

Journey into the works of Leonardo da Vinci

CHÂTEAU DU CLOS LUCÉ

Parc Leonardo da Vinci

AMBOISE

september 2021



PRESS KIT

Leonardo
da Vinci
Painter and Architect
Galleries

Summary

Foreword	p. 3
Leonardo da Vinci Galleries: a new immersive space	p. 6
Introduction	p. 6
Museum Route	p. 8
Leonardo da Vinci Architect Gallery	p. 8
Leonardo da Vinci Painter Gallery: immersive show	p. 13
Arc-en-Scène scenography	p. 16
Biography of Anne Carles, scenographer for Arc-en-Scène	p. 16
Rehabilitation of the industrial hall	p. 18
The architectural project led by Chaix & Morel et Associés	p. 18
Biography of Chaix & Morel et Associés	p. 19
Historic mission for the Saint Bris family	p. 20
800 years of history	p. 20
The Château, last home of Leonardo da Vinci	p. 21
A legacy to pass on	p. 22
A castle for the future	p. 25
An atmospheric cultural park: Parc Leonardo da Vinci	p. 26
An educational and entertaining landscape trail	p. 26
Leonardo's garden: an open-air museum	p. 28
A sustainable cultural development project in a natural environment	p. 29
Key numbers	p. 30
Practical information	p. 32
Press contact	p. 33
Visuals available for the media	p. 34

FOREWORD

THREE QUESTIONS FOR FRANÇOIS SAINT BRIS



François Saint Bris, President of Château du Clos Lucé – Parc Leonardo da Vinci.

Photograph: Léonard de Serres

3

When and how did this project to create new galleries with a strong digital component come about?

Clos Lucé, last home of Leonardo da Vinci, is a castle for the future. Its mission is to pass on the legacy, memory and knowledge of Leonardo da Vinci. Models of forty of Leonardo's inventions, produced by IBM, are displayed in the basements of Clos Lucé, as well as twenty life-size models in the Parc Leonardo da Vinci, together with giant translucent canvases of the Tuscan master's paintings. Leonardo da Vinci, however, is best known for his paintings, so it was important for us to add to the existing cultural offering by giving visitors the keys to understanding the creative process of his drawings and paintings.

For several years now, we have been using new technologies to engage with visitors. 3D animations, holograms, immersive screenings, fun and educational video games, and an e-learning platform have enabled us to attract a new, younger audience. Using digital tools will give a boost to business, with our new offering tailored to the needs of our visitors. The magic should be restored, with a new life for the former factory, transformed into a high value-added cultural and scientific facility.

How many more visitors are you expecting with this new project? Are you targeting a specific audience?

Innovation is always a factor in attracting more visitors. With this new cultural facility, by 2022, we hope to have returned to our record numbers of 2019, when we received 520,000 visitors.

Clos Lucé is one of the most popular Loire Valley châteaux with families. We also hope to attract a younger audience, including students with an interest in art, and young people keen on new ICT (Information and Communication Technology).

The new wing of the building, for instance, is spread over two floors. The ground floor is reserved for educational, scientific and technical workshops, run by coordinators and intended for school groups.

On the first floor, a new experimental multimedia space is devoted to various digital experiences such as video games that will allow young and old alike to fly in Leonardo da Vinci's flying machines over the Royal Palace at Romorantin, reconstructed in 3D.

These new digital means of engagement are innovative and complement the existing cultural offer, allowing visitors to acquire knowledge, understanding and general culture in a fun, educational and well-researched way.

Clos Lucé is working with a leading international scientific committee, helping it to produce a coherent study of the essential aspects of the subject, accessible to the widest audience possible. Clos Lucé has become a skilled producer of cultural and scientific material and activities.

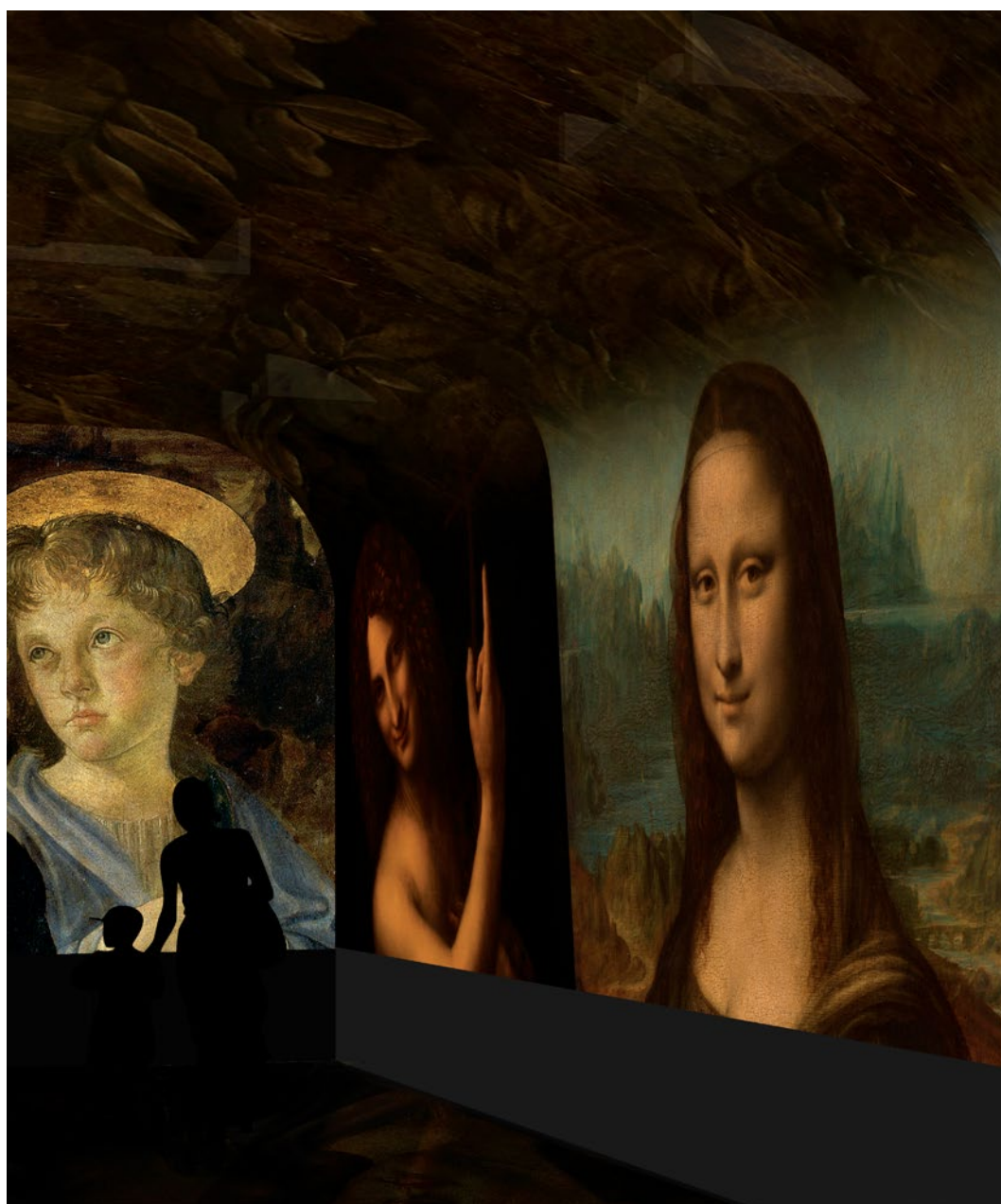


View of the Château du Clos Lucé © Château du Clos Lucé – Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

These new galleries dedicated to Leonardo da Vinci are part of a wider scientific and cultural project. What are your goals for the future?

Clos Lucé is seeking to become the leading focal point for Leonardo da Vinci and the Renaissance. We have acquired three hectares of industrial wasteland adjoining the site and our goal is to create an international interpretation centre on Leonardo da Vinci and the Renaissance in a building of 10,000 m².

The project is to begin in 2024 and continue until 2030. The aim of this international cultural and scientific centre is to give visitors the keys to understanding the complete works of Leonardo da Vinci and the cultural phenomenon of the Renaissance.

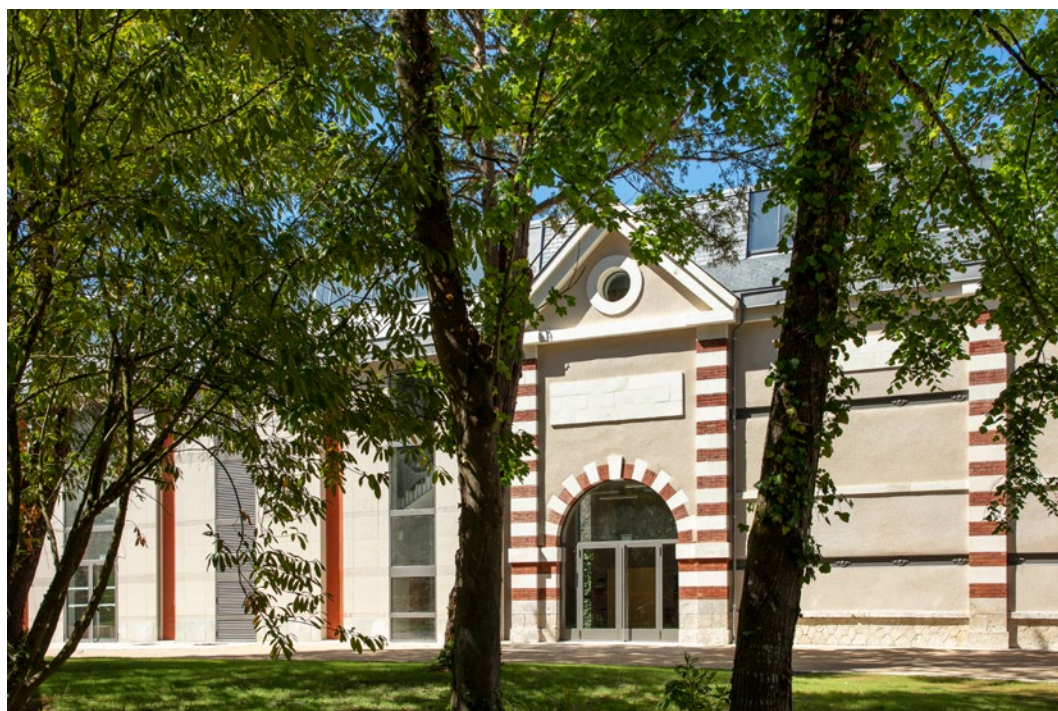


Immersive show – computer-generated images © Château du Clos Lucé - Parc Leonardo da Vinci, Arc-en-Scène

LEONARDO DA VINCI GALLERIES: A NEW IMMERSIVE SPACE

INTRODUCTION

The Leonardo da Vinci Painter and Architect Galleries invite visitors on a journey of discovery through the creative process of the Renaissance genius. In this 500m² space renovated by the architects Chaix & Morel et associés with scenography by the Arc-en-Scène agency, visitors will discover two new aspects of the Italian master.



Leonardo da Vinci Painter and Architect Galleries © Château du Clos Lucé – Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

In the first part of the journey, visitors will see studies, drawings, models and 3D films that bear witness to the ground-breaking spirit of Leonardo da Vinci the architect. How did Leonardo draw on his mathematical and geometrical knowledge to understand perspective better? How is his talent as an urban planner evident in the plans for an ideal city at Romorantin? Which are the connections between civil, military and religious architecture?

The second part of the journey is dedicated to Leonardo da Vinci the painter. Visitors are plunged into the artist's paintings and drawings in an immersive multimedia show. Through video mapping technology, visitors will be able to understand his creative process. Used to create bridges from one work to the next, to superimpose preparatory drawings onto completed works, and to provide detailed focus on portraits, smiles, hands, landscapes and drapery, it reveals similarities and uncovers some of the mystery behind his work.

The Leonardo da Vinci Painter and Architect Galleries feature the latest and most effective technologies to engage visitors, particularly younger visitors. Along the route there are life-size models, touch tables, 3D animations, motion design images and video games.

School groups can take part in scientific and technical workshops, designed in collaboration with Cité des Sciences and Palais de la Découverte. Children are encouraged to operate Leonardo's inventions, with six machines inspired by those of Leonardo da Vinci, available for children aged between 9 and 18.

"Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen."

Leonardo da Vinci

MUSEUM ROUTE

Leonardo da Vinci Architect Gallery

1st floor

Visitors will discover Leonardo da Vinci's architectural work along a route divided into several parts and which features multimedia components, models to operate, and 3D animations. Along the journey, visitors can learn more about mathematics and geometry in space, town planning, and civil, military, religious, and ephemeral architecture, with pride of place given to the special effects with which Leonardo da Vinci amazed the French court during unforgettable celebrations.

The journey begins in a multimedia room devoted to the Royal Palace at Romorantin, Leonardo's dream which was never realised. 3D modelling allows visitors to imagine the buildings of the Tuscan master and an immersive video game offers a unique experience as you fly over a 3D reconstruction of the ideal city in an ornithopter.



Leonardo da Vinci Architect Gallery © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photo: Eric Sander

Mathematics and Geometry in Space

Leonardo da Vinci's creative process, and particularly his architectural techniques, can only be understood with a grasp of his early training and work in mathematics and geometry.

"No human investigation can truly be called science unless it is demonstrated mathematically."

Leonardo da Vinci

Leonardo da Vinci's vision of the world was shaped by constant study of arithmetic and geometry, and by Luca Pacioli, whom he met in Milan in 1496 and who introduced him to Euclid, and more generally to theoretical mathematics. Since Luca Pacioli had convinced da Vinci that God created the world in mathematical language, Leonardo sought mathematical laws not only in the human body, but also in plants. Together with Pacioli, da Vinci produced *De Divina Proportione* in 1497, in which he studied the golden ratio as proof of the harmonious relationship of the world and consequently of the existence of God. The golden ratio can be found in the perfect spirals one sees in nature, such as in ammonites and certain flowers.

"Nature is full of infinite causes that have never occurred in experience."

Leonardo da Vinci

Visitors will see a novel installation of the five Platonic solids reconstituted in space: the tetrahedron, the cube, the octahedron, the dodecahedron, and the icosahedron. According to Plato's theory, known to da Vinci, these solids correspond to the shapes of the five natural elements: fire, earth, air, water, and aether.

"God used the dodecahedron in the delineation of the universe as a whole."

Plato, *Timaeus* 55A

Leonardo da Vinci Urban Planner

MEASURING AND MAPPING THE CITY

In order to carry out his civil and military architectural projects, da Vinci first conducted preliminary surveys. Using an odometer, a compass and a surveyor's chain, he drew up a map of Milan with its main axes and landmarks. Thanks to these instruments, he was able to produce very accurate maps, useful for military campaigns and town planning.

A FUNCTIONAL CITY

Eager to turn Milan into a functional city and concerned about the sanitary conditions of cities, da Vinci imagined a city drained by canals and organised on several levels based on social class. This city was to be defined by waterways ensuring the flow of goods and the disposal of waste, with household rubbish and rainwater being removed. Da Vinci's idea of a functional city was, therefore, based on social separation and the principles of hygiene.

ROYAL PALACE AT ROMORANTIN

When the plague struck Milan between 1484 and 1490, it was necessary to rebuild cities with streamlined traffic and functions. While some Italian cities at the end of the 15th century were being reorganised under the Sforzas, Pope Pius II and the Duke of Urbino, da Vinci envisioned the ideal city at Romorantin for Francis I, with at its centre, a magnificent palace to house the king and his court.

Leonardo proposed many innovations: straight staircases, automated stables, and an entire district of houses to provide accommodation for the courtiers in the new city, bordered by canals and mills. Da Vinci the architect faced many technical challenges, including diverting the Cher river into the Sauldre, which meant overcoming a difference in height of more than thirty metres. In 1518, the grandiose plans for the palace at Romorantin were abandoned, while in 1519, the first stone of Chambord was laid.



On the screen to the right, the Royal Palace in Romorantin reconstructed in 3D in an immersive film

© Château du Clos Lucé – Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

Leonardo da Vinci and Civil Architecture

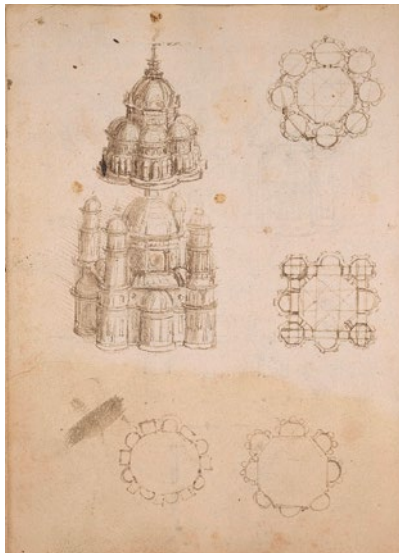
Leonardo da Vinci distinguished himself on several occasions in civil architecture projects commissioned by wealthy patrons (the Sforzas, Pope Leo X and Charles d'Amboise), designing Florentine palaces, villas, gardens, and stables, amongst other things. He drew up plans on various scales, from the most basic elements (columns, windows, staircases, chimneys, etc.) to an entire city with all its buildings. Even though most of his designs were never realised, the master's legacy is significant, especially with regard to his proposal for stables in which he envisioned effluent draining into sewers and a system to provide the horses with hay by means of an arrangement of conduits.

He also proposed ideas for a kitchen layout for a wealthy Milanese in which the chimneys, water supply point, chicken coop and storage areas were arranged to keep noise and smells away from the reception rooms.

Leonardo da Vinci and Military Architecture

At the beginning of the Renaissance period, building military structures was a major challenge for Italian engineers because, since Charles VIII of France had invaded Italy in 1494, methods of waging war had changed radically with the introduction of gunpowder artillery. Leonardo was involved in the research to counter this military superiority and he drew up plans involving giant bombards for the arsenal in Milan, along with a plan to reinforce the fortresses to defend against enemy cannonballs.

He imagined low, angular, star-shaped fortresses oriented outwards, a precursor to Vauban's bastion forts. To these "horizontal" designs he added vertical defences, developing what is now known as the "Leonardian fortification", based on a combination of high control points and optimal defences to withstand projectiles.



Leonardo da Vinci, plans and elevations of churches

© RMN-Grand Palais (Institut de France) / René-Gabriel Ojeda / Stéphane Roger

Leonardo da Vinci and Religious Architecture (plans for basilicas and domes)

In 1487, da Vinci, along with other engineers, was asked by the building council of Milan cathedral to come up with a solution to balance the lantern tower of the building. He imagined a 50-metre-high octagonal crown to support a dome topped by a spire.

Around 1490, while he was waiting for the building council's decision, which would ultimately be a rejection of his proposal, he began to take an interest in church plans. He admired the beauty of the symmetrical effects of buildings with a central plan, inherited from the architecture of Greco-Roman temples. Before him, these central-plan basilicas had inspired the great masters of the Renaissance, such as Brunelleschi, Alberti, and Francesco di Giorgio.

Leonardo da Vinci and Theatrical and Ephemeral Architecture

While serving Ludovic Sforza, Duke of Milan, da Vinci designed sets and theatrical machines for performances before the court, continuing to do so when he settled in France.

Inspired by a Florentine religious spectacle, in which a rotating mechanism simulated the flight of angels and the ascension of the Virgin Mary, he combined his skills as an artist and engineer to create complex stage designs which were showcased during ephemeral spectacles. Leonardo da Vinci created his spectacles by playing with appearances and disappearances, using a pulley and counterweight system to do so. In 1506, he staged an opera in which Orpheus joins Eurydice in the underworld, evoked by a cardboard representation of a mountain partially opening before the audience, with pyrotechnic effects and deafening music playing.

Leonardo was also known for his designs for festive decorations and sumptuous costumes. In honour of Louis XII and Francis I, he built several models of an automaton lion in 1509 and 1515 that could bow before the king and throw fleur-de-lis over the crowds in homage. In 1518 in Amboise, he staged the wedding of Lorenzo Piero de' Medici and Madeleine de la Tour d'Auvergne with a re-enactment of a battle and the capture of a fortress, referencing the success of the Battle of Marignano. A few months later, he organised a sumptuous feast at the Manoir du Cloux, where he created "a night within the night", with the canopy of the heavens, the path of the planets and the signs of the zodiac turning in unison.

Leonardo da Vinci Painter Gallery: immersive Show

Ground floor

*Da Vinci - deep and sombre looking-glass
 Enchanting angels haunt, with subtle smile
 All mystery-charged, while shadows dark amass
 And pines and ice-cliffs bound their prison-isle.*

Charles Baudelaire, "Les Phares" / The Beacons, *Les Fleurs du mal*

At a glance and under one roof, visitors can contemplate all Leonardo da Vinci's paintings in a virtual gallery.

Even though da Vinci's paintings are scattered throughout the galleries of the world (the Louvre in Paris, the Uffizi Gallery in Florence, the Vatican museums, the Pinacoteca in Munich, London's National Gallery, Krakow's National Museum, the Hermitage Museum, Washington's National Gallery of Art, etc.), Leonardo's paintings, in their actual sizes, have been brought together in this unique space for a moment of contemplation.

Placed in the centre of the projection space, visitors are immersed in Vinci's pictorial legacy. There follows, thanks to the immersive screening, a proliferation of images allowing you to enter the creative process of Leonardo's drawing and paintings. Several themed sequences follow, offering an unprecedented experience and a truly deep dive into the details of his studies and preparatory drawings.



Immersive show © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

The presentation of Leonardo's masterpieces gives way to a backdrop of the hall of the convent of Santa Maria delle Grazie in Milan. Sketches and analysis of volume will take visitors to the heart of the construction of the mythical representation of *The Last Supper*, painted on the walls of the refectory. From the majesty of Christ to the detail of the apostles' hands, the dynamics of the composition will draw visitors into the essence of this masterpiece. Drawings of faces and preliminary sketches for portraits are placed side by side and blossom into a collection of enigmatic smiles. Thanks to an astonishing mastery of brush strokes, drapery studies blend into the paintings for which they served as preparation. Masterful analysis of perspective and compositions with multiple figures continues in his mythical painting of *The Adoration of the Magi*. Backgrounds of the paintings, magnified and enlarged, finally give access to the landscapes and their bluish backgrounds. Transalpine mountains, glaciers, rocks, mysterious caves and forgotten rivers give way to reveal nature and the faded dream of an engulfed city.

Appearing next on the walls and enveloping visitors are the climbing mulberry trees which intertwine in the Salla delle Asse in the Sforzesco castle in Milan. The vegetal swirl gives way, in a fascinating dance, to a series of drawings of floods, the last works produced by Leonardo da Vinci at Clos Lucé.

In total, more than 200 images from Leonardo da Vinci's original drawings and paintings, from thirteen different collections, are projected on the walls to create a unique immersive experience in this "ideal museum".



Immersive show © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander



Immersive show © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photo: Eric Sander

“Be sure that light and shade blend without lines or borders, in the manner of smoke.”

A Treatise on Painting, Leonardo da Vinci

ARC-EN-SCENE SCENOGRAPHY

Under the artistic direction of Clos Lucé, the scenography of Arc-en-Scène relies on digital technologies, immersive scenarios, and virtual and augmented reality to bring a fresh look to da Vinci's creations and to stage them in a virtual universe.

“The Leonardo da Vinci Painter and Architect Galleries are part of a progressive journey that guides visitors step by step through da Vinci's work. The journey begins with the upper gallery focussing on da Vinci's architectural work and continues with the immersive show dedicated to the Tuscan master's paintings. Visitors are taken to the heart of the creative process of the paintings, which are based on drawings of unparalleled mastery. The scenography of the galleries was designed to give visitors the keys to understanding gradually, through an aesthetic and sensitive approach using interactive, fun and immersive media.”

Anne Carles, architect and scenographer at the Arc-en-Scène agency.

BIOGRAPHY OF ANNE CARLES, SCENOGRAPHER FOR ARC-EN-SCENE

Back in 2001, architect Anne Carles and interior designer Hélène Robert combined their experience from major architecture and scenography projects to develop their complementary skills: scenography in exhibition design, performance design, urban scenography, and interior architecture and design. Architect and scenographer Annabelle Jeanne joined the team in 2012.

Their process takes into account the singularity of each project and develops a sensitive approach based on in-depth analytical research of the themes and collections. Forming a narrative is essential for their projects, as this acts as a guide as they develop the scenography on various levels, from the urban space and landscapes, the architecture, down to the furnishing and objects. To imagine and design spaces, scenography and even furnishings, Arc-en-Scène starts with the geography of the place and the context and the specific features of the programme; the process is directed from there by the narrative they create for each project. They bring together volumes, materials, colours, lights, images and sounds to transform their creations into a space of knowledge and emotion. Once their initial concept takes shape, they take into account the point of view and conventions of the audience. A team is formed based on the combination of skills required, in keeping with the workshop spirit, where an artistic and conceptual approach is favoured. When needed, they combine their skills with those of architects, urban planners, artists, graphic designers, lighting designers, sound and image specialists, engineers and economists, in order to meet the requirements of clients. Since 2001, feedback has attested to their sensitivity, skill and know-how. The agency is a member of the French Association for Scenography.

Arc-en-Scène designed the scenography for the Grande Halle de la Villette where a new reception area was opened on the west façade of the building and new scenographic components, large footbridges, were constructed.

For the head office of Nestlé France, located in the former Menier chocolate factory in Noisel, Arc-en-Scène designed the layout of the offices and relaxation area. It also designed the signage, all in keeping with the site and its remarkable architecture.

For Habitation Clément, the agency designed the scenography for works exhibited outside by Bernard Venet, Luz Severino and Thierry Alet. A desire to blend contemporary art with the enchanting and ever-changing garden resulted in a unique combination.

Well-versed in the art of staging for museums, Arc-en-Scène's past achievements include, amongst others, the scenography for the collections of the Musée Ingres in Montauban over a surface area of more than 2,400m², the Musée Bonnat Helleu in Bayonne, the Musée et Centre d'interprétation Paul Gauguin in Tahiti and the Centre d'interprétation de la grotte Cosquer in Marseille.

Arc-en-Scène was commissioned in 2019 by Clos Lucé to design the scenography for the exhibition "Leonardo da Vinci's Last Supper for Francis I: Masterpiece of Gold and Silk" in the Halle Muséographique (Museography Hall).

To discover more about the Leonardo da Vinci Painter and Architect Galleries:

Video, made
by Beaux Arts Magazine



REHABILITATION OF THE INDUSTRIAL HALL

The building was constructed in 1869 by the engineer and builder Armand Moisant, Gustave Eiffel competitor, who was famous for large metal-framed buildings such as the Bon Marché, the Grand Palais, the Gare de Lyon in Paris and the Menier chocolate factory in Noisel. It is based on a large brick and stone porch with a semi-circular arch topped by a triangular ashlar pediment. It is flanked by an old wing, which was recently renovated, and another contemporary one, made of concrete, steel and transparent glass.

THE ARCHITECTURAL PROJECT LED BY CHAIX & MOREL ET ASSOCIÉS

The renovation of the former industrial hall was entrusted to the prestigious architecture agency Chaix & Morel et Associés following an architectural contest.

The agency proposed a tailor-made design with a sober and transparent elegance, and a refined, clear and luminous style that is resolutely contemporary.

A restored steel framework supports a large saw tooth glass roof, typical of the old industrial workshops of the 19th century, facing North-East allowing natural light in from above.

BIOGRAPHY OF CHAIX & MOREL ET ASSOCIÉS

Over the past thirty years, Chaix & Morel et Associés has worked in fields as diverse as art and football: their first project was a design for the Zenith de La Villette arena, for which they won the Equerre d'argent prize in 1984; other commissions have included the renovation of the Petit Palais in Paris and designing the Stade des Alpes in Grenoble.

The agency designs buildings with pure, clear forms, emphasised by the inherent tensions of the structures. For example, they built the École Nationale des Ponts et Chaussées in Marne-la-Vallée in 1996, the Avancée du technocentre Renault in Guyancourt in 1996 and the Musée archéologique de Saint Romain-en-Gal in 1995, a vast glass structure lying as if weightless on thin steel piles. A transparent design playing with light and shade using an astonishing system of crossed cables that support the glass canopies controlling the sun light.

They are just as bold when it comes to small-scale projects such as the Tepee (1992-2000), a temporary and mobile reception structure that travelled for eight years from the courtyard of the Grand Palais to the forecourt of the Centre Pompidou.

From 2001 to 2005, the architecture agency put its inventiveness to a new challenge: the renovation of a jewel of the Beaux-Arts style, the Petit-Palais Museum. By digging under the inner garden, the museum would gain 6,000 precious square metres of space which led to a reorganisation of the exhibition spaces. They added new light openings to restore the building's original abundant natural light and give clear views over the garden and groves of the Champs-Élysées. This success earned them another nomination for the Equerre d'Argent.

At the beginning of the new century, the agency expanded to Europe. An easy move to make as, with a team of forty employees, two-thirds of whom are foreigners or have dual-nationality, the agency has always had an intercultural mindset.

Their first large-scale foreign project was at the ThyssenKrupp Group's headquarters and campus (2010-2014) in Essen, Germany. The project centred around the head office, an impressive 50m high cube framing two gigantic landscape windows where the glass fibre mesh, shaped by steel cables, offers a hint of the traffic below while, like a metal plumage, thin automated slats cover the other façades.

In 2018, the agency, whose activities were now led by a new management board, developed new projects in Germany, Belgium, Luxembourg and Austria. This diverse and international profile confirmed its desire for openness.

The number of projects carried out in architectural co-design partnerships then increased: JSWD Architekten in Germany (for the House of European History in Brussels), Christian Pichler in Austria (for Virtel Zwei Plus eco-campus and offices in Vienna), Snohetta in Norway (for the Lumières Pleyel district in Paris). In France, the agency designed the first phase of modernisation for the Roland-Garros tennis stadium as well as the metamorphosis of the Penthemont Abbey into the headquarters of the Saint Laurent fashion house in the 7th arrondissement of Paris, and the SKY 56 tower in Lyon. Chaix & Morel et Associés has stood the test of time, all the while re-inventing itself and quietly establishing its DNA over three decades; a radical architectural firm based on a constant spirit of invention.

HISTORIC MISSION FOR THE SAINT BRIS FAMILY

800 YEARS OF HISTORY

In the Middle Ages, the domain belonged to the Amboise family, who erected a building on the current site of the house. The domain was then ceded to the Bernardine nuns of the Cistercian abbey of Moncé, under the protection of the Amboise family.

In 1471, the domain was bought by Etienne le Loup, adviser to King Louis XI. The residence was then equipped with a surrounding outer wall, a drawbridge, towers attached to a walkway and a dovecote, which was a symbol of wealth. Unique in Touraine, the building was square on the outside and octagonal on the inside, and had 1,000 nesting boxes. The site was bought by Charles VIII on 2 July 1490 and became a country residence for the kings of France. In 1492, Charles VIII added an oratory, a masterpiece of Gothic architecture, for his young wife, Queen Anne of Brittany. Later, the young Count of Angoulême, the future Francis I, held war games in the gardens of Le Cloux with his childhood friends, who would go on to become his great comrades in arms; his older sister, Marguerite de Navarre, began to write the first short stories of the *Heptameron* here. The brother and sister received painters, architects and poets, bringing the spirit of the Renaissance to the château. In 1516, Louise de Savoie, the King's mother, became owner of Le Cloux. In the 17th century, the Château du Cloux was renamed the Château du Clos Lucé and for two centuries it was the property of the Amboise family, who saved it from destruction during the French Revolution. It was then acquired by the Saint Bris family in 1855, and was opened to the public a century later.

20



View of the Château
du Clos Lucé

© Château du Clos Lucé –
Parc Leonardo da Vinci, Amboise.
Photograph: Eric Sander

THE CHÂTEAU, LAST HOME OF LEONARDO DA VINCI

After years of wandering, Leonardo da Vinci finally accepted Francis I's invitation and spent his last three years at the Château du Cloux, not far from the royal castle of Amboise where Francis I lived. The young sovereign's court was already well acquainted with Italian artists who had brought the Renaissance spirit to the Loire Valley, such as Dominique de Cortone, known as Le Boccador, Fra Giocondo, Dom Pacello and later Le Primatice and Benvenuto Cellini.

When Leonardo da Vinci arrived from Rome, where he had been the protégé of Julian de Medici, the Pope's brother, he was already 64 years old. He brought with him three of his masterpieces.

Francis I named him "First Painter, Engineer and Architect to the King". He received a pension of 1,000 gold crowns per year and settled at the Château du Cloux, where he worked surrounded by his pupils.

There he received distinguished guests, including Francis I, of course, as well as the great men of the kingdom, ambassadors and his artist friends. Among them, the secretary of the Cardinal of Aragon, Antonio de Beatis, who wrote about his meeting with da Vinci: "there was a painting, commissioned by the late Julian de Medici, of a lady from Florence, represented free from artificial enhancements," the famous *Mona Lisa*, as well the *Saint John the Baptist* and the *Virgin and Child with Saint Anne*. On 23 April 1519, Leonardo da Vinci asked Guillaume Boureau, notary in Amboise, to draw up his will, and he died in his bedchamber at Clos Lucé on 2 May 1519.

A visit to the Château du Clos Lucé begins with the watchtower and the gallery, a reminder of its past as a fortified residence.

In this place that brings together the legacy of Leonardo da Vinci, it is possible to see his bedchamber as well as that of Marguerite de Navarre, restored and furnished in the style of the 16th century, as well as the large Renaissance hall in which the artist would have received Francis I, amongst others. On the ground floor, visitors can also see the oratory that Charles VIII had built for his wife.

The recreation of Leonardo's workshops immerses visitors in the workspace he used for the last three years of his life. Easels, brushes, notebooks, as well as copies of the *Saint John the Baptist* and *Saint Anne*, on loan from the Musée de Chambéry, create an atmosphere reminiscent of the workshops of Renaissance artists.

A library of 200 works, including those of Aristotle, Pliny the Elder, Ptolemy and Vitruvius, as well as a cabinet of curiosities with its skulls, shells and bats, continue the journey into Vinci's life.

Four rooms in the basement of the castle complete the visit with 40 unique models and 3D animations.



Leonardo da Vinci's
bedchamber

© Château du Clos Lucé -
Parc Leonardo da Vinci, Amboise.
Photograph: Léonard de Serres

A LEGACY TO PASS ON

Owned by the Saint Bris family since 1855, Clos Lucé has become a cultural company with the goal of passing on the legacy, memory and knowledge of Leonardo da Vinci. With the opening of the new Leonardo da Vinci Painter and Architect Galleries, the Château du Clos Lucé is beginning the next stage of its development, as a major centre dedicated to Leonardo da Vinci and the Renaissance.

The Saint Bris family's mission, pursued with its collaborators, has not changed in the slightest for 67 years: they strive to make the entire world of Leonardo da Vinci accessible to the widest possible public in one single place. The new galleries dedicated to da Vinci's painting and architectural work will enrich and complement the place of memory that is the residence and the cultural Parc Leonardo da Vinci. The opening of these new galleries strengthens the desire for cultural engagement geared towards innovation, began in 1955 with the acquisition of IBM models dedicated to Leonardo da Vinci the inventor, and produced to celebrate the 500th anniversary of his birth.

Since then, multiple exhibitions have been held in the château's Halle Muséographique (Museographic hall) to further the Saint Bris family's mission. In 2009, the permanent exhibition "Leonardo da Vinci and France" was created presenting the fascinating ten-year intellectual relationship between Leonardo da Vinci and three kings of France, Charles VIII, Louis XII and Francis I. In 2019, as part of the 500th anniversary of his death, the Château du Clos Lucé hosted an international exhibition, "Leonardo da Vinci's *Last Supper* for Francis I: Masterpiece of Gold and Silk". For the occasion, the Vatican Museums exceptionally lent the *Last Supper* tapestry to the Château, with the Louvre, the Uffizi Gallery and the Ambrosian Library also providing works by da Vinci.

The opening of the new galleries is a major cultural and heritage challenge for the regional, national and international influence of the Château du Clos Lucé.



Leonardo da Vinci's workshops © Château du Clos Lucé – Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander



View on the Château du Clos Lucé © Château du Clos Lucé – Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

“Clos Lucé is a castle for the future. True to its vision, it continues its goal to serve as an interpretive centre for the complete world of Leonardo da Vinci. A former industrial building has been transformed into a new cultural and museographic space to complement the existing offer.”

François Saint Bris,
President of the Château du Clos Lucé – Parc Leonardo da Vinci

A CASTLE FOR THE FUTURE

By betting on a policy of permanent innovation, based in particular on the most imaginative digital animations, Clos Lucé has brought the company into the 21st century.

3D ANIMATIONS

Leonardo da Vinci is the father of concepts used in inventions as modern as aeroplanes, helicopters, submarines and cars. 3D technology lends a fresh perspective to these 15th century inventions. In the basement of the château, 3D animations of models made by the company Cent Millions de Pixels help to show how da Vinci's inventions worked and bring them to life in a virtual world.

In the permanent exhibition “Leonardo da Vinci Engineer”, the Château du Clos Lucé, in partnership with Dassault Systèmes, showcases 3D reconstructions of the Italian master's machines which turn 360°.

OPTICAL THEATRE

Through an immersive scenario and the use of holograms, visitors to Clos Lucé can attend the meeting between the Cardinal of Aragon and Leonardo da Vinci which took place on 10 October 1517. During the encounter, da Vinci showed the Cardinal three of his masterpieces, the *Mona Lisa*, *Saint John the Baptist* and the *Virgin and Child with Saint Anne*.

An audio-visual production is shown using what is known as “ghost” technology or “optical theatre”. Visitors become spectators of this exceptional, immersive and emotional encounter with Leonardo as if he were in his workshop today...just as he had been 500 years ago.

MICRO LEARNING: A REAL DIGITAL CODEX!

The Château du Clos Lucé has created the first e-learning course on Leonardo da Vinci. Free and open to all, visitors will be able to hear anecdotes about da Vinci's work, inventions and the many different facets of the man.

Developed with Artips, eight short and entertaining lessons (8-minute segments) are available on computer, smartphone and tablet.

These lessons are based on ideas studied in school: the Renaissance, visual arts, mathematics, science, technology, the art of flight, etc.

AN ATMOSPHERIC CULTURAL PARK: PARC LEONARDO DA VINCI

“Look carefully because what you are about to see is not what you just saw.”

Leonardo da Vinci

AN EDUCATIONAL AND ENTERTAINING LANDSCAPE TRAIL

The park is an essential part of the identity of the Château du Clos Lucé. It helps to make visiting the château a rich and complete experience, as it combines a diversity of places and facilities.

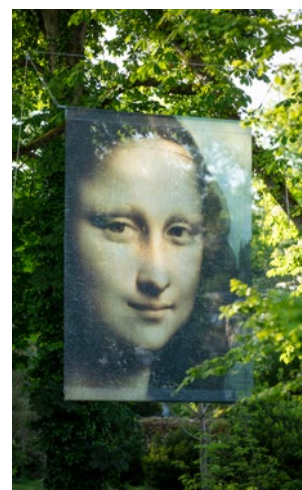
An informative and entertaining walk allows visitors to admire around twenty life-size models, built using the techniques of the period. As such, visitors will experience Leonardo’s intuitive thinking for themselves: an aerial screw, a tank, a fan-shaped machine gun, a paddle boat, a squirrel wheel, etc.

Around forty translucent representations of da Vinci’s canvases reveal different aspects of his painting and scientific and technical research. An eight-stage sound trail lets you hear the thoughts of the genius on botany, the human body, portraits, etc.

Visitors can cross all the bridges designed by da Vinci: a self-supporting bridge, a swing bridge, a bridge on stilts, a two-level bridge, and the Golden Horn Bridge, which was designed to link the two shores of the Bosphorus.

A new self-supporting arched bridge, which is based on one of da Vinci’s designs, has just been completed; it connects da Vinci’s garden and the new Leonardo da Vinci Painter and Architect galleries.

This transportable and demountable bridge, known as the “wild bridge”, had the advantage of being built “without girders or ropes”, but through an ingenious self-locking system for assembly and embedding. The structure stood on its own without nails or screws.



The *Mona Lisa* in the
Parc Leonardo da Vinci
© Château du Clos Lucé – Parc Leonardo da
Vinci, Amboise. Photograph: Eric Sander

In a letter he wrote to Ludovico il Moro in 1483, Leonardo mentioned that he could build “very light and solid” bridges. Moreover, mathematician Luca Pacioli in *De Viribus Quantitatis* stated that Leonardo, while in the service of Cesare Borgia, had invented ingenious assembly systems for hastily constructed makeshift bridges.

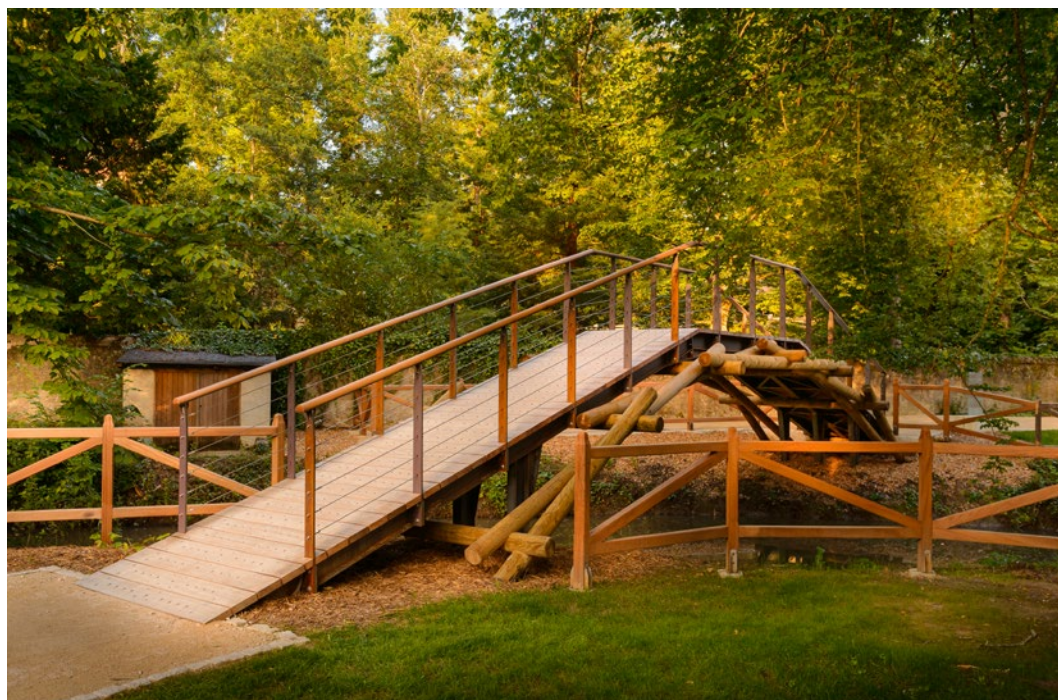
Leonardo da Vinci’s first transportable bridges were designed for military purposes, as they made it possible to attack enemy troops by surprise and then to escape from them across a river. The materials used to build them, tree trunks or logs were easy to procure and transport. Their temporary nature allowed them to be assembled and dismantled quickly.

The bridge is 16 metres long and 1.60 metres wide with a total weight of 5.5 tonnes. On both sides, seven logs connected by seven crosspieces fit together and support a wooden footbridge. During the Renaissance, the number seven was considered a golden number and was used in construction.

An oak floor combined with a metal structure has been added to the original bridge designed by Leonardo, to allow for the safe movement of visitors.

A year’s work was required, from design to implementation on the site. A dozen or so specialised companies contributed to the project: design offices for the ground and the structure, companies for the construction of piles, wooden and metal frameworks, masonry, a building regulation consultant, etc.

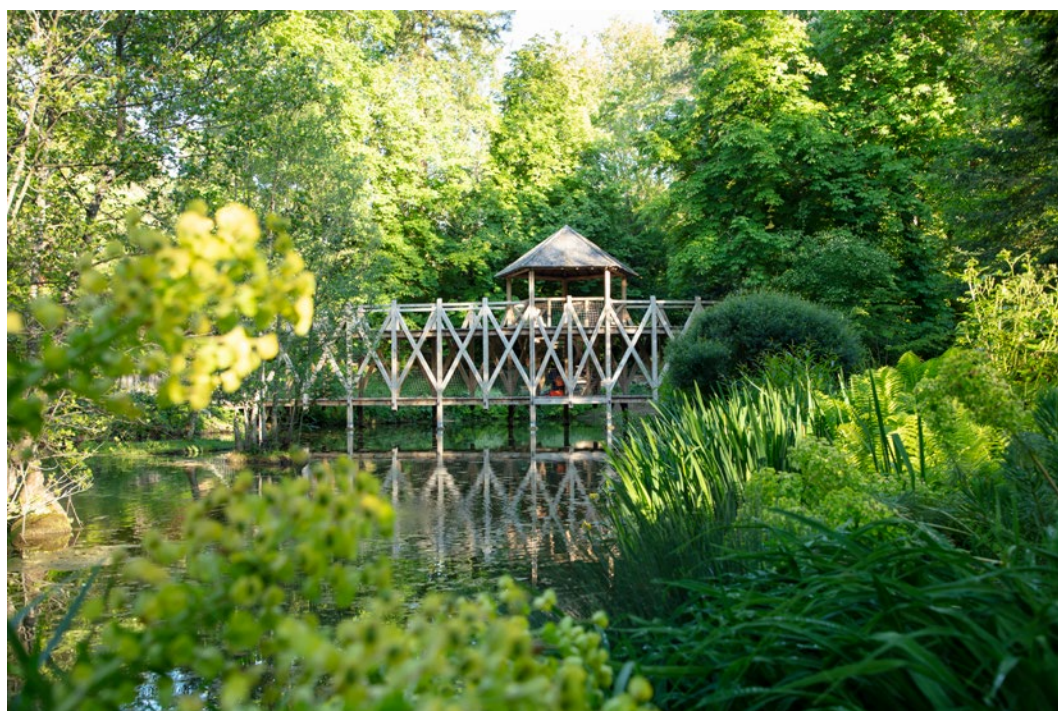
With this self-supporting bridge, the Château du Clos Lucé has completed its collection of bridges. The very first, the swing bridge, was built in 2003 to mark the opening of the cultural park. The double span bridge and two military bridges on piles were built by the Compagnons du Devoir association around the same time as the creation of Leonardo’s Garden in 2008. The Golden Horn Bridge, designed for Sultan Bajazet to link the shores of the Bosphorus, was inaugurated in 2016 as part of the celebrations for the 500th anniversary of Leonardo’s arrival in France.



The self-supporting bridge in the Parc Leonardo da Vinci © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photograph: Léonard de Serres

LEONARDO'S GARDEN: AN OPEN-AIR MUSEUM

Leonardo's garden was created in 2008 in a one-hectare plot, following two years of research into his works, writings and drawings related to nature. Leonardo da Vinci grew up in Tuscany, where he sharpened his sense of observation in a natural environment dotted with hills and olive trees. Leonardo's Garden, located below his house, was designed as an open-air museum in the spirit of the master's paintings and drawings. More than 30 species of plants drawn by the artist have been re-planted in this garden, such as pines, ash trees, cypresses, etc. A dozen or so features have been recreated: rocks, caves, springs, belvederes and waterfalls. Mysterious mist effects echo the sfumato pictorial technique used by Leonardo da Vinci. A walk through the garden was conceived as a journey full of discoveries for visitors, as they head for the double span bridge designed by Leonardo. It was at Clos Lucé that a life-size version of this solid oak structure was constructed for the first time ever by the Compagnons du Devoir association.

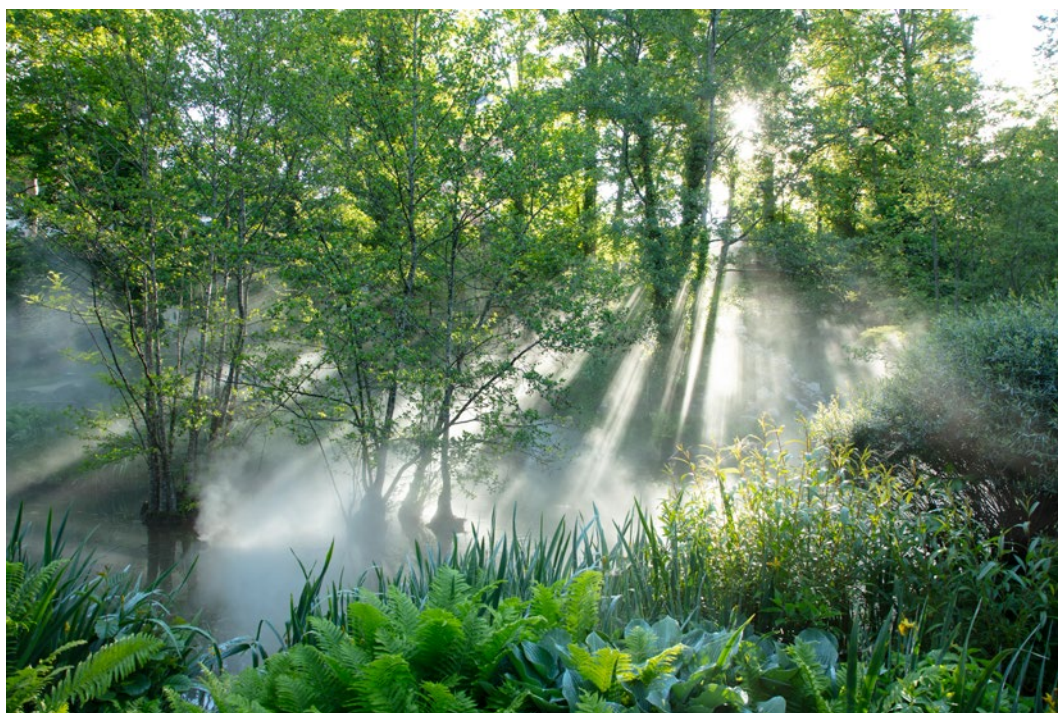


Leonardo's Garden © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

A SUSTAINABLE CULTURAL DEVELOPMENT PROJECT IN A NATURAL ENVIRONMENT

Leonardo's Garden was designed and built with the greatest respect for the environment and an appreciation of the biotope and ecosystem. As a sustainable development, the site incorporates a network for collecting rainwater to feed the wetlands, nesting areas for migratory birds, low-voltage lamps for night-time lighting, untreated wood for the structural works, etc.

There is a wetland area on the site, typical of the Loire Valley. It serves as a migration stop and a breeding and wintering ground for multiple species of water birds and fish. Several species can be found there, such as herons, Canada geese, swifts, newts and salamanders. These wetlands are an essential link in the chain for the survival of these species and have a part to play in regulating the flow and improving the quality of the water.



Leonardo's Garden © Château du Clos Lucé - Parc Leonardo da Vinci, Amboise. Photograph: Eric Sander

KEY NUMBERS

THE LEONARDO DA VINCI GALLERIES IN FIGURES

- Total surface area of 500 m²
- 1 scientific and educational workshop reserved for schoolchildren and based on 6 different themes: water, air, levers, gearing, bridges, and mathematics
- 1 gift shop
- 4 years of work

FUNDING

- Overall cost of the project including the scenography: 2.3 million euros
- Centre-Val de Loire Regional Council: 50,000 euros (for the project)
- Communauté des communes du Val d'Amboise (public body for inter-municipal cooperation): 22,500 euros (for the project)
- Fonds d'Intervention Départemental d'Investissement Touristique – FIDIT (funding to boost tourism): 33,276 euros (for the scenography)

CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI

- 800 years of history
- 166 years in the ownership of the same family
- 67 years open to the public
- 40 historical models of Leonardo da Vinci inventions, made by IBM and housed in the basement of the château
- 20 life-size models of Leonardo da Vinci's machines in the grounds
- 40 translucent canvases showing his paintings and drawings in the grounds
- 7 hectares of grounds
- 4 different landscaped areas
- 8 audio information points
- 2 permanent exhibitions: “Leonardo da Vinci, Engineer” and “Leonardo da Vinci and France”
- 15 cultural events each year
- 3 gift shops
- 3 catering options including a gourmet Renaissance-style inn
- 55 minutes from Paris (by TGV Paris-Montparnasse - Saint-Pierre-des-Corps) or 1 hour 40 minutes from Paris (by TER Paris Austerlitz - Amboise)

- open all year (except 25 December and 1 January)
- visitor numbers passed the 10 million mark in 2019, since the château was opened to the public
- 520,000 visitors in 2019
- including 130,000 children (55,000 schoolchildren and 75,000 coming with their parents)
- 80% of visitors are individual visitors
- 30% of visitors are repeat visitors
- 26% of visitors are from abroad

PRACTICAL INFORMATION

CONTACT DETAILS

Château du Clos Lucé - Parc Leonardo da Vinci
2 rue du Clos Lucé - 37400 Amboise
Tél.: + 33 (0)2 4757 0073
infos@vinci-closluce.com
www.vinci-closluce.com

OPENING TIMES

Open all year round
(exc. Christmas Day and New Year's Day)
Jan: 10am to 6pm, Feb to Jun: 9am to 7pm
July to Aug: 9am to 8pm, Sept to Oct: 9am to 7pm,
Nov to Dec: 9am to 6pm

Full landscape tour from 1 April to 15 November
Boats available in July and August from 1pm to 7pm

HOW TO GET TO THE CHÂTEAU DU CLOS LUCÉ?

Highway A10 (exit 18) and A85 (exit 11).
From Paris: Paris Montparnasse -
Saint-Pierre-des-Corps (55 minutes)
Paris Austerlitz - Amboise (1h40)

GENERAL ADMISSION TICKETS 2021

Adults
Mid-Nov to March: 14.50€
April to Mid-Nov: 17.50€

Special Discount
Mid-Nov to March: 12.50€
April to Mid-Nov: 15.50€

Children aged 7 to 18
Mid-Nov to March: 11.50€
April to Mid-Nov: 12€

Students aged 18 to 25
Mid-Nov to March: 11.50€
April to Mid-Nov: 12.50€

Free for children under 7

Family (2 Adults and 2 Children)
Mid-Nov to March: 37€
April to Mid-Nov: 47€

Book your tickets online
(time-stamped tickers for the Château)
<https://vinci-closure.tickeasy.com>



PRESS CONTACT

CONTACTS

33

Agence The Desk

Maylis Nicodème
Press Officer
maylis@agencethedesk.com
+33 7 86 50 58 71

Ingrid Cadoret
PR Consultant
ingrid@agencethedesk.com
+33 6 88 89 17 72

Château du Clos Lucé – Parc Leonardo da Vinci

Nina Germain
Communication Officer
nina.germain@vinci-closluce.com
+33 6 47 47 31 87

Diane Junqua
Director of Communication and Sponsorship
diane.junqua@vinci-closluce.com
+33 6 52 44 68 46

VISUALS AVAILABLE FOR THE MEDIA

Please note: The use of these visuals is limited to articles mentioning the Leonardo da Vinci Painter and Architect Galleries. Mention of the credits indicated below is required.

BUILDING

1. **Leonardo da Vinci Painter and Architect Galleries**
© CHAIX & MOREL ET ASSOCIÉS ARCHITECTURE AGENCY
2. **Leonardo da Vinci Painter and Architect Galleries**
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, AMBOISE. PHOTOGRAPH: ERIC SANDER
3. **Leonardo da Vinci Painter and Architect Galleries**
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, AMBOISE. PHOTOGRAPH: ERIC SANDER

LEONARDO DA VINCI PAINTER: IMMERSIVE SHOW

1. Immersive show – computer-generated images
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
2. Immersive show – computer-generated images
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
3. Immersive show – computer-generated images
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
4. Immersive show – computer-generated images
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
5. **Mona Lisa, Leonardo da Vinci**
© RMN – GRAND PALAIS (LOUVRE MUSEUM) /MICHEL URTADO
6. **La Belle Ferronnière, Leonardo da Vinci**
© RMN – GRAND PALAIS (LOUVRE MUSEUM) /MICHEL URTADO
7. **Saint John the Baptist, Leonardo da Vinci**
© RMN – GRAND PALAIS (LOUVRE MUSEUM) /MICHEL URTADO
8. **Adoration of the Magi, Leonardo da Vinci**
© ARCHIVES ALINARI, FLORENCE, DIST. RMN-GRAND PALAIS/ NICOLA LORUSSO
9. **Leonardo da Vinci, Perspective study for The Adoration of the Magi**
© ARCHIVES ALINARI, FLORENCE, DIST. RMN-GRAND PALAIS/SERGE DOMINGIE
10. **Ginevra de'Benci, Leonardo da Vinci**
© NATIONAL GALLERY OF ART, WASHINGTON DC, USA/BRIDGEMAN IMAGES
11. **The Virgin and Child with Saint Anne and the Lamb, Leonardo da Vinci**
© RMN-GRAND PALAIS (LOUVRE MUSEUM)/ RENÉ-GABRIEL OJÉDA
12. **Study for the Drapery of the Virgin, Leonardo da Vinci**
© RMN-GRAND PALAIS (LOUVRE MUSEUM)/ MICHEL URTADO
13. **The Baptism of Christ (detail), Andrea del Verrocchio (attributed to Leonardo da Vinci)**
© ALINARI ARCHIVES, FLORENCE, DIST. RMN-GRAND PALAIS/NICOLA LORUS
14. **The Last Supper, Leonardo da Vinci**
© ALINARI ARCHIVES, FLORENCE, DIST. RMN-GRAND PALAIS/MAURO RANZANI
15. **Study for The Last Supper, Leonardo da Vinci**
© ALINARI ARCHIVES, FLORENCE, DIST. RMN-GRAND PALAIS/FRATELLI ALINARI
16. **Virgin of the Rocks, Leonardo da Vinci**
© RMN-GRAND PALAIS (LOUVRE MUSEUM)/ MICHEL URTADO
17. **Madonna of the Carnation, Leonardo da Vinci**
© BPK, BERLIN, DIST. RMN-GRAND PALAIS/ IMAGE BSTGS
18. **Head of a Woman, known as La Scapiliata, Leonardo da Vinci**
© GALLERIA NAZIONALE, PALAZZO DELLA PILOTTA, PARMA, EMILIA-ROMAGNA, ITALY/ BRIDGEMAN IMAGES
19. **Head of a Young Girl, Leonardo da Vinci**
© VENERANDA BIBLIOTECA AMBROSIANA/ METIS E MIDA INFORMATICA/MONDADORI PORTFOLIO/BRIDGEMAN IMAGES
20. **Drapery Study for a Seated Figure, Leonardo da Vinci**
© RMN-GRAND PALAIS (LOUVRE MUSEUM)/ MICHEL URTADO
21. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER
22. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER
23. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER
24. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER
25. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER
26. Immersive show
© CHÂTEAU DU CLOS LUCÉ – PARC LEONARDO DA VINCI. PHOTOGRAPH: ERIC SANDER

27. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
28. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
29. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
30. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
31. *The Last Supper of the convent
of Santa Maria delle Grazie,*
Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
32. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
33. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
34. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
35. Immersive show
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI.
PHOTOGRAPH: ERIC SANDER
- LEONARDO DA VINCI ARCHITECT**
1. Leonardo da Vinci architect –
computer-generated images
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
2. Leonardo da Vinci architect –
computer-generated images
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, ARC-EN-SCÈNE
3. *Stables with arcades,*
Leonardo da Vinci
© RMN-GRAND PALAIS (INSTITUT DE
FRANCE) / RENÉ-GABRIEL OJEDA / STÉPHANE
ROGER
4. *Double revolution staircase,*
Leonardo da Vinci
© RMN-GRAND PALAIS (INSTITUT DE FRANCE) /
RENÉ-GABRIEL OJEDA / STÉPHANE ROGER
5. *Studies of Fortresses,*
Leonardo da Vinci
© COLLECTIONS BIBLIOTECA NACIONAL
DE ESPAÑA
6. *Studies of churches
with a central plan,*
Leonardo da Vinci
© RMN-GRAND PALAIS
(INSTITUT DE FRANCE) / RENÉ-GABRIEL
OJEDA / STÉPHANE ROGER
7. *Workers operating a “battipalo”,*
Leonardo da Vinci
© RMN-GRAND PALAIS (INSTITUT DE
FRANCE) / RENÉ-GABRIEL OJEDA / STÉPHANE
ROGER
8. *Plan and Elevation of a Church
with a Greek Cross Plan*
© RMN-GRAND PALAIS (INSTITUT DE FRANCE) /
RENÉ-GABRIEL OJEDA / STÉPHANE ROGER
9. *Plans and elevations of churches,*
Leonardo da Vinci
© RMN-GRAND PALAIS (INSTITUT DE FRANCE) /
RENÉ-GABRIEL OJEDA / STÉPHANE ROGER
10. *Excavating Machine,*
Leonardo da Vinci
© VENERANDA BIBLIOTECA AMBROSIANA /
METIS E MID INFORMATICA / MONDADORI
PORTFOLIO / BRIDGEMAN IMAGES
11. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
12. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
13. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
14. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
15. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
16. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER
17. View of the Leonardo da Vinci
Architect Gallery
© CHÂTEAU DU CLOS LUCÉ –
PARC LEONARDO DA VINCI, AMBOISE.
PHOTOGRAPH: ERIC SANDER

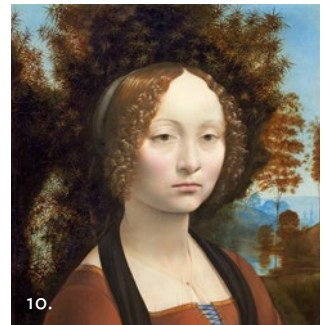
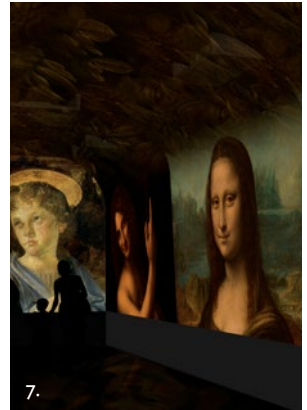
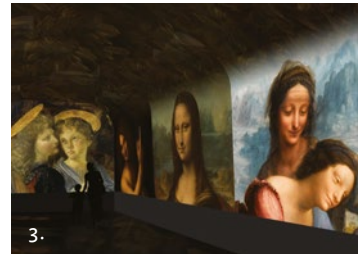
BUILDING



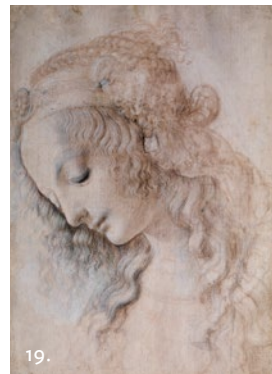
36



LEONARDO DA VINCI PAINTER: IMMERSIVE SHOW



LEONARDO DA VINCI PAINTER: IMMERSIVE SHOW

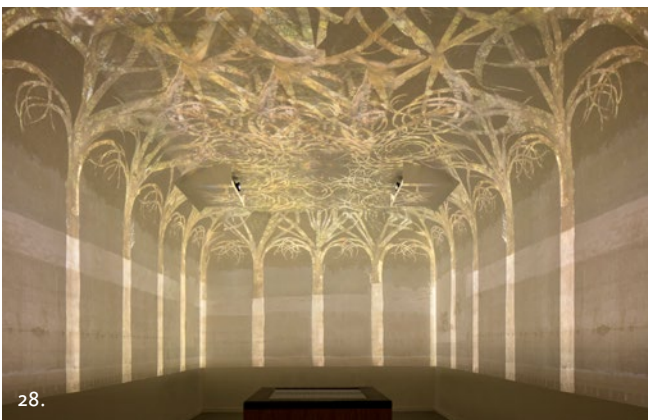


PRESS KIT

LEONARDO DA VINCI PAINTER: IMMERSIVE SHOW



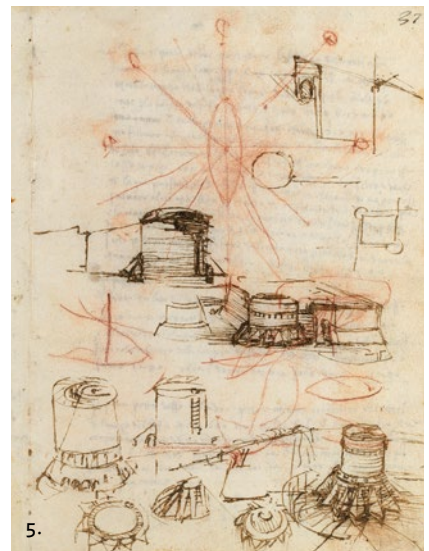
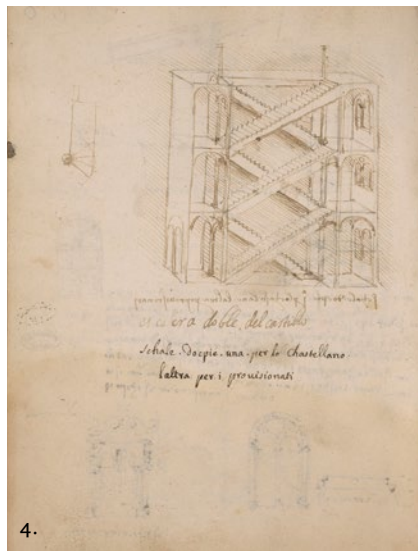
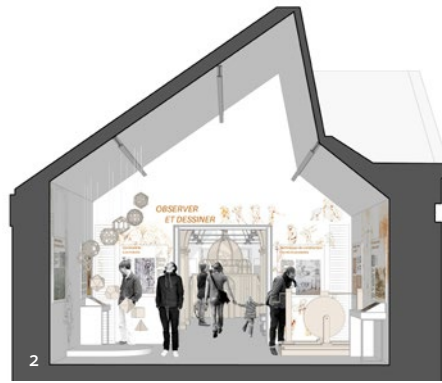
39



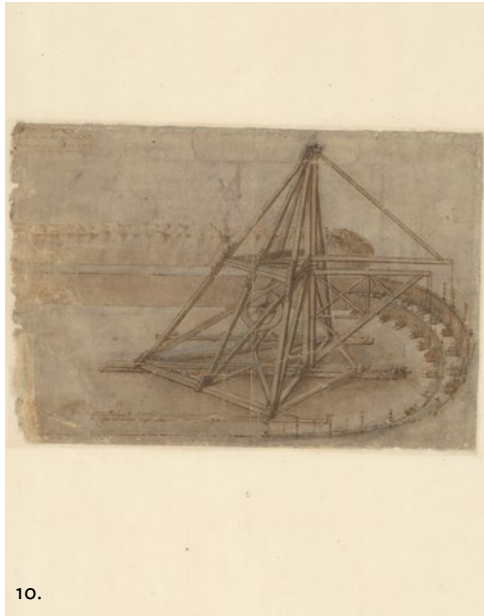
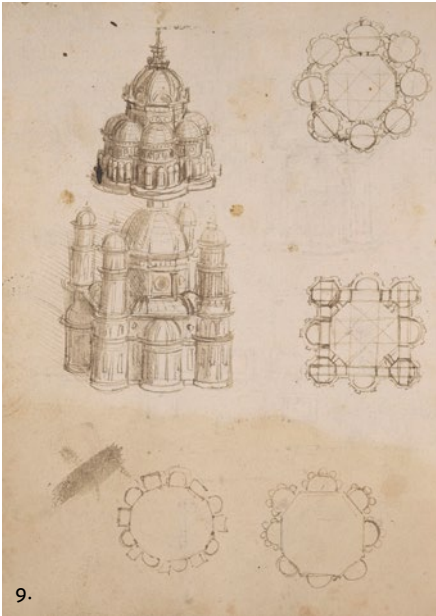
LEONARDO DA VINCI PAINTER: IMMERSIVE SHOW



LEONARDO DA VINCI ARCHITECT



LEONARDO DA VINCI ARCHITECT



LEONARDO DA VINCI ARCHITECT

