



Festival des Architectures Vives

Press Kit

Teams and projects presentation

2015

CHAMP LIBRE

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1 [WHO ARE WE]

The association CHAMP LIBRE, association law 1901, created in 1999, is devoted to the dissemination of architecture through cultural events for the meeting between the general public, architects and building professionals, as in the city of Montpellier in Languedoc - Roussillon. To do this, we develop various programs based on meetings, cultural events, as well as projects publications.

Since 2006, Champ Libre association devoted primarily to the completion of the *Festival des Architectures Vives*. The aim of this event is to raise awareness of the general public, at large field of architecture. It seeks not only to highlight the work of a young designer generation and also to do discover unexpected urban areas.

This association is chaired and managed by Elodie Nourrigat and Jacques Brion, architects in Montpellier.

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2 [OUR ETHICS]

Concerned about the value of architecture to the public, working towards a better understanding of our profession, we seek to establish a dialogue between contemporary architecture and heritage sites with strong characters. In order to establish this double dialogue between the already and the present, and between the professional and the uninitiated, we base our actions and more specifically the Festival around a desire to establish a language common. This takes place through and in order to:

- **Make public sensitive to architecture** and give him the keys to understanding the built environment, by promoting the encounter between those who make the city and those who live it. To do this, we propose that the festival fits into an open dialogue, simply restore public places and the pleasure of discovering the city,

- **Highlight the work of a younger architects generation** who propose, invents, experimenting and exploring new fields of design of our environment. So we offer to young architect agencies the possibility of a first embodiment of a system through the heart of a prestigious and outstanding setting that are being mansions. We also provide visibility to the general public and professionals through publications,

- **Because one of the contemporary architecture challenges is register in places constituted**, the festival wants to expose a selected piece of the city to new eyes, to regenerate an overall reflection on the architecture into an existing urban context; and establishing a dialogue between contemporary architecture and heritage. The one and the other is part of a common recovery.





3 [THE PROJECT]

ONLY ONE THEME, TWO CITIES

The Festival des Architectures Vives aims to raise public awareness of the wide range of architecture. It seeks not only to highlight the work of a younger generation of architects, landscape architects, urban planners but also to discover unexpected urban areas.

Two targets are set. On the one hand, open to visitors during the festival these landmarks. On the other hand, through the intervention of the creative teams present a work specific to each place and reveal an intimate relationship between contemporary architecture and heritage sites. This Festival proposes during 2 weeks, 19 sites where the facilities takes place on the thematic «Sensuality». These achievements ephemeral small-scale, takes possession of the premises during the festival.

The project proposed by Festival des Architectures Vives takes place in two distinct sites.

In Montpellier, in the heart of the historic city, is offered a path, an architectural discovery in the heart of the city. This path connects mansions and courtyards, which mostly private are not visible to visitors.

Then La Grande Motte is proposed discovery of a contemporary architectural heritage that is revisited, reinstated and even rewritten by young architects. Thus, the City of La Grande Motte, and more specifically the architecture of Jean Balladur, who has been recognized as «Heritage of the twentieth century» is put into perspective by these ephemeral installations. An architectural journey takes place ranging from facilities and explores the city.

Festival des Architectures Vives invites teams composed of architects but also landscape and urban planners to make in situ interventions freely designed.

Leaving no physical trace, the Festival seeks to make an impression and to initiate a global reflection on the architecture and development in existing urban context, it goes into a primer and a preview of a planned change. The Festival des Architectures Vives offers an open image and dynamic contemporary architecture. This is an event organized by architects, professionals with urban issues, for a wide audience, from layman to more informed. It takes place in the city and features prototypes, animations, themed tours or architectural experiments at different scales. The tenth edition of the Festival occurs in June, from the 10th to the 14th June 2015 in Montpellier and from the 20th to 28th June in La Grande Motte. The official opening takes place on June 9th in the evening at Montpellier and the 20th at La Grande-Motte.

The aims:

- Open to visitors, these landmarks, during the festival,
- Submit a work specific to each location,
- Reveal an intimate relationship between contemporary architecture and heritage site,
- Highlight the work and the possible opening of a younger generation which offers, invents, experiments and explores new fields of design of our environment,
- Raise public awareness in the field of architecture and give the keys to understanding of the built environment by promoting the encounter between those who make the city and those who live
- Compare selected a piece of the city looks new to regenerate a global reflection on architecture in an urban context exists.

The Festival des Architectures Vives offers an open image and dynamic contemporary architecture.



4 [FAV FIGURES]

2 Edition to La Grande Motte

9 Editions to Montpellier

11 Countries participated to FAV

150 Mediators

260 Applications by year

200 Schools by year

290 Architects

300 Press articles

2 500 Badges distributed by year

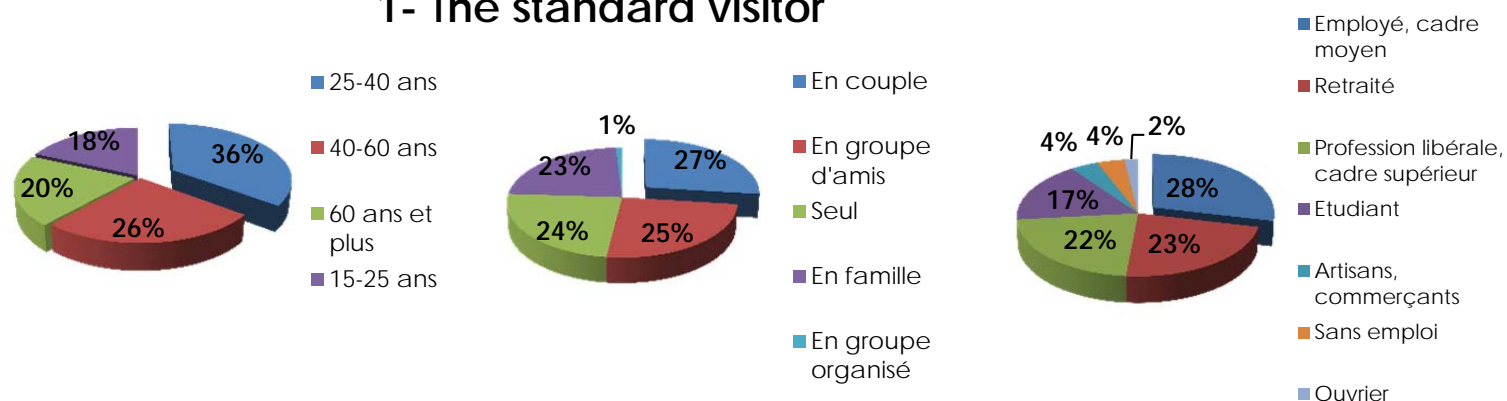
30 000 Schedules distributed by year

60 000 Visitors

[INVESTIGATION INTO THE FAV'S VISITOR]

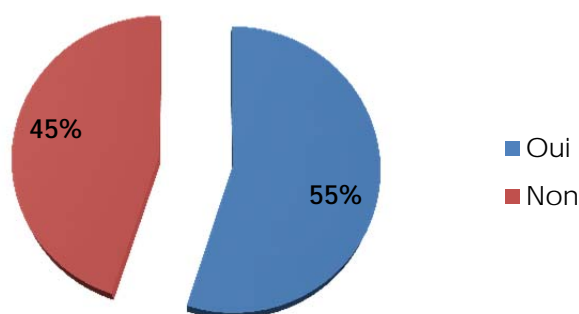
Within the framework of a survey conducted by the Management Territorial Action and Economic Studies of the Chamber of Commerce and Industry of Montpellier, near the visitors of the Fav 2014, we could retain the 3 following points:

1- The standard visitor



The standard visitor of the FAV is an active person, and coming in couple.

2- Does the visitor come for the first time?

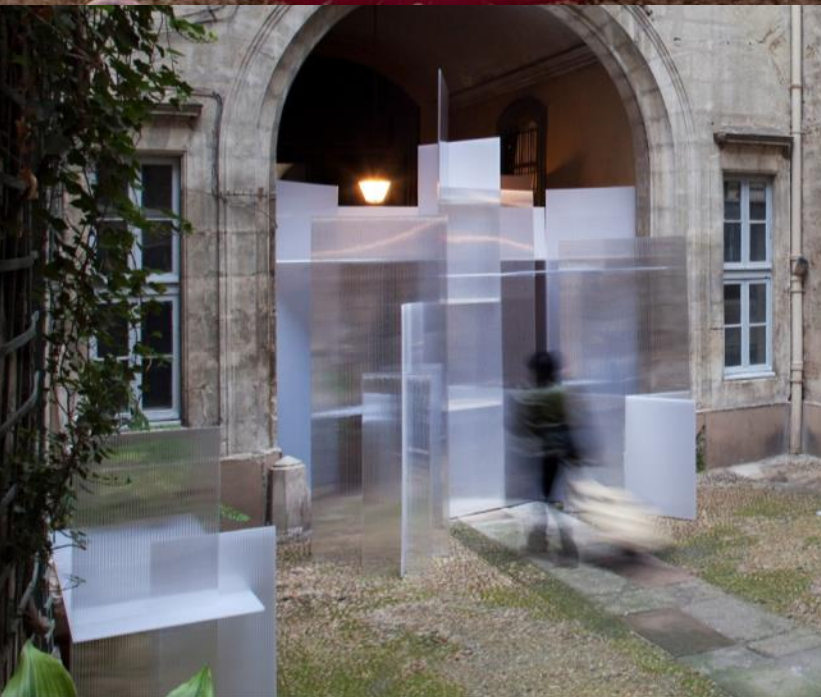


More half of the visitors are coming for the first time but those who come back are regular visitors (Approximately from 4 FAVs).

3- Is the visitor satisfied with his visit ?

99% of visitors are satisfied with their visit

- 100% of the visitors are satisfied with the reception
- 98% of the visitors are satisfied with the information
- 95% of the visitors are satisfied with the documentation



5 [THE THEMATIC 2015]

In 2015, the Festival des Architectures Vives will present its 10th edition. We wished this specific time to be the subject of this specific edition. Thus, the theme of 2015 merely will "The Tenth edition".

The Tenth edition marks a significant step, testify that the FAV lasts over time. It is through a long time that things are built up and take place. Thanks to foundations based on commitment to openness and crossed views, time becomes an essential matter to a coherent path. The Tenth Edition articulates many temporalities, playing on immediacy, spontaneity of the installations presented, of chance encounters, of ephemeral, while constituting common and shared stories, over the years. Thus, for the Tenth Edition, the « Architectures Vives » of ephemeral nature, will combine the materiality of architecture with a contraction of time, an intensification. They offer an experience in the heart of sensitivity. Unexpected, offbeat, open, destabilizing, welcoming... are as many qualifiers which could be given. There, real experimental fields are open to the architects. Far from the yoke and the cumbersome of daily life, rid of a certain standardized materiality, these ephemeral architectures release themselves giving only way to pleasure of a place well-formed. Experimental, exploration item, highly sensitive space, ephemeral architecture offers in this way unexpected architectural experiences. In a world rid of any formatted ideas consideration, styles and doctrines, the festival only seeks to call out the visitor with its senses. Pleasure so, becomes the purpose of existence.

Through the conception of a highly sensitive space, offered to the ones who take a specific time to it, this "time-space" take place out of frenzy and acceleration to slow down, crate a kind of ukiyo – floating world – the art of capture the ephemeral moment in the Japanese culture. Then, a « timeless » is constituted, linking the physical world and the world of architecture to the mental world even the one of think and of dream, thanks to sensitivity. From this situation, a paradox appears: the ephemeral which is by definition not supposed to last, thanks to an extreme intensification, build a space which will continue to exist over its physical existence. This is what the FAV aims to build and this will the ambition of the Tenth edition, opening the way to new discoveries.



Pavillon 2011 – Guillaume Girod



Pavillon 2012 – Atelier Vecteur



Pavillon 2013 – David Hamerman



Pavillon 2014 – Atelier NH



6 [FAV'S PAVILION]

The pavilion has many aims:

- be the place of welcoming and informations for the public,
- be the start of the route because easily identifiable,
- do the link with the past years with the books of FAV since 2006.

Is also:

- the place for the public's vote for the best installation,
- the place for the awards ceremony.

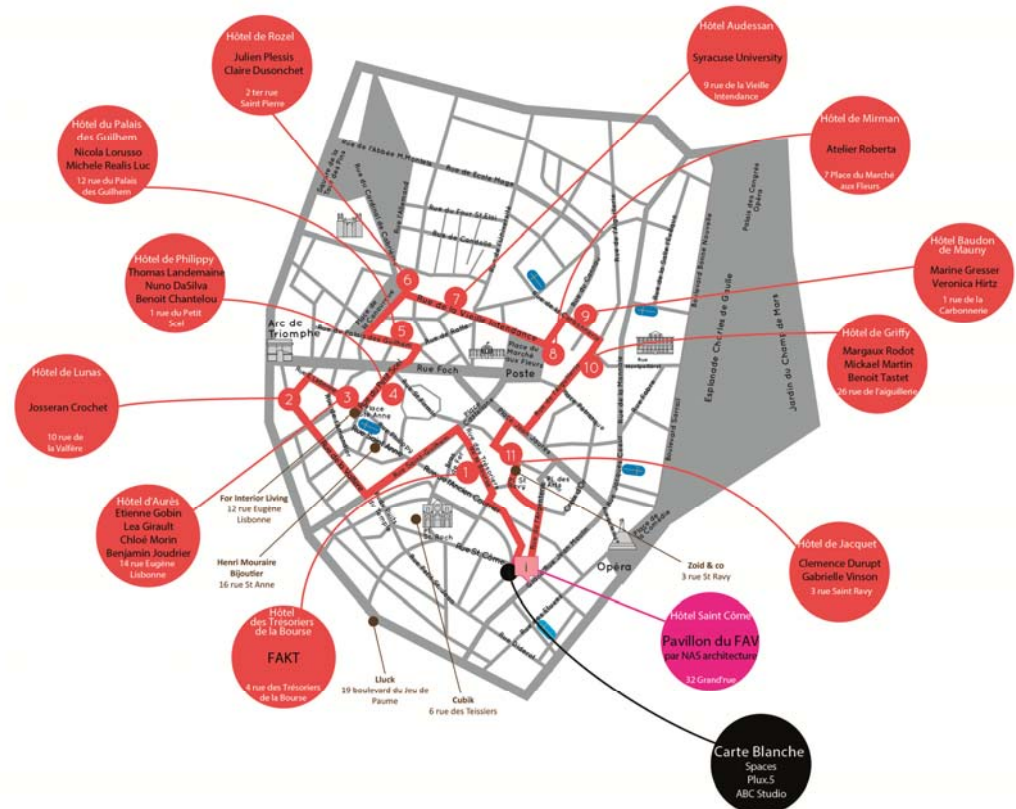
The pavilion is open to the public one week before the opening of sites.

The pavilions of 2012 and 2013 Montpellier's editions are exhibited at Ecole Nationale Supérieure d'Architecture of Montpellier. The one of 2012 has been presented at Pierres Vives as part of an exhibition « Morceaux choisis » during the June month 2013.



7 [THE SITES- MONTPELLIER]

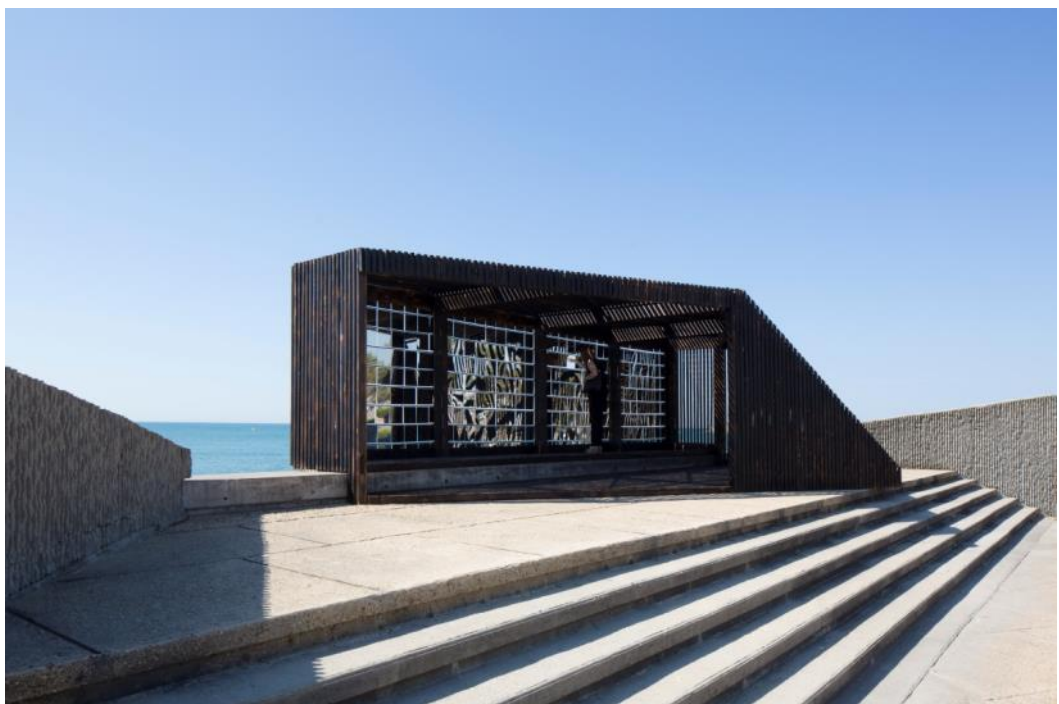
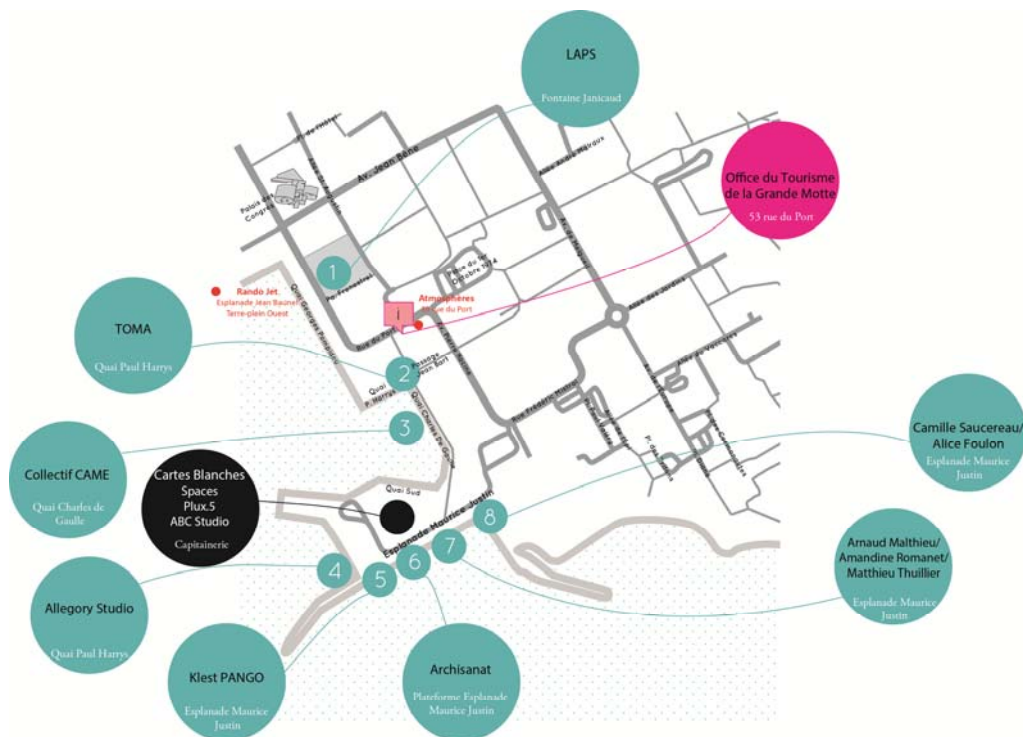
Since 2006 the first edition, we have wished to open to visitors the emblematic sites of city center. Each year, we try to do discover news courtyards. Our ambition isn't to increase the number but over time to present news and put in resonance with the proposed facilities. For exemple:





[THE SITES - LA GRANDE MOTTE]

Since the edition of June 2013, the festival proposes to discover the Jean Balladur architecture through an urban and maritime route, revealing the emblematic sites of the La Grande Motte seaside resort.





8 [THE PUBLICS]

We aim to target a wider public through:

- **A professional audience:** the event is organized by architects, with city stakeholders and industry experts. It also caters to contractors supporting teams that provide new avenues of production of our urban environment, and also technical and innovative construction materials.
- **An audience uninitiated:** the festival provides the means to engage the general public, organizing exchanges moments during and around the festival, with the school and the voluntary sector in the socio-cultural institutions and committees business. In each place, cultural mediators welcome and inform visitors on the premises and facilities in place.
- **A regional public:** the historic center of Montpellier and the Grande Motte are the places visited on multiple occasions, and many people who do not necessarily live. Yet the mansions are often ignored because mostly private, and even if they belong to public institutions, people do, not visit them. This is an opportunity to discover these places to a wider audience in the region while providing contemporary facilities.
- **An international audience:** the festival highlights of young architects from around the world. For the call for applications, we receive between 100 and 180 applications of which half comes from agency outside France. The international dimension is also determined by the annual invitation of foreign universities, who often move to discover the Festival, which actually reaches a wide audience around the world.

Free and implementation of an event in a public space reflect this desire for openness to the greatest number, this will create a festive time in which everyone can discover, learn, understand and communicate around architecture and heritage.

The attendance of the festival has progressed over the years. In 2006 were more than 3500 people who went in the courtyards of the town houses. **The FAV edition 2014 of Montpellier and La Grande Motte had attracted about 14,000 visitors.**





9 [THE ARCHITECTS]

A call for applications is launched internationally at the end of September. Interested teams send a presentation of their team, their CV and references and a letter of intent to meet selected for editing theme.

During December, a selection of twenty files is made from 260 applications received. This selection is made by a jury composed of professionals in the field of architecture, journalists and owners of courtyards.

The selected teams then have a month and a half to make a project, always respecting the theme and the constraints imposed by the proposed sites for the event. And finally the final rendering takes place in April. The selected architects have five days on site before the opening to the public, to implement their project.



[THE MONTPELLIER ARCHITECTS]

Benoit CHANTELOU / Thomas LANDEMAINE /
Nuno DA SILVA – Paris / Montpellier



Atelier 1.25 is a collective founded by three young architects passionate about the city, its changes and its extraordinary potential. Created to bring innovative solutions, this collective is committed to competitions, research, and creations in the field of architecture and its environment.

From urban planning to furniture details, the group dedicates all its energy to look for consistent and appropriate solutions for each situation. This variety of faculties necessarily induces an architectural practice marked by a cross-disciplinary team and issues.

With different careers and experiences, each member brings his or her skills, sensitivities and visions to achievements of a wide variety. Each project is an opportunity to meet new people who are all a potential future partner...

The diversity of approaches and visions of each collective stakeholder results in a common dynamic: invent the city of tomorrow now.

DI-X-

A large X. X for 10, to celebrate the 10 years of the Festival des Architectures Vives.

This is the first image for the visitor who enters the court.

However, this installation offers more complex volumes. Over the visitor's journey, the symbolic form disappears, giving way to a sculpted volume that grows towards the facades of the court. It is actually a large faceted sculpture that interrogates the look and the notion of point of view.

Its reflective faces dress it of fragments of the facades, soil, sky, and silhouettes.

With visitors, the sculpture comes to life; it reflects the movements, gets animated of new shapes and colors, invites to play and interaction.

In this ephemeral parenthesis, this installation attempts to create a unique moment and to reinvent the experience of the place.





Céline Aubernias, Alice Mahin and Chloé Sanson, started their teamwork at the École Nationale Supérieure du Paysage de Versailles before engaging on unique paths: Chloé Sanson developed her work in the field of illustration, Céline Aubernias joined the teams of renowned landscape and architecture firms, while Alice Mahin started her own practice in 2007 to focus mostly on public projects.

Winner of the French Culture Ministry's Albums des Jeunes Architectes et Paysagistes Award in 2012, Atelier Roberta seeks to preserve an eclectic practice of landscape architecture – deliberately choosing not to specialize and maintaining a multidisciplinary approach of classic project management, landscape studies, artistic projects, teaching, illustration etc.

This diversity allows them to apply a transverse vision to landscape, avoiding any systematism, and to offer an approach always tailored to the site and project at hand.

Happy event

For this birthday edition, which indeed has to be duly celebrated, we've imagined a short-lived arrangement yet able to entirely disappear without any rubbish being left behind afterwards.

We suggest making a very special cake. It'll be poured and set up on the ground and will surge there as an amazing presence.

This strange pastry is to be made of " Agar Agar ", a special nourishing jelly whose evanescent presence is used as a means of growth. Thousands of seeds will be sown and this sowed surface will be evolving as long as the festival lasts.

Visitors will be able to watch the processes of germination and growth for as long as the festival lasts. On the final day, the cake will be cut and shared, not to be eaten of course, but for each slice to be carried away and sown at home where the seeds will finish growing and burst into flowers.

Thus, the arrangement simply disappears into every one's hands and everyone takes its own helping to make it grow somewhere else.



Josseran CROCHET- Paris



In 2003 he earns a webmaster - 3D animator's degree and starts working at McCann-Erickson Worldwide Agency as an artistic director. In 2005 he goes back to school and enters the ESA (École Spéciale d'Architecture) where his teachers are famous architects like Sir Peter Cook (Archigram Team) or Luca Galofaro (laN+ founder) and graduates his Diploma in 2010 with Hugh Dutton (HDA agency) as diploma director. After he passes the HMONP exam, he joins the ODBC Architecture agency (Odile Decq - Benoit Cornette). He is in charge of the competition's centre and he works for the Rabat's Archeological Museum (Maroco) or for the Carlyle's Tower (La Défense, Paris). He leaves the ODBC agency in 2014 and he joins forces with Crochet Design Concept agency (CDC) where the main activity is the creation and transformation of bars, hotels and restaurants in Paris. 2015 : he founds his own agency: C.Studio.

Panta Rei

Many buildings, such as the Hôtel de Lunas, have met the gaze of countless eyes throughout centuries past. It is the eye that carves up time: as the sedimentation of moments are reflected in it, we see ourselves within the space that surrounds us. The landscape becomes tepid. Once through the entrance, one does not feel the weight of the past, the installation immerses an audience into a new representation of reality. Imagination is confronted as an authentic *mise en abyme*: two pools are on the ground at each sides of the courtyard; their bottom is black and the carpet between them is black. Perception is redefined in the present time: through the image of the walls circling, one may witness the liquid reflexion of imaginary visions. Looking to the ground, one is borne by vertical movement: the sky is overwhelming; it is capricious, and vulnerable to the randomness of spontaneity.

Its eternally transient mood is reflected by slanted mirrors, which are scattered inside the pools and inserted between black stripes.

This project aims at bringing about the transience of the meeting between the visitor and the courtyard that they walk across. It imitates what is temporary. Water, as with the structure that contains it is both the same and never as it once was. Therefore, by staring at it, one is embracing an immanent time, which is both inherited and limitless.

* In Ancient Greek, *Panta rei* means 'everything flows'; it synthesises the thought of the everlasting movement of the world.





It is the beginning of an adventure; one of a reflexion nourished by the ordinary as well as the extraordinary, based on everyday life, our experiences and an extended artistic culture.

The project evolves through the "making" and "saying" processes. Drawing, cutting out, testing the material, questioning the codes of representation, in order to find every single time the best way to shape an idea.

Above all, we want to tell stories without drifting away from reality. The human scale is our starting point for a more sensitive and spontaneous approach of space. By using collective images and customs, our production is aimed at a larger audience, stimulating the imagination and senses.

Entre Temps

The FAV is 10 years old! It is therefore more than ever a matter of the passing of time for that 10th edition and the atmosphere is festive! A real birthday party has to be prepared, arouses envy, excitement, curiosity, and then is experienced. It takes given time and place to finally end. It is that colorful and unpredictable mood that we wish to create in the Hotel Jacquet's courtyard. An ephemeral ceiling supports a ton of confettis that escape and scatter through the visitor's action.

The installation evolves in time, transforming the space of the courtyard: first laying a ceiling allover above, then making it playful, to finally let it be itself again. On the last days, the sky is open and that « giant hourglass » is ready to be turned upside down again for the next 10 upcoming years.





FAKT is a young office situated in Berlin.

All four founding members, Sebastian Ernst, Sebastian Kern, Martin Tessarz and Jonas Tratz, went to different schools but studied together at certain times and collaborated in several offices before founding their own practice in 2011.

As a growing team of architects with the strong will to build houses, objects and ideas, new projects are approached with consideration of system, reference, place and precedent.

FAKT as a name represents the aim of finding a clear, defining answer to each project. This process is led by the interest in architecture as the possibility of making definite projects, formed by clarity in thought and simplicity in structure.

The Cloudscape

Our proposal searches for an object that is not only space but also phenomenon - the cloudscape.

We make an attempt to enrich the static nature of architecture with a strong sense of physical excitement and ever-changing visual properties.

The topics of lightness, weightlessness and soft borders all translate into a "floating world".

It is reflective to its surroundings and will react to the slightest shift in weather, light and color conditions.

It is soft, since its material is only in a temporary balance, the thin metal sheets always in a subtle movement, resonating wind and temperature changes.

It is semitransparent; there is no absolute border to its context, no clear inside or outside, above or below - only a constantly redefined visual dialogue between the object and the spectator as well as a constant transformation of the courtyard space through the changing image of shadows and light beams projected onto the ground.





Since their student years at the ENSA Paris-Val de Seine in the same workshop, the four of them, all matured by their experiences, have kept a shared taste for experimenting and challenging, to serve an architecture that makes sense.

Besides their respective activities within agencies - Jean Nouvel, Jacques Ferrier Architectures and Atelier Jardins - on projects at different scales, they take part together in competitions as the FAV or the Museum of science fiction in Washington, in order to provide each time a concrete, sensitive and surprising answer. Being together again for the FAV is an opportunity for them to put into practice this concept of an architecture that places the user or the visitor in a central position and makes him or her feel emotions. Should I just sit and contemplate? Am I allowed to touch? And what happens if I do touch? How does it hold? Or just a sense of wonder, like Wow ! It's beautiful.

L'Anémographe

The « ten » represents the ultimate completion of a cycle and the beginning of a new era. It represents totality and unity at the same time. A mobile structure summarizes these concepts and embodies motion, instability and perpetual transformation by defying the laws of gravity and balance. It is a light structure whose suspended elements are set in motion under the action of air and the flow of wind. Conical volumes articulated on strips of wood float and move without constraints.

They are filled with ink which drips on a canvas through a pipetting system. "The anémographe" captures its environment and immediately transcribes it onto a canvas under the eye of the intrigued spectator. Time and motion materialize randomly and poetically on a new page. They symbolize the beginning of a new decade, and the tenth of the Festival des Architectures Vives.





Marine Gresser and Veronica Hirtz, architects, tell:
An architectural project cannot be created in one day. It's a labor of time, a narrative of the collective creation. Telling a story means taking the time of its discovery. Sharing a story means talking in a common language whether that be oral, visual, or sensory.

It must be taken into consideration that there is a part of our job in which we are not dealing with simply 'architecture', in its limited sense (the realization of the constructed object), but rather the research into modes of communication between people for a shared and sensitive experience. For this reason we have decided to participate in the "tenth" edition of the living architectures festival under the themed umbrella of *time*.

As a founder of this *time of a narrative* our working approach is based on the research of references belonging to different worlds (philosophy, biology, sociology ...etc.) leading us towards a shared way of thinking that will determine the final form."

L'espace d'un instant

« *Time has only one reality, the one of the instant* » - Gaston Bachelard

The present is a moment one experiences, a precise point in time dissolving itself in the instant. Although of hidden nature, this temporal phenomenon is imposing a threshold, and thus, invites us constantly to leave one moment, in order to enter in a new unexpected other¹. It is however impossible to know when exactly an instant will transform itself into another, and subsequently, a space into a new one. This precise and ephemeral moment, which the individual is being confronted with, destabilizes the perception established by the collective memory. Both sensual and natural, the sandy floor adds to the narrative of a desert landscape where the perception of permanence disappears, whilst the TRACE¹ of the present instant is being revealed.

Vast and only punctuated by twigs reflecting the infinity, the installation creates the image of an intimate interiority in the shining and glowing manner of the anemone.

The visitor is invited to travel through an ATMOSPHERE representing the very heart of the INSTANT¹, stimulating the mind and giving the opportunity to softly doze off into the realm of one's imagination, which knows no boundaries.

¹ "The present doesn't pass since we leave an instant to encounter a new other" p.48, Gaston Bachelard, *L'intuition de l'instant*, édition Stock, 1932

¹ "History is the description of something specific, namely comprehensible, in the human events" p.81, Paul Veyne, *Comment on écrit l'histoire*, Paris, édition Seuil, 1971

¹ "We all remember being and not lasting" p.34, Gaston Bachelard, *L'intuition de l'instant*, édition Stock, 1932





Memento

Reflecting upon the Tenth Edition of the Festival des Architectures Vives in Montpellier is an evocative procedure. This means taking time to think and to evaluate not anymore the content but the container; the Festival is a developer of different stories, which over the years have filled the courtyards in the heart of Montpellier. The same storyteller with always different tales.

For us the first step was inevitably a careful consideration on the Time. A private mansion, an inner courtyard, a patio, these symbolic places were crossed from 1 million children, 700 bicycles, 90 cats, 50 balls, a dozen stools and 9 installations. How many time-space stratifications could be described from every little cut of each courtyard!

The Tenth Edition in our concept is a stratification of the previous times. Likewise the Camera Obscura we have layered the negatives that have built in the collective memory the picture of FAV as we know it today, so to create potential interrelationships between different times.

Nicola and Michele met at the Politecnico in Milan, and throughout many collaborations they achieved the Master Degree in Building Architecture at the Faculty of Architettura Civile in 2012.

Afterwards they started to work following different paths; Nicola joined the team of David Chipperfield Architects in Milan while Michele started to work at SHARE architects in Vienna.

Although they live in different countries they have never stop working together on several projects and competitions, from the small to the large scale. This collaboration combines together their personal working experience and creates a unique mix of creativity and pragmatism.

The visitors will experience a three-dimensional sectioned object made of everything that courtyards have experimented along the nine editions.

Incomplete fragments have filled those forgotten and invisible spaces in the past, and now the spectators will look at them in an entangled muddle of strings, cubes, spheres, stools, cones, monitors, panels, balls and frameworks.

A very simple concept bears the seducing and complex idea that any present moment is not worth being define as unique; the Einstein relativity get us aware of the flow of time as the great illusion, therefore we think the way to represent it has to change and this object wants to be an ephemeral but confident attempt.

To quote Albert Einstein: "People like us, who believe in physics, know that the distinction between past, present, and future is only a stubbornly persistent illusion."





Having graduated in 2005 from Schools of Architecture in Lyon and Grenoble, we met in a Parisian architecture firm while working on a project for an office building. After having gained substantial experience as project managers, we each started our own practice and we collaborate from time to time on projects and competitions. Our individual visions, although complementary, spark creative debates to which we each bring our own know-how and specialization in architecture as well as in design, photography, furniture design, materials, and sustainable design.

Our architectural practice encourages innovation by creating original places that are both poetic and meaningful. The project is developed with neither dogma nor pre-established strategies. Rather it is fed by constant back and forth among drawings, models, and images. Architecture emerges from its connection to its context in order to create a new urban balance, by means of augmenting reality.

Goldfish

With the project "Goldfish," we hope to offer the visitor a moment of dreaming and contemplation, an installation appearing outside of time that is suitable for meditation. Throughout the theatrical décor composed of a black ground, from which emerges a golden pool with carp, the installation reveals the volume of the courtyard, which modifies our perception.

Reinterpreting the zen garden, this abstract composition creates a contrasting harmony with the courtyard. Here the materials oppose one another, like the black surface of the ground that responds to the light stone of the walls.

At the same time, the forms are in dialogue; these fluid and asymmetrical forms of the golden pool contradict the structured geometry of the buildings.

Finally, the permanence of the architecture stands opposed to the changing surface of the pool. Precious and dazzling, this matter is in perpetual transformation by the play of reflections that formalize the contradiction, creating a strange, timeless atmosphere.





In spite of different career, age and sensitivity, we like to meet and experiment together.

We hope that the results of all our projects will not be a juxtaposition of skills only, but a real symbiosis in which all of us can grow and make progress. We try to define our desires through these short stories. The establishment of a common basis of architecture desires is absolutely necessary to a collective future.

Graduated from ENSAP-Bordeaux, we have built a strong friendship around common passions. In short, we are "a mates group" with various and complementary desires, mixed with so many trips and discussions.

We hope that visitors to this edition will enjoy the celebration of this tenth spring as much as we do while attending it.

Un Dixième de printemps

The advent of the FAV evokes spring, as fleeting as it is, of this hidden Montpellier heritage. We like perceive these courtyards as firmly rooted trees in the city center whose all installations would be ephemeral blooms.

Our installation, evocation of o-hanami (Japanese traditional custom to admire the ephemeral beauty of cherry blossoms) lets you immerse in a suspended moment. This timeless instant, evokes the image of petals dropping over wind.

Come and enjoy this ephemeral clearing for a simple stop daydreaming, a meditative nap lying on the grass or an improvised picnic.

This staging of the coming of spring to its disappearance, invites the impatient passersby and the most sensitive dreamers, to meditate on the inviolability of passing time, on the delicate balance of life but especially on its perpetual renewal.



10 [THE INVITED UNIVERSITIES]

In each edition, a university is invited to participate in the Festival des Architectures Vives. For the 9th edition it is the **IAAC of Barcelone in Spain**, who joined the project with his students.

On Nine editions, height universities took part in the Festival des Architectures Vives;

- Ecole Nationale d'Architecture of Montpellier (2007)
- Elisava School, Barcelone - Spain (2008)
- Tohoku University of Sendai - Japan (2009)
- University of Kentucky, Lexington - USA (2010)
- University Aalto, Helsinki - Finland (2011)
- University Laval, Québec – Canada (2012)
- Graduate School of Design, Harvard University, Cambridge, USA (2013)
- l'IAAC Institute for Advanced Architecture of Catalonia – Barcelone, Espagne (2014)

For the 2015 edition, the Syracuse University of New-York takes part to the **10th edition of Festival des Architectures Vives**.



SYRACUSE ARCHITECTURE

Auteur :

Syracuse University School of Architecture

Conception :

Syracuse University School of Architecture – Directeur du programme:

Mickael Speaks – Tuteurs : Julia Czerniak, Maya Alam / Etudiants :

Waralee Kaewkoon, Emily Greer, Thomas Byung H. Kim.

Interaction :

Syracuse University School of Architecture

Réalisation :

Syracuse University School of Architecture

Sponsor : Rich Granoff '84

Maya Alam

Maya Alam is a German born architect and designer. She holds the title of Dipl. Ing. of Interior Architecture from the Peter Behrens School of Architecture in Düsseldorf and a Master of Architecture with Distinction from the Southern California Institute of Architecture. She has worked in Germany, India, Switzerland, China, Italy and the United States. Amongst others with P-A-T-T-E-R-N-S, NMDA, UNStudio and Studio Fuksas. Maya was awarded the AIA Henry Adams Certificate and a Selected Best Thesis Award at SciArc.

Waralee Kaewkoon

Born and raised in Bangkok, Thailand, Waralee is a B.Arch candidate at Syracuse University, School of Architecture. Aside from architecture, she also enjoys graphic design, photo manipulation and making music.

Emily Greer

Emily is from Corbin, Kentucky. She is currently in her second year in Syracuse Architecture's undergraduate program. Emily is also pursuing a minor in Environment and Society.

Thomas Byung H. Kim

Thomas was originally born in South Korea, but grew up the majority of his life in the mountains of Colorado. When he isn't in the studio, he loves to go biking, snowboarding and enjoys photography and playing music.

Trans(inter)ference

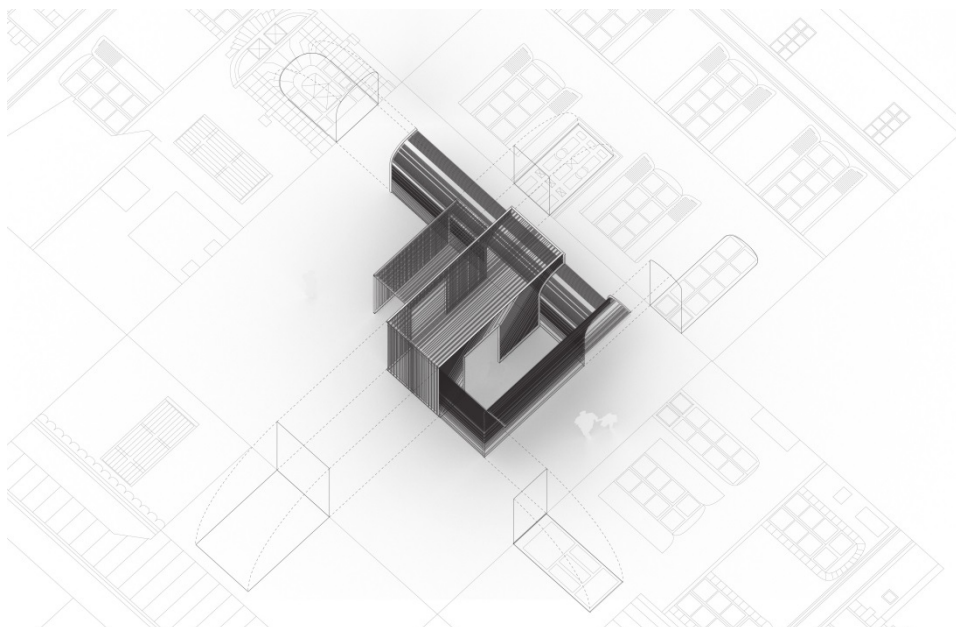
Assuming that identity and iconicity in architecture lie in between concepts of distinction and resolution, this installation enables us to investigate a development of potential new forms by flickering between the Old and the New.

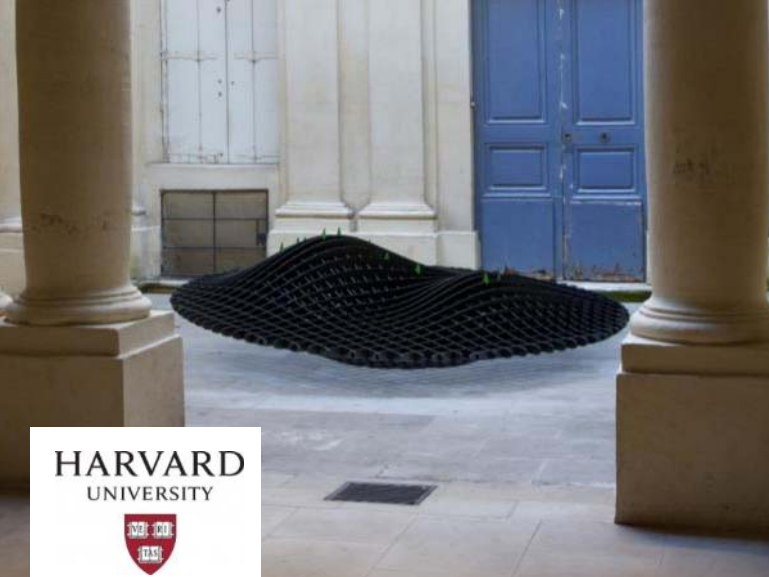
The piece "*Trans(inter)ference*" is a product of its site, digital production, its materialization and the interaction with its observer – the construction of an *in-between* object.

The courtyard's facade is projected back into itself and becomes a labyrinth of diverse enclosures.

The resulting structure is a convergence of drawing and sculpture in space. While its solidity is defined by material densities and line-weights in space, the perception of which is dependent solely on one's position.

While the resolution of the piece appears to be intricate, the actual assembly is based on a simple frame system covered with VHS magnetic tape. Along with the material characteristics, like reflectiveness, durability, cost efficiency and ephemerality, which make the reuse of this material a compelling choice, comes the conceptual link between what was and





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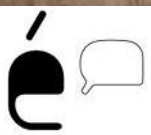


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11 [THE LA GRANDE MOTTE ARCHITECTS]

ALLEGORY STUDIO : Albert SCHRURS / Wendy GAZE – Carouge (Suisse)



Based in Geneva, Allegory Studio conducts a multidisciplinary creative activity in the fields of architecture, interior design, retail, product design, artistic installations and scenography.

Originally founded by Albert Schrurs as an architecture students partnership, then registered as a company in Geneva, Allegory has only been running a full-time activity since September 2011.

In 2015, Allegory Studio joins the international firm, Centdegrés Geneva.

Albert Schrurs is an EPFL grad. Architect, an ECAL grad. MAS Luxury Designer, and a guest professor at Geneva's HEAD. Before devoting himself to his activity, he acquired an international working experience in Tokyo, Beijing and Paris, where he worked as an Architect for Louis Vuitton and for several firms, including those of Shigeru Ban, Kengo Kuma and Ma Yansong. Being both an Architect and a Designer allows him to be both attentive to spatial orders and object details.

Régate

The "Regatta" project is rooted in a particular space-time, mixing the ephemeral look to the architectural heritage of the place.

100 white sea buoys, geometrically sited in the middle of the boats of the Marina of La Grande-Motte, bring a visual rhythm to the landscape with reference to pyramidal concrete buildings of Balladur.

Making the buoy as a serial object evoking a timeless space... The regatta is it already passed or is it coming?

It is also the celebration of a start and a finish that reflects the anniversary of 10 years of FAV.



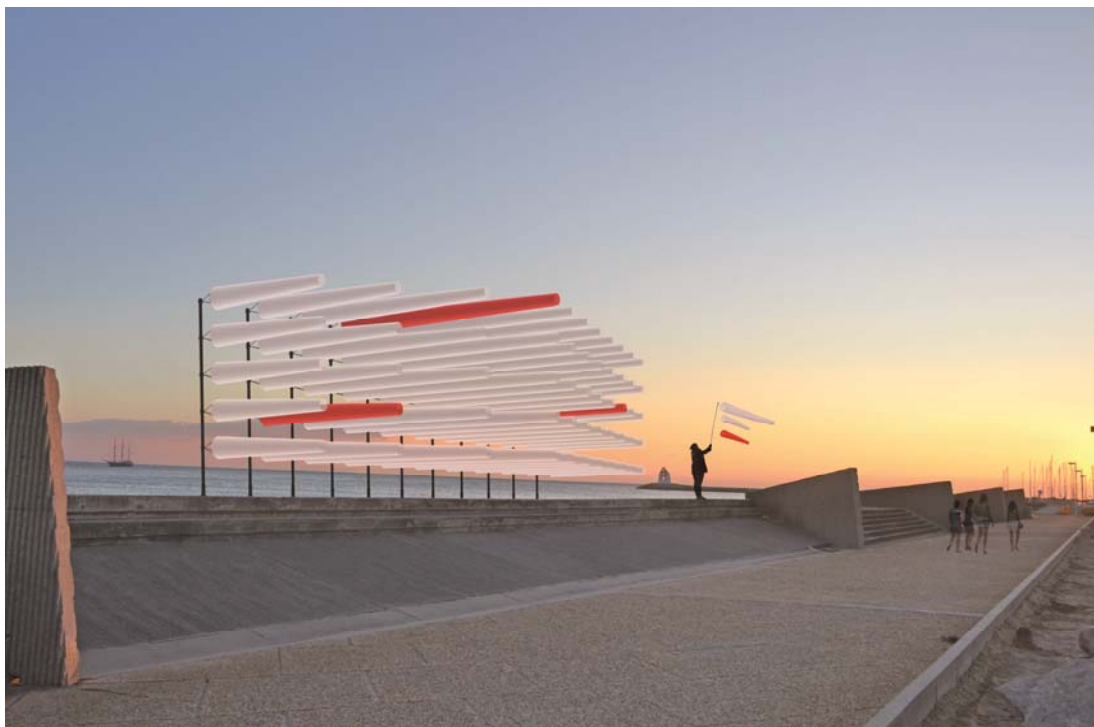


The Archisanat group was created to bring together our paths and identities. Our poetic imagination is demonstrated in the experimental architecture; creative and handmade. It is the use of our sensitive approach and multidisciplinary tools that creates our constructive professionalism. The use of esthetical and technical is the key that allows Archisanat to move towards intelligent architectural design of missappropriation, being always faithful to the materiality. Adapted to contemporary practice, building more with the least resources, we stimulate sensitivity, arouse astonishment and nourish the imagination. We believe in the culture of inspiration as a path to happiness through experience.

Promenade d'envolées

«The site, a place between a coastal town and the sea, The quay, a promenade punctuated by wide stairways, inviting the user to climb the steps, to take a seat and contemplate the sea, the skyline and the Grande Motte's pyramids. Interface, in-between: on one side the path, the promenade; on the other side, the contemplation, the infinite. These spaces offer the user the time to stop, they give a moment of dreaming facing the sea. The pleasure of sitting down and listening the sound of the back and forth of the waves, the encounter between the sea foam and the rocks, limite between the natural landscape and the artiftial landscape.»

For «la Dixième» the group ARCHISANAT has proposed to reveal the «timeless» instant that the site offers through a sensitive and tactile experience. This journey of discovery is achieved by a staging of volumes that float in the air. Fifty wind-socks capture the breeze, the wind, and they begin to move. Sea breeze and, even sometimes, land breeze. Because of this movement, a noise like «wrinkle paper » remains the crackling of the sea. It is through this playful dispositive that the air materialises and creates a dance, stimulating, once again, this relation between touchable and untouchable, between Men and Nature.



CAME Collectif : Claire LEHMANN / Alice LIABEUF / Mathilde MOATY /
Emmanuelle LAGOUGE - Paris



C.A.M.E. is a collective of young women architects, committed to simple, poetic and social architecture.

We think architecture should nourish itself from the world surrounding it, and that our environment is improved by architecture, at any scale.

Since our first meeting at ENSAVT we have built a common view together between our experiences and visions in Paris, Budapest, London, Berlin, Athens, São Paulo, Köln, Basel, or Venice.

The places where we have worked and travelled together have all played their part in our collective inspiration and pool of ideas.

We work on concepts as a team and seek inspiration from each other so we choose issues that ignite our curiosity and imagination. We also work separately on diverse fields, and believe that all this experience is valuable, on to the other.

In this economic climate we believe that the best way forward is to consolidate our ideas and talent through working together, questioning and creating.

La Petite Motte

A wild island coming from the horizon.

Surrounded by boats pitching in the port, the floating project contrasts with the listed city, 'La Grande Motte', symbol of the sixties.

As if, with great effort, it mastered the waves to arrive and drop anchor in this undiscovered world. The island is facing the inhabitants of the city as we are amazed in front of it.

A proper wild vegetation is growing on this floating island. On the dockside, a spyglass attracts the passers-by to stop and look closer.

A mirror surface underneath the perimeter gives a light effect to the abundant vegetation. At night, the plants will be lighted and will look like floating on top of the dark sea.

In spite of its small size, the island is full of symbols. With bravery and contrast, this daring piece of nature is facing the impressive Grande Motte.

All in all, a wild island where a tiny Robison Crusoe lives his life of adventurer despite all opposition.



LAPS : Amélie LENGRAND / Sophie PAUMELLE – Paris / Lyon



Laps was created in 2007 in Paris by Amélie Lengrand (Architect Dplg) and Sophie Paumelle (visual artist).

Both from an artistic background, they find a real complementarity in their performances. They work on developing their expertise on several projects and orders,

from long-lasting to short lived installations such as institutions, brands and labels or event agencies in Europe like : We Love Green, La Compagnie Française de l'Orient et de la Chine, Le Musée du textile de Wesseling, La Rotonde à Paris, La Médiathèque du Bourget, WAD, Nicolas Feuillate, Onitsuka Tiger, le label Ekler'o'shock, Centre Commercial (veja), Bobochoses...etc.

Their creations refer to art conception and scenography as well as graphic design and art direction.

Their work is always inspired by the subject and in symbiosis with its environment with its sublimation in view. Their purpose and motivation leads them to explore a wide range of materials and experiment new processes.

Les arbres dans l'eau

As an echo to Jean Balladur's ambitious initial project at La Grande Motte we are proposing "Bois Parasols" place Janicaud, a constructions made of wooden crates which will establish a symbiosis between vegetation and architecture, organic and geometrical forms.

"Bois Parasols" arises above the water of the pond creating a shaded walk across the fountain thus shrouded in a new light.

Thin strips of wood create a foliage of soft round shapes, letting go through fragments of sky that reflect on the surface of the water.

While walking by the sea you can enjoy a walk under that big wood umbrella and admire the glitter of the leaves over the water





It was during a surprising tuesday night in an empty bar of Limoges that a complicity full of sens began between three old students from the Clermont-Ferrand's architecture school.

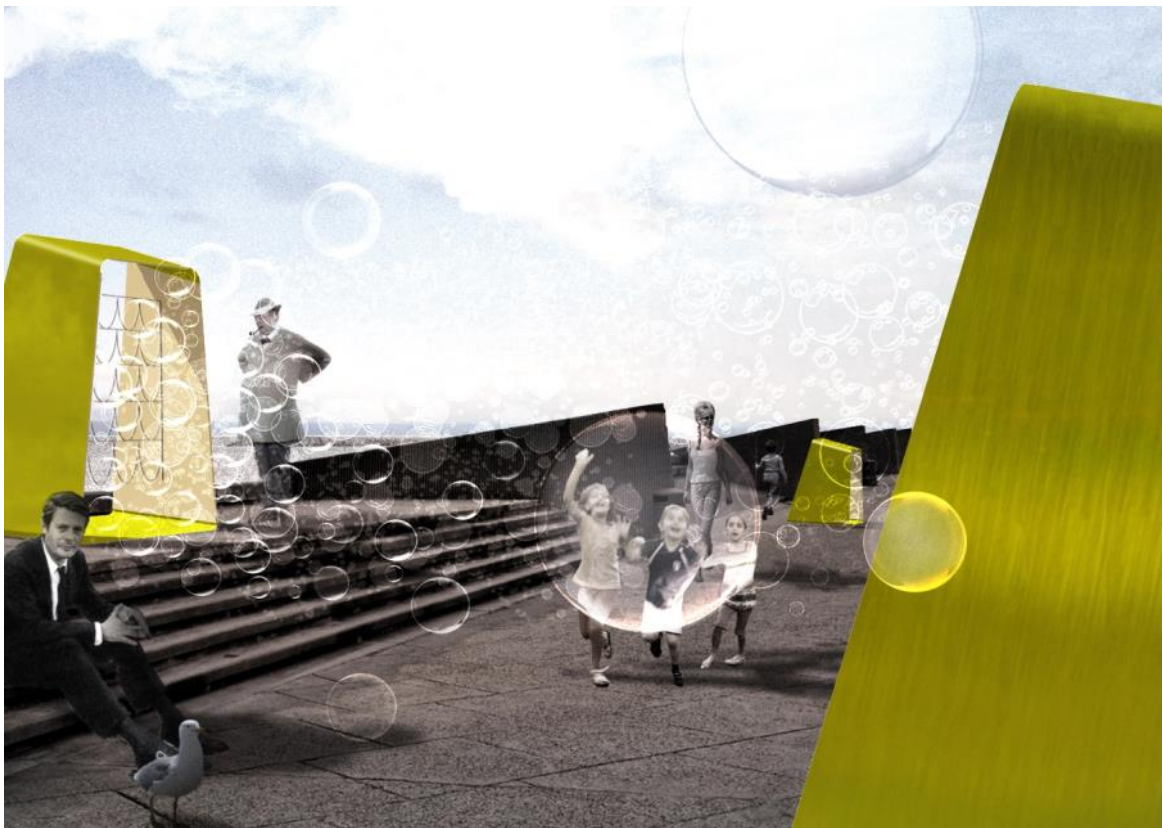
The group pays a close attention to the looks and the imaginaries, they place great importance on developing a new approach that links quality of experimentation and practical skills of one, and research and daydream of the other. Drawing inspiration in everything that is all around them, they look for an architecture made of place, link and matter. The balanced way of an intervention is in a delicate balance, a knowledge of the «already here» to improve the integration. The interest of this experimentations is not only in the result but also in the process they put in place, in the relation they shared with the context and the news uses they create.

Embruns

The iconic pyramids of the «La Grande Motte» landscape have allowed to discipline winds, leaving the entrance in the city relieved from their salt and distracted from their violence. It is only with this condition that emerge a vegetable world protected and secured, sheltered through a fixed screen buildings. Today this sea sprays constituting the invisible trace of the town's history, one of his imperceptible foundations.

Inspired by the place in which it takes place and imaginary linked to the wind, the work is implanted on a dock in direct relation with the horizon and the sea.

"Embruns" colored object seemingly naive product bubbles clouds which by their presence come to attract the look on the shared history of the place, only for a moment. The air rushes into the installation, once past the threshold, soap imprisone the air for a moment. Ephemeral and magical the bubble soap go away thanks to the wind.



Klest PANGO - Montpellier



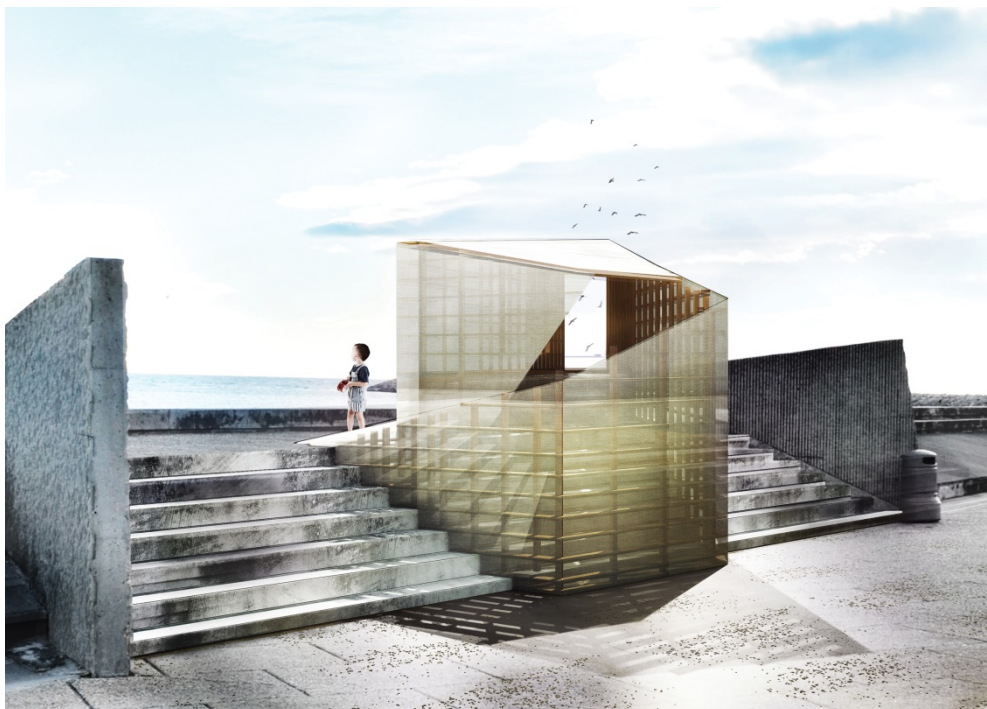
Multiplying work experiences in architecture firms and punctual missions, from Beijing to Los Angeles including Dublin and Montpellier, his hometown and the place he graduated in 2014, Klest Pango built up a sensitive work management system over time. This sensitivity occurs at each and every scale of the design, in the confrontation of clues, programs, and actors. Putting into practice his experience when approaching every mission, as a permanent or ephemeral creation of a better living environment, interrogating the human being inside his own landscape and alter ego, is an essential issue according to him. Each design then both claims to be humble concerning his addition in a given context tamed by the collective unconscious and avant-gardist regarding the future established processes. Those processes aim to give an answer to contemporaneity issues we're facing through new ways of experiencing place, light, material and shape.

Origamic

The theme of the digit opens up new horizons and allows a line to be drawn between the past, the present and the future. The shape of "Origamic" sends us back to our childhood, bringing back memories of a folded paper boat left alone on a seawall in a timeless dimension.

"Origamic" claims to be a sensory experience encouraging the imagination and the collective subconscious. This time frame takes place beside the frenzy we are inescapably subject to, opening the door to a more sensitive practice of place.

The experience is initiated at the turn of a sail, through a play of successive hoops, acknowledging the previous editions of the FAV. The purpose of this playful journey is a tenth dematerialized "step", within a privileged crack between the solidity of the earth and the fluidity of the sea, in harmony with the place and which sets the scene for new interpretation of the Mediterranean Sea.



Camille SAUCEREAU / Alice FOULON – Paris / Bruxelles (Belgique)



Camille Saucereau and Alice Foulon are two young architects, respectively based in Paris and Bruxelles. Having graduated from the School of Architecture of Brittany, Camille and Alice began to develop and refine their interests and architectural ambitions around ideas of movement, migration and travel. These ideas were further broadened by student exchange programmes – Camille at the University of Architecture and Urbanism and at the School of Fine Arts in Rio de Janeiro, and Alice at the Technical University of Berlin – where they were exposed to and influenced by scenography, contemporary dance and art performances.

Camille and Alice propose a project that is sensitive to the quality of both place and history, expressed through minimal and poetic gestures. Together they aspire to an open practice of architecture that establishes itself at the crossroads of installation, design and landscape.

Photo souvenir

La Grande Motte, are pyramidal buildings, with sculptural urban furniture and dunes that form an entity that evokes the universe of summer holidays. These images lead us to the idea of the souvenir photograph: the theme of the sands of time is materialized by ten empty frames that became moving snapshots of the landscape, an invitation to a contemplation and daydream moment. The installation comprises of a black line wavering on the ground, seeming to dawdle on the seaside with the passers.

This line rises up ten times to support ten open frames, that draws luminous levitating rectangles by night. Thus, visitors are not within but instead in front of the landscape, that changes it into a living painting. Framing the view is an attempt to bring to light the surrounding landscape, and to provide a minimal theatre area where games can be played and stories can flow freely. The gaze becomes aware, curious, new.



TOMA : Antonio NARDOZZI / Maria Dolores DEL SOL ONTALBA – Rome (Italie) / Toledo (Espagne)

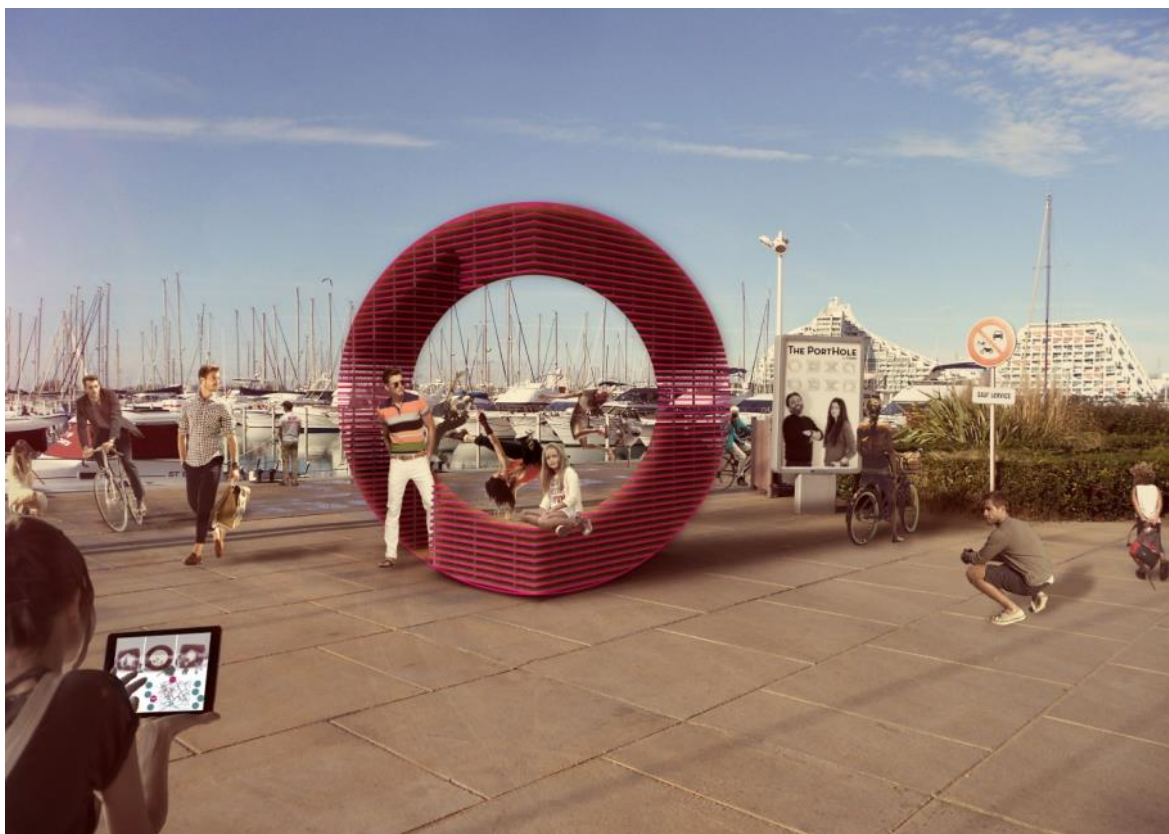


Antonio Nardoizzi & María Dolores del Sol Ontalba met by working together at Fuksas Studio in Rome. This meeting allowed them to become complementary in their design and architecture projects. Since then, they work together sharing ideas and points of view on architecture. Backed by their distinct paths, their varied experiences, they try to enrich each other and encourage further thinking. Now, they collaborate on both research in the field of architecture and in the analysis of complex geometries and technics through TOMA! platform.

The Porthole

Just living the present moment completely devoted to the pleasure given by contemplating the sun, the sea, the horizon and the sky while enjoying the coastal breeze and lulled by the waves, this is the floating world of La Grande Motte. This little pavilion designed for the tenth edition of the FAV on the seafront of La Grande Motte, is molded and sculpted by the wind as an erosion. Its fluctuant shape allows to look through and, continually evolving, changes its own features with respect to the points of view of up to flatten, creating, thanks to its anamorphic nature, a perfect circle.

The viewer is invited to contemplate through a porthole the interaction between the pure geometry of the circle (artificial) and the line of contact between sky and sea (nature). An unexpected point of view that suggests to slow and linger to live an experience bound to last a long time, beyond the ephemeral.



12 [THE HIGHLIGHT]

At Montpellier, from the 10th June to the 14th June 2015:

- **The 3th June 2015:** Opening of the Pavilion, one week before the opening of the Festival,
- **The 3th June 2015:** Opening of the exhibition "Cartes Blanches", one week before the opening of the Festival,
- **The 9th June 2015:** Press tour, the day before the opening of the Festival, during the morning,
- **The 9th June 2015:** Official opening of FAV, the day before the opening of the Festival, at DRAC Languedoc-Roussillon, during the evening,
- **The 10th June 2015:** Opening of the Festival Montpellier from 9:00 am,
- **The 13th June 2015:** Awards ceremony from Jury and public, in the evening,
- **The 14th June 2015:** Closing of Festival Montpellier after 5 days.

At La Grande Motte, from the 20th June to the 28th June 2015:

- **The 20th June 2015:** Press tour, during the morning,
- **The 20th June 2015:** Official opening of FAV La Grande Motte, in the evening
- **The 20th June 2015:** Opening of the Festival La Grande Motte from 10:00 am.
- **The 27th June 2015:** Awards ceremony from Jury and public, in evening,
- **The 28th June 2015:** Closing of Festival Montpellier after 9 days.



13 [FAV'S PARTNERSHIPS EDITION 2015]



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[MEDIAS PARTNERSHIPS]



[PARTNERSHIPS FOR SPECIFICS EVENTS]



15 [CONTACT]

The *Festival des Architectures Vives* 2015 is organized by the Champ Libre's association, chaired by Elodie Nourrigat and Jacques Brion, architects in Montpellier.

Association Champ Libre

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