

CHÂTEAU SARRIOD DE LA TOUR



CHÂTEAU SARRIOD DE LA TOUR

PIANO TERRENO

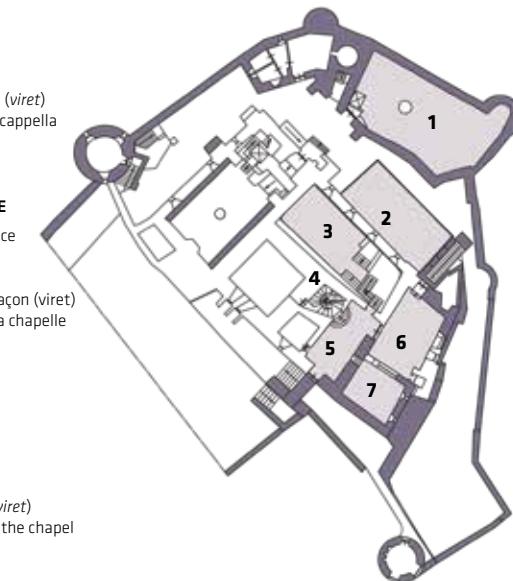
- 1. Sala conferenze
- 2. Biglietteria
- 3. Sala video
- 4. Scala a chiocciola (viret)
- 5. Sala davanti alla cappella
- 6. Salle Basse
- 7. Cappella

REZ-DE-CHAUSSEÉ

- 1. Salle de conférence
- 2. Billetterie
- 3. Salle vidéo
- 4. Escalier en colimaçon (viret)
- 5. Salle précédant la chapelle
- 6. Salle Basse
- 7. Chapelle

GROUND FLOOR

- 1. Conference room
- 2. Ticket office
- 3. Video room
- 4. Spiral staircase (viret)
- 5. Room in front of the chapel
- 6. Salle Basse
- 7. Chapel



PIANO PRIMO

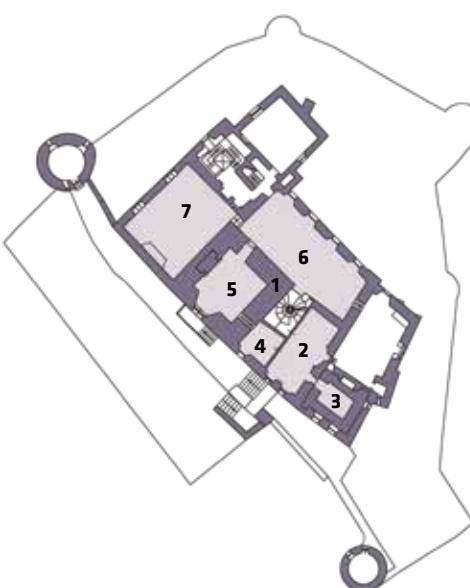
- 1. Scala a chiocciola (viret)
- 2. Cucina
- 3. Sala sopra la cappella
- 4. Cabinet
- 5. Sala della torre
- 6. Salone
- 7. Sala delle teste

PREMIER ÉTAGE

- 1. Escalier en colimaçon (viret)
- 2. Cuisine
- 3. Salle au-dessus de la chapelle
- 4. Cabinet
- 5. Salle de la tour
- 6. Salon
- 7. Salle des têtes

FIRST FLOOR

- 1. Spiral staircase (viret)
- 2. Kitchen
- 3. Room over the chapel
- 4. Cabinet
- 5. Tower room
- 6. Main hall
- 7. Room of the heads



CHÂTEAU SARRIOD DE LA TOUR

Rue du Petit-Saint-Bernard
SAINT-PIERRE
T +39 0165 904689
love.vda.it
beniculturali@regione.vda.it





ITALIANO



LABIRINTICO SCRIGNO DI ARTE E DI STORIA

Situato in una zona pianeggiante che termina a strapiombo sulla Dora Baltea e circondato da rigogliosi meleti, il maniero risale nella sua parte più antica ai secoli XI e XII. I numerosi rimaneggiamenti condotti nei secoli hanno conferito al castello l'aspetto irregolare e composito che ancora oggi lo contraddistingue.

CENNI STORICI

La nobile famiglia Sarriod è attestata sin dal XII secolo, politicamente legata ai signori di Bard. L'impianto più antico del castello comprendeva la torre quadrata centrale circondata da una cinta muraria secondo un modello adottato nei cosiddetti "castelli primitivi" valdostani risalenti al X-XII secolo. Il nucleo originario consisteva quindi in una torre "di piano" con funzioni contemporaneamente strategico-difensive e rustico-residenziali, simbolo dell'autorità di una famiglia su una precisa porzione di territorio. Una prima pregevole attività edilizia si situa a metà del Duecento. In questo periodo, quando l'originaria struttura difensiva assume caratteri più marcatamente residenziali, si realizza anche la cappella. Dell'apparato pittorico della

FRANÇAIS

MYSTÉRIEUX ÉCRIN D'ART ET D'HISTOIRE

Érigé à l'extrémité d'un replat qui surplombe la Doire Baltée et entouré de superbes vergers, le château remonte aux XI^e et XII^e siècles, pour sa partie la plus ancienne. Il doit l'aspect irrégulier et composite qui le caractérise aux nombreux remaniements qu'il a subis au cours des siècles.

APERÇU HISTORIQUE

Dès le XII^e siècle, il est fait mention de la noble famille des Sarriod, qui est liée politiquement aux seigneurs de Bard. La structure la plus ancienne du château comprenait la tour carrée centrale qui était entourée d'un mur d'enceinte, sur le modèle de ce que l'on appelle les châteaux « primitifs » valdôtains entre le X^e et le XII^e siècle. Cette tour, construite sur terrain plat et qui avait une fonction stratégique et défensive, tout en abritant une habitation et une ferme, symbolisait l'autorité exercée par une famille sur une partie précise du territoire. Les premiers travaux de construction dignes d'intérêt sont réalisés vers le milieu du XIII^e siècle. C'est à cette époque que l'aspect plus clairement résidentiel de la structure défensive d'origine se développe et que la chapelle est construite.



ENGLISH

INTRICATE CASKET OF ART AND HISTORY

Located in a flat area that ends with a sharp drop to the Dora Baltea River and surrounded by lush apple orchards, the oldest part of the castle dates back to the 11th and 12th centuries. In the first half of the 15th century, Jean de La Tour transformed the castle into a refined mansion. The main hall with the figured corbels and the Guelph cross windows with seats are just some of the style choices that turned the castle into a place of prestige.

HISTORY

The aristocratic Sarriod family is documented since the 12th century, politically connected to the lords of Bard. The oldest structure of the castle includes the square central tower, surrounded by a boundary wall in the style adopted by what are known as the "primitive castles" of Aosta Valley, dating back to the 10th-11th centuries. The original core thus consisted of a "plan" tower whose functions were both strategic-defensive and rustic-residential, symbol of the family's authority over a specific portion of territory. An early significant construction activity took place in about the mid-13th century. In this period, when the original defensive structure acquired a more notably residential aspect, also the chapel was built. Despite a vaulted ceiling inserted in the 17th century which literally



halved the height of the original interior, there can still be seen substantial evidence of the chapel's paintings.

In the first half of the 15th century, Jean de La Tour transformed the castle into a refined mansion. The main hall with the figured corbels and the Guelph cross windows with seats are just some of the style choices that turned the castle into a place of prestige.

A new cycle of works embarked on by Jean's son Antoine in the 1470s resulted in the transformation of the chapel, rededicating it to the Virgin Mary and St John the Evangelist, and of the northern wing of the complex. This was when the two paintings of the *Crucifixion* and *St Christopher* were realised in the antechapel.

The current appearance of the castle is the result of the long permanence there of the Sarriod de La Tour family until the early 20th century. Many works mark its slow but constant transformation from a noble residence to a farm.

On the death of the last descendent of the Sarriod de La Tour in 1921, the castle passed to Senator Bensa of Genoa. Since 1970 it has belonged to the Regional administration.