorifies these self-sufficient plants, ruderals that grow in often extreme conditions with no need of our assistance. So prepare yourselves for a journey through this Explosive nature.





LA MAISON VIVANTE

Emilie **GARNIER** and Barthélémy **AFRES**, DPLG landscapers
FRANCE



We will all be gardeners in the society of tomorrow. Our furniture will be the trees; our business districts, the forests; our motorways, the rivers; our city will be nature itself and our planet, our garden.

In response to dwindling energy and resources, urban sprawl, the housing crisis and the unbridled spread of bio-uniformity, nature has ultimately extended right into our cities, as a living house or the garden of life.

The garden is no longer an ornamental setting, or palliative to our everyday stress: it is becoming our home, the place we will inhabit and where we will live.

La maison vivante is just as much our planet, when considered at global level, as our accommodation, when considered at individual level. The garden will no longer be confined, but will enter our homes to do away with the

usual separation between indoors and outdoors.

Through the different rooms of the living house, you will see the inside of a simple "gar-banite", planted humbly and patiently, in the image of what the people of tomorrow must become: a cross between gardeners and urbanites. Take off your coats in the "cloakplant" then sit down at the living room table for a bite to eat under the flying casserole dishes and levitating cooking pots. Come and lend a hand whisking up delicious mixtures if needs be. Once you've eaten your fill, fall under the spell of the vegetation which filters light through into the sleeping alcove, for a perfect night's sleep. In the morning, have a shower in the watering room and indulge in the comforts of the gardens of tomorrow.



JE RESTE

Lélia **DEMOISY** and Julie **MAHIEU**, set designers, and Adèle **HOPQUIN** and Maud **NEGRON**, DPLG landscapers
FRANCE



Alone during the storm, one man refuses to flee the disaster that has engulfed his house. Taking refuge in his own attic, he pieces back together a life for himself at the water's edge with the few belongings he was able to salvage. The storm passes but the water remains, and the man must dream up ever more inventive solutions for surviving in this amphibious environment. He builds himself a raft, as an extension of his new habitat, with all of the materials still to hand and those he finds on the surface of the water. This will be his floating garden, a fully fledged experimentation platform for cultivating food and poetry off the ground.

This garden is embodied in a wild nature that has gained the upper hand on civilisation. It is an ode to human

inventiveness, to our ability to adapt and create. It tells the story of one man who, despite the violence of his surroundings, looks for practical solutions to continue to survive in this world that has now become uninhabitable. Visitors are invited to immerse themselves in this imaginary inhabitant's world. They begin in a mysterious room where a large number of sundry items are piled up – clues as to the man's day-to-day activities. It is only by leaving the attic and entering the actual garden that they will grasp the full implications of its nature.





LE SOULÈVEMENT DES GRAINES

Arthur **LEVEQUE DE VILMORIN**, Romain **LACOSTE** and
Paul **LEURENT**, DPLG landscapers
FRANCE



In a deafening din, thirty-three metres cubed of an inter-sidereal fragment have come careering towards us in the form of a seed of abundance, which has triggered a fertilisation process upon hitting the soil at Chaumont-sur-Loire. A shockwave has been released on impact, deforming and cracking this soil and mixing into the soil substrate the very essence of the seed: generating an extraordinarily rich amalgam in ecological terms. This "plant-cum-metal" seed will now germinate, bringing this garden to life. Pieces from the germination process dot the pathway for visitors and, wherever they have fallen, the viable soil around has turned into thriving food plots.

The heart of the seed holds the keys to the "garden to

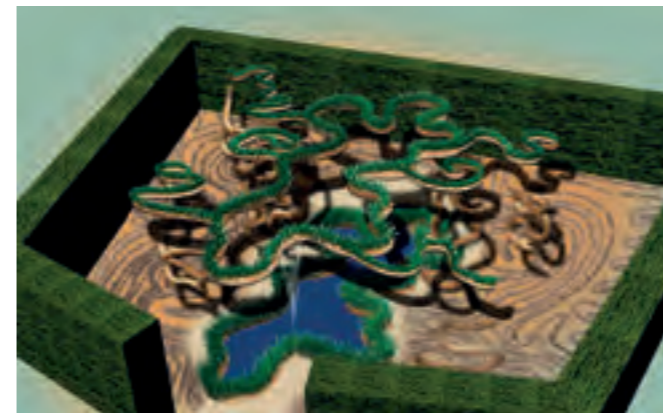
come": it offers up new ways of anticipating production methods through scenes combining market garden plantations, tips for regenerating soil as well as new production techniques on varied media, sometimes pushing the boundaries of gravity and horizontality.

The garden unveils itself through four complementary realms. Air: architectural symbol of the seed's dislocation into multiple vertical and horizontal walls that are teeming with vegetables and climbers. Water: source of freshness and regulator of the atmospheric humidity. Soil: distributor of the wealth and diversity of the varieties grown by awaking the senses. Contemplation: passive and active wandering, learning and marvelling.



LE JARDIN FLOTTANT DU SONGE

Jean-Philippe **POIRÉE-VILLE**, artist, and
Gérard **PONTET**, former head of works in the landscape
FRANCE



In the 1960s, our imaginations were fired up by the aerial city and transport revolution. *Le Jardin Flottant du Songe* conjures up these dreams of cities in the sky. A suspended dream that is now vanishing – driven away by the energy crisis and global warming – leaving in its wake a worn-out, "wrinkled" world that we are going to have to learn afresh how to cultivate. *Le Jardin Flottant du Songe* superimposes both of these worlds around a pond: the dry earth of the South and the energy-guzzling exuberance of fertile cities. Visitors wander under the flowers of the exuberant world which suck up water from the pond through a solar pump and cast their shadows over a cracked earth. We find ourselves at the centre of this balance. How can we combine technological progress with the preservation of balances?

This is, in fact, a garden of dry grass within a sandy desert, with oases watered thanks to solar energy. These oases rely on hydroponics (closed drip system) and aquaponics (roots plunged in water vapour).

In this arrangement, instead of trying to keep the memory of "former territories" alive, soilless cultivation reinvents a new territory. This microcosm where the energy resources are counted begs us to ask how technological progress can be reconciled with preserving balances.

As a metaphor of contemporary spatial planning, this garden looks at the relationship between energy and life by setting dry soil against exuberant vegetation.





HUMUS SAPIENS SAPIENS

Swandy **WENKER**, landscaper, Yoann **SOURICE** and
Cécile **CHARPENTIER**, landscape engineers
FRANCE



This garden invites us to explore the soil. Altered by intensive farming and urbanisation, the soil – which gives us life here on Earth – is in danger. Protecting it is therefore an absolute priority, and one of the challenges of the coming century. Methods are emerging that can breathe new life into dead soil. With patience, it is possible to recreate soil from inert materials, organic matter and improver plants.

There is a narrow fault crossing the *Humus sapiens sapiens* garden which steadily gets deeper to reveal the buildup of soil layers. Visitors are invited to wander among the three stages involved in reactivating lifeless soil. The entrance hall is made up of clear mineral soil, compacted and trodden on, an allegory of our urban soils – hostile ground where only a few pioneering plants can dare to

venture. As we progress through the garden, we can see brown transitional soil where a balance is gradually being struck between the organic and mineral fractions of the soil. This is accompanied by a meadow of improver plants (e.g. green fertilisers, legumes or poaceae) as well as invisible allies – mycorrhizas – which speed up the humification process. Lastly, the contemplative chamber below looks onto a black, living soil: humus. In this deep, rich soil grow woody plants and tall perennials. Sitting in the contemplative room, visitors are faced with successive horizons, evoking the slow reactivation of the soil. Here, we can breathe in the humus and, if we listen carefully, we might even be able to hear earthworms and mycelia hard at work!



LE JARDIN QUI SE SAVOURE

FLEURS, FRUITS FEUILLES, MANGEZ-LES TOUS !

Guillaume **POPINEAU** and David **TRIGOLET**, landscape
engineers, and Chantal **DUFOUR**, herbalist
FRANCE



With more than 10 billion humans forecast on Earth by 2100, producing enough food for everyone as close as possible to the place it will be consumed – i.e. the City for more than half the world's population – is a major challenge for the coming century. The ornamental garden that graces urban settings as somewhere to walk, relax and take time out must therefore become a sustenance garden.

Drawn in by the organically shaped plant bower that marks the garden entrance, visitors will find themselves face-to-face with a tremendous variety of edible plants. For at least one part of each long-forgotten or little-known original plant can be eaten raw.

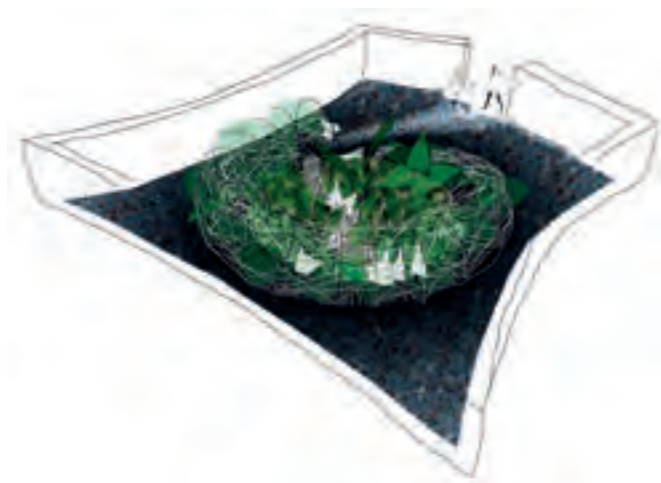
Inspired by the principles of permaculture, the garden is organised around supple-shaped fertile islands within which edible leaves, flowers and fruit blossom. Hillocks are dotted here and there for visitors to stop awhile, and perhaps lie down amidst the white clover to contemplate the generosity with which Nature provides for us. As a symbol of permaculture principles, the spiral of herbs is the garden's centrepiece.

A living environment now more than ever, this garden therefore seeks to be a place for wandering, unwinding and contemplating Nature as well as a place of production in which edible leaves, flowers and fruit all bloom within our reach.



LE REFUGE IMMERGÉ

Maxime **ARNOUX**, Mathilde **CHARRÉE** and Loïc **ANTUNES**,
students
Michel **AUDOUY**, teacher
VERSAILLES NATIONAL SCHOOL OF LANDSCAPE ARCHITECTURE
FRANCE



The "Seventh continent" is continuing to extend its reach over the Oceans. In order to process these immense volumes of plastic, a filtering machine has been designed in the form of a gallery covered in plants which feed off plastic, and this plastic is gradually reduced to substrate before being recycled in contact with vegetation.

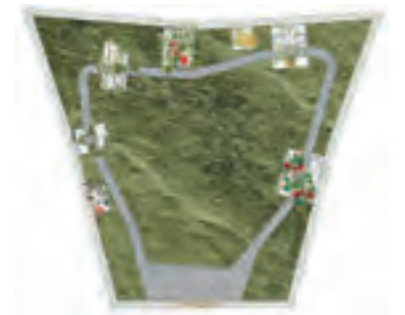
Just like a cloister, the gallery contains an open-air contemplative garden. This is a fertile haven in which visitors are met with a profusion of flourishing plants. Within this plant machine, it is possible for a process of re-oxygenation to be started up.

This garden shows, on the one hand, Man's ability to rectify mistakes of the past and thus to create something positive out of waste, by encouraging an environment favourable to our existence with the help of plants. On the other hand, it highlights the ability of plants to thrive afresh, even under difficult conditions, often with no need of a human helping hand. As if displaying "green intelligence", plants transform the matter for, the closer to the heart of the garden we get, the more refined the matter becomes. Through this "phytorecycling", plastic thus becomes part of a life cycle, just like plants and us humans. In amongst this green recovery we find a resource for limiting our own impact on nature.

For the garden's designers, this refuge is a contemplation, a vision of the Garden of the Coming Century, one that is necessary for our survival and representing fresh hope of the ties being restored between Plants and Man.

LE JARDIN COMESTIBLE THE EDIBLE GARDEN

Anton **KOCHURKIN**, Aleksandra **SOKOLOVA** and
Elisabeth **TSAPLINA**, architect, Anya **ANDREYEVA** and
Maria **ASHKOVA**, landscape architects, and
Vladislav **SOROKIN**, sound artist
RUSSIA



Le Jardin Comestible is a nostalgic memory of the tiny Soviet dacha plots where without much advanced agricultural technologies people gardened not just for fun, but to survive through the years of deficit.

It's been quite a while since survival gardening has been abandoned at least around our country's capital and the vegetable beds and greenhouses have mostly been replaced with lawns and flowers.

Yet we see that this type of gardening will make a comeback both due to an urge to grow your own organic vegetables and the looming economic crisis. The old dacha plots may be overgrown now and taken over by nature, but they are a dear memory that is suddenly very alive.

In this garden five glasshouses are partially filled with vegetables, and partially taken over by the Russian meadow planting. The matrix of blue moorgrass (*molinia caerulea*) grass typical for the Russian meadow is filled with wild plants such as salvias, geraniums, trifolium and achilleas. The meadow is dotted with masses of cosmos and callistephus - annual that belonged to the so typical of an old dacha. Each "greenhouse" carries its edible "menu" of tomatoes, cucumbers, pumpkins, courgettes, etc.

A unique sound installation, written by Russian sound artist for this project, is also convey the sounds of an old dacha.





VIVRE AU JARDIN

Camille **BAUDELAIRE**, Artistic Director, and
Elodie **DAUGUET**, set designer
FRANCE



This garden expresses an impossible pipe dream of modern-day people: that of getting back to our roots, returning to a lifestyle in step with a revitalised nature. In a world with a constantly growing population and urbanisation, where nature's place is under threat, will the garden of tomorrow become a garden of cracks? It offers up an answer with a flourishing environment that restores to nature its rightful place in our everyday lives. It is structured like an apartment, following the lines marked out on the ground. As we wander through it, we stumble upon mirror-covered furniture – almost entirely hidden among the vegetation.

Each room is filled with plants useful for human consumption and activity, organised according to the original functions of each room: eating, sleeping, looking after... In this space, Man's dominance over nature is reversed: the garden becomes a fertile fallow land free to thrive, in which the signs of human intervention fade over time.



QUE VIENNE LA PLUIE

Frédérique **LARINIER**, landscaper/agricultural engineer, and
Gaël **BARDON**, landscape-gardener and
Emmanuel **PUYBONNIEUX**, basket maker
FRANCE



The surface temperature of the Earth is forecast to rise an extra 1 to 6°C through this century, resulting inescapably in rising sea levels. Given these upheavals, what might the new ways of inhabiting and utilising a henceforth unstable, changing environment look like?

This garden draws on the driving forces prompting humans and nature alike to start over and build afresh rather than to resign themselves to fate. Inspired by the natural appearance of mangroves and of floating and cultivated gardens around Lake Inlé in Burma, this garden transposes these two landscapes of hot countries in our part of the world through living willow farming. Just like the mangrove, willows manage to safeguard banks, taking root in or even

moving with a river's current. They bend, twist and curve to make floating modules as well as primitive architecture, offering both a place of refuge and contemplation.

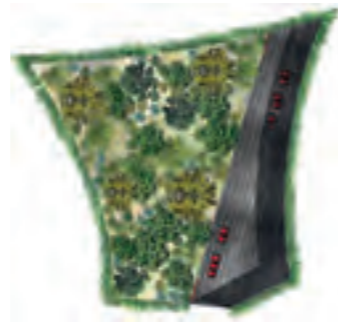
This garden is not so much about a passive or hostile nature that needs bringing under control. *Que vienne la pluie* is designed as a laboratory where human action is subtle, reversible and joyful, in refound,





LE JARDIN DU DERNIER ACTE

Ji Sung **AN**, landscape-architect, Anne **MAES** and Hugo **DELONCLE**, landscapers and urban designers, and Aude **BOUGEARD**, landscaper
FRANCE / KOREA



2250: cities have grown exponentially and destroyed all free breathing space around, leaving no chance for any kind of plants to thrive.

In this urban society, the few nature spots still remaining have become a luxury, and consumer products in their own right. To enjoy them, urbanites can visit natural theatres, new entertainment venues in which they can experience different environments that once existed but which have now completely disappeared from urban settings. In the past, gardens always used to represent scenery which humans could manipulate to look however they wished, thus reflecting this idea of a stranglehold

over nature. It was only later that garden art turned more towards the depiction of a freer, less sophisticated image. This is why, today, the *Jardin du dernier acte*, room 16, is showcasing a garden-forest and a tour of this true-to-life scene. Through other performances and as it takes their fancy, the audience can admire a jungle, a desert or an English country garden, all during one showing.

You are invited to sit comfortably in the armchairs provided, to relax and watch this magical spectacle of nature. Enjoy the show!



LE CHAMP DES POSSIBLES

Christophe **LINCONNU**, designer, José **PIQUER** and Jean-François **LECLERC**, architects, and Laurent **BISSEL**, project manager
Christophe **MARCHALOT**, Bernard **BOYEUX**, Yves-Marie **LIGOT** and Yann **MONEL**
FRANCE



The garden of the future...

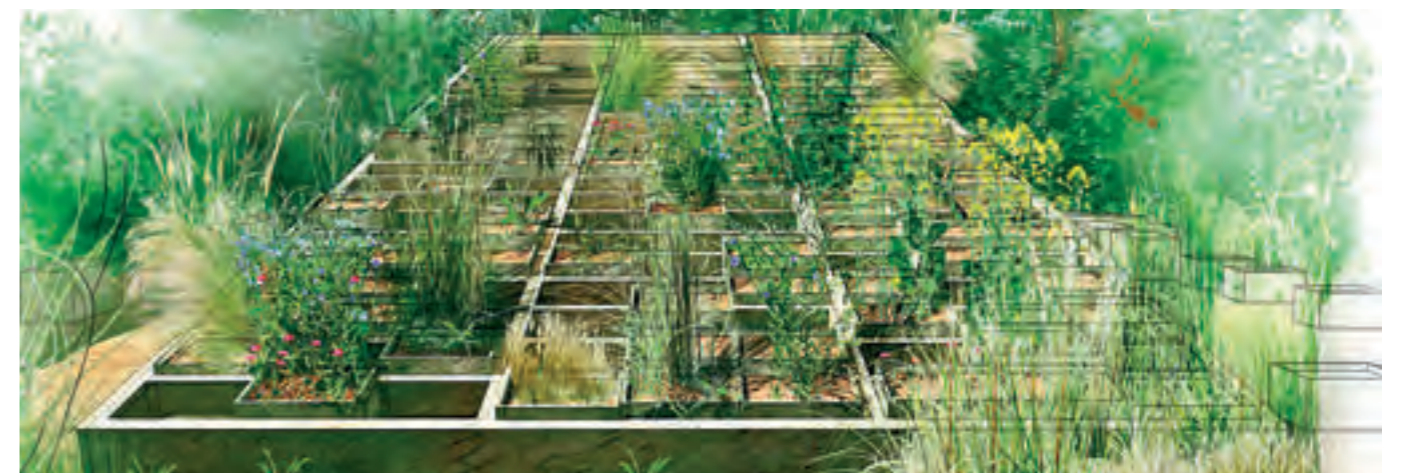
This garden beckons us on an aesthetic, enjoyable and instructive journey across a field mingling, organising and transforming plants that can be cultivated by humans. Thanks to their fibres, aggregates and seeds, these species offer the seeds of a new, greener world.

The garden of questioning, surprise and wonder...

This plot of earth slopes downwards, shifting the horizon and giving visitors a strange viewpoint over the vegetation. The slope also raises the question of what is brewing beneath... It is a futuristic alcove, an informative and instructive site, a cabinet of curiosities.

The garden of innovation...

In our smartphones and before our very eyes, the field draws up a taxonomy of cultivable plants and their practical transformations as evidence of the form that archaeology might take in the future. The alcove whisks us away into a plant world that has regained its rightful place in a century to be invented.





LE JARDIN DES ÉMERGENCES

Pierre **LAVAUD** and David **SIMONSON**, landscape-gardeners
SWITZERLAND/UNITED STATES



The *Jardin des Émergences* is a metaphor of the life force harboured within plants, of their energy. It is a message of hope for the 21st century landscape.

The climate change wrought by Man has eradicated the plant world. The ill-treated earth is becoming harder to find, the soil is becoming saturated with minerals and large shale and slate slabs are forming on the surface. Plants are rebelling, reacting and taking their revenge in full life force. They are breaking through the Earth's crust and venturing forth to conquer the light.

As we wander through, we are taken aback by the contrasts between the dark minerals and luminous plants sprouting from the ground. The plant forms bring to mind the earth's vibrant movements of breaking away, erupting

and exploding as it opens and cracks.

By seeking out light for their survival, the plants, in their determination, are capable of a remarkable inventiveness of forms and colour, and of unsuspected energy. They break through the Earth's crust, causing it to crack and fracture.

Drought-resistant yucca plants pierce the soil, making room for the substrates of herbaceae, perennials and other annuals well suited to warmer climes. The predominantly orange and yellow colours are reminiscent of flames and fire, and stand out against the black slabs.

The 21st century garden is a hymn to the renaissance, bursting forth and life force of the plant world.



NOUS IRONS TOUS AU JARDIN

Laurent **DABOMPRESZ** and Gaëlle **VAN DAMME**
BELGIUM



We will all one day lie there too, perhaps in the coming century. Everyone's garden, the place of the last communion between Man and nature, the cemetery is under transformation today.

Paradoxically or symbolically, life is gaining ground there. As you take a stroll around, discover this new natural garden where the art of spontaneity and a carefree spirit reign supreme.

Save for the marks left behind by the past, there was neither footpath nor lane through here. The wild-growing plants have picked out a trail for you to follow and the position of each resting place. As if raised by the wind, the finesse of the metal has replaced the shiny granite. On sad days, hope can still be found of fresh shoots that will go on to populate new spaces.

This garden, where we must all one day go, is constantly changing and presents an original approach to a cemetery in close liaison with nature, applicable in all gardens.

The garden does not feature any religious symbols, epitaphs or any direct references to death.





ROOFTOP POWER PLANT

QUAND LES PLANTES PRODUISENT DE L'ÉLECTRICITÉ

Aleid **WESTENBERG** and Lucia **LATENSTEIN**, landscapers
THE NETHERLANDS



Let yourself be guided... You are in the lift of a tall building in Paris. The lift stops at the sixth floor and the doors open. You head out along a footbridge that leads to a rooftop garden. You find yourself on a green roof. Plants generally make our surroundings more pleasant, like all green spaces in the city. But on this future garden, the same plants do something else in addition: they generate electricity. This *Rooftop Power Plant* is an illusion, but electricity generation via "battery plants" is a magical reality. A rooftop garden has lots of upsides, such as air purification and temperature regulation. It cools the city in summertime and insulates from the cold in the wintertime, can harvest rainwater and improve human well-being and animal welfare.

Imagine a green roof full of plants which, during the day, operate cooling fans and, during the night, provide light. Take your imagination even further ... to a hanging garden capable of supplying enough electricity for the whole building underneath!

Sit yourself down on the red pouffe under the sun umbrella and enjoy our garden with a view over Paris and a sustainable future.



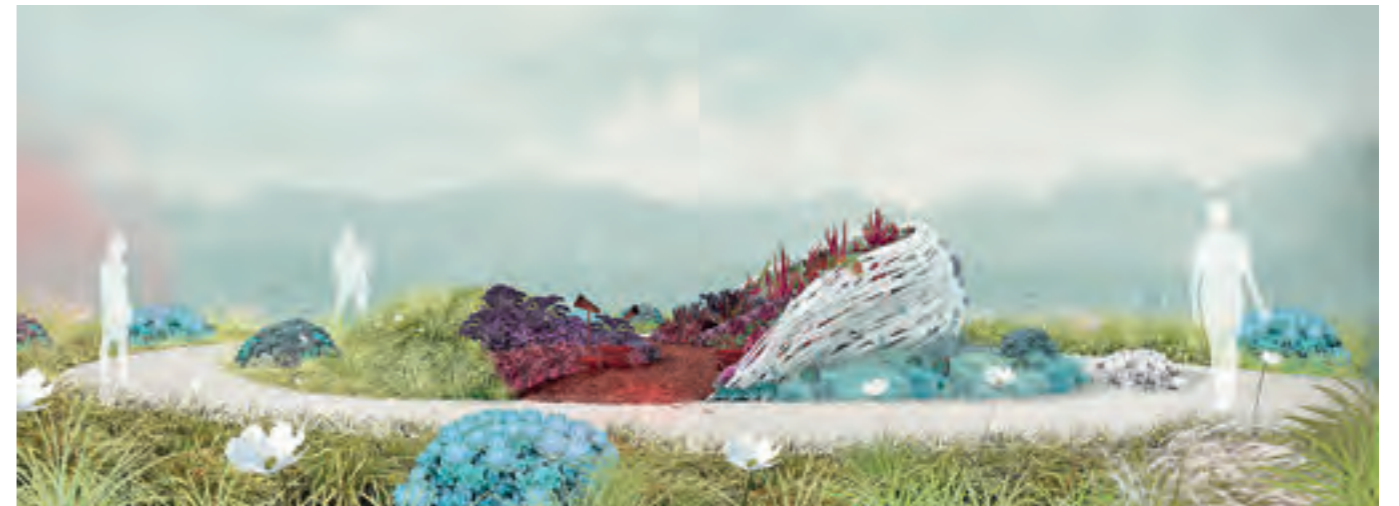
LE CINQUIÈME RÊVE

Karyna **ST PIERRE**, landscape-architect and
Pierre-Yves **DIEHL**, interior designer
CANADA



Whoever knows where he comes from, knows where he is going. Inspired by a traditional Native American tale, *Le Cinquième Rêve* transports visitors into an imaginary future where all human beings live inside whales' stomachs. The Earth is covered in water, with only the One Ocean taking up the entire surface. Homes have become giant whales, invisible islands, mountains of music. Indoor gardens are shelters, habitats that exist in symbiosis with the animal. On the constant move through the One Ocean, the humans eat what they grow, heal themselves using medicinal plants, speak whale language and communicate to everyone else using a megaphone. This utopian future harks back to a Native American myth that tells of the creation and metamorphosis of the world in a series of dreams. The Nothingness dreams of light, which dreams of transparency, which dreams of pebbles and crystals, which dreams of flowers and trees, which dreams of earthworms and whales, which dream of being

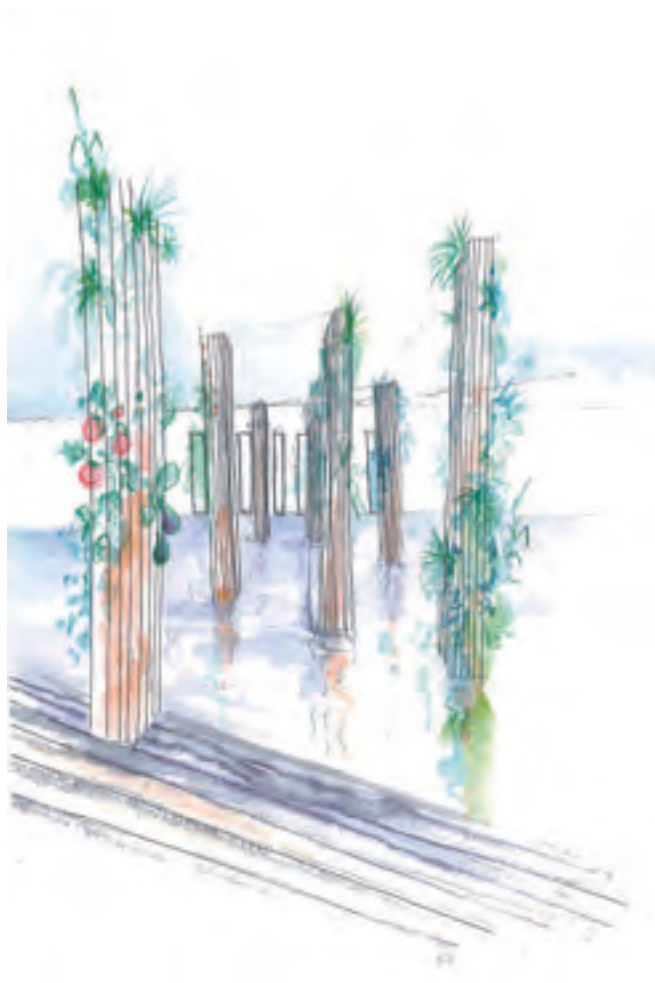
human. We are the fifth dream. This is arranged into three different places: the Tides, the Dreams and the Stomach. Foam, waves and rocking movements form the Tides. This is the outside, the whole world filled with water. In this gold and blue dappled ocean live the Dreams. These are the clouds, the shoals of fish, volatile beings or a range of imaginary hills all at once. At the very centre, breathes the Stomach. This is organic, living and inhabited by human beings. It is a warm refuge where the medicinal, crop and ornamental plants that its occupants need in their day-to-day lives grow side by side. This garden is a fantasy story on the fate of our world, on its way to the sixth dream. It weaves together both the traditional mythology of a civilisation, an alarm bell on our consumer lifestyles today and an ecological future based on new objectives and recovery. *Le Cinquième Rêve* is the world's sequel. A utopian, musical and luminous future imagined by a whale in dreamland. Busy dreaming us up.





NÉO NOÉ

Thierry **DUPEUX**, architect, Alexandre **MARTINET**, landscaper,
Julien **GUÉNÉGUÈS**, DPLG architect,
Anaïs **MOUREAU**, designer and
Christian **PIEL**, urban planner and hydrologist
FRANCE

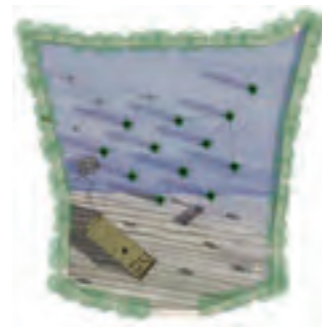


The designers of this garden have focused their research on fashioning a landscape reflecting contemporary concerns on environmental health and landscape blighting.

On the basis of such questions, *Néo-Noé* presents a landscape installation inspired by mussel farms. The plant-covered supports shaping this landscape are filters for "removing pollution" from the water and for feeding the plants, through the constructed wetland principle associated with hydroponics.

This garden illustrates a post-anthropocene technique in which humans interact with their environment so as to leave a "positive footprint". It presents a cheerful relationship with nature, alluding to the predicted flooding, climate refugees and phenomenon of rising sea levels which are gradually pushing us to move into new territories and to step outside of our terrestrial boundaries.

Néo-Noé reinvents the mythological arc which had forgotten the plant world. It is a garden on water, a way of co-existing with nature...



LA FORÊT ALIMENTAIRE *A GARDEN FOREST FOR EVERY SEASON*

Bijaya **SILVESTRI** and Debora **MONDELLA**, landscape-
architects
ITALY

For the designers of this garden, it is evident that forests themselves are synonymous with biodiversity and fertility. This project forges a link between the garden, the forest and permaculture. Permaculture is a series of practices and ways of thinking aimed at creating sustainable and energy-sparing farming methods that are respectful of living beings and their reciprocal relationships.

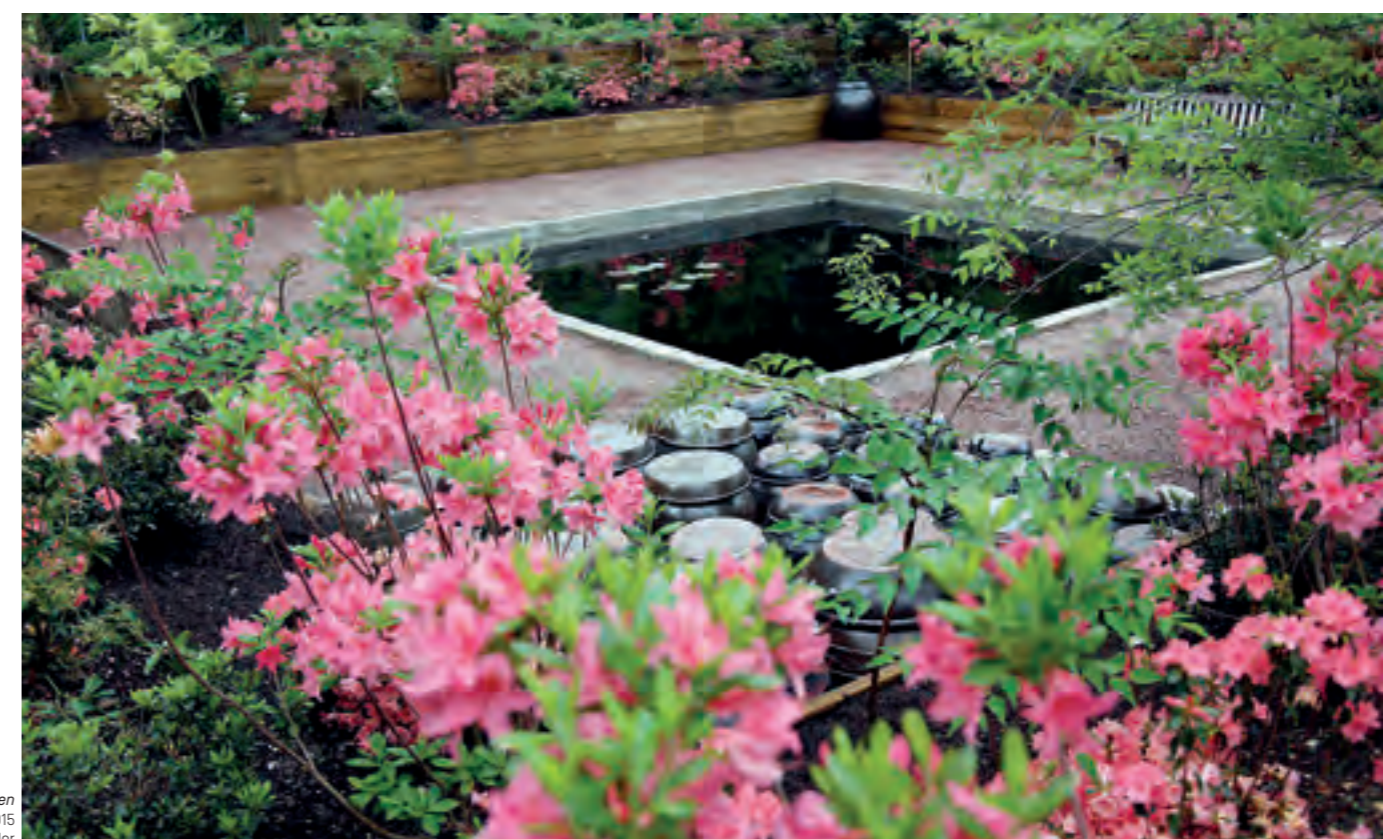
The system of forest gardening is completely at odds with the monoculture method that currently dominates the way we produce food.

It involves different layers in which each species is chosen for its numerous uses – edible above all.





V. THE PERMANENT GARDENS



Le jardin coréen
Parc du Goualoup, 2015
© Eric Sander



Awarded the "remarkable gardens" label in France, the permanent gardens of Chaumont-sur-Loire look forward to springtime when their beauty is once again restored. A vegetable patch, a children's garden, a white rose garden, the interstitial gardens of the Festival and flowerbeds of the Château, Farmyard and now Prés du Gouloup (*Hualu, Ermitage sur Loire, Le jardin des nuées qui s'attardent*, the japanese gardens and the korean garden) are preparing their fragrances and colours for the forthcoming season.

DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE OF ARTS AND NATURE
25TH ANNIVERSARY OF THE GARDEN FESTIVAL



VI. THE DOMAIN OF CHAUMONT-SUR-LOIRE



*Le château vu depuis le
Festival des Jardins
© Eric Sander*



Owned by the Centre-Loire Valley Region since 2008, Domaine de Chaumont-sur-Loire encompasses the Château, Park and International Garden Festival. Art installations, photo exhibitions, meetings and symposia held there all explore the links between art and nature, making the Domaine the very first Centre of Arts and Nature to be focused entirely on the relationship that artistic creation has with landscape invention.

THE DOMAINE IN FIGURES

12 000 000 sq.m. of total surface area

32 hectares of Grounds

1 ten-hectare extension, landscaped by Louis Benech in 2012

Over 700 gardens created since 1992

30 new gardens every year

6 restaurants, located in the Château, the Farmyard and the International Garden Festival

100% increase in visitors [2007 - 2015]

Over 400 000 visitors in 2015 (200 000 en 2007)

20 000 children hosted for educational activities in 2015

1 owner : the Centre-Loire Valley Region

Open **363 days** a year

75% self-financing

A 5-star site for the Michelin Guide: 2 stars for the Château and 3 stars for the International Garden Festival.



1. A multifaceted mission

Since 2008 Domaine de Chaumont-sur-Loire has been the property of the Centre-Loire Valley Region, which has founded a new public cultural cooperation institution (EPCC in French) for the purposes of carrying out an ambitious artistic project. The Centre-Loire Valley Region is one of the first regional authorities to have put itself forward for the acquisition of a national Domaine, and such a prestigious one at that because of its past and outstanding location alongside the Loire, a UNESCO World Heritage landscape.

As a public establishment, it has the dual mission of ensuring the protection and promotion of the Estate, its buildings and their contents, comprising Château, Stables, outhouses and Grounds, and of developing a range of activities in the Château and Grounds connected with nature and focusing on contemporary creation, including the International Garden Festival (created in 1992) and a contemporary art season which will see its 8th edition in 2016.

2. A range of objectives

From the sumptuous décor requested by Diane of Poitiers to the extravagances of the Princess of Broglie, from the medallions of Nini to the recitals of Francis Poulenc, from Nostradamus to Germaine de Staël, from Henri Duchêne's Park to the International Garden Festival, Chaumont-sur-Loire has always been at the forefront of creation, elegance and fantasy.

In utter keeping with this rich artistic history, Domaine de Chaumont-sur-Loire has been conducting a thriving and diversified programme since 2008, all year round, on the link between art and nature, in the Château, the Park and naturally through the International Garden Festival. All of the activities (installations, artistic interventions, photo exhibitions, symposia, meetings and so on) bear upon this theme.



As a cultural venue for encounters since October 2008, Domaine de Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications, all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Park and International Garden Festival of Chaumont-sur-Loire are listed as a “Remarkable Garden” in France and, since 2011, have also been the proud holders of the “Remarkable trees” award.

The “Garden Festival” event has been awarded **3 stars** by the Guide Michelin, on top of the Château's 2 stars. It is also recognised as a “Quality tourism” venue.



3. The Domaine's leading actors

Bernard Faivre d'Arcier
Chairman of the Board of the Domaine de Chaumont-sur-Loire

Graduate from the Hautes Etudes Commerciales Business School, the Sorbonne in Literature, the Institut d'Etudes Politiques de Paris and Ecole Nationale d'Administration.



- Civil Administrator at the French Ministry for Culture (since 1972)
- Assistant Director-General of the Institut National de l'Audiovisuel (INA)
- Official Representative of the Chairman of the Centre National du Cinéma (CNC)
- Director of the Festival d'Avignon, from 1979 to 1984 and from 1993 to 2003
- Cultural Advisor to the Prime Minister (1984-1986)
- Founding Chairman of LA SEPT, the French branch of the ARTE channel
- Organiser of the Assemblée Nationale's Bicentenary events (1989)
- International Consultant for festivals in Houston, Rome, Tokyo
- President of the UNESCO International Fund for the Promotion of Culture
- Director of Theatre and Shows for the French Ministry for Culture (1989-1992)
- Director of the Centre National du Théâtre from 1993 to 1998
- Founder of the European theatre network Theorem
- Commissioner-General for the Saison culturelle Hongroise in 2001 in France (Magyart) and in 2003 for the Saison culturelle Polonaise (Nova Polska).

Chantal Colleu-Dumond
Director of Domaine de Chaumont-sur-Loire and the International Garden Festival, and exhibition curator

An Agrégé in Classical Literature, Chantal Colleu-Dumond has spent much of her career abroad, holding a wide range of cultural positions, including:



- Director of the French Cultural Centre in Essen, Germany, 1982 to 1984.
 - Artistic Attaché in Bonn, 1984 to 1988.
 - Cultural and Scientific Advisor in Bucharest, Romania, 1988 to 1991
 - Director of the Ministry of Culture's Department of European and International Affairs, 1991 to 1995.
 - Cultural Advisor in Rome, 1995 to 1999.
 - With a lifelong love of heritage and gardens, she created the "Forgotten Capitals" collection and has overseen the publication of some dozen works. She ran the Royal Abbey of Fontevraud Cultural Centre, where she developed a project on the image of heritage. She has designed numerous projects and events over the course of her career, in particular in the fields of contemporary art and photography.
 - Cultural Advisor to the French Embassy in Berlin and Director of Berlin's French Institute from 2003 to 2007.
 - In September 2007, she took over the directorship of the Domaine de Chaumont-sur-Loire, an estate comprising the International Garden Festival, the Château and an Arts and Nature Centre where she is responsible for artistic programming and exhibition curatorship.
- She is the author of a number of books including "Jardin Contemporain Mode d'Emploi" published by Editions Flammarion and translated into English as "Talk about Contemporary Gardens" as well as into Chinese.





4. Diary for 2016

APRIL 2016

2 APRIL 2016: opening of contemporary art exhibitions and installations

Installations and exhibitions by Andy Goldsworthy, El Anatsui, Giuseppe Penone, Marc Couturier, Cai Guo-Qiang, Wang Keping, Lee Bae, Pauline Bazignan, Yamou, Jean-Baptiste Huynh, Luzia Simons, Davide Quayola, Han Sungpil, Henrique Oliveira, Chris Drury, Vincent Barré, Jannis Kounellis, Giuseppe Penone, Sarkis, Tadashi Kawamata, Patrick Dougherty, Armin Schubert, Andrea Branzi, Pablo Reinoso, Dominique Bailly, Anne and Patrick Poirier, François Méchain, Erik Samakh, Rainer Gross, and Patrick Blanc. Installation by Gabriel Orozco [subject of a Centre-Loire Valley Region's special commission].



21 APRIL 2016: opening of the "Gardens for the coming century" International Garden Festival

JULY 2016

Award of Garden Competition prizes

By awarding these prizes, the Domaine promotes the often young and always talented teams of designers involved and helps further their careers, so remaining faithful to one of the Festival's essential values: discovery of tomorrow's leading creators.



JULY AND AUGUST 2016

The Chaumont-sur-Loire Nocturnes

"Gardens of Light": as night falls, Chaumont-sur-Loire's gardens take on new dimensions, magnified by cunningly positioned LED lighting whose colours, luminescence and reflections reveal hitherto unseen aspects, unexpected and mysterious ambiances. An event made possible by the Domaine's partnership with Philips, Citéos and Néolight.



OCTOBER 2016

All-Saints holidays: "Autumn Splendours"

The Domaine dons its party clothes and invites one and all to visits, walks and discoveries of rare plants. Among other things, you can acquaint yourself with the "plant-life paintings" created for the occasion using seasonal vegetables and foliage, as well as the multiform colocynths and cucurbits that have invaded the Domaine and decorate its pathways, outhouses and the Château.



NOVEMBER 2016 TO FEBRUARY 2017

Winter exhibitions

Visit our website from September 2016

"Winter gardens": transforming its greenhouses, kitchen garden, Stables and Farmyard into magical environments despite the cold and bad weather, the Domaine will provide ample proof that, even in wintertime, gardens can make you dream.





VII. UNWAVERING COMMITMENT TO RESPECT FOR THE ENVIRONMENT



*Le potager biologique du
Domaine*
© Eric Sander



Preservation of the environment has become a worldwide issue, synonymous with responsibility to future generations as the earth's natural riches are not unlimited and certain kinds of behaviour put them at risk.

This being so, respect for the environment on a daily basis is of special concern to Domaine de Chaumont-sur-Loire, which has introduced a number of simple but sensible measures that are proving effective.

Respect for flora and the land they grow on first of all, through implementation of a strict set of rules. At Domaine de Chaumont-sur-Loire, soils are enriched naturally by composting, and watering is carried out at night by microdispersion in order to limit evaporation and wastage of water. Evergreens used in the International Garden Festival are systematically replanted, so improving the flowering capacities of interstitial grounds and gardens over the years. Weeding is carried out by hand biothermally in order to avoid any form of soil pollution, and only natural mulch is used so as to prevent growth of weeds and preserve soil moisture. And finally, only electric vehicles are allowed on the site, and their use is limited to the estate's needs.

Respect for fauna and pollination; preservation of the bee population is a priority concern, with construction of a number of beehives on the estate and a watch kept on such predator insects as Asian hornets. Regular expert assessments enable measurement of the diversity of the estate's insect population, fostering its development by creation of a series of "insect hotels". Finally, Domaine de Chaumont-sur-Loire is labelled "Refuge LPO" and takes an active part in protecting birds by such means as provision of birdhouses and water points.

Respect for those visiting Domaine de Chaumont-sur-Loire and eating at its restaurants has been a part of estate "DNA" since they first opened their doors to the public. It has always made a priority of using fresh natural produce from local distribution channels and organic farming; products are prepared onsite and there is systematic use of recyclable or compostable tableware. Customers have a selective sorting procedure available.

Naturally enough, respect for energy consumption is a top priority; the Château's gardens and pathways are illuminated by LED lighting throughout in order to reduce electricity consumption as much as possible as well as to respect plant and animal wellbeing.

All such actions are carried out in partnership with La Ferme Sainte-Marthe, Loire à Vélo, the SNCF and the League for Protection of Birds (LPO).



"Lépidohome" - © DR



"Hôtel à insectes" - © DR



VIII. PARTNERS / CERTIFICATIONS AND NETWORKS



Le Vallon des Brumes
© Eric Sander



The Domain of Chaumont-sur-Loire, owned by the Centre-Loire Valley Region, is delighted to introduce its partners

The International Garden Festival is also funded in part by the French Culture and Communication Ministry [Centre Regional Directorate for Cultural Affairs/DRAC]



The International Garden Festival is lent preferential support by Truffaut and Philips



Its partners also include



The International Garden Festival would like to thank its media partners



The International Festival of Gardens thanks the media sponsoring a garden





"I am delighted and proud to be taking over the reins and joining all TRUFFAUT employees in writing an inspiring new chapter in the company's story. We shall be taking the same approach as ever, in order to ensure the firm continues to flourish and help preserve the environment. 'Plus Belle sera la Terre!'"
Gilles Mollard, Managing Director

Gilles Mollard, who takes over from Bruno Lanthier as head of the company, has confirmed his unwavering commitment to environmental preservation and a yet greater commitment to the world of the "GARDEN" in its widest sense.

In 2016, Truffaut will continue to promote all GARDEN events held in France, in order to ensure its customers are provided with every opportunity to visit them and make fresh discoveries on the subject. There can be no doubt that the International Garden Festival is a driving force and Truffaut is proud to renew its partnership for the 7th year running and be associated with this 25th edition, "Gardens for the coming century".

Assisting gardeners in dreaming up and creating the gardens of today and tomorrow's world has been Truffaut's guiding passion for almost 200 years. Much more than a simple profession, it is a commitment that dictates our every action in fostering a greener, healthier and more responsible world.

Through the audacity and quality of its plant and product range and its determination to make the garden a household's new living space, Truffaut has built a reputation as a pioneering, truly avant-garde brand. With this image to uphold, the company is tireless in its efforts to anticipate and meet the expectations of all those who place their trust in it!

Sustainable harmony

This year as in previous years, Truffaut is looking to play a major part in the success of this magnificent event, every edition of which spurs the enthusiasm of an ever loyal and ever more numerous public. Truffaut will once again seek to provide International Garden Festival visitors with plenty of happy surprises, giving a fresh slant to actions it carried out in previous editions.

Our website www.truffaut.com includes a space dedicated to the event, where Web users will be able to visit or revisit all the Festival's gardens and find our personal favourites among the plants they contain, along with planting and maintenance guides to ensure their successful growth in gardens at home.

The new garden sponsored by Truffaut will also be awaiting your discovery, bearing witness to our company's commitment to a spirit, an aesthetic, and an approach that respects the environment to the full, as well as our Truffaut encyclopaedias, which will be on sale at the Festival shop.

Visitors will also be able to increase their knowledge and know-how with regard to the world of plants by viewing the various Truffaut Web TV educational videos broadcast on site.

TRUFFAUT press contacts: Fbtoc Events

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PHILIPS

Philips Lighting, a world leader in lighting solutions, is set to highlight artist/landscape architects' works on the theme of "Gardens for the coming century".

For the 8th year running, Philips Lighting is a Chaumont-sur-Loire International Garden Festival partner, alongside lighting designer Sylvain Bigot (NeoLight) and Citéos (Vinci Group).

From April to November 2016, visitors will be able to acquaint themselves with the ephemeral gardens on show, letting their imaginations be borne away by a giddily colourful spectacle combining art and innovation.

An initiative very much in line with company policy

Over recent years, Philips has stepped up its actions and initiatives with regard to sustainable development and partnerships focusing on ecological issues, convinced that the wellbeing provided by light is indissociable from respect for the environment.

The company has been involved in the Festival for almost a decade now, demonstrating the benefits of lighting produced by LED technology. Through its ability to reduce energy consumption, adapt to and melt into its surroundings, and give rise to new lighting concepts, LED lighting has assumed its rightful place in our landscape and environment.

Philips Lighting, world leader in lighting and LED lighting

World leader in lighting and LED lighting, Philips Lighting is active in over 60 countries. Located on French soil since 1920, Philips Lighting is France's top employer in the lighting sector, with 7 sites, two factories in Lamotte and Miribel, an internationally renowned R&D centre and a logistics centre serving France and Southern Europe.

Meaningful innovations

A real technological leap in the field of connected LED lighting, Philips Lighting's sustainable and economical innovations meet all new environmental regulations and constraints. They provide the public at large and local authorities with simple solutions enabling up to 90% reductions in towns' and cities' energy consumption, for a healthier, safer and more sustainable world for our and our children's future.



CERTIFICATIONS AND NETWORKS

As a cultural venue for encounters since October 2008, and belonging to the cultural landscape listed as a UNESCO World Heritage, the Domaine de Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications, all of which work towards the protection of heritage, an innovative artistic project and cultural development at the service of their region.

The Park and International Garden Festival of Chaumont-sur-Loire are listed as a **"Remarkable Gardens"** and **"Remarkable Trees"** site thanks to the exceptional cedars that grace the grounds.

The Domaine has also been awarded "Loire à Vélo" and "Tourism Quality" certification.

The Michelin Guide has awarded it 3 stars as a cultural event.

Domaine de Chaumont-sur-Loire took part in events of the "Grand Tour"



DOMAIN OF CHAUMONT-SUR-LOIRE
CENTRE OF ARTS AND NATURE
25TH ANNIVERSARY OF THE GARDEN FESTIVAL



IX. USEFUL INFORMATION



La roseraie
© Eric Sander



PRESS AGENCY

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PRICES

	Entrance ticket	Reduced fee	Children between 6 - 11
“Domain” ticket for 1 day ¹	18,00 €	11,50 €	6,00 €
“Domain” ticket for 2 consecutive day ¹	25,00 €	15,00 €	8,00 €
Garden festival ticket ²	14,00 €	8,50 €	5,00 €
Château ticket ³	12,00 €	7,00 €	4,00 €

- Family ticket: for two full priced tickets, two free admissions are granted to children between the ages of 6 and 11
- Free entrance for under 6's

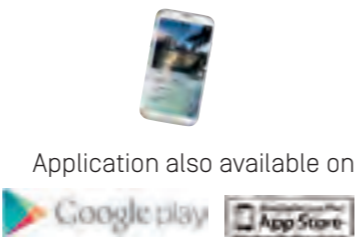
¹ Gives you access to the whole estate: International Garden Festival, Château, Stables and Grounds
² Gives you access to the International Garden Festival and Grounds but not to the Château or Stables
³ Gives you access to the Château, Stables and Grounds, but not to the International Garden Festival

MULTIMEDIA GUIDE

In 10 languages (4 for children) for the Château visit, supplementary tariff of 4 €

Adults 
Children ⁴ 

⁴ Children aged 6 and over



OPENING TIMES

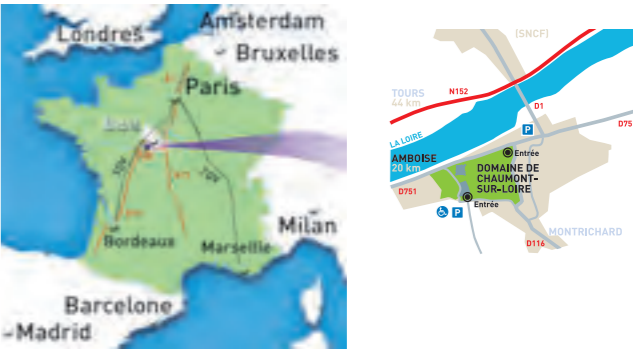
The International Garden Festival is open daily from the 21st of April to the 2nd of November 2016, 10 a.m. to 8 p.m. (opening hours vary depending on season).
The Château and the Historic Grounds are open all year round, exhibitions from the 1st of April to the 2nd of November 2016. As from April, the Château is open from 10 a.m. to 6 p.m. (opening hours vary depending on season). Winter exhibitions and décor bring the Château to life all year round.

ACCESS

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris. A10 or A85 motorway, Blois or Amboise junctions.

There are several daily train services on the Paris Austerlitz - Orléans - Tours line, get off at **Onzain / Chaumont-sur-Loire**; or the Paris-St Pierre des Corps TGV (high-speed train) line then change onto the St Pierre des Corps-**Onzain / Chaumont-sur-Loire** line.

FREE CAR PARK 



Château vu
de l'autre rive
de la Loire
© DR



X. SELECTION OF VISUALS AVAILABLE FOR THE PRESS

Below is a selection of visuals intended for the press.

A larger gallery of high-definition visuals is also at your disposal, for free download, on our website www.domaine-chaumont.fr ["Press" page]



Le jardin miroir
© Eric Sander



Réflexion, Festival des Jardins 2014 - © Eric Sander



Le jardin des nuées qui s'attardent, Shu Wang, Parc du Gouloup, 2015 - © DR



Le soulèvement des graines, Festival des Jardins 2016 © DR



Explosive nature, Festival des Jardins 2016 - © DR



Carré et Rond, Yu Kongjiang, Parc du Gouloup, 2015 © Eric Sander



Le jardin miroir, Parc du Gouloup, 2015 - © Eric Sander



Le champ des possibles, Festival des Jardins 2016 - © DR



Massifs interstitiels, 2015 [détail] - © Eric Sander



Château vu du Parc historique, 2015 - © Eric Sander



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NOTES

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Property of the
Centre-Loire
Valley Region

