

DOMAIN OF CHAUMONT-SUR-LOIRE INTERNATIONAL GARDEN FESTIVAL





DOMAINE
DE CHAUMONT-SUR-LOIRE
FESTIVAL INTERNATIONAL
DES JARDINS

2019
25 APRIL
03 NOVEMBER

GARDENS
OF PARADISE

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A magnificent combination of lush greenery and fine old stone overlooking the river, the Domain of Chaumont-sur-Loire lies at the heart of the Loire Valley UNESCO World Heritage site's cultural landscapes.

An Arts and Nature Centre since 2008, its ambitious programming has made it an unmissable rendezvous for art and garden lovers alike. Its threefold identity – as architectural heritage and a centre for fine arts and the art of the garden – distinguishes it from its fellow Loire châteaux.

Open 363 days a year, the Domain is bursting with life whatever the season. Its year revolves around three major events: the **Art Season** and the **International Garden Festival** in the spring and summer, and the **Chaumont-Photo-sur-Loire** photography exhibitions in the autumn and winter. These highlights are interspersed with numerous opportunities to share in the beauty of the site and exceptional creative experiences including Autumn Splendours and the Winter Gardens.

Certain features are temporary while others are permanent. Although it reinvents itself every year with nearly thirty temporary gardens designed for the International Garden Festival, the Domain of Chaumont-sur-Loire is also committed to long-term development with enduring projects in the Prés du Gouloup in particular.

The jury of the 28th International Garden Festival has selected 24 international teams, adding to the six special guests who were given a green card for the 2019 edition, which brings the number of new gardens in this **paradise**-themed edition to 30.

This edition will be a highly **international** affair with teams from the United States, Japan, Korea, Germany, Italy, the Netherlands, Belgium and Vietnam. The inherent **multidisciplinary** nature of the event will be further reinforced, as it will bring new professions to the forefront alongside the landscapers and gardeners, including film set designers, theatre set designers, actors, a plant biochemist, an agri-food engineer and even a jeweller. Once again, the Chaumont-sur-Loire International Garden Festival is playing its role as a **laboratory** with remarkable innovations.



WHAT'S NEW FOR 2019

Numerous new features will appear in 2019 alongside the International Garden Festival. Two new events, *When flowers are an art form...* and *The Botanical Species of Chaumont-sur-Loire*, are planned for this year as well as a whole host of new projects and developments enriching the grounds and life of the Domain.





WHEN FLOWERS ARE AN ART FORM...

21 AND 22 SEPTEMBER 2019

In 2019, the Domain of Chaumont-sur-Loire is creating a new event, dedicated to celebrating plants, with the presentation of remarkable floral arrangements designed by major artists and designers from France and abroad.

The Prince and Princess de Broglie, the last private owners of the Château of Chaumont-sur-Loire, had a passion for plants and enjoyed collections of orchids, exotic green plants and flowering plants, which won them a whole host of medals at French horticultural competitions at the end of the 19th and beginning of the 20th centuries.

The Domain of Chaumont-sur-Loire has decided to relive those days and enable the plant artists, floral designers and florists of today, in collaboration with the French industry of cut plant producers, to use their expertise and creativity to create exceptional harmony between art and nature, in the name of beauty.



NOUVEAUTÉ
2019

THE BOTANICAL SPECIES OF CHAUMONT-SUR-LOIRE

12 AND 13 OCTOBER 2019

This new event will be inaugurated in October 2019 in collaboration with nursery owners who champion plant biodiversity and quality.

It will consist of meetings, advice and sales of exceptional and rare plants grown without pesticides, in a spirit of opposition to standardisation and species loss.

The event is organised with the nursery owners of the *Plantes et Cultures* association, in keeping with their participation in the International Garden Festival in 2017 and 2018.

NOUVEAUTÉ
2019



LONG LIVE THE COOL

THE DOMAIN'S GREEN VAULTS,
THE SHADED WALK AND
THE WATER GARDEN

THE DOMAIN'S GREEN VAULTS

In these times of summer drought, nothing could be better than getting some fresh air in the shade of tall trees and following the paths in the Domain's two parks.

Careful specific pruning and skilful management of the vegetation will increase the number of greenery arches, providing a pleasant place to walk under during the summer.

THE SHADED WALK

In these times of global warming, cool air and shade are more than welcome on hot summer days. That is why this year will see the path previously known as *Le Sentier des Fers Sauvages* (Wild Iron Pathway) reopened and restored. Located very close to the International Garden Festival, this *Shaded Walk* will provide festival visitors with refreshment from the summer heat.

THE WATER GARDEN

Whether in the form of springs or fountains, water has always played a prominent role within gardens. The Domain of Chaumont-sur-Loire felt duty-bound to add a new garden with a wealth of extraordinary water features to its collection of permeant gardens. Whether it be waterfalls, spouting jets or fascinating whirlpools, this new garden will combine poetry with the wonders of contemporary technology.



© Juliette Agnel



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NOUVEAUTÉ
2019

THE EXTRAORDINARY GREENHOUSE THE ARCH OF OLD ROSES THE PEONY FIELD

2019 will see the opening of a **new greenhouse** close to the International Garden Festival, housing unexpected plant collections and unusual combinations of plants, which will change as the months go by, creating inspiring and evolving scenes.

The Domain of Chaumont-sur-Loire has decided to showcase the Centre-Loire Valley region's horticultural heritage by creating a **collection of climbing roses** from the Orléans region. At the beginning of the 20th century, the city of Orléans specialised in the production of polyanthas and Wichuraiana hybrids, which gave birth to a whole host of climbing roses, used to cover the domes, garlands, arches and arbours in the greatest rose gardens of the time.

China used to give **peonies** among their diplomatic gifts. At the beginning of the 19th century, the Chinese emperor gave a collection of herbaceous peony hybrids, commonly known as "Chinese peonies", to Empress Joséphine, who had a real passion for plants. In order to highlight the relationships that unite the Domain of Chaumont-sur-Loire and China around gardens, and to evoke the Centre-Loire Valley region's horticultural heritage, a collection of fragrant peonies will be established in the Prés du Gouloup.



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NOUVEAUTÉ
2019



GARDENING COURSES



Passion for nature, plants and gardens evidently encourages amateur and experienced gardeners alike to learn more about gardening techniques.

It is vital to put theoretical teachings into practice in the field through workshops and demonstrations that teach or reinforce the proper steps to take. It also gives people the chance to face the realities of gardening. That is why the Domain of Chaumont-sur-Loire has decided to hold gardening courses for the general public in 2019.

The courses will be given by **Pierre Nessmann** who will talk about the garden, its history and its design, how to recognise and use plants, gardening techniques as well as vegetable gardens, orchards and the environment.

He is a Master Gardener who gained his Diploma in Market Gardening, Horticulture, Landscape Architecture and Ornamental and Fruit Tree Growing 35 years ago and has 20 years of experience in the press, media and digital field. He is currently editor-in-chief and host of *RusticaMag*, *Rustica's* web series magazine, and head of the gardening team for the magazines *Rustica Pratique* and *Rustica Hebdo*. He is also the gardening and DIY reporter on the TV programme *Téléshopping* broadcast on TF1 as well as editor-in-chief of the TV programme *Mission : Végétal* broadcast on the French channel M6.

ECHOES OF THE GARDENS OF CHAUMONT-SUR-LOIRE IN LA VILLETTE

For the second year running, as part of a partnership with the Parc de La Villette, two new gardens from the Chaumont-sur-Loire International Garden Festival will be presented in the capital, close to one of *Tschumi's Folies*, and will have an impact on visitors to this major Parisian cultural attraction.





THE GREEN CARDS

As in previous years, outside the competition, key figures from the landscaping and gardening world are invited as guests. Thus the 2019 edition will enable our visitors to enter the particular worlds of **Leon Kluge**, the great South African landscaper, and **John Tan**, the great Singaporean landscaper, alongside **Bernard Lassus** whose presence in Chaumont-sur-Loire in 2019 promises to be an incredible surprise. The other guests will be **Philippe Collignon**, **David Bitton** and **Pierre-Alexandre Risser**.





LEON KLUGE

ESPRIT AFRICAIN

AFRICAN SPIRIT

PRÉS DU GOUALOUP



Leon Kluge à Chaumont-sur-Loire, 2015
© DR

Africa is an immensely diverse continent, not only in terms of its fauna and flora, but also its culture and spirituality. From the red sand dunes of the Namib desert to the golden grasses of the Serengeti savannah, wherever you are in Africa, its rhythm will beat in your heart, you only need to listen to it... Going down the steps into this garden dug out of the ground, you will hear and feel the spirit of Africa playing even in your veins. Water, which is the lifeblood that irrigates Africa, will flow out of the walls and clarify your thoughts. The patterns on the clay walls will whisper an African tale. Sat in the middle of the garden, you will be surrounded by the wonders of nature and the African spirits that inhabit it.

Leon Kluge grew up in the Lowveld Botanical Garden in South Africa. He studied Horticulture and Landscape Design in Israel. He then worked for the Société Nel Import and Export Company (SNIE), developing new landscape designs for their properties in Mayotte. He started the Fever Tree Nursery in Nelspruit (South Africa) which has generated considerable interest due to its unusual character. His projects are shared widely in the press and appear in many architecture publications. Leon Kluge is invited to create unique landscapes around the world. He is the only African landscaper to have won the Gardening World

Cup in Nagasaki, Japan. He also took the Best in Show for landscape at the Philadelphia Flower Show (United States), the most significant event in the gardening world. Leon Kluge has also won several gold medals at the prestigious Chelsea Flower Show (United Kingdom). He was the first African designer to win the gold medal at the greatest Asian gardening event: the Singapore Garden Festival. Finally, he won an award at the New Zealand International Flower Show. Leon Kluge has created gardens for Disney, the United Nations, Hollywood and even for some governments. Each year he represents Cape Town and Kirstenbosch at the Chelsea Flower Show.

His gardens can be found in Mozambique, Singapore, New Zealand, Australia, the United States, Japan, South Korea, Israel, the United Kingdom, France, the Comoros, Zimbabwe and South Africa.

His company Leon Kluge Design is based in Cape Town in South Africa.





JOHN TAN

VOYAGE VERS UN PARADIS TROPICAL *JOURNEY TO A TROPICAL PARADISE* FESTIVAL GARDENS



© DR

This garden takes its inspiration from the spiral of a Maori symbol, the koru. This is the name given to the unfurling frond of the silver tree fern. Its circular movement inwards evokes the idea of the return to the beginning. It symbolises new life, a new chapter, new starts, perfection, rebirth, awakening, learning, rejuvenation and peace. Often associated with education, the koru is used to represent the strength and purity of loving family ties. Following the meanders of a white gravel path, a garden interspersed with orchids and low-lying vegetation takes shape. As they bloom, the pale pink and purple *Arundina graminifolia* flowers exude serenity by their feminine grace and cheer. A row of wooden poles, tall at the outside of the garden, grows smaller and smaller the further inside the garden it goes, where it meets a majestic weeping willow standing watch over the plants. Also going by its Latin name, *Salix babylonica*, this tree epitomises stability, steadfastness and the ability to withstand the toughest challenges. Its sturdy yet flexible boughs bend without breaking. Its leaves symbolise the harmony and personal growth we experience through the storms of life. The willow tree gives us hope, a feeling of safety and the ability to endure hardship, to grow and show courage. It paves the way to balance and healing. *Renanthera kalsom* flowers and Singapore *Dendrobium* orchids grow around the roots of the tree and its surroundings in a vibrant blaze of colour. Through the seasons, their exoticism is redolent of love, fertility and elegance. Heaven belongs to God. Paradise is a place on Earth waiting to be discovered by each and every one of us.

As manager of an engineering firm, John Tan called it a day on the business front in 1993 for health reasons. His friend, Raymond Toh, introduced him to landscaping and horticulture. This led him to set up his own landscaping business and to enrol in classes at the Singapore Botanic Garden's School of Horticulture. In 2000, his company branched out to encompass horticulture. In 2003, his company won the Merit Award at Singapore Blooms. At the LIAS Awards of Excellence, it won third prize in 2005, and first prize in 2009. In 2008, at the famous Singapore Garden Festival, the company won the Silver Award as an implementing partner. In 2010 and 2012, John Tan faced world-class landscapers at the Singapore Garden Festival. In 2010, during the same festival, he created *The Tree House*, which won the Gold and "Best of Show" awards. In 2012, his landscape design *Open To Nature: Beyond Traditional* was a great success with festival visitors. In 2013, he represented Singapore with Raymond Toh and won the Gardening World Cup. Finally, their garden *The Hidden Beauty of Kranji* won an award at the Chelsea Flower Show in 2015. As an active member of the Landscape Industry Association of Singapore (LIAS) since 2004, today he is continuing to share his expertise and designs gardens across Singapore.





BERNARD LASSUS

LE JARDIN DES HYPOTHÈSES PRÈS DU GOUALOUP

Bernard Lassus is a unique personality in the landscaping world. He is at once an artist, landscaper, painter, urban planner, researcher, academic and theorist, recognised worldwide for his profoundly original designs and views. Bernard Lassus combines art, architecture and the environment.

In 2019, an extraordinary set of gardens by Bernard Lassus will be presented at Chaumont-sur-Loire. In a way, the Domaine is becoming the conservatory of creation of this extraordinary landscaper-artist.

Made up of a combination of "historic" gardens by Bernard Lassus and, in particular, an exceptional *Théâtre de verdure* (Greenery Theatre), this conservatory will be located next to the garden created in 2018.

Born in 1929 in Chamalières (Puy-de-Dôme), Bernard Lassus has had a rich and atypical career as an architect, landscaper and visual artist. His research activities and creations are numerous, his career, international.

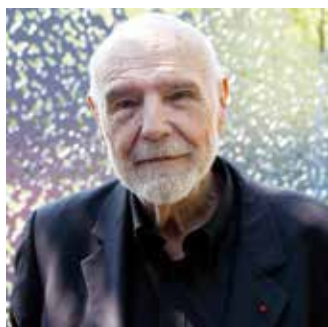
His first solo exhibition dates back to 1949 in a gallery in Strasbourg. In 1952, he got into the Paris National Graduate School of Fine Arts where he taught between 1968 and 1998. Before then, between 1963 and 1969, he was a lecturer at the Versailles National Graduate School of Horticulture.

He has also created a whole host of gardens, including the *Jardin noir* at Boulogne-Billancourt in 1967 and the *Jardin*

des retours in Rochefort-sur-Mer, which won the Ministry of Culture's Heritage Prize in 1993.

In 1975, he presented his astonishing research on "inhabitant landscapers" at the Claude Lévi-Strauss seminar, at the Collège de France. From 1976 to 1985, he was a lecturer at the Versailles National Graduate School of Landscape Architecture which he had helped establish. He has also taught in Kassel, Cambridge, Venice, Bologna, Hanover, Montréal and Philadelphia among other places. Since 1989, he has been responsible for many landscaping projects along motorways. In particular, he received a gold ribbon for the Nîmes-Caissargues motorway rest area in 1993. This national distinction was attributed by a jury from the art world and presided over by the Minister of Equipment.

Initially a regular exhibitor at the Salon de la Jeune Sculpture exhibition at the Rodin Museum and the Salon des Réalités Nouvelles abstract art exhibition at the City of Paris Museum of Modern Art, he has presented his work all over the world including in Germany, the United States, Great Britain, Poland and Venezuela. He exhibited at the Centre Pompidou in 2011 and 2017. The latter exhibition, *Bernard Lassus: un art de la transformation, le paysage*, consisted of two parts. A room was devoted to his work in the museum's permanent circuit while the *Jardin monde* spread over 800 m² of the south terrace on level 5. The artificial garden invited visitors to immerse themselves in a poetic world to explore the contemporary issues associated with the art of landscaping.



Bernard Lassus à Chaumont-sur-Loire, 2018
© Éric Sander





PHILIPPE COLLIGNON AND DAVID BITTON

EDEN FESTIVAL GARDENS

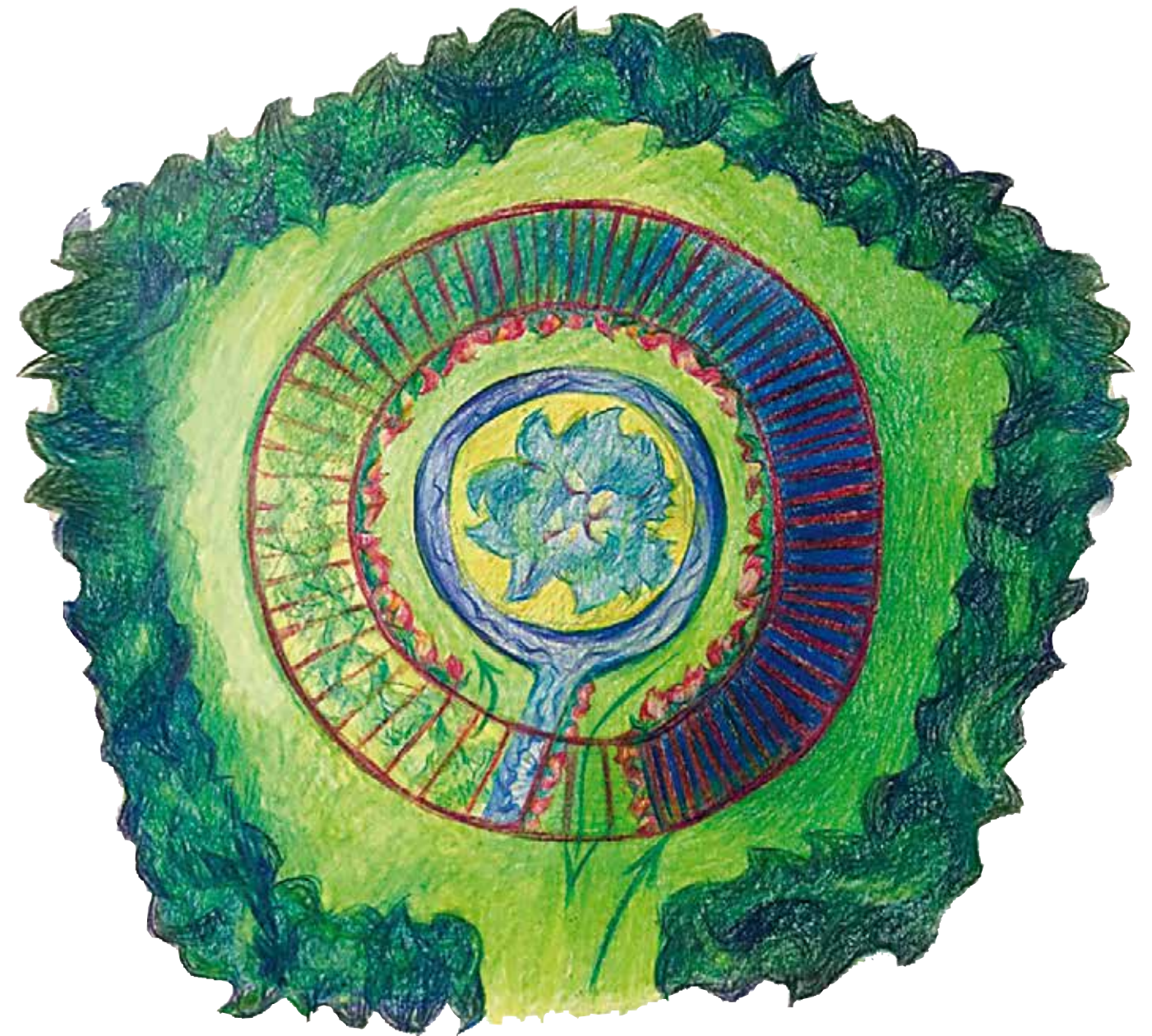
David Bitton and Philippe Collignon have given free rein to their imaginings about the Garden of Eden in Genesis. Little is known about Adam and Eve's garden, other than that it is believed to have been situated in the Middle East, near what was once Mesopotamia, and that two trees grew there: the tree of the knowledge of good and evil and the tree of life. They have dreamt up four concentric, acoustic spaces that visitors will cross through one after the other. The first circle symbolises the **crossover between life and the after-life**. Darkness and warmth are everywhere, with tangled creeper plants and slate pieces strewn on the ground. A range of bass notes provides a melancholy soundtrack. The air is free from any fragrance. Having now left the real world, visitors find themselves in a second, bright white space. Devoted to introspection, it attunes its scents to the sound ambience. **Light** reflects off the glass pebbles. A set of mirrors then ushers us into a zone of questioning. Who am I? What have I done? Where am I going? Natural light, enhanced by the acrylic mirror reflections, allows us to read mysterious inscriptions. Beneath a green ceiling in hues of silvery grey, music and fragrance greet us once again. At the heart of the garden, we finally reach **the eye of life**. This is the end of the road travelled – the true reckoning with oneself. The tree of life is represented here by a heavenly olive tree, a tree which, existing nowhere else, carries within it our fantasies and our true desires. Surrounded by a watery retina, it alludes to the divine eye seen from above.

Philippe Collignon has been a landscaper, gardener and reporter-producer on France 2 for 25 years. Among other things, he is responsible for the gardening section on the programme *Télématin* and, as such, is well known by the public. He is also the author of *Un potager pour les nuls* [Vegetable gardens for dummies] published by First Éditions. He lives in Paris and gardens in the Eure-et-Loir département.

David Bitton is an architect and graduate of the Paris National Graduate School of Fine Arts, California Polytechnic State University and the Paris-Val de Seine Graduate School of Architecture. In Los Angeles, he worked in particular on renovating historic buildings and refurbishing villas designed by John Lautner and Franck Lloyd Wright.

On his return to France in 2004, David Bitton established his agency DB Design where he works very closely with the plant world, his main source of inspiration. While he was designing garden scenery for the Jardin des Tuileries and carrying out interior design projects, he created his first lamp vase which he continues to develop using new LED technologies.

For Paris Design Week 2017, he presented his new plant chandelier in the prestigious Maison Lachaume, a Master Florist since 1845. He self-produced this lighting concept, glorifying plants.





PIERRE-ALEXANDRE RISSER

AGAPÉ FESTIVAL GARDENS



© DR

Agape is the Ancient Greek word for unconditional divine love. From Homer to Khalil Gibran, from the dawn of humanity to the present day, love has been a constant preoccupation among human beings.

It invades their dreams, burns in them like a sacred fire. It is felt as solace and frenzy alike.

This garden invites visitors to travel between its multitude of banks, tender and impassioned alike.

In love's green bower, the rustle of foliage awakens the senses, for love, according to Plato, also comes in a physical form, *Eros*.

Philia, the love of another's mind, is the third form of love the philosopher recognised.

Walking through this garden, a prayer for their beloved may perhaps form on lovers' lips...

Paradise could be seen as selfless love, an ode to love for love's sake!

An adventurer at heart and a plant lover, Pierre-Alexandre Risser designs havens of greenery that are good places to live in.

For nearly 30 years, he has been putting his creativity and knowledge of the plant world at the service of city-dwellers, by transforming gardens, terraces and balconies into soothing, cosy and friendly spaces.

Playing with shapes, volumes, colours and textures, he twists the constraints of urban areas to create plant settings which look incredible no matter the season.

Wherever they are, his gardens invite you to reconnect with the rhythm of nature and rediscover the charms of outdoor living.

After making his name as the specialist in city gardens and terraces, Pierre-Alexandre Risser is now continuing to develop innovative solutions for these types of areas. He also designs exceptional gardens and temporary gardens for companies and travels the world to lay out gardens of all sizes.

Since 2003, Pierre-Alexandre Risser has been co-organising the *Jardins, Jardin aux Tuileries* garden show. In just a few short years, this event has established itself as the outdoor design and gardening event in the heart of Paris.

He is also on the jury of the *Carré des Jardiniers* landscaping and gardening contest at the Salon Paysalia exhibition.





2019 EDITION: GARDENS OF PARADISE

The theme of the 28th edition of the Chaumont-sur-Loire International Garden Festival is “Gardens of Paradise”.

Is Paradise not the abode of the souls of the just and of the angels? A place of innocence and delights to which all of humanity aspires, is it not the dream of infinite happiness that has guided spirits for millennia?

And, for all of eternity, has the garden not been the figuration of Paradise, with the purifying water of fountains, the refreshing shadow of trees, the delightful scent of flowers, the gentle freshness of evening breezes...? Incidentally, don't the words run into one another? As we know, “Pairidaēza” means “garden” in Persian.

A place of felicity where people enjoy unalloyed happiness and miraculous equilibrium, the garden is a space of dreams and of forgetting reality.

But what kind of Paradise can humanity conjure up today, bringing together nature as well as the best of contemporary inventions at the service of human values and respect for others? In our time, is it not the case that humanity needs to design a new terrestrial Paradise thanks to the connection and integration of two universes, the natural and the artificial? As in the time of Humanism, we are at a time of major historic transition that is giving rise to a new world and a “Renaissance”.

This paradise, where technology and nature must “meet harmoniously” and human beings must work together to foster a better world represented by marvellous gardens, awaits invention. The competitors of the 2019 edition have offered a contemporary vision of this paradise, successfully combining a utopian vision of this dream other place with modern-day inventions, in terms of both materials and plants.

Chantal Colleu-Dumond
Director of the Domain and
International Garden Festival



CHAUMONT-SUR-LOIRE, LABORATORY OF NEW TRENDS

The team's productions include a whole host of **innovations** with **materials** put to unusual uses in a wholly intriguing way,, such as an extraordinary metal lace carefully crafted by a "landscaper-jeweller", a surrealist sky of white features, incredibly innovative dyed resin flooring and comfortable seats made of braided rope. We will also see colourful glass partitions, coloured bricks bearing the name of plants and sculptures of perfume phials among the many poetic and unprecedented scenes on display in our gardens.

The teams have also invented **structures, forms** and **scenarios** that have never yet been seen at Chaumont-sur-Loire, such as an extraordinary yellow bridge spanning a garden, providing an alternative vision of paradise, and an unusual hanging garden that skilfully uses industrial materials.

The spirit of **converting** and **recovering** unusual objects and using them in alternative ways is also very much in evidence, with, in particular, the use of emergency blankets, plastic bags and translucent Plexiglas. On the plant side, remarkable collections of orchids, *Strelitzia* and *Euphorbia ingens* are making an appearance in 2019.

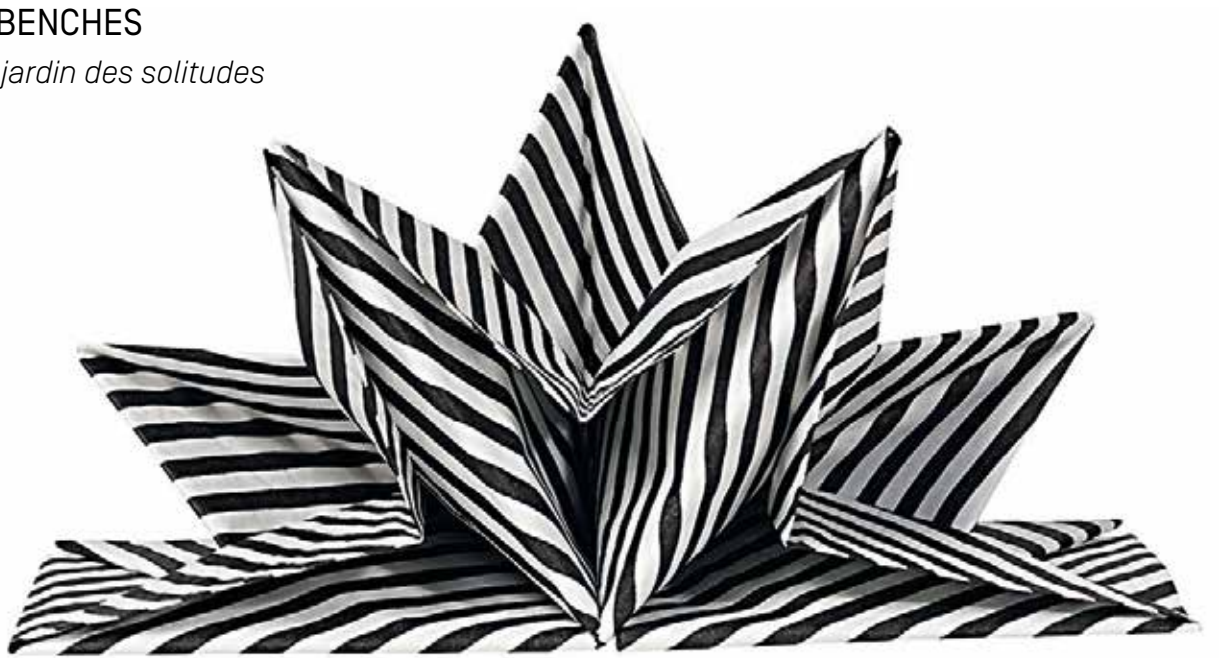
SKY OF UNEXPECTED
FEATHERS
Garden Voguer, voler, flotter



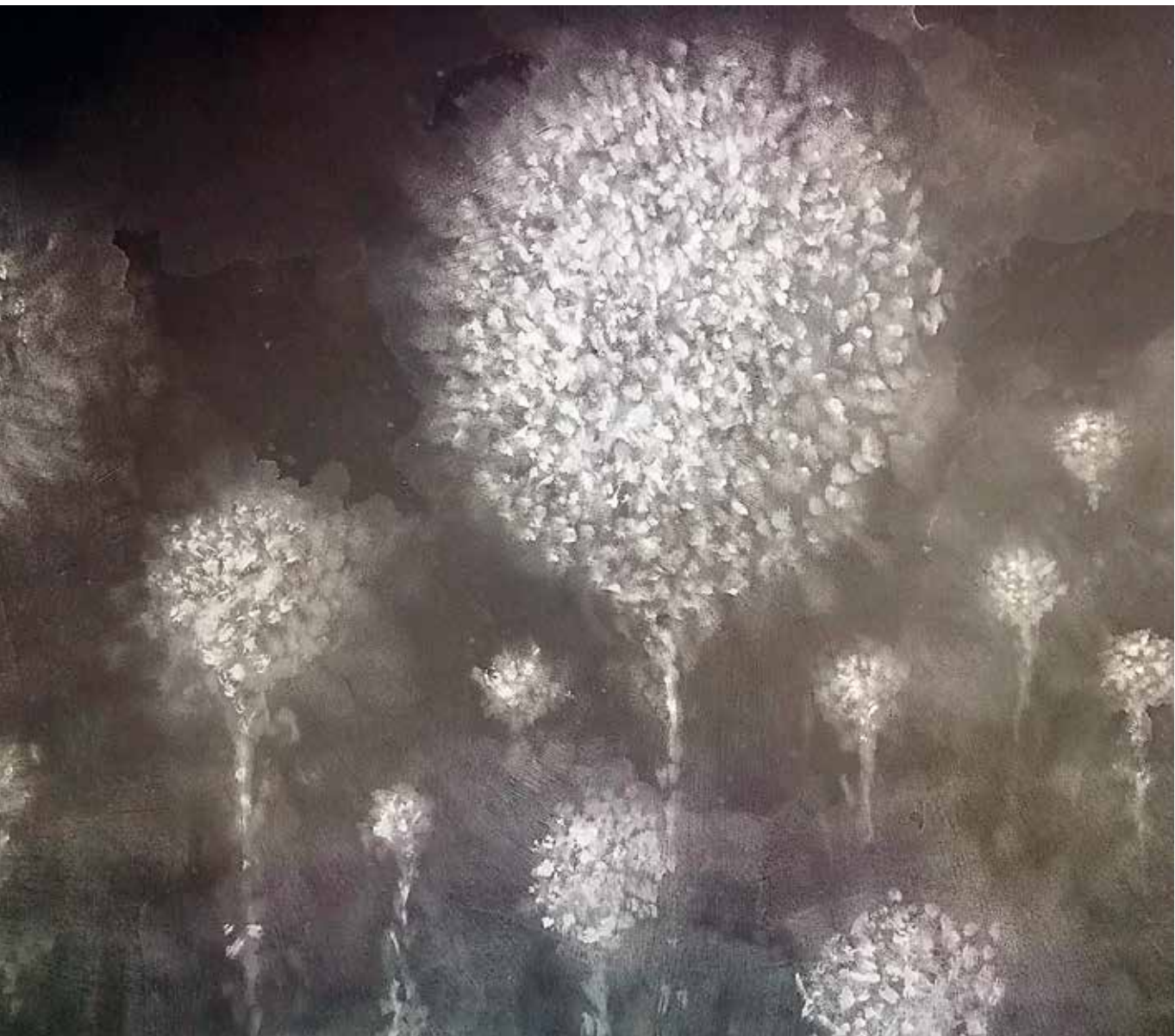
GLASS FLOWERS
Garden Elixir floral



ORIGAMI BENCHES
Garden Le jardin des solitudes



HEAVENLY FLOORS
Garden Tous les strelitzias vont au paradis



ON THE PROPER USE OF ROPES, PARTITIONS AND SEATS MADE OF CONTEMPORARY BRAIDING

Garden *Un paradis sans fin*



WHEN ENGRAVED BRICKS BEAR THE NAMES OF PLANTS

Garden *Parfum du paradis*



DREAM GLASS
PARTITIONS
Garden Le jardin de verre



INDUSTRIAL SUPPORTS
FOR HANGING GARDENS
Garden Le jardin suspendu



SMALL, CONTEMPORARY
“YELLOW WALL SECTION”
Garden Habiter le mur





THE 2019 JURY





PRINCE AMYN AGA KHAN

PRESIDENT OF THE 2019 JURY



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A great lover of art and gardens, Prince Ayn Aga Khan was behind the successful move of the famous *Journées des plantes* Garden Show from Courson [Essonne département] to the Domaine de Chantilly [Oise département] in 2015. Established in 1982 by the late Patrice Fustier and his wife Hélène and with their blessing, it continues to be a key event in the gardening world.

Prince Ayn Aga Khan is an active member of the Board of Trustees of the Foundation for the Preservation of the Domaine de Chantilly, set up in 2005 by his older brother His Highness the Aga Khan IV, the Iman of Nizari Ismailis, a community formed during the 11th century.

The Foundation has been entrusted with preserving and promoting the historic site of the Domaine de Chantilly on behalf of and in coordination with its owner, the Institut de France, until 2025.

The Foundation's mission is twofold: make the Domaine sustainable, in keeping with the Duke of Aumale's legacy to the Institut de France in 1884, and promote the Domaine de Chantilly as part of the world's cultural landscape.

Since it was set up, the Foundation has planned and supervised an extensive renovation and restoration programme, in order to preserve the entire Domaine

[Château, Grounds and Great Stables]. The Foundation has thus launched numerous projects to preserve and restore historic features and buildings on the site, including the gardens and art collections, as part of a programme to improve the cultural offering and facilities for visitors.

Born in London in 1937, Prince Ayn Aga Khan was awarded a PhD in 1965 from the Harvard Graduate School of Arts and Sciences.

From 1965 to 1968, he served as United Nations Secretary-General Representative.

In 1984 he set up the Aga Khan Fund for Economic Development.

In 2004, he was a member of the Louvre's Acquisitions Commission.

In 2013, he became Chair of the Culture and Events Committee at the Foundation for the Preservation and Development of the Domaine de Chantilly.

THE 2019 JURY

Prince Ayn AGA KHAN, President of the jury

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

Olivier BEDOUELLE, Landscaper

Bénédicte BOUDASSOU, Journalist

Richard CAYEUX, Agronomist, iris breeder

Soazig DEFAULT, Landscaper, journalist

Ariane DELILEZ, Secretary-General of the French Landscape Federation

Jean-Marc DIMANCHE, Artistic consultant

Pascal GARBE, Director of the Laquenexy Fruit Gardens [Moselle]

Guillaume HENRION, President of the Centre-Loire Valley Region Association of Parks and Gardens

Jean-Pierre LE DANTEC, Historian, writer, engineer and former director of the National School of Architecture of Paris - La Villette

Sylvie LIGNY, Journalist, President of the AJJH [Association of Gardening and Horticulture Journalists]

Dominique MASSON, Advisor for Gardens, World Heritage and Intangible Cultural Heritage / Centre-Loire Valley Regional Directorate for Cultural Affairs [DRAC]

Catherine MULLER, President of the UNEP [National Office – landscape businesses]

Vincent PIVETEAU, Director of the National School of Landscape of Versailles

Dany SAUTOT, Author, curator

Bernard CHAPUIS, Landscaper



THE FESTIVAL GARDENS





LE JARDIN DES SOLITUDES

Damien **DEROUAUX**, landscape architect and
Sven **AUGUSTEYNS**, urban planner, architect and
co-creation expert
BELGIUM



Although the notion of paradise varies from person to person, it may lead to the experience of perfect solitude. In this garden, visitors are encouraged to follow their intuition and listen to their own desires.

Visitors are offered various plant settings, leaving them free to find their place in one of them. Sitting in the place that works for them, with their bodies at rest, they can let their minds wander. By submitting to the surrounding nature, they are treated to some time to meditate that is theirs alone.

An austere, unostentatious antechamber takes you to an

increasingly narrow pathway leading to the pond in the midst of the garden. Benches are placed here and there like pieces of origami, awaiting you between plant life and ground surfacing. Each bench is unique, encouraging walkers to choose a place to reflect according to their personality and the emotions that the garden arouses in them. The plant settings are clearly dictated by the interplay of foliage which varies in density. Solitude can be enjoyed in the shade or sunlight, with your senses stimulated.



PARFUM DU PARADIS SCENT TO PARADISE

Caroline **THOMAS**, artist, designer, gardener
THE NETHERLANDS



This garden is a visual interpretation of the German bestseller *Perfume: The Story of a Murderer* (1985) by Patrick Süskind. The main character, Jean-Baptiste Grenouille, has an exceptional sense of smell but no body odour himself. He embarks on a murderous quest in order to create the ultimate perfume which would destroy all forms of hatred, including his own contempt for humanity. The plants in the garden are a sample of most of the flowers, trees and natural materials described in the novel.

A path unfurls through the garden like a scented ribbon. It leads to the ultimate perfume: a drop in the hollow of a leaf placed up high, out of reach, evoking the strength of desires. The space is divided into seven sections, each representing a fragrance family. The extraction of plant oils is embodied by three glass sculptures. They are made up of blue vials, transparent bottles and opaque colourful phials. The plants in this garden are all used by perfumers, some are even found in descriptions of paradise.





VERS LES NUAGES

Delphine **MESTOUDJIAN**, Laetitia **DEMOL** and
Emmanuelle **NATAF**, garden designers
FRANCE



In Puebloan Native American culture, Kiva is a place that is both highly spiritual and social. It is a place to commune with the dead, the sky and the spirits, and also the village's meeting place for ceremonies and rituals. In this garden dominated by white, walkers are first invited to walk through three shelters, each symbolising a fundamental part of the human being: body, spirit and soul. It is only when you head towards the "house of the soul" that the dome of the Kiva, hidden until this point, appears as if floating on a cloud. The interior provides a pared-down space, immersed

in darkness, encircled by a single circular bench, from where walkers can contemplate together the heavenly vault created by a light well. This garden aims to provide a collective experience of reconnecting with nature and yourself. Its structure, combining recovered materials and living plants, invites visitors to take a virtuous look at our society and our future way of life. It also speaks to us of that elusive part of the human spirit, of that need to believe in a transcendental beyond, which we call spirituality.



ELIXIR FLORAL

Sandrine **TELLIER**, landscaper, and
Sophie **KAO ARYA**, artist
FRANCE



When we enter this Eden, we are immediately charmed by skilfully orchestrated exuberant plants. Visitors are carried away by flowers boasting heady scents. Going further into the garden, delicious varieties and plants that are soft to the touch appeal to the other senses. A sound installation plays birdsong and the tinkling of a fountain in visitors' ears. Above a pond, unreal flowers boasting

unusual shapes attract the gaze and twirl in the wind. Their reflection in the water echoes real flowers, calling our relationship with reality into question, an effect which is especially powerful given the pond is also a mirror of the sky. To reach paradise, you need a complete garden which awakens the five senses and also affects the mind. That is the recipe for this elixir.



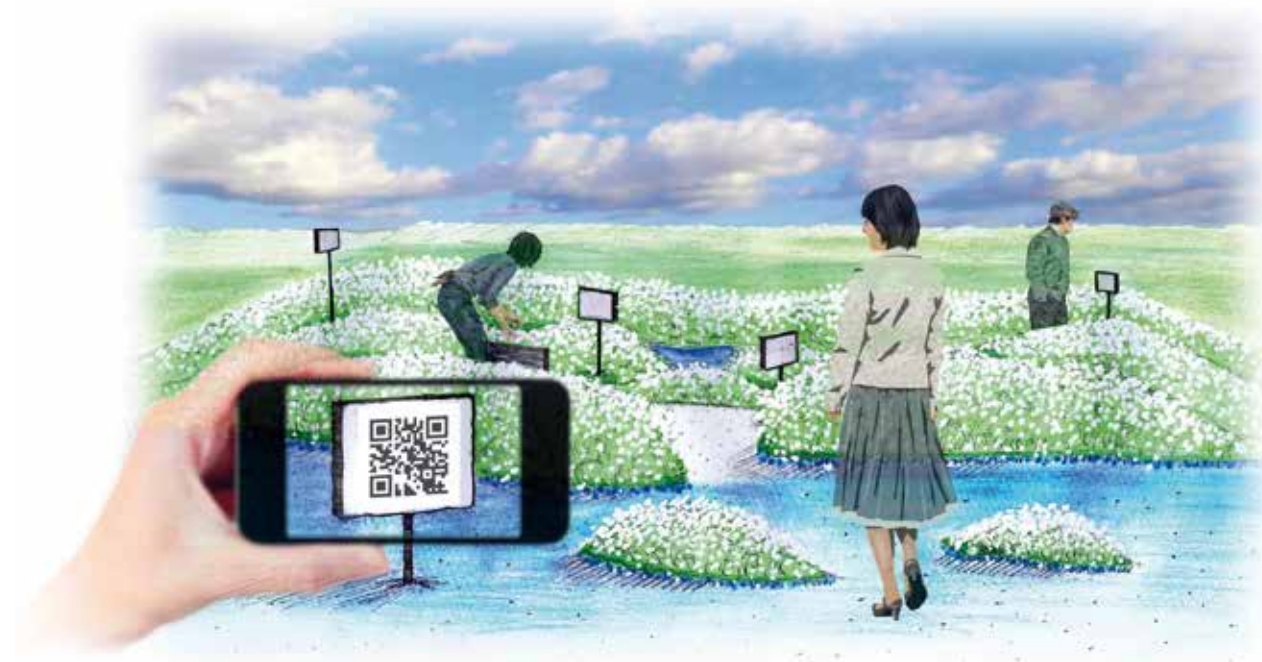


AU-DELÀ DES NUAGES

Natsuka **SUZUKI**, Takuya **NISHIMAKI**, Miyu **HAYASHI** and Ayaka **MONDA**, students
Yoshinori **KITAMURA**, professor
KYOTO TACHIBANA UNIVERSITY
JAPAN

Would the “cloud” be the paradise of today? Although this world first refers to a natural cloud such as those we see in the sky, we use it today as a computing term, to identify the famous network that connects us to the rest of the world via our computers, tablets and smartphones. Technology changes day by day to make our lives easier, but nature has been doing the same thing for a very long time. We are both curious about change and reassured by

what is known. Human beings find balance between these two poles. In order to share this viewpoint with the public, the designers of the garden have created five QR codes, a technologically advanced way of sending a message, which emerge from the ground. The sky is symbolised by blue sand while the clouds are represented by ten species of white flowers.

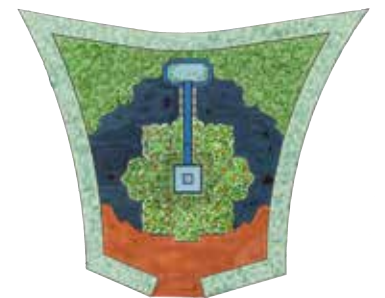


MIRAGE

Benoît **JULIENNE**, set designer, jeweller,
Aurelle **BONTEMPELLI**, landscaper,
Eloi **BARRAY**, set builder, and
Morgane **LE DOZE**, set designer, visual artist
FRANCE

From Latin *miror*, *mirari*: to marvel at, admire. *Mirage* draws inspiration from the refinement of gardens and Persian rugs. Visitors enter an arid area, dominated by minerals. The ground is made up of fragments of recycled bricks. Rusty openwork facades made of crude metal allude to traditional Oriental architecture. Lush vegetation is revealed through them, contrasting with this assembly of oxidised steel leaf-like sheets. Behind it, the oasis is revealed. Gigantic plant silhouettes, cut out of polished stainless steel sheets, attract the visitor with their mysterious reflections. The layout of the garden evokes

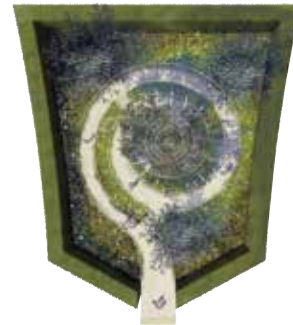
Persian rug patterns, spread over different platforms following the curves of the polished stainless steel sheets. The metallic surface reflects the environment, adding depth and refinement to the occupied space. In the middle of the garden, a spring gushes into a pond and flows into a series of indigo blue channels, created using the traditional Moroccan technique *Tadelakt*. At the four corners of the pond, features of varying heights stand alongside each other. The flower beds replicate the shades of red, blue and purple found in the colour range of Persian rugs.





CULTIVER LES RÊVES

Dagnachew G. **ASEFFA**, architect and urban planner,
Delphine **DESMET**, engineer, architect and urban planner,
Guillaume **VAN PARYS**, landscape designer and urban planner,
Cédric **DESMARETS** and Michal **BUČKO**, landscape designers
BELGIUM



In this garden are three “wish trees” from which people have hung their dreams.

The spiral pathway alludes to the Tower of Babel, built to get closer to heaven.

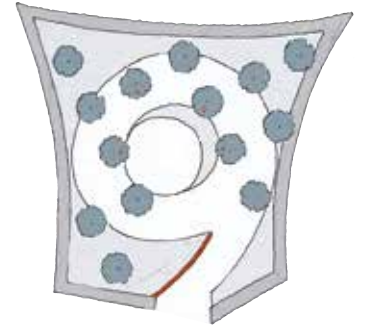
The path leads to the centre of the plot where visitors can sit for a moment at a dining table. Around the spiral, “ornamental” and “agricultural” plants grow in a dazzling array of pastel shades

A majestic *Acer saccharinum* Born's Gracious (silver maple) is also found in this sacred area, representing the tree of life. It is connected to the ground by twenty-one white ribbons. The number 21 is the multiple of the symbolic numbers 3 and 7. The word “paradise” is written seven times on the ribbons in the native languages of the team members and the three liturgical languages (Latin, Greek and Slavonic).



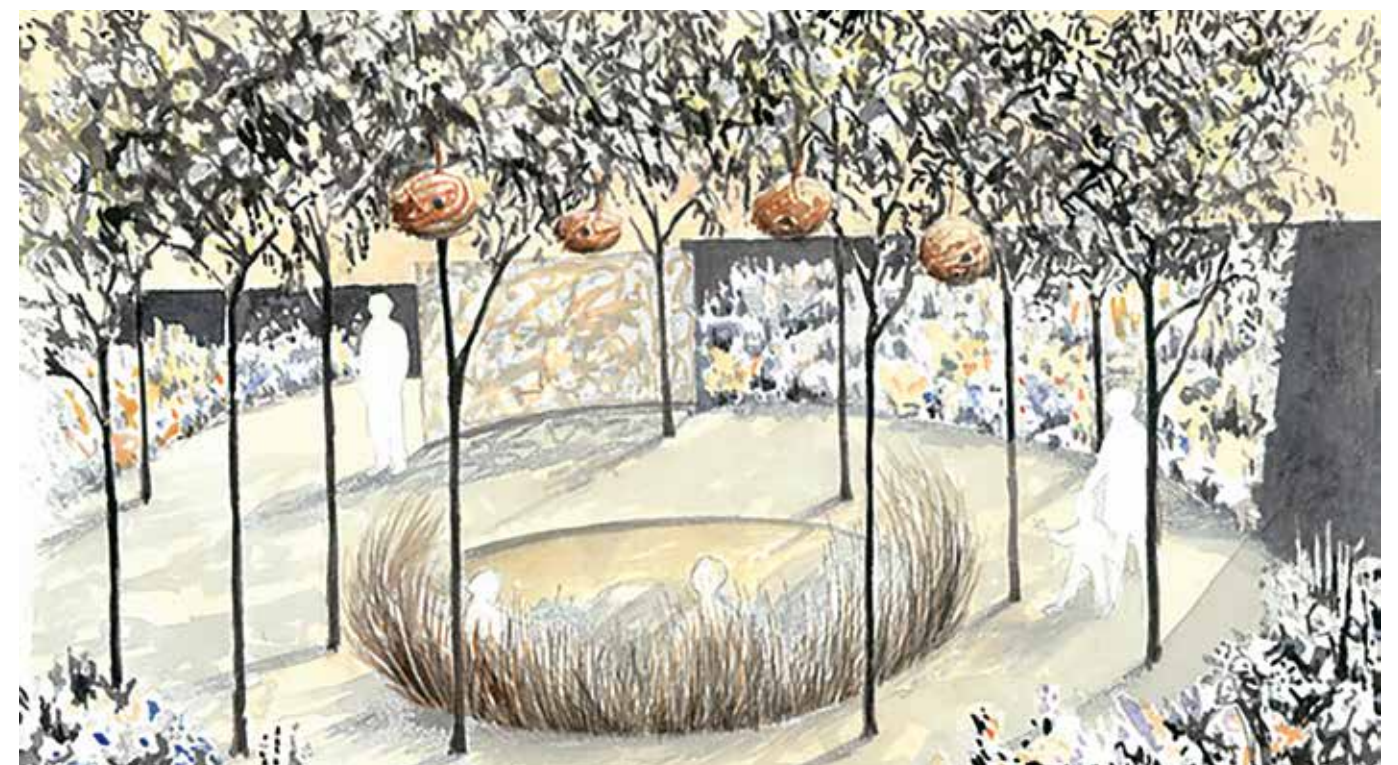
LE JARDIN QUI CHANTE THE SINGING GARDEN

Julia **FOGG**, landscape architect, and
Anny **EVASON**, artist
GREAT BRITAIN



Le Jardin qui chante invites us into the Persian *Pairidaeza* of the Koran: in the shade of the fruit trees, the melodious birdsong reminds us of a time of harmony between humans and nature. Behind a thick plant curtain lies an orchard providing refreshing cool air and a pleasant place to rest, lying on cushions, looking up at the sky through the foliage and observing the nests of exotic birds in the branches. On the ground, the protective wicker sanctuary echoes these cosy shelters. Young and old alike will be struck by the magic. *Le Jardin qui chante* questions our perception of nature and

the enclosed space. The use of sound evokes the fragile but resilient nature of the natural world. The sound will get louder and stop, reminding us that the impact humans have on the world we share can be destructive to other life forms. The planted areas are inspired by four mythical rivers containing milk, honey, wine and water. The use of recycled materials will subtly highlight the environmental challenges we are currently facing. It is about creating a peaceful place while addressing important issues linked to cultivated and wild spaces.





VOGUER, VOLER, FLOTTER

FLOAT FLUTTER FLOW

Mark **THOMANN**, landscape architect, and
Naeem **SHAHRESTANI**, landscaper
USA



If nature is complex, extraordinarily beautiful and a source of life, then paradise is simply a representation of it. Raised to a state of higher consciousness, this sensory experience illustrates the dialectic between the human and the wild. This garden invites us to restore our relationship with beauty and nature. What could be more wonderful to achieve this than a cloud of feathers above our heads? Feathers are thermal insulators, filter UV rays, are watertight and enable flight, among other things. They have even revealed climate change through the carbon in

their structure. Beneath this white canopy, a circular pond accommodates two black swans. The garden is overrun with plants, blueberries, *viburnums* and artichokes which provide food for the birds, these ancestors of the gardens of paradise. Among the various species of birches, ferns and grasses which abound, an olive harvest net, worn out scaffolding and pieces of asphalt have been recycled so that life and beauty are endlessly reborn.

"All the beauty is in the feathers. I almost think a feather is the masterpiece of nature." Alfred Russell Wallace



TOUS LES STRELITZIAS VONT AU PARADIS

Stefania **NARETTO** and Chiara **OTELLA**, landscape agronomists and
Francesca **COSMAI**, landscape architect
ITALY



For the designers of this garden, Paradise is every child's dream: a landscape with a blue sky, fluffy clouds and extraordinary plants. Here, visitors can enjoy becoming a child again. They walk on ground imitating the blue sky, covered with white clouds. The boundaries of the sky and garden are no longer clear, the green of the living leaves mingling with the artificial polygons of the clouds. Two varieties of plants grow with exuberance in this Paradise: the *Musa paradisiaca* (plantain) and the *Strelitzia*

commonly known as the bird of paradise flower. They embody all the attributes expected of plants: spectacular flowering, bright colours, delicious fruit, elegant leaves and an attractive fragrance. A collection of *Strelitzia* and plantains unfolds before amazed visitors who have regained their sense of childlike wonder. An ode to living nature, this garden is the only real heaven on earth and must be preserved for future generations.





LE PARADIS DE LA PIE

MAGPIE'S PARADISE

Carrie **PRESTON** and Farhana **RASHEED**, landscape architects,
Enora **ELMOZNINO**, artist and graphic designer, and
Tess **KRÜS**, graphic and product designer
THE NETHERLANDS



We are sometimes mistakenly led to believe that paradise is a destination, the reward after a long journey. But this is a trap to encourage us to stay on the same path and believe that paradise is waiting for us, beyond the horizon, just around the bend.

Paradise is the path, it hides in the most fleeting moments and the laughter that strikes us out of the blue. Paradise lies in that conversation we have with the one we love, when we finally go below the surface of things and reveal what we really think, even though we were so afraid to do so.

It is a perfect cup of tea: the boiled water, the delicate china, the clear and intense flavour. It is the first bite of a crisp apple. It is a solved riddle. It is the nap that you reward yourself with. It is the helping hand when you no longer had the strength to climb alone. Paradise is fragments, moments, memories reunited.

Like the shiny objects that magpies collect: shards of mirror, a pocket watch, feathers, crystals and jewellery. Paradise is made of the pearls that we make the effort to collect every day and make our own.



LE JARDIN DE VERRE

GLASSGARDEN

Bernhard **ZINGLER**, artist and landscape architect, and
Stefanie **DE VOS**, artist and architect
SWITZERLAND



Paradise is not a physical place we can set foot in, but an inner garden which we can enter by way of the heart, where we can be fulfilled. Le *Jardin de verre* is a place for introspection and reflection. Through successive gardens, the visitor traces their own path between the trees and sensual plants separated by colourful geometric features. Vertical, horizontal and diagonal lines divide up the space. Thus any kind of interaction is possible including sitting, slouching, stretching out, lounging, singing, and thinking.

It is also a contemporary way of meeting other people! Being open to the idea of forging one's own path may be the first step towards a responsible culture. The garden is an opportunity to think about what personal freedom means today. In our contemporary societies, how can we balance personal development with social responsibility?

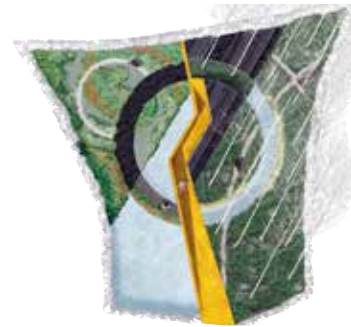




HABITER LE MUR

INHABITING THE WALL

Windy **GAY**, instructor,
Justin **TUCKER**, fabrication specialist,
Dallas **MYERS** and Beau **BURRIS**, students
USA



The notion of the garden as a paradise has been around a long time. The cloister garden, with its protective walls and perfectly ordered flowerbeds, was intended to capture the heavenly Eden and arrange it on Earth. According to this perception, paradise is a fortress against the unknown, entirely separate from a wild and chaotic exterior. *Habiter le mur* challenges this. A defensive place which aims to exclude all forms of the unknown, does this do the idea of paradise justice? Doesn't the definition of paradise

correspond more to a threshold than an enclosure? What if it were a choice to make, before the opening of a passage? We would be on the verge of adventure, with all the risks involved in the journey of human existence. Paradise would be found within the wall itself. It can neither be a place of comfort nor of fear. *Habiter le mur* supposes that paradise is, on the contrary, a place of consciousness, integration and learning – a place we choose to enter, where we choose to mix, rather than hide ourselves behind walls.



CULTIVONS NOTRE PARADIS

Anaëlle **HUET**, Yohan **ODIN**, Quentin **HUILLET** and
Léo **PETITDIDIER**, students
Sébastien **GUILLET** and Vincent **BOUVIER**, professors
AGROCAMPUS OUEST
FRANCE



This garden draws its inspiration directly from the philosophical tale *Candide ou l'Optimisme* by Voltaire. The character's journey leads him to the dreadful observation of the fragile human condition, constantly threatened by war, diseases and natural disasters. Thus he discovers the lush and abundant South American El Dorado, which seems to be a genuine Heaven on Earth. Without wisdom, Candide, and by extension Humankind, cannot be satisfied with this living environment. It is through hard work and the little joys of everyday life that he ends up building his Paradise. Voltaire criticises human beings' greed, as they will never be satisfied by what they already have. Through the opposition between

a tropical and a rural landscape, the designers of the garden emphasise the need to rethink our perception of happiness. Voltaire concludes his novel with the following axiom: [To be happy], "we must cultivate our garden" and highlights the fact that happiness is achieved through modesty, hard work and realism. At first, visitors sink into a dense jungle that quickly becomes oppressive due to the interplay between the plant covering, topography and bright colours. Freed by a sudden change in environment, they can catch their breath in a well-tended vegetable garden that is open and bright, a place of contemplation and nourishment.





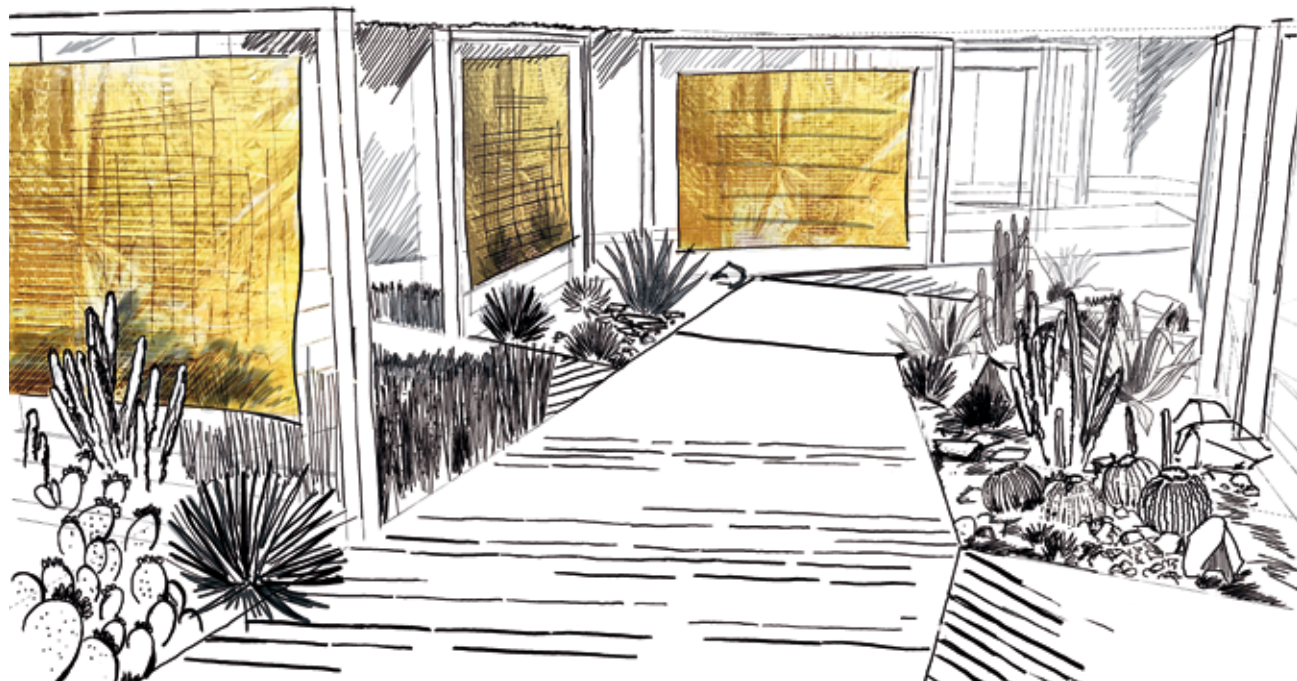
LA MÉTAMORPHOSE D'UN PARADIS

Laurent **DESCAMPS**, gardener,
Adeline **LE COCQ** and Mariana **SARDOEIRA**, architects,
Augustin **DESCAMPS**, state-registered landscaper,
Phuong **NGUYEN**, Pedro **PEDALINO**, Daniel **ALONSO** and Hien **VO**, landscapers
VIETNAM



Drawn into a labyrinth of gold and silver, visitors move between emergency blankets that reflect their figures, as well as those of the plants. One side is gold and at its base is a geometric arrangement of warm weather plants. The other side is silver highlighted by a water feature, with aquatic plants dotted here and there. The dry garden and the water garden symbolise the elements unique to the Earth. It is neither a sacred place for the dead nor an ideal for the living. On the contrary, this garden questions

life on Earth and draws attention to the danger our planet is in. We are in a world living on borrowed time. The paths represent the attempts made up humanity to undergo an environmental awakening. The emergency blankets also evoke the often strenuous migrations of people, plants and animals who, as they move, seek a more suitable paradise where they can protect themselves. An allegory of contemporary tragedies, this garden implicitly poses the question: do we still deserve our paradise?



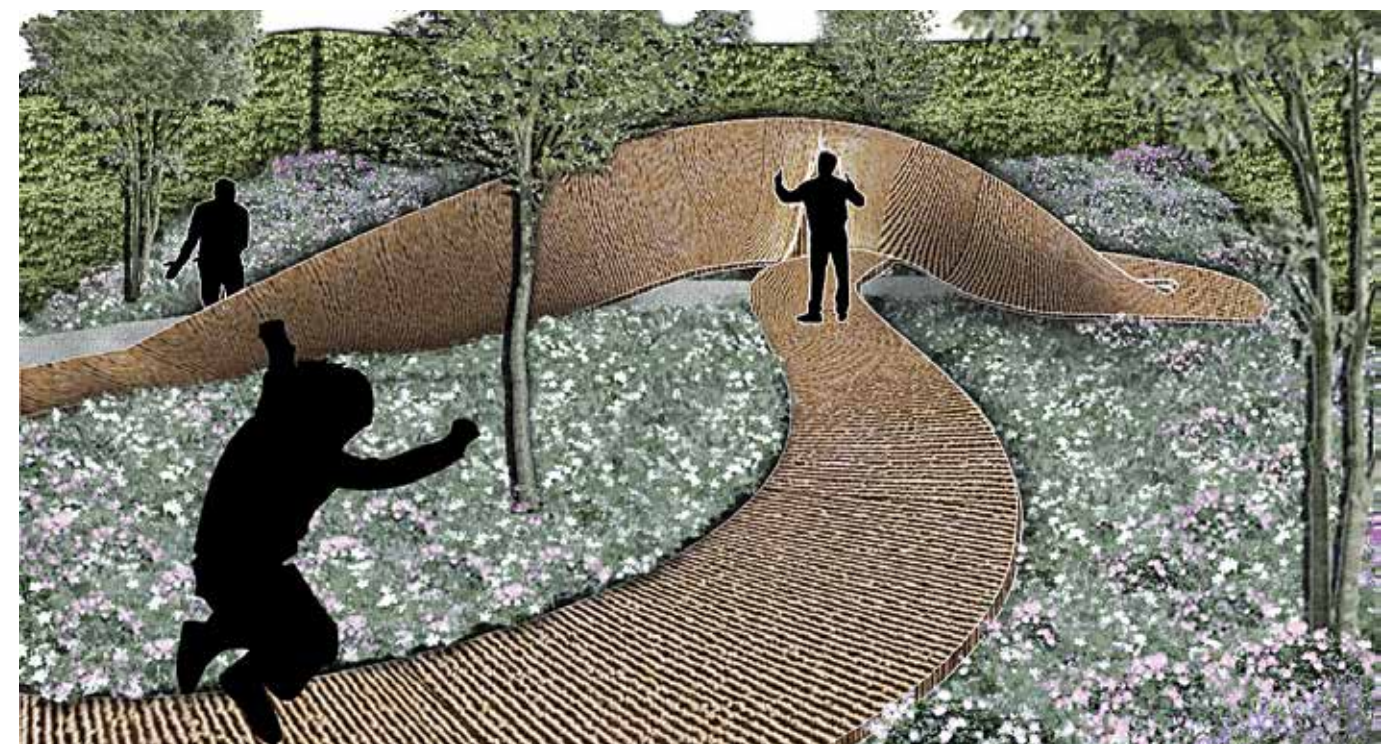
UN PARADIS SANS FIN *NEVER ENDING PARADISE*

Stein **VAN BRUNSCHOT**, landscape architect, and
Jaap **VAN DEN LANGENBERG**, technical designer
THE NETHERLANDS



Human beings have been speculating about the definition of paradise for thousands of years. It is an infinite source of individual imagination and for our understanding of space. The endless mathematical surface, the famous Möbius strip shaped like an 8, physically reflects this idea in the gardens of the Chaumont-sur-Loire Festival. The Möbius strip is both a wall and a path that guides visitors through a spectacular garden among the Anthropocene plants. Where the strip overlaps, the path assumes the form of a

curtain that can be walked through. A cord surrounds the path, curtain and a small bench, which together make up one and the same feature. Plants from two different families are found: geraniums and beeches. Accompanied by a graduation of colours, walkers will experience a never ending paradise on this very special path. They will explore the mysterious mathematical surface and its poetic properties, and above all, they will continue to discuss and speculate about paradise.





JARDIN SUSPENDU 2.0

Floriana **MARTY**, artist/designer, and
Florian **VANDERDONCKT**, artist/author
FRANCE



The Hanging Gardens of Babylon are the inspiration for this garden. In the age of globalisation, of the generic city, where nature is gradually being buried by buildings, what place is there for earthly paradises? What place is there for dreams, for Utopia? The hanging garden of the 21st century is focused on the future. It rises up towards the sky on a structure that frees up space on the ground. Very tall legs make it seem light, like it is floating. Plants can reclaim their place. They are the welcome guests on

this structure which is designed to accommodate and showcase them. In this ideal setting for plants, visitors stroll along a glass-covered path, with the illusion of walking on sequins. The plant curtain moves with the wind. In this contemporary paradise, plants hover and hang down above our heads, without ever forming obstacles. All you have to do is gently part the leaves and slip through to discover the rest of the garden.



FRONTIÈRES DU PARADIS

Jong-Ho **YUN**, artist
KOREA



Based on the structure of a house, this garden illustrates the concept of individuation defined by the philosopher Carl Gustav Jung. According to him, the individual is made up of opposing qualities which are broken down into the outer world and inner world. The house is just a barrier between these two worlds. The inner world is a space dedicated to the unconscious and the self; the external world is the conscious and the "persona" (the social face); the barrier is where they link. As a private space, the house symbolises the "Self". The exterior represents society,

a harsh and bleak atmosphere which is reflected by the stones and ground. The walls are hollowed-out to make room for a path and frames through which to observe the surroundings. These hollow walls are the first step towards the breakdown of prejudices and understanding other people. The effort required by empathy can bring harmony to the most difficult lives, guarantee unity and enable us to discover the potential paradise that is in our true "Self". This garden is intended as a sign of a possible paradise for exhausted souls.





LE JARDIN DES PORTES

Vincent **JANSSEN** and Zeger **DALENBERG**, landscape architects, and
Quentin **AUBRY**, architect and engineer
THE NETHERLANDS



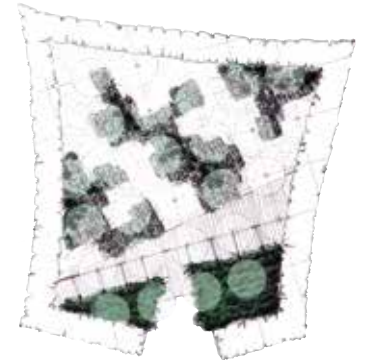
Do the Gates of Paradise herald the joy of fulfilment and the assurance of a happy ending? Or do they vibrate with unsettled energies inspiring fear and disillusionment? There is a figure, a god, whose Latin name was Janus. This being with two faces, looking to the future and the past, is an entity of passage, of transition, who, in his very essence, incarnates human beings' fascination and fears facing their destiny. This garden presents the visitor's choices, their consequences and the temptation of paths less

travelled. Doors sometimes open onto plants dominated by white, sometimes onto black plants. Their complementary nature re-enacts the relationship between light and dark, good and evil, the light and the darkness...



AU PARADIS DU JARDINIER

Dominique **HENRY**, landscape designer and geographer, and
Karine **STOKLOSA**, landscape designer and manager of public
gardens and plants
FRANCE



In paradise, everything would be easy, abundant, exuberant and effortless. In truth, the exact opposite of a garden, as we know what the fertility and profusion of plants owe to the discreet but repeated steps taken by a gardener. Wanting a garden of paradise, what a happy contradiction! However, what gardener hasn't already dreamed of seeing the work done without them? In this garden, the steps taken by the gardener are being eliminated. It is the wheelbarrow alone that carries the plants, makes them grow, flower and produce in abundance. A basic tool, both the gardener's friend and the torturer of their arms, it is replicated several times, arranged into a vast checkerboard that gives order

to the flowerbeds and brings the soil closer to the gardener, or even allows them to step back from it entirely... *Au paradis du jardinier*, there is no more need to transplant and transport plants until exhausted. The garden becomes a nursery. It borrows its codes, systematics and poetry in tree-lined grids. Unless it is the nursery, provided with bamboo stakes and watering ramps which, receiving a pergola, becomes a garden... Observing, contemplating isn't that already gardening? The tools laid down, hands free, for a moment of paradise in the garden, in a place where the gardener becomes a spectator to the paradise he or she is inventing...

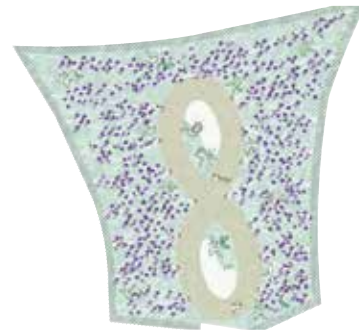




JARDIN DE PARADIS

#JARDINÉTERNEL

Claire **BIGOT**, landscape engineer, and
Marie **BIGOT**, student
FRANCE



Imagine a garden that doesn't need watering or maintenance, free from disease. Paradise, right? A garden that you would pass on to your great-grandchildren as if you had just designed it, without any effort. With plastic, there is no need to water, nor prune, and it is colourful all year round. Omnipresent in our current landscapes, this material can be modified at will. But at what cost? It takes an eternity to decompose, estimated at 400 years. The eternal garden is a reflection on this alarming issue.

The garden is made up of a "jungle" of foliage combining ground-cover plants with a few taller features. This combination highlights the aerial structure built using stakes which are connected by ropes anchored to the ground. The ropes support branches embellished with purple plastic bags. Soft mounds in the centre of the path invite the visitor to sit to experience a new viewpoint.



LES PIEDS SUR TERRE

Emmanuelle **MESSIER** and Fanny **BOUCHET**, architects
FRANCE



This is a surprising staging of that little internal voice we all have that "just wants to see" and "just wants to know" what this famous paradise looks like. A nod to that curiosity that pushes us to discover, ahead of time, what is next. Feet on the "ground"...

Entering the plot, the visitor is immersed in a very dark world. Some will perhaps see it as an allegory for the environmental hazards threatening our soil, others will no doubt feel the melancholy of the place or become aware of the macabre symbolism that emanates from it. By following the path that plunges into this enigmatic world, the visitor discovers "feet" which move below, but

whose heads seem to have disappeared. He or she then understands that the other visitors have gone beyond. ... and head "in paradise"

Summoning their courage, the visitor reaches the paradise at the centre of the garden. The transition is immediate. A sensory transliteration of the quote by Kandinsky awaits: "White sounds like silence, a nothing before everything begins". Placed at eye level, a white plant cocoon, soft and bright, opens onto the sky, cut off from the surrounding sounds and disconnected from the visual cues that connect us to the earth. A "nothing" to experience before the other beginning promised by paradise.





20 PORTES
20 DOORWAYS

HaeMee **HAN**, landscape architect, and
Jaeyual **LEE**, architect
USA



Paradise often evokes Heaven, a place of supreme happiness. It a place that cannot be directly experienced as it is the result of fantasy and imagination. It could be a thousand different places depending on the person who comes up with it. It could be an ocean, an endless meadow, a field of flowers in bloom, a garden of Eden or even a more mysterious space like a galaxy. This interpretation makes paradise a collection of personal and imaginary landscapes. Here the door is used as a method, or a tool, enabling everyone to take a look at these various examples. Twenty doors have been laid out horizontally, crisscrossing the ground. Some are closed, others partly ajar or entirely open. The combination of

natural living plants and artificial materials creates an unexpected setting through the juxtaposition of ordinary items presented in an entirely unconventional way. Just as René Magritte made objects clash in his paintings, this garden seeks to provoke strangeness using what is familiar to us. The door symbolises transition. On the threshold, you are always impatient to discover what hides behind it. It is not a question of imitating or defining paradise but of stirring up curiosity. Is it a place filled with lush plants or a space that seems to be floating in air with the clouds? The visitor walks through the garden as if in a gallery exhibiting doors to paradise. Which one will you open?



THE DOMAIN OF CHAUMONT-SUR-LOIRE





Owned by the Centre-Loire Valley Region since 2008, the Domain of Chaumont-sur-Loire encompasses the Château, Grounds 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 for Arts and Nature to be focused entirely on the relationship that artistic creation has with landscape invention.

THE DOMAIN IN FIGURES

12 000 000 sq.m. of total surface area

32 hectares of Grounds

1 ten-hectare extension, the Prés du Gouloup, landscaped by Louis Benech in 2012

Over 760 gardens created since 1992

30 new gardens every year

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

Ever increasing numbers of visitors (Gardens and Château)

Nearly 500,000 visits in 2018 (430,000 in 2017)

Over 20 000 children hosted for educational activities in 2018

1 owner : the Centre-Loire Valley Region

Open **363 days** a year

75% self-financing

The 2018 Michelin Green Guide to the Châteaux of the Loire awarded the Domain of Chaumont-sur-Loire 3 stars.



Vue aérienne du Château, 2018 © Éric Sander



Volcan, installation de Nils-Udo à Chaumont-sur-Loire, 2018 © Éric Sander



La possibilité d'une île, Festival International des Jardins, 2018 © Éric Sander

A threefold identity: shaped by art, gardens and heritage

Since 2008 the Domain of 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 Domain, 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 11th edition in 2019.

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, the Domain of 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 Grounds 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, the Domain of Chaumont-sur-Loire has now joined the ranks of a European network of prestigious institutions recognised by the French Ministry for Culture and Communications,



Le Parc Historique, 2018 © Éric Sander



Le Vallon des Brumes, 2018 © Éric Sander

all of which work towards developing an ambitious contemporary artistic project within a monument of nationwide importance and regional relevance.

The Grounds 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 2018 Michelin Green Guide to the Châteaux of the Loire awarded the Domain of Chaumont-sur-Loire 3 stars. It is also recognised as a “Quality tourism” venue.



The Domain's leading actors

Bernard Faivre d'Arcier

Chairman of the Board of the Domain of Chaumont-sur-Loire

Graduate from the Hautes Études Commerciales Business School, the Sorbonne in Literature, the Institut d'Études Politiques de Paris and École 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 the Domain of Chaumont-sur-Loire and the International Garden Festival, curator of photography and contemporary art exhibitions.

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 Domain of 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 (new edition in 2019 entitled *Jardin Contemporain le Guide*) and *Art et Nature à Chaumont-sur-Loire*, published by Flammarion, which will also be bringing out her latest work, *Chaumont-sur-Loire Art et Jardins dans un joyau de la Renaissance*, in 2019.

Unwavering commitment to respect for the environment

The 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 the Domain of 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 Domain and a watch kept on such predator insects as Asian hornets. Regular expert assessments enable measurement of the diversity of the Domain's insect population, fostering its development by creation of a series of "insect hotels". Finally, the Domain of 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 the Domain of Chaumont-sur-Loire and eating at its restaurants has been a part of Domain "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 gardens, pathways and Château 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, the "Loire à Vélo" cycle path, the French rail service (SNCF) and the League for Protection of Birds (LPO).



PARTNERS / CERTIFICATIONS AND NETWORKS





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

The International Garden Festival is partly funded by the French Ministry of Culture (Centre-Loire Valley Regional Directorate for Cultural Affairs) and the County Council of Loir-et-Cher



The International Garden Festival would like to thank its media partners



The International Festival of Gardens thanks the media sponsoring a garden



The International Garden Festival is lent preferential support by Caisse des Dépôts, Philips and Citeos



Its partners also include





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 2018 Michelin Green Guide to the Châteaux of the Loire awarded the Domain of Chaumont-sur-Loire 3 stars.



USEFUL INFORMATION





PRESS AGENCY

Claudine Colin Communication
Caroline Vaisson
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Tél : 33 (0) 142 726 001

	DAY TICKET		TICKET FOR 2 CONSECUTIVE DAYS (WITH GARDENS OF LIGHT)	
	25/04 - 03/11/2019	02/01 - 24/04/2019 04/11 - 31/12/2019	25/04 - 03/11/2019	02/01 - 24/04/2019 04/11 - 31/12/2019
Full price	€18.00	€14.00	€30.00	N/A
Reduced fee ¹	€12.00	€8.00	€20.00	N/A
Child [6-11]	€6.00	€4.00	€10.00	N/A
Family ticket ²	€36.00	€28.00	N/A	N/A

Free entrance : children under 6's, visitors with disabilities (reduced rate for their minder) and press card holders.

CHÂTEAU MULTIMEDIA GUIDE HIRE - 4,00 €

Adults 

Children aged 6 and over 

Application also available on 

¹ Reduced fee accorded to those between 12 and 18, students upon presentation of appropriate identification and one minder accompanying disabled visitors

² Ticket valid for 2 adults and 2 children under 12's

N/A – non applicable

OPENING HOURS

The Domain of Chaumont-sur-Loire is open from 10 a.m. every day including public holidays [except 1 January and 25 December]. In July and August 2019, the Domain opens at 9:30 a.m. It really needs a whole day to make a full tour of the Domain, so we advise you to arrive early in the morning in order to get the best out of the site. Nevertheless, it is possible to take less time over your visit.

ACCESS

Chaumont-sur-Loire lies between Blois and Tours, 185 km from Paris.

ACCESS BY CAR

You can get to Chaumont-sur-Loire along the D 952 (on the right bank) and D 751 subsidiary roads.

- A10 motorway, towards Bordeaux: exit 17 [Blois] – 30 mins.
- A10 motorway, towards Paris: exit 18 [Amboise] – 30 mins.
- A85 motorway: exit 12 Saint Aignan – 30mins.

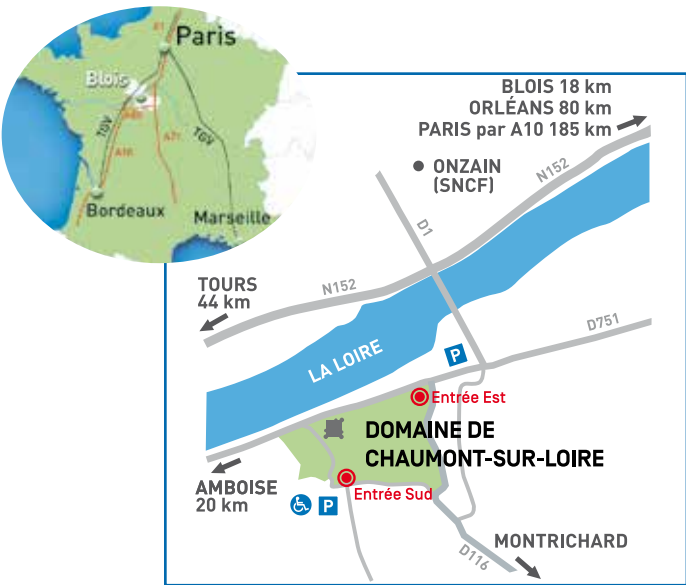
ACCESS BY TRAIN

- From Gare Paris-Austerlitz – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: about 1 hour 40 minutes. Direct rail link from 1 April 2019.
- From Saint-Pierre-des-Corps station – arriving at Onzain / Chaumont-sur-Loire railway station, journey time: 20 minutes. Every weekend from April to October, including all public holidays except 1 May, and daily in July and August, the Domain is served by a (return) shuttle service departing from Blois/Chambord and Onzain / Chaumont-sur-Loire railway stations.

LA LOIRE À VÉLO

Take the “Loire à Vélo” cycle path and call in at the Domain of Chaumont-sur-Loire. Free bike racks and lockers are available at each of the Domain’s entrances.

FREE CAR PARK 





NOTES

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Property of the
Centre-Loire
Valley Region

