The Centre des Monuments Nationaux
will be opening the Cavrois Villa in Croix (Nord)
to the public as of 13 June 2015

The Cavrois Villa was completed in 1932 to the design of Robert Mallet-Stevens and is considered to be a masterpiece of modernist architecture. It was lived in by the Cavrois family until 1987, before undergoing extensive damage between 1980 and 2001, despite having been listed as a historic monument on 10 December 1990. It was bought by the State in 2001, who gave it in endowment in 2008 to its appointed benchmark operator, the Centre des Monuments Nationaux, to restore the grounds and interior, run this major 20th-century monument and open it to the public. The CMN has overseen the completion of a vast restoration campaign to make the walls and roofing weathertight, instigated by the Nord-Pas-de-Calais Direction Régionale des Affaires Culturelles in 2003.

The overall cost of works to save the villa and grounds was estimated at nearly 23 million euros. This ambitious restoration project is symbolic of the State’s commitment to protecting 20th-century heritage and safeguarding the cultural dynamism of its regions.

The Cavrois Villa will be officially inaugurated on 12 June 2015, and then presented to the public on Saturday 13 June. A tablet app will enable visitors to discover the villa in an interactive way, with an augmented reality reconstitution of the villa as it was in 1932, including the furniture. An "artistic infiltration" designed by artist Jean-Sylvain Bieth will enhance the visit and seek to reconstitute certain events in the history of the villa and of the life of the family who lived there.

Over 26,000 visitors came to see the villa when the site was opened to the public as part of the European Heritage Days from 14 to 29 September 2013, underlining the level of public interest in this unique monument which stands as an international reference in the history of architecture.

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The Cavrois Villa is a remarkable example of civil architecture from the first half of the 20th century. It is located in Croix, in the residential suburbs of Roubaix. The building was designed in 1929 and work on it completed in 1932. It was lived in by the Cavrois family up until 1939, when the advancing German army compelled them to leave the Nord.

The villa was used as a barracks by the German occupiers during the Second World War. The Cavrois family returned in 1947. At the request of Paul Cavrois, architect Pierre Barbe transformed the house during the 1950s in order to accommodate the families of his two sons, Paul and Francis. Paul Cavrois died in 1965, followed by his wife in 1985. The furniture was soon sold off (1986-1987), and the house was bought by a property development company that planned on dividing up the grounds into building plots and destroying the villa. A long period followed during which it lay abandoned and was vandalised (1988-2001).

It was finally bought by the State in 2001, who immediately took steps to save it from ruin, and then to restore it.

The Association de Sauvegarde de la Villa Cavrois was set up in 1990 to put pressure on the political and cultural authorities to safeguard the residence; in June 2015 it will be changing its name to the Association des Amis de la Villa Cavrois.

The villa has recently been included in a worldwide scheme called the Iconic Houses Network, set up in 2011 for the preservation of emblematic 20th-century houses. This is testimony to the place this historic monument has always had at the forefront of 20th-century architectural thought.
# Table of contents

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key facts and figures</strong></td>
<td>p. 4</td>
</tr>
</tbody>
</table>

# The Cavrois Villa

- The context in which it was commissioned and created: p. 5
- Robert Mallet-Stevens: p. 6
- The architecture of the Cavrois Villa: p. 6
- Decline and subsequent purchase by the State: p. 9

## An outstanding restoration

- An ambitious restoration campaign conducted by the State: p. 10
- The various stages in the restoration: p. 11
- Presentation and reconstitution of the furniture collections: p. 13

## The cultural project

- The visitor circuit: p. 15
- Modern means of presentation and interpretation: p. 17
- Art infiltration: p. 18

## The partners' club

- Éditions du Patrimoine: p. 20

## Éditions du Patrimoine

- Works on the Cavrois Villa and Robert Mallet-Stevens: p. 20
- Les Éditions du Patrimoine: p. 22

## Visuals

- p. 23

## Information about the CMN

- Practical information: p. 29
- Event hire: p. 29
- A few words about the CMN: p. 30
Key facts and figures

Size:
- 3,800m² of flooring, including 1,840m² of living space and 830m² of terraces
- 60m long main facade
- 200km of painted pointing
- 27m long swimming pool
- 72m long water mirror
- 17,600m² of grounds open to visitors
- Originally 5ha of grounds

Budget:
- €23 million to fully restore the villa and grounds
- €7.7 million to make the walls and roofing weathertight and restore the terraces
- €1.7 million for the grounds
- €14 million for the interior
- €845,000 for the purchase of furniture for the villa from 2009 to 2013

Duration:
- 15 years since the first study was carried out
- 12 years of restoration work

Those involved in the restoration campaign:
- Project manager: Michel Goutal, Head Architect of Historic Monuments, seconded by Béatrice Grandsard, architect, and Aline Le Cœur, landscape designer
- Over 230 people working to restore the interior of the villa, taking three years and employing 76 people per year.
- 18 different trades in total:
  - 3 trades to make the walls and roofing weathertight: Site facilities - demolition of masonry and reinforced concrete/Weatherproofing/Hardware
  - 6 trades working on the grounds: External surface coverings - Gardening/Masonry - Reinforced concrete/Lighting/Hardware/Weatherproofing/Plumbing
  - 13 trades working on the first phase of interior restoration: Masonry - Structural work - Reinforced concrete - Site facilities - Tiling - Terrazzo/Plasterwork - Staff/Marble work/Mosaic parquet fixed with magnesium cement/Wood joinery - Cabinet-making - Creation of furniture/Painting, both new and restoration/Creation of light fittings and clock fittings/Metal joinery - Hardware - Decorative metalwork/Smallest equipment, both created and commercially available/Electricity/Gas central heating/Plumbing - Installation of sanitary equipment
  - 14 trades working on the second and third phase of interior restoration: Masonry - Structural work - Reinforced concrete - Site facilities - Tiling - Terrazzo/Plasterwork - Staff/Marble work/Mosaic parquet fixed with magnesium cement/Wood joinery - Cabinet-making - Creation of furniture/Painting, both new and restoration/Creation of light fittings and clock fittings/Metal joinery - Hardware - Decorative metalwork/Smallest equipment, both created and commercially available/Electricity/Gas central heating/Plumbing - Installation of sanitary equipment/Rugs/Wall hangings

Materials:
- 80% of the parquet flooring was conserved and restored. The mosaic flooring was mainly composed of oak (in the communal areas), zingana (in the children's dining room), mahogany (in the smoking room), and iroko (in the hall and drawing room).
- 90% of the metallic structure of the light box in the hall was retained (frosted glass fully reconstituted).
The Cavrois Villa

“Dwelling for a large family. Dwelling for a family living in 1934: air, light, work, sports, hygiene, comfort, and efficiency. This is how the programme was set out.

The plan was to include large south-facing windows that can be opened wide. Large glazed surfaces bringing in as much light as possible. Strong indirect lighting at night. Office and study rooms for work in silence. Games room, large outdoor swimming pool for swimming and diving. Numerous bathrooms with washable surfaces, vacuum cleaning, and ventilation in all of the premises for full hygiene. Telephone, electric clock, wireless, central heating with thermostat, lift, all provide comfort. Simple materials used in a very economic manner.

This is how the programme was carried out.”

It was in these terms that Robert Mallet-Stevens presented the building he had completed two years earlier, in his work Une demeure 1934, published in tribute to the client who had commissioned it and to the companies involved.

The Cavrois Villa is one of the most famous architectural works and modernist decors in the field of private residences to be found in France. This modern-day chateau is one of the few remaining examples in France of the work of the great architect Mallet-Stevens, and the fullest illustration of his art.

The context in which it was commissioned and created

Paul Cavrois (1890 – 1965) married Lucie Vanoutryve (1891-1986) in 1919, the widow of his brother Jean who had died at war. She was already mother to three children, and four children were born of their marriage. Paul Cavrois came from a family of wealthy industrialists from the department of the Nord, and owned two spinning mills, a dyeing factory, and a mechanised weaving factory which employed up to 700 people. These were sold in 1998.

In 1925 there were nine members in the Cavrois family, with seven children between the ages of 2 and 14. Paul Cavrois wished to enjoy all the latest comforts and bought some land set in the countryside, in a hamlet called Beaumont. He commissioned a dwelling from Jacques Greber, a well-known local architect working in the regionalist style. But he came across the Cubist proposals of Robert Mallet-Stevens at the 1925 Exhibition of Decorative Arts in Paris, and in 1929 decided to entrust the project to him. Prior to this, he went with Mallet-Stevens on trips to Brussels where he discovered the Stoclet Palace, designed by Joseph Hoffman for his uncle, and to Hilversum in Holland to examine the Town Hall, designed by Wilem Marinus Dudok (1884-1974), and which acted as a major source of inspiration for the Cavrois Villa.

In 1929, Mallet-Stevens executed the first sketches for a design conceived of as a total work of art to act as a manifesto for his aesthetic and technical preoccupations. Paul Cavrois assented to these modernist and geometrical principles, and to the use of yellow brick as cladding. Whilst a traditional material in Northern Europe, it was a bold and original choice to use yellow brick in this context. They were specially made for the villa.

Mallet-Stevens paid great attention to the choice of materials for the interior, modelled on those at the Stoclet Palace, and Paul Cavrois kept a close on eye on the budget and on how works were progressing.
Robert Mallet-Stevens (1886-1945)

Mallet-Stevens was born in Paris to a family of Belgian origin. He was marked by the architecture of Josef Hoffmann, who designed the Stoclet Palace, and began his own career in 1907.

During the interwar period, alongside Le Corbusier, Pierre Chareau, and others, he championed the International Style, influenced by the American Frank Lloyd Wright as well as by the Dutch De Stijl movement, and started moving away from the Société des Artistes Décorateurs.

He was at the heart of debates about architecture, responding to his having been side-lined by the architecture critic Sigfried Giedion from the second International Congress of Modern Architecture Congress held in 1929 by assuming an active role in setting up the journal *L'Architecture d'aujourd'hui* and in founding the Union des Artistes Modernes, whose members endeavoured to use new materials and production techniques whilst adapting them to a modernised vision of the decorative arts.

He designed emblematic buildings as well as industrial ones, together with garages, oil mills, and trade fair pavilions.

All of his proposals are characterised by a desire for geometrical precision of form, the systematisation of volumes, the place accorded to light, and the functionality of the architecture.

By the time he built the Cavrois Villa, Mallet-Stevens was a well-known figure, having already created such emblematic buildings as the Noailles Villa in Hyères (1922-23), inspired by the theories of the De Stijl group, and the buildings on the Rue Mallet-Stevens in Paris (1926-27), as well as having designed the sets of twenty or so films between 1920 and 1928, including Marcel l’Herbier’s *L’inhumaine*.

The programme for the Cavrois Villa partakes in the ideas and early activities of the Union des Artistes Modernes (UAM), which “advocated the encounter between art and modern techniques and the stylisation of the useful”.¹

It is likely that the success of the Cavrois Villa was instrumental in his being appointed Head of the Lille School of Fine Arts in 1935.

All of his archives were destroyed at his request on his death in 1945.

The architecture of the Cavrois Villa

Principles

If Paul Cavrois approached Mallet-Stevens, it was not only because of his interest in art and architecture, but also because Mallet-Stevens already had connections with several leading industrial figures in the Nord. Mallet-Stevens convinced him to live in a modern house with all the equipment required for a new way of living, and drew up a programme for a house, gardens, furniture, and decoration that included clocks, telephones, and wirelesses all built into the walls. This meant that fewer staff would be required.

“The Cavrois Villa is not a manifesto for a modus operandi; instead it expresses the position of its designer, who is not seeking to lay down the rules, being part of the modernist movement in which informal exchanges were frequent. It is not the illustration of some theory, as was Le Corbusier’s Villa Savoye, nor was it built in support of some discourse to be transmitted,”² Richard Klein observes. It is indeed a singular object, thanks to the layout of its gardens, to the sheer scale of its volume – a horizontal form intersecting at the middle

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with a semi-cylindrical vertical pivot – as well as its triple windows, and the system underlying its layout and various spaces.

Its proportions are imposing – being nearly 60m long, with 3,800m² of flooring including 1,800m² of living space and 830m² of terraces – laid out symmetrically along axes in accordance with the principles governing 17th-century châteaux.

The villa and grounds are set in a closely controlled layout displaying meticulous attention to proportions, with a defined "regulatory form" – the dimensions of a plaque of external yellow brick that was taken as the reference unit for the villa’s dimensions (its height, width, and depth). The use of this brick cladding followed a rigorous protocol in which the horizontal pointing was painted black, whilst the vertical pointing was executed in such a manner as to be invisible.

The villa was completed for the wedding of Jean Cavrois’ daughter, Geneviève, on 5 July 1932, which provided a unique opportunity to inaugurate the building. The villa brought together all the most advanced technologies, and it came as something of an aesthetic shock, the effects of which are still perceptible today. It is the fullest illustration of Mallet-Stevens’ work, thanks to the great faith his client placed in him. The concept behind the villa is fascinating, for it is a transitional work between traditional residential architecture and the modernist architecture being developed by the UAM. Richard Klein has described it as a form of "synthetic modernism" for the period.

**Staging**
In addition to this, the Cavrois Villa embodies all the parameters Mallet-Stevens used in his film set designs, now transferred to a domestic building. It acts as a stage set for the life of a well-to-do family, providing the backdrop for their society and daily life. Thus when visitors enter the villa, they pass through a series of sequences designed to result in their enchantment faced with the sheer luxury of the interior. Equally, the immense terrace to the South acts as a kind of stage on which family life may be played out to the full.

**Cutting-edge technologies**
The construction of the villa is based on the latest technical advances of the period, with the structures being composed entirely of reinforced concrete. There are also large windows, indirect lighting, ventilation, a telephone and wireless in each room, central heating, and a lift up from the basement, making the building a showcase of modernity. The work was carried out by recognised specialists considered as project associates. Mallet-Stevens oversaw the fitting of domestic appliances, in particular for the kitchen and laundry which incorporated the latest technology.

**Interior decoration and materials**
Mallet-Stevens paid great attention to the interior decoration and materials. In compliance with the theories of the UAM, he advocated simplicity of form and decoration, and the use of industrial materials and techniques (such as glass, metal, and steel). Metal is to be found everywhere, for example in the light fittings and radiator screens. Noble materials are used (various types of wood and marble for instance) from various countries (and in particular Italy, Belgium, and Sweden). The exact way they are used varies from one room to another, with green Swedish marble and furniture made from varnished pearwood veneer in the parents’ dining room, whilst in the great Hall there is Sienna marble in the hearth corner with walnut veneer furniture, and so on and so forth.
Original furniture
As Richard Klein explains, the function of the furniture in the villa is same as that on a screen set, aiming to situate the individuals, bring out their psychology, and stage their daily life. The sophistication and luxury of the furniture of the masters of the house contrasts with the relative sobriety of the servants' furniture and with the bright, fresh colours of some of the children's furniture. The living room furniture in walnut, most of which is upholstered, like that in the dining room in varnished black pearwood, is massive and heavy, epitomising the idea of luxury built to last, as well as that of family stability. The furniture in Paul Cavrois' study, in natural pearwood with seats covered in beige pigskin, is such as one would find in the cabin of a captain of industry, corresponding to the dynamism of the man who commissioned them. The furniture in Lucie Cavrois' boudoir has simple geometric forms, associated with accessories in polished aluminium and light sycamore colours. The parents' bathroom is a tribute to sport and hygiene, with immaculate light-coloured marble shelves, chrome drawers, and white stools. The smoking-room is designed like a precious casket with Cuban mahogany veneer on all surfaces, including the ceiling, and it is furnished with a bench in vermillion-coloured leather. The furniture in the kitchen and pantry are in metal that has been painted white, and Mallet-Stevens suggested that these spaces look like a clinic. Thus each space is designed as a homogenous whole in which the decoration and furniture fulfil the needs of the occupants.

Layout of the villa
Though resolutely modern in its materials, aspect, interior comfort, and decorative vocabulary, in terms of its programme and layout, the Cavrois Villa – unlike Le Corbusier’s Savoye Villa – is at heart a reworking of the model of a "country residence", inherited from the 17th century and abundantly reproduced throughout the 18th and 19th centuries. This "modern-day château" is laid out around a hallway giving onto a vast drawing room, whose large window opens onto the garden and water mirror. On either side of this "major axis" the apartments of the parents, children, and servants are laid out in classical fashion, together with the two dining rooms (one for the parents and one for the children) and a smoking room, all of which open extensively onto the vast terraces, the swimming pool, and grounds.

This layout is divided up by function, with a parents’ wing, servants’ area, children’s area, and sports and relaxation areas, and terraces which cover the entire villa, including the summer dining room on the second floor, whilst an immense basement houses the wine cellar, a boiler room that would not be out of place in a ship, the laundry and equipment for washing and drying clothes, and areas for stocking wood, fruit, flowers, trunks and sporting equipment.

The exterior
The exterior received the same programmatic treatment, with the north area being laid out to facilitate the circulation of automobiles. To the south, there was a long water mirror, evocative of 17th-century gardens, set amidst a controlled spatial layout with extensive views. To the east lay very extensive areas to supply the needs of the villa, with an orchard, kitchen garden, chicken runs, and a rose garden. These areas are no longer part of the current property and no longer exist.

Mallet-Stevens offered the following summary of his programme for modern comfort in 1932: "genuine luxury is living in a well-heated, well-ventilated, gay, and light-filled setting, requiring the least number of useless gestures and the smallest number of servants".

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Confronted with the economic crisis and the success enjoyed by Le Corbusier and Auguste Perret, Mallet-Stevens published images of the villa to whet the appetite of other potential clients. The 8th issue of *L'Architecture d'aujourd'hui*, published in November 1932, includes a complete section about the Cavrois Villa. Then early in 1934 *Une demeure 1934* was published, followed later in the year by an article written by Howard Roberston in *The Architect and Building News*, on 29 June 1934. The first colour photograph of the villa was published in *L’Illustration, l’Habitation* on 20 May 1939.

**Decline and the subsequent purchase by the State**

The interior spaces and furniture of the villa then underwent major transformations as a result of the damage done during the military occupation and due to the changing needs of the family.

During the Second World War, the villa was occupied by the German Army, who filled in the water mirror.

Paul Cavrois did not return to his house until January 1947. After the marriage of his two sons, who he wished to keep by his side, he called on architect Pierre Barbe who modified the house between 1947 and 1959. The spaces were divided up and apartments created, thereby considerably modifying the villa. There were three phases of work in all, resulting in the transformation of the east and west parts.

After the death of Paul Cavrois on 10 October 1965, and his wife’s on 30 April 1985, Sotheby’s held an auction of the furniture on Sunday 5 April 1987, in Monaco. On 23 September 1988, the house was sold to a property development company that planned on dividing the grounds up into building plots and demolishing the villa. A pressure group – one of whose members was Richard Klein – was set up to oppose this plan, resulting in the Association de Sauvegarde de la Villa Cavrois being founded on 23 November 1990. It enjoyed the support of such architects as Norman Foster and Renzo Piano. The villa was listed as a historic monument on 10 December 1990, against the stated wishes of the owner. Despite various legal actions brought by the association, the property developer continued to neglect the villa and allowed it to be pillaged. But, as François Goven states, Deputy Head of Historic Monuments at that time: "Since the owner refused to carry out the building work, we used the entire administrative arsenal at our disposal to protect the site, which was under threat". Throughout this period, the local authorities were unable to agree on how to save the house, despite numerous declarations of intent.

After lying vandalised and in a state of virtual ruin as a result of the extensive damage caused since 1988, the villa was bought by the State in 2001, along with part of the grounds, thereby warding off the tragic fate which otherwise awaited it.
An outstanding restoration

An ambitious restoration project carried out by the State

Upon purchasing the villa, the State launched a particularly large restoration campaign. The total budget for works to save the villa and grounds was estimated at nearly 23 million euros. This entailed extensive research, explaining why it took fifteen years from the moment studies were first launched in 2000 to when works on the interior were completed in 2015.

Project management by the Centre des Monuments Nationaux

The Centre des Monuments Nationaux (CMN), the appointed benchmark operator of the Ministry of Culture and Communication, has project managed this vast restoration campaign since 2008. It took over from the Nord-Pas-de-Calais DRAC which had been working since 2004 on behalf of the State to make the walls and roofing watertight.

The Cavrois Villa was entrusted to the CMN in order to open it to the public, in accordance with its statutory missions. It was thus decided to privilege visiting the villa specifically as a monument. The priority was to present the interior spaces designed by Mallet-Stevens as a living space for the Cavrois family.

The decision to restore the villa to its original state

Since the Cavrois Villa is one of the few Modernist-inspired French buildings of the 1930s, as well as an outstanding example of a total commission within the realm of European domestic architecture, the National Committee for Historic Monuments decided to reinstate the original interior volumes and layout, which had been modified as a result of partitions and intermediate floors being created by architect Pierre Barbe in the 1950s.

Extensive research was required together with numerous surveys in order to check the hypotheses concerning the reconstitution, and to discover certain of the techniques used, before actually conducting the restoration work. This drew in particular on comparative analysis of old documents (including photographs and original plans and surveys) as well as the remains still to be found on site. In this way, areas of uncertainty were progressively cleared up, making it possible to be confident about how the villa and grounds originally looked, and therefore reconstitute them as faithfully as possible.

By re-establishing the great majority of the decorative, functional, and architectural features of the monument, the State has brought the original ambition of the Cavrois and Mallet-Stevens back to life – to recreate an outstanding residence.

Given the scale of the work carried out, the CMN decided to retain a part of the villa as it was when it took it over, thereby illustrating its state of dilapidation when saved by the State. The room in question is the boys' bedroom on the first floor (in the west wing).
The various stages in the restoration

Making the walls and roofing weathertight

Since it was a long time since the building had been maintained, the concrete and yellow brick cladding had suffered extensive damage, due especially to water getting in. The windows had been partially vandalised and the metallic frames were badly rusted. On being purchased by the State work was immediately carried out to save the villa, under the supervision of Pierre Cusenier, an architect working for the Bâtiments de France. The Nord-Pas-de-Calais DRAC also commissioned Michel Goutal, Head Architect for Historic Monuments, to draw up a project to make the walls and roofing weathertight and to restore the structural integrity of the monument.

The Ministry of Culture and Communication allocated €6.1 million to this operation via the DRAC, and entrusted the project management to the Head Architect for Historic Monuments. The restoration work consisted in retaining as much original material as possible (the bricks as well as the doors and windows) and in replacing the elements which had disappeared or were too badly damaged with identical ones. This resulted in a spectacular change to the external appearance of the building. Despite being badly rusted, two thirds of the metallic door and window frames were restored, as were 95% of the exterior hardware and about 70% of the bricks. Only the glazing was fully replaced. It was not possible to conduct intensive micro-cleaning of certain zones, however, and in particular of the north façade, for fear of damaging them.

The CMN, which since 2008 has been the contracting owner of the monuments with which it has been endowed, allotted an additional €1.4 million to conclude the work to make the building weathertight, mandating the Nord-Pas-de-Calais DRAC to carry this out. This final phase related to restoring the two terraces, the swimming pool (which for safety reasons is not the same depth as it originally was), and the south façade, as well as reconstituting the pedestals bordering the grounds and the staircases linking them to the villa. Since completion of this phase in 2007, the Cavrois Villa has looked exactly as it does on photographs from the early 1930s.

Restoration of the grounds

The negotiations with the property development company that owned the house resulted in the State being unable to purchase all of the original grounds. Fortunately, however, it was possible to buy all of the central part including the former water mirror (which had been filled in during the Second World War by the German Army who had set up an anti-aircraft position at the villa), which provided the main axis of the garden's layout, aligned on the large drawing.

It was not however possible to buy the former rose garden which was retained by the property development company as access to its housing estate.

Works to restore the grounds as laid out in 1932 were conducted by Michel Goutal, Head Architect for Historic Monuments, and landscape designer Aline Le Cœur, and lasted from January 2012 to April 2013.

The purpose of this project was to:
- remove certain trees which had been subsequently planted, and replant some of the original ones which had disappeared. Nevertheless, a fair proportion of the original trees still survived and were retained;
- create a screen of plants between the grounds and the houses built on the land where the rose garden had once stood;
- recreate the original ground levels;
- refashion the original pathways (and adapt some of them for people with reduced mobility)
and the roundabound, most of which still existed beneath a fine layer of earth;
- illuminate the grounds;
- restore the water mirror.

**Restoration of the interior**

The interior of the villa had been seriously damaged by vandalism and by the pillaging of precious materials. The aim of the project was to restore it to its July 1932 state, and this required complex research and restoration work. The interior layout and decoration (with suspended ceilings in staff plasterwork, light fittings, integrated furniture, domestic appliances, door frames, and so on) was recreated as it was originally.

Works totalling €14 million were carried out to the masonry, plasterwork, marble work, parquet flooring, light and clock fittings, joinery work, decorative painting, metal joinery, central heating, electricity, lift, sanitary fittings, and plumbing, lasting from July 2012 to May 2015.

The first phase in the interior restoration related to the central body of the building, including the access areas (the hallway, corridors, lift, and grand staircase) and certain rooms on the ground floor (the drawing room-hall and parents' dining room). The second phase of works related to the ground-floor and first-floor rooms in the wings, and to the caretaker's lodge.

Given that 85% of the decoration had disappeared, Mallet-Stevens’ *Une demeure 1934* provided a precious source of information. Research was required into the materials and building techniques used. In restoring the mosaic parquet flooring, nearly 90% of the original was reused. Whilst not all of the remaining marble elements could be restored, those that did made it possible to identify the types of marble used in the various rooms and thus reinstate them (green Swedish marble in the dining room, yellow Sienna marble in the hearth corner of the drawing-room, and white marble in the hallway and on the grand staircase). Research into the polychrome interior surface claddings made it possible to identify the bright colours originally used in certain rooms in accordance with De Stijl precepts, as well as the various hues of green used in the ground-floor reception rooms, echoing the colours of the grounds and the green Swedish marble in the parents’ dining room.

The integrated furniture was faithfully reproduced using photogrammetric methods and by comparisons with furniture held in private collections and in various public depositories. Full-scale prototypes were used to check certain hypotheses. The only original pieces of integrated furniture that it was possible to reinstall were those in the pantry, which were donated.

The haut-relief in the children's dining room, created by the Martel brothers, has disappeared. The heirs of the Martel brothers have given their consent to artist Jean-Sylvain Bieth to produce a picture that is evocative of it, both remembering and interpreting this work whilst respecting its original forms and dimensions.
Presentation and reconstitution of the furniture collections

The furniture Mallet-Stevens designed perfectly matches the decoration. The materials were carefully selected to fit the use of each room. Mallet-Stevens called on his usual craftsmen, and in particular André Salomon and Jacques Le Chevallier for the lighting. He also entrusted the Martel brothers with the haut-relief in the children’s dining room and with the small sculptures in certain rooms. Jean Prouvé was called upon to make the doors of the lift. In addition to this furniture designed by the architect especially for the building, the clients bought certain commercially available small objects and accessories to complete the interior decoration.

After Madame Cavrois died in 1985, the furniture was sold in an auction on 5 April 1987. It was possible to draw up an inventory of the collection using old photographs, and some of the original furniture was tracked down. Nearly all of it was in private hands, and since 2009 the Centre des Monuments Nationaux has acquired several sets of furniture with the support of the Ministry of Culture and Communication’s heritage fund, particularly at the auction of the collection of Laurent Négro in 2011, of Yvon Poullain in 2012, and of Alain Braunstein in 2013. In parallel to this ambitious policy to enhance the interior, the rooms have been completed using very carefully selected equivalent furniture corresponding to the specific nature of the villa. These acquisitions relate to diverse pieces of standard furniture and small decorative objects.

Coherent sets of furniture are presented in various rooms so as to embody the spirit of a comfortable modernist dwelling.

In the private rooms, the furniture in the boudoir including a dressing table, a pair of chauffeuses, an armchair, the work desk, a clock, and candlesticks are presented as shown in photographs from 1932. In addition to this furniture, the decoration has been reconstituted with elements such as the divan and integrated wall storage. In the parents' bedroom, a pair of palm veneer armchairs accompanies the bed, presented alongside the reconstituted chests of drawers.

In the reception rooms, the table and six chairs in zingana presented in the children's dining room match the original state as closely as possible.

Three of the four wall-lights with polished aluminium hoops created by Jacques le Chevallier and René Koechlin may be seen in the hallway. Studies of the original lights made it possible to remake the fourth. This set shows how much attention Mallet-Stevens paid to lighting, and is a reminder of the fact that he used to work on film sets. Each piece of furniture has been placed where it originally stood, with certain modifications in order to facilitate public access and protect the collections. Such is the case for instance of the sculpture of a stoat by the Martel brothers which is now on display in the parents' dining room, instead of on the hall mantelpiece where it was originally placed.

In the service areas, the rounded cupboards in the pantry which were donated and the two kitchen tables act as a reminder of how the spaces were used. The furniture is accompanied with chairs similar to those on photos of the period, although they are of more recent manufacture. Certain cupboards and some of the kitchen equipment in the pantry have been reconstituted as they once were, and they are presented alongside the original furniture.

Three metallic armchairs in the utility room (from a limited edition) and three light fittings in the children’s game’s room act as reminders of the critical success this series enjoyed. The original Prouvé lift and shaft are on display in the boiler room, acting as a reminder of just how important technical fittings were in this comfortable modernist home.

Given that all of the original furniture found by the CMN was in good condition, only a few minor repairs to the veneering have been necessary.
The collections combine luxury and modernity with a clear emphasis on functionality, and are made from materials that are in harmony with the interior decoration.

Exact replicas have been made of the curtains and upholstery fabrics.
The cultural project

For the first year of the villa being open to the public, the Centre des Monuments Nationaux has decided to emphasise how it has been figuratively reborn from its ashes. In addition to work on the visitor experience and educational areas, various other resources have been specially developed for the public (including a tablet application and videos about the restoration work). For instance, there is a material archive presenting the original materials alongside the reconstituted materials. There is also an artistic infiltration by artist Jean-Sylvain Bieth, seeking to reconstitute certain events in the history of the villa and the life of the family.

There will be an educational and cultural department in charge of programmes for school parties and students.

In 2016, the Cavrois Villa will become a lively and dynamic place with encounters and debates about architecture and design, taking its due place in the network of local, national, and international cultural institutions. There will be a programme of exhibitions, encounters, and film screenings. Artistic interventions will be integrated within the various spaces in the form of photographs, films, and videos, and specific installation projects will also be commissioned. There are already two areas dedicated to these programmes, the former garage and the children’s games room. These projects will include partnerships with other organisations in the region such as Le Fresnoy and Grand Hornu in Mons (Belgium), as well as with institutes and museums of design and the decorative arts.

The visitor circuit

The entire villa is open to visitors, including the basement. Visitor access to the villa will be via the caretaker’s lodge, the ground floor of which (the former garage) will become visitor reception (with a ticket office and shop). The average length of visit will be about 1 and ½ hours.

There will be a gift and bookshop devoted to architecture and design in the former caretaker’s lodge, with works on the Cavrois Villa published by the Editions du Patrimoine.

There will be 5 different sorts of area for visitors to explore:
- Areas which have been reconstituted as they originally were and largely refurnished, in particular those intended for the parents along with the children’s dining room, for which the CMN has purchased the original furniture.
- Areas which have been reconstituted but where the furniture is missing (including the great hallayway and the parents’ dining room), with emphasis placed on the architectural and decorative aspects.
- Areas which have been reconstituted but left unfurnished to be used for exhibitions and events, with an emphasis on respecting the architecture and decoration as well as on displaying objects and works that provide a contemporary vision. These areas will also be used to house objects and works of art evoking Mallet-Stephens’s involvement during the 1920s and 1930s in what later came to be called the design.
- Technical areas in the basement, including a material archive in the wine cellar, the utility room with the old domestic appliances that have now been restored, and examples of conserved technical material; there will also be areas in the garage and the access corridor that will be used during events and serve as exhibition areas.
- One room which has not been restored in order to show the state of dilapidation the villa was in when saved by the State (the boys' bedroom on the first floor in the west wing).

Visitors will be able to freely explore nearly the entire villa, although some areas will be closed off for technical equipment or safety reasons, or else as work areas. It was felt that this type of free circulation was essential in a private residence designed for family life, enabling everyone to arrive at their own appreciation of why the villa was listed as a historic monument and why it deserves to be part of the national heritage. The fact that the house was designed to stage domestic life also incites visitors to imagine what family life might once have been like here.
Reception staff will be trained to answer all the questions visitors may have.
Modern means of presentation and interpretation

An augmented reality visitor app
The "Digital Cavrois" project, launched in 2012, was carried out by the CMN in partnership with the company Art Graphique et Patrimoine, and it will be the primary means of presenting the establishment. It has benefitted from the backing of the Ministry of Culture and Communication, as part of a 2012 call for projects relating to "Innovative cultural digital services".
Tablets will be available for hire at the museum entrance for visitors to discover the villa in an innovative, thoughtful, and sensitive manner.
The app, which has been designed for numerous publics including families, specialist publics (such as architects and students), school groups, and the disabled, enables visitors to immerse themselves in the villa as it was in 1932, and to visualise certain areas together with the original furniture reconstituted in 3-D.
The visitor will be able to explore the site freely, and in all there are fifteen points of interest inside and outside the villa. The content will be available in French, English, Dutch, and French sign language.
Further exploration of specific points and themes together with explanatory and in-depth content will also be available.
Visitors will also be explore diverse audio, video, graphical, and animated content including original functions such as augmented reality and 3-D animation.
Consulting all the material in the app will take about 1 hour.
Visitors will be able to hire the tablet, which will be available at the ticket office in visitor reception, for €4 or download the application on their own device (iPad) for €2.99.

A material archive
The material archive will be housed in the wine cellar in the basement of the villa. The wine racks will be used to present some of the old materials alongside those which have been reconstituted to replicate them. The aim will be to enable visitors to better understand the restoration program which consisted in returning the villa to its original 1932 state.
The material archive will have various categories divided into construction elements (such as the brick cladding, or the cement tiles used on the terraces), decorative elements (such as the marbles), and technical elements, including the electrical equipment and outdoor railings. An additional purpose of this highly informative area will be to show how architecture, above and beyond questions of design, is based on associating specific materials selected for their visual, technical, and decorative qualities.
Material removed for conservation purposes (such as the Jean Prouvé lift cabin) or produced in large numbers for ongoing repairs (especially the bricks) will either be held in reserve or else exhibited in the material archive on the ground floor.

Visitor document
A visitor leaflet will also be made freely available to the public in four languages (French, English and German, and Dutch) providing all the essential information about the commission and history of the monument, as well as explanatory information about its architecture.
An audiovisual room
An audiovisual room in the old garage will be used to screen a 26-minute documentary about restoring the monument, focusing in particular on the first phase of restoration to the interior. This film showcases the technical expertise required to restore the interior and grounds.

A digital interpretation centre
A permanent interpretation centre will be set up in the laundry. It will explore major themes enabling visitors to better understand the monument, such as the place of Mallet-Stevens (1886-1945) in the history of architecture, particularly modernist architecture after the First World War; the place held by the Cavrois Villa in Mallet-Stevens' work, the life of the villa and its inhabitants (the villa in the days of Paul Cavrois (1932-1939), the vagaries of national and family history (1939-1985), the abandonment and subsequent purchase of the villa, followed by the interventions by the authorities up until its acquisition by the State (1986-2001), and restoration of the villa (2001-2015)). This content too will be available in French, English, Dutch, and sign language.

Artistic infiltration
The artistic infiltration project designed by Jean-Sylvain Bieth will be visible for six months from the opening of the villa, and it seeks to bring even more vividly to life the house and its periods of grandeur and decadence. Now that it has come back to life, it is important to remember that it was once home to children's laughter, voices, and emotions. It has been through various lives, including less brilliant periods and even certain dark hours. It has been home to sorrows and joys. This project evokes some of these moments, acting as a reminder that, prior to being a national monument it was a place that was lived in. The art infiltration will take the form of smells, books, magazines, and objects. It will be called "La Maison du Périp" in reference to the 1932 novel by Agatha Christie called Peril at End House, and translated into French under that title in 1934.
The partners' club

In compliance with its stated purpose of opening up the world of culture to that of business, the Centre des Monuments Nationaux is launching an appeal for local companies committed to enhancing the repute of the Nord region to display their generosity, as well as appealing to all companies more generally who wish to play a part in bringing a major heritage site to life.

In addition to enjoying generous tax deductions, sponsors will be able to build up a privileged relationship with a reputed site that the company will be able to use both for its professional relationships and its internal communication. Sponsorship is within the reach of all companies irrespective of size or turnover. It may take the form of a gift of money, a contribution in kind, or the supply of material or personnel to help with a cultural project.

The Cavrois Villa partners' club is comprised of a group of companies committed to a masterpiece of modernist architecture. Its members wish to affirm how attached they are to their region and participate in its cultural buzz by joining forces with a dynamic body that will convey the values of responsibility and solidarity its members uphold and relay them to the political, cultural, and economic authorities within the Nord region. They also enhance the standing of the Cavrois Villa by providing their technical knowledge, thereby building up close links with the site and the Centre des Monuments Nationaux more generally.

The Cavrois Villa partners' club already counts the following companies amongst its members:

- **Casamance**
  Casamance is an international brand that produces several collections of high-quality wallpaper and fabrics each year. Casamance is a group of companies specialising in upmarket textile production, and it was created in the Nord where it still operates.

- **Meert**
  This well known establishment in Lille will treat the guests of the first meeting of the partners’ club and of the inauguration of the villa.

- **Origami – Axxess Groupe Digital**
  Origami is an agency specialising in the intelligent design of communication spaces for brands and companies looking to use design, architecture, and digital solutions in order to tell each visitor a story and provide them with new experiences.

- **Rabot Dutilleul Construction**
  Rabot Dutilleul Construction is a general construction company which exists since 1920. Rabot Dutilleul Construction contributes by a financial support to the artistic infiltration by the artist Jean-Sylvain Bieth presented in the villa from June to December 2015.

* as of 15.04.2015
Works on the Cavrois Villa and Robert Mallet-Stevens

“Weitnérerie” collection
La villa Cavrois
Paul-Hervé Parsy
Publication: July 2015
Price: 7 euros
11 x 22.5cm – paperback with flaps – 64 pages
EAN 9782757702963
On sale in bookshops

The first visitor guide to the villa, which is now finally open to the public.

The “Itinéraires” collection
The works in the “Itinéraires” collection are invaluable pocket-format guides that draw on the latest research findings to make visits even more pleasant and informative. They are lavishly illustrated and provide a general history of a monument, followed by a detailed visit guide including maps, plans, a timeline, and a bibliography.

The author
Paul-Hervé Parsy
Parsy is a lawyer by training, who has worked in turn as Inspector of Plastic Arts for the Ministry of Culture and Communication, Head Curator of the contemporary collections at the National Museum of Modern Art/Georges Pompidou Centre, and Director of the Strasbourg Museum of Contemporary and Modern Art. He has acted as Administrator of Oiron Château since 2001 and Administrator of the Villa Cavrois since 2013. He is a specialist in contemporary art and has published numerous articles and exhibition catalogues.

“Regards…” collection
La villa Cavrois
Richard Klein
Publication: July 2015
Price: 12 euros
24 x 26cm – paperback with flaps – 64 pages
EAN 9782757704233
Also available in English and in Dutch
On sale in bookshops

Although everyone may come and explore them, the most remarkable buildings in France often conceal aspects that the public does not fully appreciate and which deserve to be better known. These souvenir albums guide the reader and enable them to discover the place in question thanks to a brief historical overview and an abundant portfolio of images together with extensive commentary.
This album presents the villa at the time when it was inhabited by the Cavrois family, when it had sunk to its lowest point during the 1990s, and now that it has been fully brought back to life once again.

**The “Regards…” collection**

Intended for art lovers as well as for those eager to learn more, the albums in the “Regards…” collection provide various ways of seeing a site, a monument, or work. The main purpose of this collection of luxury books is to present works of heritage and reveal their various aspects thanks to the many high-quality pictures and illustrations. They are composed of three distinct parts – “À la rencontre de…”, “Regards sur…”, and “Savoirs au-delà…” (“Discovering”, “Views of”, and “Taking things further”) – to progressively accompany the reader towards greater understanding of the heritage work via a detailed presentation including its history and lavish illustrations.

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**“Carnets d’architectes” collection**

**Robert Mallet-Stevens**  
*Agir pour l’architecture moderne*  
Richard Klein

Price: 25 euros  
16.5 x 21 cm – paperback – 176 pages – 180 illustrations  
EAN 978-2-757-70289-5  
On sale in bookshops

This work sheds new light on Mallet-Stevens, insisting on the many facets of his activity. He has frequently been seen as a dandy, obscuring from view how hard he worked. Mallet-Stevens wrote copiously, took architecture in new directions thanks to his drawings, and designed film sets and numerous shop frontages. He regularly built temporary buildings, taught, and sought to democratise the modern decorative arts via his work with the UAM (Union des Artistes Modernes). This work reveals his full stature, both as a man and as a creator.

**The “Carnets d’architectes” collection**

This series of monographs about 20th-century architects takes a close look at architectural creations, providing an attractive overview of the story behind some remarkable works. It stands out for the purity of its graphic design and quality of its content. These “Carnets d’architectes” present key buildings in their context, enabling readers to easily apprehend the work of the architect in question, place it in context, and immediately grasp its main points. Each book combines readily accessible texts with lavish drawings, sketches, and period photographs, providing a synoptic portfolio of the architect’s career, a succinct biography, a detailed study of six emblematic projects, as well as a comprehensive annotated listing of all their works.

This collection is essential reading for professionals, students, and lovers of architecture, urban sociology, and contemporary history, and will be of great interest to all those who care about the architecture of our period.

The collection is edited by Simon Texier, a Professor at the Université de Picardie in Amiens, and is published at the initiative and with the support of the General Directorate for Heritage at the Ministry of Culture and Communication.
The author
Richard Klein is a qualified architect with a doctorate in the history of art, as well as a Professor and Director of Research in architecture and landscape studies at the École Nationale Supérieure d'Architecture et de Paysage in Lille.
He has written several books and numerous articles about the history of contemporary architecture. He is the editor for the “Architectures contemporaines” collection published by Picard, and from 2000 to 2008 edited the “Architecture/archives” collection published by Jean-Michel Place.
He was a specialist adviser for the Mallet-Stevens retrospective staged at the Centre Pompidou in 2005, and in the same year brought out Robert Mallet-Stevens, la villa Cavrois (Picard 2005).
Richard Klein also acts as a specialist adviser for the Cavrois Villa interpretation centre.

The Éditions du Patrimoine

The Éditions du Patrimoine is the publishing department of the Centre des Monuments Nationaux and the appointed publisher for the Heritage Department of the Ministry of Culture and Communication; it thus operates under a public service remit. Its role is, firstly, to take into account the latest research findings in such diverse fields as heritage buildings and furnishings, architecture, and art history and archaeology, and, secondly, to transmit information about heritage to the general public. The Éditions du Patrimoine is geared towards amateurs and professionals, students and researchers, as well as children and the disabled, and has around twenty distinct collections in all, including guides, illustrated books, theoretical texts, and specialist publications.

The catalogue now counts nearly 600 titles, which are regularly updated and re-issued, with nearly 30 new publications each year, either brought out independently or in partnership with the private sector.

www.editions.monuments-nationaux.fr
Visuals and videos for the press

Teaser (3 min)

Film on the restoration of the villa (28 min)

The Cavrois Villa when it was built

© Robert Mallet-Stevens – ADAGP © Philippe Berthé – CMN

1-South façade

2-Children’s dining room

3-Parents’ bathroom

4-Hallway

5-Parents’ dining room

6-Hall
The Cavrois Villa prior to restoration

7-South façade © Robert Mallet-Stevens – ADAGP © DRAC Nord-Pas-de-Calais

8-South façade in 2001 © Robert Mallet-Stevens – ADAGP © DRAC Nord-Pas-de-Calais

9-Parents’ bathroom © Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN

10-Parents’ bedroom © Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN

11-Parents’ dining room © Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN

12-Hall © Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN
Restoration of the Cavrois Villa

© Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN

13-Park

14-North façade

15-Swimming pool

16-Hallway

17-Parents’ dining room

18-Hall
The Cavrois Villa after restoration

© Robert Mallet-Stevens – ADAGP © Jean-Luc Paillé – CMN

19-South façade 20-North façade

21-Swimming pool 22-Hallway

23-Parents’ dining room 24-Hall
25-Office of Mr Cavrois

26- Young master’s bedroom

27-Parents’ bathroom

28- Boudoir of Mrs Cavrois

29- Parents’ bedroom

30- Children’s dining room

31- Pantry
The visitor app

Screenshots from the app © Art graphique et patrimoine / CMN

32-Map

33-View of the villa in 3D

34-Timeline

35- Augmented reality view of the park and the villa

36-Augmented reality view of the dining room including furniture

37-Augmented reality view of the hall including furniture
Information about the CMN

Practical information

Centre des Monuments Nationaux
Villa Cavrois
60, avenue John Fitzgerald Kennedy
59170 Croix
France
Tel.: +33 (0)3 20 73 47 12
villa-cavrois.fr

Open: every day except Tuesday, from 10:30 AM to 5:30 PM from November to April, and from 10:30 AM to 6:30 PM from May to October.
Closed on: 1 January, 1 May, 1 and 11 November, 25 December
Last visitor admitted 30 minutes before closing

Rates

Full rate: €7.50
Reduced rate: €6.00
Group/tourism professional rate: €6.00 (for groups of 20 people and over)

Free admittance
Under-18s (in a family group other than school parties) – 18- to 25-year-olds (from the 27 EU member states and regular non-EU residents living on French soil) - Disabled persons and their accompanying adult - Jobseekers on presentation of proof of status dating from less than 6 months

Online sale
Full fare tickets are on sale on the site villa-cavrois.fr from June 13th. The tickets are valid a year from their date of issue.
Tickets bought online cannot be collected in the monument.

In the vicinity of the villa:

Office de Tourisme de Roubaix
12, place de la Liberté
59100 Roubaix
France
Tel.: +33 (0)3 20 65 31 90
contact@roubaixtourisme.com
www.roubaixtourisme.com

Event hire

Hire the Cavrois Villa for outstanding professional events:

As of 2016, the CMN will allow certain companies to hire out certain areas of the villa to hold upmarket cocktail parties hosting up to 100 people.
For further information please contact Laurent Michel on +33 (0)1 44 61 20 25.
A few words about the CMN
The archaeological sites at Glanum and Carnac, the Abbeys of Montmajour and the Mont-Saint-Michel, the Château d’If and Château of Azay-le-Rideau, the Domaine National de Saint-Cloud, the Arc de Triomphe, and the Savoye Villa are just some of the 98 national monuments that are owned by the State and entrusted to the Centre des Monuments Nationaux.

The Centre des Monuments Nationaux is the largest public operator of cultural and tourism sites in France with nearly 9.5 million visitors per year. It maintains exceptional monuments and opens them to the public together with their parks and gardens. These sites illustrate the wealth French heritage in all its diversity.

The CMN’s pricing policy enables the widest possible public to discover the heritage monuments. 85% of its resources are generated by visitors, meaning that the Centre des Monuments Nationaux is an active force in heritage solidarity, for thanks to its profitable monuments, cultural and scientific activities can be carried out across the entire network.

After opening Brégançon Fort to the public in 2014, the CMN will be presenting the fully restored Cavrois Villa in 2015, and preparing the Hôtel de la Marine to receive visitors as of 2017.

Follow the CMN on
Facebook: http://www.facebook.com/leCMN
Twitter: http://twitter.com/leCMN
YouTube: http://www.youtube.com/c/lecmn
Instagram: http://instagram.com/leCMN

Monuments placed under the responsibility of the CMN that are open to visitors

Aquitaine
Les Combarelles cave
Laugerie-Haute rock shelter
Cap-Blanc rock shelter
Font-de-Gaume cave
Archaeological site of Montcaret
La Ferrassie site
La Micoque site
Poisson rock shelter
Teyjat cave
Le Mousterien site
Pey Berland Tower in Bordeaux
Abbey of La Sauve-Majeure
Pair-non-Pair cave
Cadillac Château
Puyguilhem Château

Auvergne
Chareil-Cintrat Château
Puy-en-Velay Cathedral Cloisters
Auterive Château
Villeneuve-Lembron Château

Burgundy
Bussy-Rabutin Château
Cluny Abbey

Brittany
Ernest Renan’s house in Tréguier
Great Cairn of Barnenez
Carnac megaliths
Locmariaquer megaliths

Centre
Crypty and Tower of Bourges Cathedral
Jacques Cœur Palace in Bourges
Tower of Bourges Cathedral
Châteauroux Château
Bouges Château
George Sand’s house in Nohant
Assay-le-Rideau Château
La Paletie Cloisters in Tours
Fougères-sur-Bièvre Castle
Talcy Château

Champagne-Ardenne
La Motte-Tilly Château
Palais du Tau in Reims
Towers of Reims Cathedral

Franche-Comté
Besançon Cathedral and its astronomical clock

Paris
Arc de Triomphe
Expiatory Chapel
Conciergerie
Domaine National du Palais-Royal
Hôtel de Bédouin-Sully
Musée des Plans-Reliefs
Pantheon
Sainte-Chapelle
Towers of Notre-Dame Cathedral

Île-de-France
Champs-sur-Marne Château
Jossigny Château
Maisons Château
Savoye Villa in Poissy
Rambouillet Estate
Domaine National de Saint-Cloud
Maison des Jardins in Sèvres
Basilica Cathedral of Saint-Denis
Vincennes Castle

Languedoc-Roussillon
Castle and ramparts of the city of Carcassonne
Towers and ramparts of Aigues-Mortes
Fort Saint-André de Villeneuve-lez-Avignon
Archaeological site and museum of Ensérune
Sales Fortress

Mid-Pyrénées
Montmaurin archaeological site
Assier Château
Castelnau-Bretenoux Castle
Montal Château
Beauieu-en-Rouergue Abbey
Gramont Castle

Nord-Pas-de-Calais
Column of the Great Army at Winille
Cavrois Villa

Lower Normandy
Carrouges Château
Mont-Saint-Michel Abbey

Upper Normandy
Bec-Hellouin Abbey

Pays de la Loire
Angers Castle
Georges Clemenceau’s house in Saint-Vincent-sur-Jard

Picardy
Coucy Castle
Pierrefonds Castle
Towers of Amiens Cathedral

Poitou-Charentes
Lanterne, Saint Nicolas, and Chaines Towers in La Rochelle
Oiron Château
Charroux Abbey
Gallo-Roman site at Sanxay

Provence-Alpes-Côte d’Azur
Mont-Dauphin Stronghold
Trophy of Augustus at La Turbie
Glanum archaeological site
Château d’If
Hôtel de Sade
Montmajour Abbey
Saorge Monastery
Fréjus Cathedral Cloisters
Thoronet Abbey
Brégançon Fort

Rhône-Alpes
Voltaire’s Château in Ferney
Royal Monastery of Brou at Bourg-en-Bresse

30