

FOCUS

PATHS

TO COMPOSTELA

CHÂLONS-EN-CHAMPAGNE



Organisation
des Nations Unies
pour l'éducation,
la science et la culture



Chemins de Saint-Jacques-
de-Compostelle en France
inscrits sur la Liste du
patrimoine mondial en 1998



Chemins de
COMPOSTELLE
patrimoine mondial

VILLES
& PAYS
D'ART &
D'HISTOIRE

INFORMATION

- 1 **NOTRE-DAME-EN-VAUX COLLEGIATE**,
Rue de Vaux (Vaux street) in Châlons-en-Champagne
- 2 **NOTRE-DAME DE L'ÉPINE BASILISK**,
Avenue du Luxembourg in Épine (Luxembourg avenue)
- 3 **MUSEUM OF ARCHEOLOGY AND FINE ARTS**,
Rue Nicolas Durand in Châlons-en-Champagne
(Nicolas Durand street)
- 4 **MUSEUM OF CLOÎTRE DE NOTRE-DAME-EN-VAUX**,
Rue Nicolas Durand in Châlons-en-Champagne
(Nicolas Durand street)



GLOSSARY

Abbey: set of buildings where a community of monks live under the supervision of abbots

Agrippa Roman route: a Roman route relying on Boulogne to Milan

Aisles: circulation spaces located on each side of the nave

Altar: sacred table

Ambulatory: passage that goes around the choir

Anthropology: the study of the human being in all its aspects

Apostle: "envoy" entrusted with a mission

Archaism: of ancient nature

Arial telegraph relay: communication system put into place in the 18th century by Claude Chappe

Battle of Pampelune: battle during which the French army took over the city of Pampelune, previously conquered by the Spanish

Biblical texts: texts from the Bible (gathering of sacred texts)

Bishop: person leading a church of a diocese

Chime: musical instrument made with bells, each with their own frequency and sound

Choir: central part of a church

Christianity: religion based on the teachings, life and personality of Jesus Christ

Church: with a capital C, refers to the Christian community

Cloister: closed part of a place (courtyard, garden, church) reserved for the religious people

College of clerics: religious body related to a collegiate (or a cathedral)

Confessional: enclosed space in a religious building where one can admit a sin (act of noncompliance with the divine law) to a priest

Console: supporting piece

Contemplative: that which allows us to see and observe the things around us

Crucifixion: refers to the crucifixion of Jesus from Nazareth (execution method which consist in placing a convict onto a cross)

Disciple: person receiving the teachings of a master

Ethnology: the study of human groups in every aspect

Evangelist: who evangelises

Faithful: person adopting and practicing a religion

Flamboyant Gothic: the Gothic style is called flamboyant when flame motifs are decorating the buildings

Gallery: open gallery over the nave

Galicia: autonomous community in the North-West of Spain

Geological: related to the earth

Gospel: here, related to Jesus' life

Gothic Art: architectural style developed between the 12th and 14th century and characterised by the elevation of buildings

Hermit: person who decides to live alone and isolated from the world

Iberian peninsula: south-west tip of Europe

Jacquets: pilgrims of the way of saint-James of Compostella

Judea: mountainous region that corresponds to a part of the West Bank and southern Israel

Kiosk: little isolated construction

Large arcades: series of openings between the central nave and the aisles

Leprosarium: hospital where the lepers are treated

Letters patent: texts by which the king makes a decision public

Liturgics: from liturgy: which means all the rites, ceremonies and prayers dedicated to religious worship

Marian pilgrimage: trip to a place dedicated to the Virgin Mary

Monastery: group of buildings where a monk community live

Moors: here, Muslims

Nave: part of the church between the entrance and the choir, open to the faithful

Oracular: relating to an oracle (reply from God)

Organ case: the visible part of the organ. It's the wooden structure where the pipes are placed

Parish / Parishioner: community of Christians living in a district or a village

Pilgrimage: trip to a sacred place

Platon: Greek philosopher (428-348 B.C)

Pope: Leader of the Church

Porch: structure located in front of the entrance of a building

Radiating chapels: small size secondary chapels

Ratified: recognised as true, validated

Relics: Fragments of the body of a saint or object associated with the life of Christ or of a saint who is worshiped

Ridged vaults: architectural elements shaped like an arch

Rod screen: cross stone fence that closes the choir of a church

Roman Art: architectural style from the beginning of the Middle Ages, and characterised by a massive and understated appearance of the buildings

Sanctuary: sacred building

Saracen: name given to Muslim people in Europe in medieval times

Secular world: without any link to religion

Sepulchre: place where a dead body rests

Spire: pointed part of a building

Steed: war horse

Tabernacle: piece of furniture that houses sacred objects used for a religious ceremony

Triforium: narrow passageway arranged in the thickness of the walls at the sides of the attic

Trimmed: to take off what sticks out from a stone (here: statues)

To evangelise: to talk about the Gospel

UNESCO: United Nations Educational, Scientific and Cultural Organisation

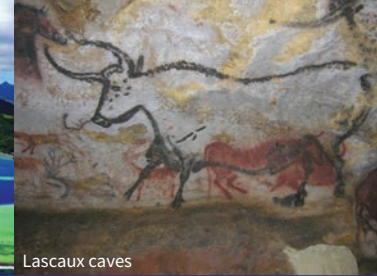
Virtutes Aostolorum: texts about the apostles written around the 6th century containing the legend of Philetus and Hermogenes. Speaking of James, Philetus told Hermogenes: "I saw him give the light back to blind people, and purify and heal the lepers"



Stanislas place, Nancy



Taputapuātea



Lascaux caves

UNESCO AND THE "WORLD HERITAGE"

What is the UNESCO*?

The UNESCO was born after the second world war. Its main objective is the creation of a national movement for the preservation of heritage. In fact, the destruction during the Second World War is at the origin of an awareness of the universal value of World Heritage and the need to preserve this heritage in order to better pass it on to future generations.

The UNESCO intervenes in 5 different fields:

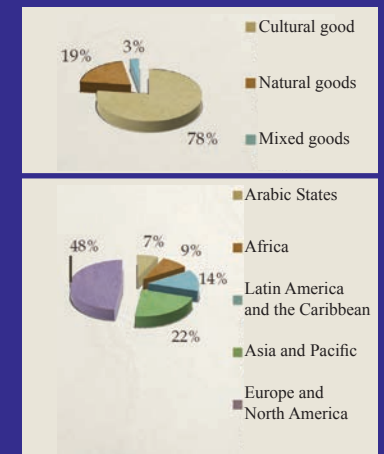
- Education
- Management of natural resources of the planet
- Respect of human rights
- Culture
- Communication and information

The sites featured on the World Heritage list are thus invested with an outstanding universal value. Their loss would be irreplaceable for the understanding of cultures, civilisations and human environment.

The "UNESCO World Heritage" label was established in 1972 by the Convention concerning the protection of the cultural and natural world heritage. It is ratified*

today by 186 states and acknowledges three types of heritages:

- The cultural heritage which includes monuments or buildings with an exceptional value in terms of history, art, science, ethnology* or anthropology*.
- The natural heritage which includes natural monuments, natural habitats for the fauna and the flora, geological formations with an exceptional value in terms of scientific or aesthetical point of view.
- The mixed cultural and natural heritage which is a combined product of nature and of the adaptation of man in nature.





THE PILGRIMAGE*... OF SAINT JAMES

The contemplative* “tourism” was born during the 4th century BC. Pushed by the philosopher Platon*, inviting them to travel, the first known travellers were in fact pilgrims... These pilgrimages had two main objectives: they were healing, in the sense that the populations were looking for gods to “heal them”, and they were oracular*, in the sense that people tried to find places where they could listen to predictions about the future. They did not travel for pleasure, but guided by faith, needs or because of a court decision.

With the beginning of Christianity*, the tradition of pilgrimages resumes, towards the high places of Christendom (Rome and Jerusalem), but also towards closer and more modest places of worship to invoke healers saints in particular.

THEN COMES THE LEGEND OF JAMES...

The fisherman James the major, brother of John, is one of the first four disciples* of Jesus. Why major? Because he is the eldest of John.

The apostles* go out to evangelise* the world one year after the crucifixion* of Christ. According to tradition, James goes to Galicia, but comes back to Jerusalem to support the Christians that are persecuted by Herod, king of Judea. James is captured and beheaded in 44, he is the first apostle to shed his blood for Christ. His burial place remains unknown. Legend has it that his disciples placed his body on a rudderless boat, lead by an angel.

The boat arrives in Galicia, where the saint is buried, but the place of burial is forgotten for centuries.

On 25th July 813, a star shows a hermit where the sepulchre is; this “campus Stellae” area (field of stars) gave birth to the word Compostela. This “sign of the sky” discovery encourage the kings of the Asturies (a North-West region of Spain) to build a church and a monastery* near the sepulchre of saint James. The city of Saint-James-of-Compostela is build around these buildings.

Alphonse II, king of the Asturies, sets out to Compostela in 834; he outlines the first path “Camino primitivo” (primitive path).

In 950, Godescal is the first bishop* to carry out the pilgrimage to Compostela. He leaves from the Puy-en-Velay and outlines the “Carmino francès” (French path)..



THE PILGRIMAGE GETS ORGANISED.

Bridges, abbeys* and hospitals are built all along the path taken by the pilgrims to welcome them. They come by the thousands. Because of its geographical location, the Champagne region becomes a very busy area: there are enemy troops, but also fair merchants and many pilgrims.





THE PILGRIM'S ATTRIBUTES

From the Middle Ages, the attributes of the “Jacquet*” pilgrim make it easy to distinguish him from the other walkers, and are also very practical.

WHAT ARE THEY?

The “bourdon” ⁽¹⁾ is a stick with three main functions:

- a support to help walking
- a weapon against wild animals and thieves
- a symbol to repel evil.

The pouch ⁽²⁾ is a little bag that contains the food of the pilgrim. The smaller it is, the more it conveys the faith that the pilgrim has in God to sustain him during his trip. The calabash ⁽³⁾ is a gourd.

The certificate box appears during the 15th century and is used to contain the indispensable letters of recommendations and authorisations that separates the coquillards ⁽⁵⁾ from the Jacquets.

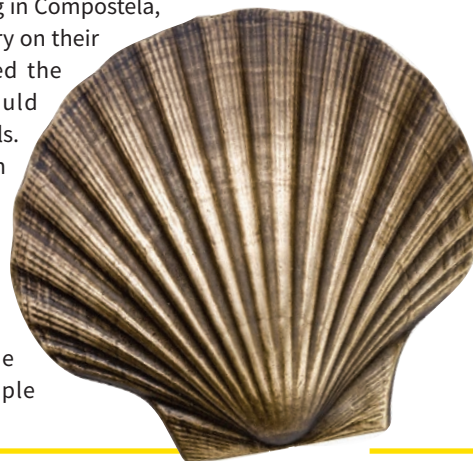
The Compostela ⁽⁴⁾ is the certificate of pilgrimage. In order to obtain it, you have to have travelled 100km by foot or by horse, or 200km by bicycle nowadays.

Did you say seashell?

The scallop (or Saint-James seashell) is also called “Mérelle” (mother of light) of Compostela.

Since antiquity, seashells have been used to “protect” mankind from bad luck and diseases. When arriving in Compostela, the pilgrims would carry on their trip until they reached the sea, where they would collect the scallop shells. They would bring them back with them, as protection and as a proof that they did the trip.

In the Middle Ages, the scallop shell became the attribute of the disciple



Saint-James and later of the Jacquets...

Legend has it that the disciple had saved a prince from drowning during a storm by covering him up with shells, hence today's symbol...



Notre-Dame-en-Vaux

COQUILLARDS ⁽⁵⁾ versus JACQUETS

The coquillards are a band of robbers 500-strong who was raging throughout the kingdom.

They use the scallop seashell of the pilgrims as a sign of rallying, hence their name (coquillard comes from coquille, which means seashell). This name was given to the robbers disguised as pilgrims, and who used this disguise to rob or kill the real pilgrims called the Jacquets.



1 - Cathédrale Saint-Étienne



2- Cathédrale Saint-Étienne



3 - Notre-Dame-en-Vaux



4 - Notre-Dame-en-Vaux

THE CHARACTER OF SAINT JAMES

We know very little about his life: James the major is only mentioned seventeen times in the Biblical texts*. During the 21st century, historians are not convinced by his evangelistic role in Spain, and even doubt the existence of his sepulchre* in Galicia...

The most traditional image of saint James is that of a pilgrim ⁽¹⁾. He is dressed with a long coat, with a wide-brimmed hat decorated with a shell, and carrying a pouch and a stick.

The image of James as an evangelist ⁽²⁾, although less widely known, is however very popular. He is represented as being one of the apostles. He is bare foot, with a book in one hand, and the roll of the gospel* or the sword of his torment in the other.

His portrayal as a warrior, or matamore ⁽³⁾ is limited to Spain (with a few exceptions, such as Châlons-en-Champagne). He is represented brandishing a sword, fighting alongside Christian armies in their quest to reconquer the Spanish territory occupied by the Moors*.

LEGENDARY BATTLES... THE BATTLE OF CLAVIJO ⁽³⁾

The Moors settle in Iberian peninsula from 711. In 844, the Asturian king Ramire the 1st is severely defeated by the army of Adb al-Rahman II and retreats to the nearby hill of Clavijo to spend the night. Saint James comes to him in a dream, and encourages him to take up arms again and assures him of his protection.

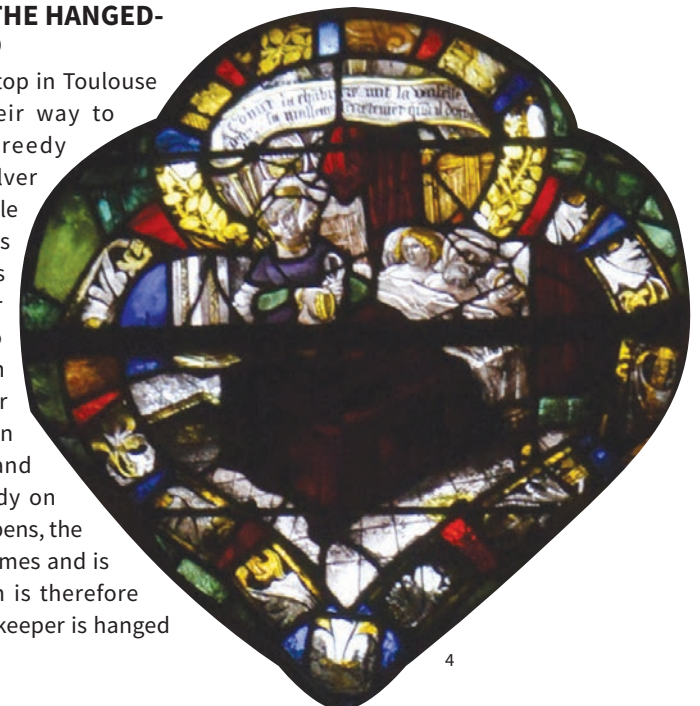
During this new fight, the apostle rides a shining white steed and fights alongside

his protégés and guided them to victory. Saint James thus become the saint patron of Spain.

THE MIRACLE OF THE HANGED- UNHANGED MAN ⁽⁴⁾

A father and his son stop in Toulouse for the night on their way to Compostela. The greedy innkeeper hides a silver cup in their luggage while they sleep and accuses them of being thieves the next day. Their goods are then given to the owner, and the son is hanged. The father nevertheless carries on with his pilgrimage, and picks up his son's body on his way back. As it happens, the son is held by saint James and is still alive. The pilgrim is therefore unhanged and the innkeeper is hanged instead.

The story is enriched at the end of the 15th century and the innkeeper is replaced by a spurned servant girl who traps a young pilgrim travelling with his parents.



4



Path in the Gers region



Old Abbey of Sorde



Bridge of the Pilgrims
(Saint-Chély-d'Aubrac)



Mont Saint-Michel

A UNIQUE RANKING

“Throughout the Middle Ages, Santiago de Compostela was a major destination for countless pilgrims from all over Europe. The pilgrims had to cross France in order to reach Spain. Amongst the many itineraries used by the travellers, four of them are symbolic and start from Paris, Vézelay, Le Puy and Arles and lead to the crossing of the Pyrénées.

These paths are dotted with churches for pilgrims or sanctuaries, hospitals, bridges or wayside crosses, and attest of the spiritual and material aspect of the pilgrimage. As a spiritual exercise or a manifestation of faith, the pilgrimage has also influenced the secular world* and played a decisive role in the birth and circulation of ideas and arts.”

*Declaration from the UNESCO
about the Exceptional Universal Value
of the paths to Santiago de Compostela in France*

**71 MONUMENTS
+ 7 PATHWAY SECTIONS
= ONE SINGLE ASSET**

In total, 71 monuments and 7 pathway sections represent the medieval pilgrimage, essentially through the devotion to saint James, hospitality, and the solutions to overcome obstacles.

The entire network of the pathways to Santiago de Compostela is listed on the World Heritage. This asset is spread out over 10 regions, 31 departments and 95 municipalities.

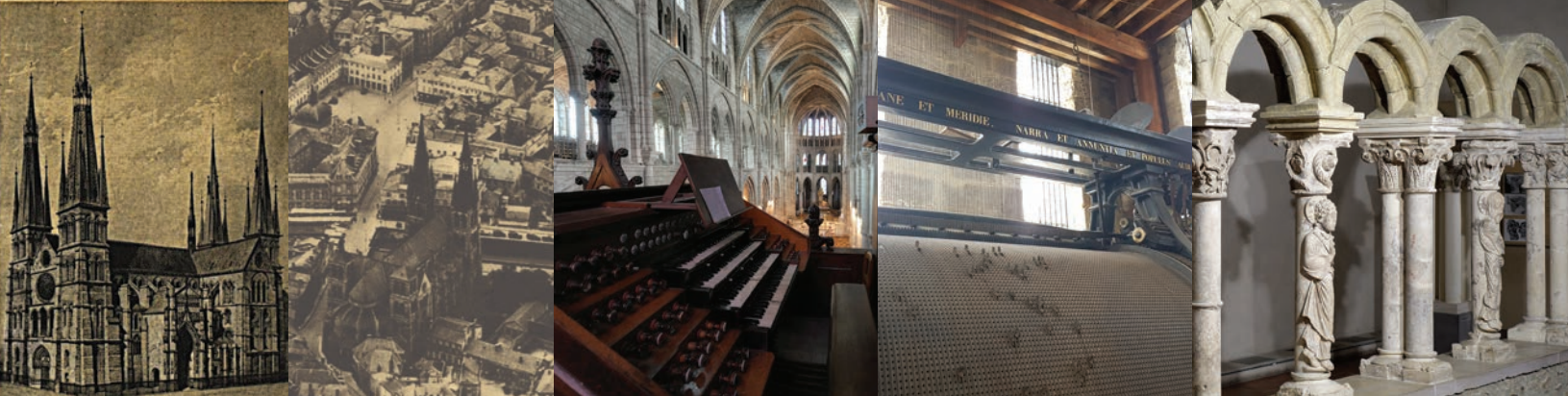
What criteria is the committee of the World Heritage basing itself on?

- Religious and cultural exchanges and developments
- Satisfaction of the pilgrims’ spiritual and physical needs
- The power and the influence of the Christian faith over all social classes and in every European country.

PILGRIMAGE OF COMPOSTELLA FROM CHÂLONS AND ÉPINE?

Saint-James Faubourg, Saint-James Gate, or even Saint-James hospice... It all leads to believe that the pilgrims passed by Châlons. It is even said that the hospice would provide asylum to the pilgrims, even though it has not been proven... Especially as pilgrims would do everything to avoid hospices as they were ripe with contagious diseases. Also, many hospices have been dedicated to James with reference to Virtutes Aostolorum*; this is the case for the one in Châlons. As for the neighbouring buildings, their names are modelled on that of the hospice. Yet the basilica is provided with a statue and chapel dedicated to saint James. Similarly, we notice a lot of stained glass windows in Châlons from the beginning of the 16th century representing saint James... And there is this old Saint-James of the Widow chapel, built in the 13th century, and whose name might indicate that some of the pilgrims going from Reims to Compostela passed by Châlons following the old Agrippa Roman road...





NOTRE-DAME-EN-VAUX COLLEGIATE CHURCH

What is a collegiate church?

As the base of a parish, Notre-Dame depended on the cathedral chapter* which was served by a college of clerics*.

The first known mention of the church dates from the year 850. its location outside the walls and next to the river Mau gave it the name of "Santa Maria in Vallibus" (Saint Marie in the Valley, which became Notre-Dame-en-Vaux).

A CONSTRUCTION WHICH ORIGINATED THE PILGRIMAGES.

The 12th century is a time for economic development and geographical extension for Châlons. The existing church is not big enough and a new construction takes place in 1145, starting with the choir* and the western towers.

But a part of the building collapses in 1157. It's a miracle! The place is already busy with pilgrims but nobody gets killed. This is how the Marian pilgrimage increases. The influx of donations from the pilgrims and the participation of the population on the building site allow the construction to be finished

serenely (nave* with two levels and facade towers).

From 1180, the nave is raised up and incorporates ribbed vaults*. The choir* is rebuilt. The building now has four levels of elevation: large arcades*, galleries*, triforium*, high bay windows. In the old days, the galleries would house the pilgrims.

At the end of the 13th century, tall framed spires*, covered with lead and gold and red drawings, are raised on the towers and the porch* is built in 1469 in a Flamboyant Gothic* style.

In the 16th century, the bay windows of the nave are decorated with stained glass windows donated by rich parishioners*.

During the Revolution, the commune needs to collect metal objects in order to melt them. This is why three out of the four towers will lose their spires and bells. Only the watchman's spire and bell remain intact so that he can raise the alert in case of a fire. The statues of the portal are trimmed*.

The building is listed among the historical monuments in 1840. It is then restored thanks to the help of the abbot Champenois.

A spire is rebuilt on the north-west tower (where the chime will later be housed). The old aspect of the building remains with these restorative works.

The outskirts of Notre-Dame-en-Vaux are the ones that suffered from the two world conflicts. The church is seriously exposed to pollution since there is a large open perspective created by the urban operations for the reconstruction...

Unity and harmony are the key words concerning the architecture of the building. The blueprint is in the shape of a Latin cross, the nave is fitted with aisles* and the ambulatory* opens on five radiating chapels*. The combination of Roman Art and the first Gothic Art truly makes this church a remarkable one.

Focus on music

The organ case* (1857) is divided into two parts as to let the light in the building. The instrument itself was built in 1896. Its sound capacity is in relation to the high volume of the church.

The chime* donated by the Bishop of Prilly is made of 56 steady bells, which makes it one of the most important one in Europe at the time. Fitted in 1863, and restored in 1955, this chime was supported by a monumental cylinder which was replaced by a new automation system in 1983.

Let's have a look in the cloister*

The cloister (12th century - 1759) was located in the north flank of the church. This large courtyard was 32m long per side and formed an exceptional liturgical circuit*. But it was deemed too expensive and too old and was demolished in favour of accommodation to be provided to the priests of the parish.

From 1966 to 1976, Léon Pressouyre (an art historian and archeologist) undertakes excavations in the "garden of the rectory" with the support of the collectivities, the help of Anne Prache (Art historian) and the complicity of the parish priest. The fragments are assembled like a gigantic puzzle, now visible in the cloister museum*!

Where is saint James?

- Two bay windows (on the western part of the south aisle) were not produced for this church. They come from the chapel of the Saint-James Leprosarium* from outside the walls, and whose existence is attested from 1120. These stained glass windows date from 1525-1530 and illustrate the life of the apostle, including the miracle of the hanged-unhanged man. These are the only preserved works from the Leprosarium.

- Another bay window is dedicated to saint James, and was donated in 1525 by "Jeh(an) Laleman, bourgeois of Châlons, and Anne Chenu his wife". Donors are represented in the lower register, surrounding St. James in majesty. If a lot of historians agree that this stained glass window represents the legend of the Battle of Clavijo where Saint-James is associated with the reconquest of Spain against the Saracens* and appears in Matamore with his pilgrim hat, some historians suggest the fact that it may represent the Battle of Pamplona* (1521), where Saint-James fought alongside Charlemagne...

THE BASILICA NOTRE-DAME OF L'ÉPINE

Originally, the sanctuary* dedicated to Mary and located in L'Espine is a chapel. It is revealed as a place of pilgrimage in 1405 when the bishopric of Châlons enquires about the use of the offerings. The devotion towards Notre-Dame grew throughout the 15th century, as confirmed by the legacies found in the testaments of the people of Châlons.

The plague and the war of Hundred years that ravage the region largely explain the renewed fervour towards the Virgin Mary. The reputation of the sanctuary quickly reaches beyond the surrounding area and the pilgrims are not only peri-urban now.

But what is the origins of this pilgrimage?

Two conflicting thesis emerge:

- The first is the discovery of a statue of the Virgin with Child emitting light, in a bush of thorns, by shepherds (hence the name Notre-Dame of the Thorn).
- The second thesis is more symbolic; the burning bush symbolizes the virgin conception of Christ by Mary.

The statuette of the Virgin with Child ⁽¹⁾ in stone date from the 13th-14th century but is only mentioned for the first time in 1620. From the beginning, it would have been placed under the rood screen* ⁽²⁾, built at the end of the 15th century.

The "treasure" ⁽³⁾, dated 1543, is a kiosk* that is visible in the north side of the ambulatory*. Over time, he served as a relic cabinet* (which included a piece of the True Cross, some holy milk and relics of Saint Barbara), as a tabernacle* and could be one of the first confessionals* from the region of Châlons.



THE MIRACLES

In 1445, some letter patents* from the King of France mention the "arrival of great people for great miracles which will be accomplished in the name of the Virgin Mary" and donations for "a great and significant building". These miracles could be the "return" of newborns. Which means the momentary return of dead babies to life, long enough for them to be baptised so that they are not deprived of the vision of God. Some other "miracles" concern sick children. The blessing of children on the 15th August remain from these customs in which the Virgin is the protector of children. But beyond the miracles, Mary is also the protector of the inhabitants and their assets. And so, until the 17th century, it was customary to store chests and animals in the chapels of the building.

The church wasn't spared during the Revolution and was pillaged. The statues on the portals are torn off, sold, and used as foundation for a house in Courtisols. In 1798, the north spire is razed to make room for an aerial telegraph relay*.

Then came the time for restorations... The work began in 1824 and the building was listed on the first list of historic monuments in 1840. In 1914, the church becomes a basilica.

What is a basilica?

It's a church that is given a particular status by the Pope* (given on 13th January 1914 by Pie X). This honorary title is given to a building where many faithful come specially on pilgrimage to honour Jesus-Christ, the Virgin Mary, or relics of a particularly revered saint.

A LITTLE BIT OF ARCHITECTURE

The first mention of construction appears in 1411, for the purchase of stones. The archaism* of the building is undoubtedly due to the fact that its designers wanted to imitate the buildings of previous centuries...

The blueprint is in the shape of a Latin cross, the west facade is decorated in a flamboyant style and is divided in three parts, three portals, ⁽⁴⁾

mirroring the Cathedral of Reims. A remarkable secular sculpture in a flamboyant style is featured on the outside! A savage man, a ram, a winged crocodile, a grotesque figure, a musician gargoyles and consoles* in a disorderly manner...



What are the gargoyles used for?

These sculptures are used to decorate the rainwater evacuation system, but they also have the reputation of making Evil flee, as the Church* has to protect the faithful*. They are Guardians of the Good and by extension of the churches, their terrifying or absurd appearance reminds us that the building is under divine protection. Some even say that they scream when Evil approaches...

The interior is marked by a large unit. The elevation takes place over three levels, with alternative flamboyant or radiating style windows. The interior layout is a testimony to the vitality of the pilgrimage.

Let's take a look

The well! ⁽⁵⁾ This scarce element is 27m deep and is still in use, mostly to get water for baptisms.

Where is saint James?

Located on the north side of the first chapel, the wooden statue of Saint James of Compostela (16th century) rests above the altar* dedicated to this apostle.



”A TRIP OF A THOUSAND LEAGUES ALWAYS STARTS WITH A SINGLE STEP.” Lao Tseu

”HERITAGE IS OUR LEGACY FROM THE PAST, WHAT WE LIVE WITH TODAY AND WHAT WE PASS ON TO FUTURE GENERATIONS. ITS PROTECTION MUST BE A COLLECTIVE EFFORT, SO THAT FUTURE GENERATIONS ENJOY THE SAME IRREPLACEABLE PLACES THAT WE DO.” United Nations Organisation

”UTOPIA IS ON THE HORIZON. I TAKE TWO STEPS FORWARD, IT TAKES TWO STEPS AWAY. IT TAKES ANOTHER TEN STEPS, IT TAKES TEN STEPS AWAY. AS FAR AS I’D EVER GO, I WILL NEVER REACH IT. WHAT IS UTOPIA GOOD FOR? FOR THIS, TO MAKE US MOVE FORWARD.” Eduardo Galeano

The Animation department of Architecture and Heritage manages the initiatives of Châlons-en-Champagne, the City of Arts and History.

You are welcome to visit the “Châlons, Ville d’art et d’histoire” (Châlons, city of art and history) space Tuesdays to Saturdays from 2pm to 6pm.

This entirely digital and interactive space presents the urban evolution of Châlons-en-Champagne and its territory as well as the specificities of its architecture and its heritage.

Information and reservations:

Animation du patrimoine
Espace “Châlons,
Ville d’art et d’histoire”
68 rue Léon Bourgeois
51000 Châlons-en-Champagne
Phone: 03 26 69 98 21
email: animation.patrimoine@
chalonsenchampagne.fr
www.chalonsenchampagne.fr

Nearby:

Reims, Langres, Sedan, Troyes,
Bar-le-Duc, Charleville-Mézières,
Metz all benefit from the
registered term Ville d’art et
histoire (cities of art and history).

Châlons-en-Champagne belongs to the national network of Cities and Countries of Art and History.

The “Ville ou Pays d’art et d’histoire” (City or Country of Art and History) label is awarded by the Minister of Culture after consulting with the National Council of Cities and Countries of Art and History. It awards territories, cities or group of cities that are aware of the challenges of appropriating their architecture and heritage by the inhabitants, and which engage in an active approach of knowledge, conservation, mediation and support for creation, for the architectural quality and for the living environment.

The Animation Department of Architecture and Heritage, led by the facilitator of the Architecture and Heritage, organises many events to enable the discovery of the architectural and patrimonial wealth of the City by its inhabitants, young and adults, and by its visitors with the help of professional guides-speakers.



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