



FESTIVAL DES ARCHITECTURES VIVES 2023

Press kit - Teams and projects

17TH EDITION FAV MONTPELLIER JUNE 13-18, 2023





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WHO ARE WE

The association CHAMP LIBRE, association of law 1901, created in 1999, has for vocation the diffusion of architecture through cultural events allowing the meeting between the general public, architects and building professionals, both in the city of Montpellier than in the Occitanie - Pyrenees Mediterranean region. To do this, Champ Libre develops various programs based on meetings, cultural events, as well as on publication projects.

Since 2006, the Champ Libre association has devoted itself mainly to the realization of the Festival des Architectures Vives. This event aims to raise public awareness of the great field of architecture. It strives not only to highlight the work of a young generation of architects but also to discover unexpected urban territories.

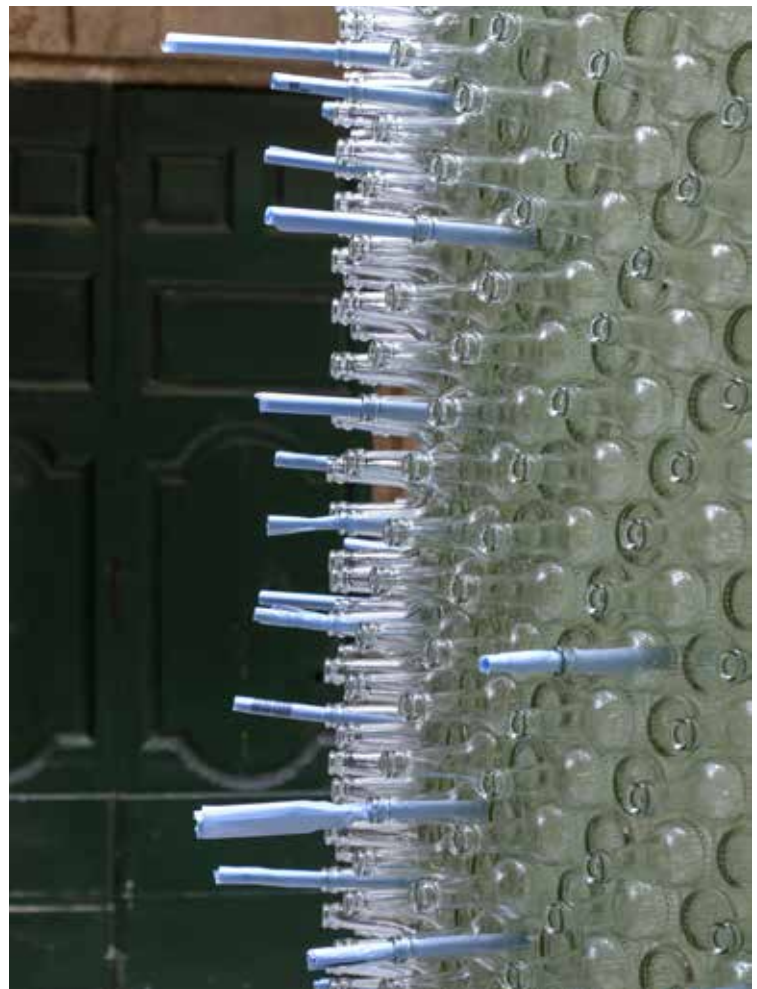
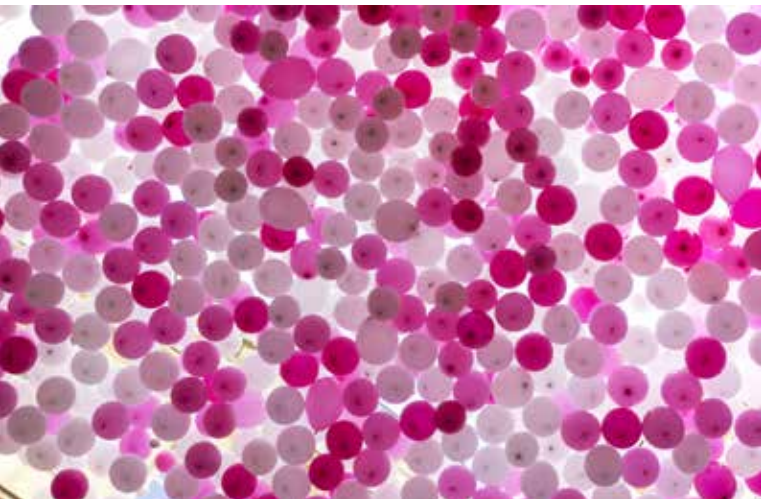
The association is executed and managed by Elodie Nourrigat and Jacques Brion, architects in Montpellier.

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CHAMP LIBRE



OUR ETHICS

Concerned about promoting architecture to the general public, working towards a better understanding of our profession, we seek to establish a dialogue between contemporary architecture and sites with strong heritage characteristics. In order to establish this double dialogue, that between the already there and the current, and that between professionals and the uninitiated, we base our actions, and more specifically, the Festival around a desire to set up a common language. This in order to:

- **highlight the work of a young generation of architects** who propose, invent, experiment and explore new fields of design for our environment. Thus we allow young architectural firms to have the possibility of a first realization through an installation in the heart of the prestigious and remarkable setting offered by the courtyards of private mansions. We also give them visibility with the general public and professionals through publications,

- **raise awareness among the general public** and give them the keys to understanding their built environment by encouraging encounters between those who make the city and those who live in it. For this, we propose that the festival be part of a desire for openness, dialogue, and simply (re) giving the public the pleasure of the places and the discovery of the city,

- **regenerate a global reflection on architecture in an existing urban context.** One of the challenges of contemporary architecture being to be part of established places, the festival wishes to confront a chosen piece of the city with new eyes. Thus establishing a dialogue between contemporary and heritage architecture. Both are part of a common valuation.



ENVIRONMENTAL COMMITMENTS

Considering that the Festival des Architectures Vives is committed to an environmental approach, in order to respect both the question of resources, natural materials, reuse and limit the production of waste.

Considering that the Festival des Architectures Vives is a general public event, one of the objectives of which is to raise public awareness of the broad field of architecture associated with a virtuous image.

Considering that as an event presenting ephemeral installations. Each installation can generate a significant quantity of waste, the cost of collection and treatment of which are constantly increasing, as are the costs of cleaning.

Considering that the question of resources is a major issue facing contemporary society. Aware of the need that to evolve in a «finite world» in terms of resources, it is necessary to change not only practices, uses, but also production methods.

As we know, today building (construction) accounts for approximately 40% of CO2 emissions in developed countries, 37% of energy consumption and 40% of waste produced. Thus, it is indeed one of the sectors in which immediate action is important, both in terms of energy consumption and for the choice and methods of use of materials. Many works rediscover ancestral construction techniques, such as adobe, stone construction, or the use of organic and geo-sourced materials in a logic of waste recovery.

The Festival des Architectures Vives and the participating teams undertake to take into account the issues of resources, reuse and recovery of waste during the process of creating the installations and during the organization of the event.

The installations presented during the Festival des architectures Vives are designed with a view **to limiting the use of resources, enhancing natural materials and thinking about the reuse, recycling, reuse or donation of the materials used in each installation.** The installations presented during the Festival des Architectures Vives can also be kept by their authors and then represented, adapted, modified in a different context after the festival.

It is essential for an event that the question of installation in an overall process is taken into account. Upstream in design, during use and after in reuse.

THE FAV

FAV dates : June 13 to 19, 2023

The Festival des Architectures Vives wishes to respond to the evolution of architectural practice which, integrating all areas related to its culture, no longer hesitates to assert itself in its achievements. Living Architectures are **ephemeral** and **evolving by nature**, they are each time punctual, inscribed in a short time frame and designed for a specific place.

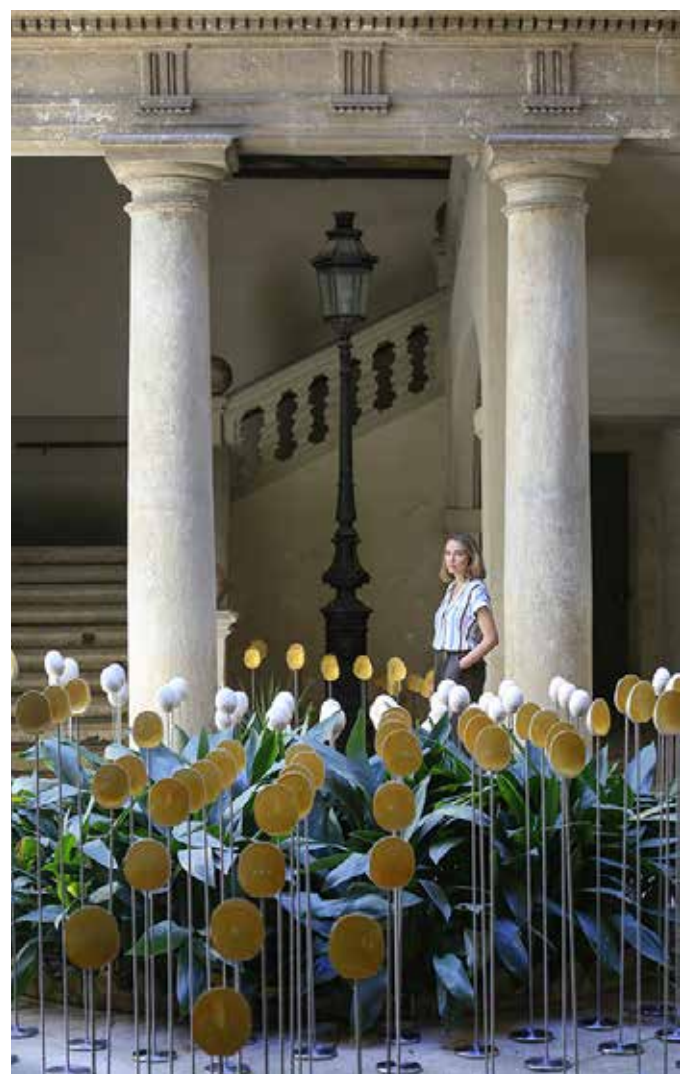
Like an augmented reality, they are added, transformed, reveal a forgotten space because invisible or on the contrary too seen. Respectful of an environment of inscription, they transform it into an inhabited environment where the past, the present and even the future are one. Les Architectures Vives create an environment where everyone's **imagination** takes place. Refusing the immutable, the time of the festival, they question our daily environment. Addressing a **large audience**, they offer a sensitive adventure, offer an offbeat look. They position themselves as a revealer. Lively Architectures are objects of desire, of envy and simply wish to rediscover the sense of pleasure of the place, of the city, to offer the sensitive and the tactile, to reposition Man at the heart of architecture.

The Festival des Architectures Vives invites teams made up of architects but also landscape architects and urban planners to carry out in situ interventions, freely designed.



This event is organized by architects, with professionals in architectural and urban issues, for a wide audience, from the uninitiated to the most knowledgeable. Concerned about promoting architecture to the general public, to improve visitor understanding, mediators are present in front of each installation. These mediators are architecture students. They explain the works in a simple way and strive to give visitors the keys to understanding or simply appreciating the journey. In order to encourage the public to participate, visitors are invited to go to the pavilion at the end of the route to vote for their favorite installation. The award ceremony took place on June 16, 2018 in the courtyard of the regional directorate of cultural affairs.

The free admission and setting up of an event in the public space testify to this desire to be open to as many people as possible, to this desire to create a festive moment during which everyone can discover, learn, understand and dialogue around the architecture and heritage. Attendance at the Festival des Architectures Vives is growing year after year. In 2006, 3,500 people had visited the courtyards of private mansions. **The June 2019 edition in Montpellier brought together more than 19,000 people.**



THE FAV IN NUMBERS

1 University invited each year

3 Editions in La Grande Motte

16 Editions in Montpellier

26 Countries that have contributed to the FAV

75 Classes in the outreach program in 2015 and 2016

12 Classes in the Artistic and Cultural Education program between 2018 and 2019

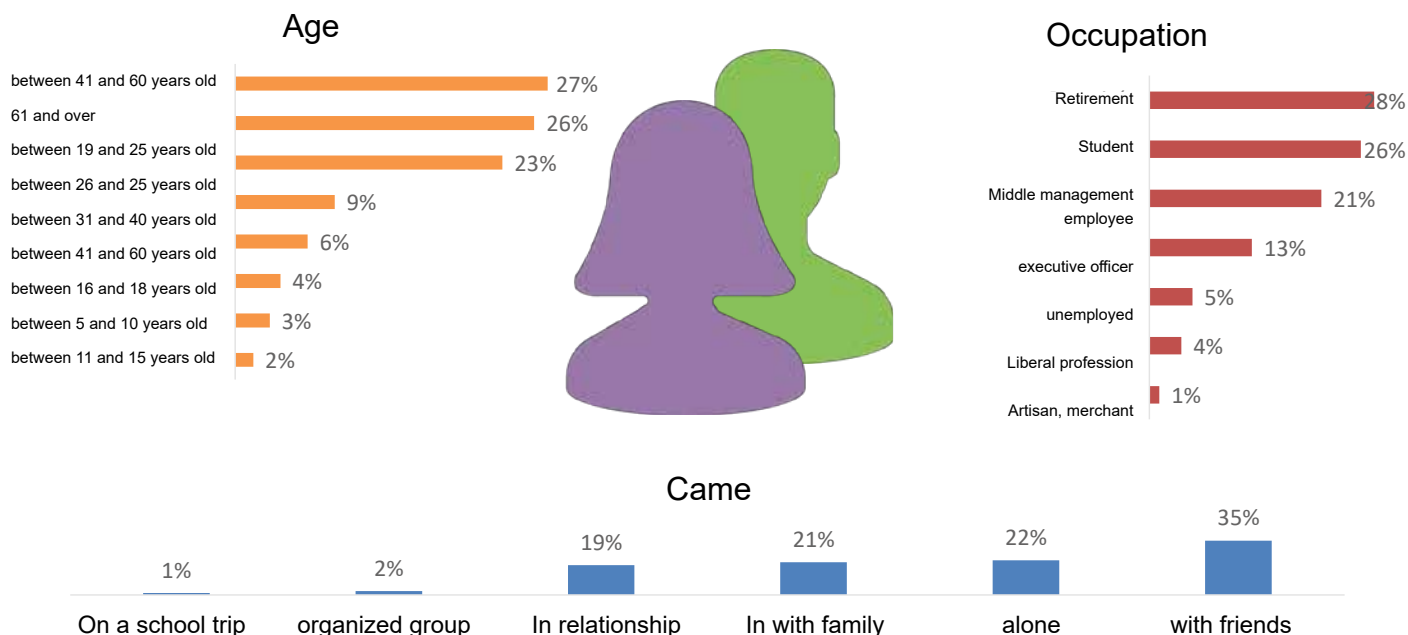
350 Mediators since 2006

More than 500 Architects since 2006

600 Press articles

10 000 visitors in 2022

1. FAV Visitors



2. The visitor is from?

61% from Montpellier
14% Elsewhere in Hérault
7% Occitanie
4% Foreigners
3% New Aquitaine
2% Paris
9% Other

3. The visitor knows the FAV

70% of visitors specially came to the city center to visit the FAV
42% discovered the Festival for the first time
60% of regulars have visited the FAV on average 5 times
77% of visitors visited the facilities in 1 day

FAV 2023 – SACREDNESS

The notion of sacredness takes on many faces today. There is a moment of shifting “from one sacred to another” in contemporary society. From the religious – with its very codified spaces and rites – to the sporting, the cultural, the secular, the political... Sport has taken on the status of a new religion for some. The large stadiums thus become high places of the collective rite with unifying times that mark history. At the same time, major sports facilities are iconic places of architecture, showcases of this «magnified» sacredness, such as the «Nest» of Herzog and de Meuron for the Beijing stadium. The school lost its stage, just as teaching changed status. The space tells us about this paradigm shift from which flow new programs sanctuarized by architecture. Emblems of a society that adopts other benchmarks. It is therefore difficult to define what is sacred or what is not with certainty. The environmental awareness and the climate emergency that are imposed on us have a definite influence on the implementation of this new paradigm.

However, if the apprehension of the sacred presents a great complexity and diversity of approach, the association sacred/space is an obvious fact which makes it possible to approach it more clearly. As soon as the space makes the expression of sacredness felt, it is no longer really useful to decipher it. Talking about it is too complex, even taboo. The sacredness in space is not told, it is experienced.

In this displacement of values, each new sacredness has its rites and rituals that undeniably mark the space. Like contemporary society, the relationship to time and communication plays a transformed role. The rite composed of three aspects described by Lévi Strauss: the “uttered words”, the “performed gestures” and the “manipulated objects” is upset by these mutations. Although these three types of actions are also present in secular life, they are performed in a specific way for the rite, which is revealed only in a given place. Even moving, the space of the sacred takes on universal features by staging the forbidden, the preserved, the closed, the initiatory, the mysterious, in a strong relationship with its context. It is the place that produces the first feeling of the sacred. It accompanies the attitude of the body, brings the conditions of calm or intensity, sharing or introspection.

The courtyards of mansions, protected, secret and introverted places, invite this reflection on sacredness. They constitute a privileged framework for questioning the place and the condition of the sacred in the dense city, and more particularly in a historical fabric. This approach can re-examine urban imaginations, summon myths, icons, memories or even fetishism in their sacred dimension.

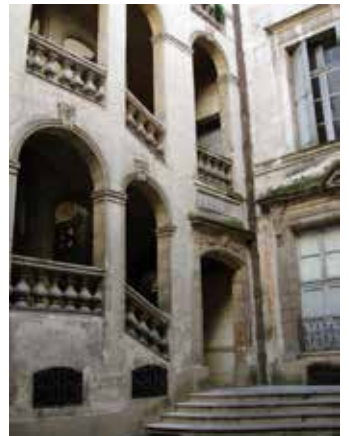
Annabelle ISZATT
Architect, teacher researcher

THE COURTYARDS

The places chosen are in line with the city and its major qualities existing in its center.

Montpellier, a historic city, has many spaces of heritage architecture of great value. One of its great riches is the presence in the coat of arms of many 17th century mansions. It was during the second half of this century that Montpellier acquired its status as the capital of Languedoc. The city is enriched and the «Hostal Medieval» is reorganized. Thus appear these first mansions. These frenetic constructions continued until the following century. Today, Montpellier has more than 70 mansions with courtyards.

Thus the project proposed by the Festival des Architectures Vives is transformed into a journey, a sort of architectural discovery in the heart of the city.



THE PUBLIC

We strive to target a wide audience through:

- an audience of the uninitiated: the festival gives itself the means to interest the general public by organizing moments of exchange during and around the festival, with schoolchildren and associations, in socio-cultural establishments and committees of business. In each of the places, cultural mediators welcome and inform visitors about the urban spaces where they are and the facilities in place.

- a regional public: the historic center of Montpellier is a place visited on many occasions and by many people who do not necessarily live there. Yet mansions are often overlooked, as they are mostly private, and even if they belong to public institutions, they are rarely visited. It is therefore an opportunity to introduce these places to a wide audience of the region while offering them contemporary installations.

- an audience of professionals: the event is organized by architects, with city players and specialists in the sector. It is also aimed at entrepreneurs who support teams who propose new production avenues in our urban environment. They imagine and experiment with techniques and the use of innovative construction materials.

- an international audience: the festival showcases young architects from all over the world. Half of the selected applications come from foreign teams. The international dimension is also established by the annual invitation of a foreign university, which makes the trip to design a project within a courtyard in Montpellier. In fact, these interventions by foreign universities relay the festival to many countries and introduce it to a large international audience. This year, the festival has developed this dimension by setting up a partnership with Concéntrico, a festival of ephemeral architectures, created by an architect who participated in the FAV of Montpellier in 2012.



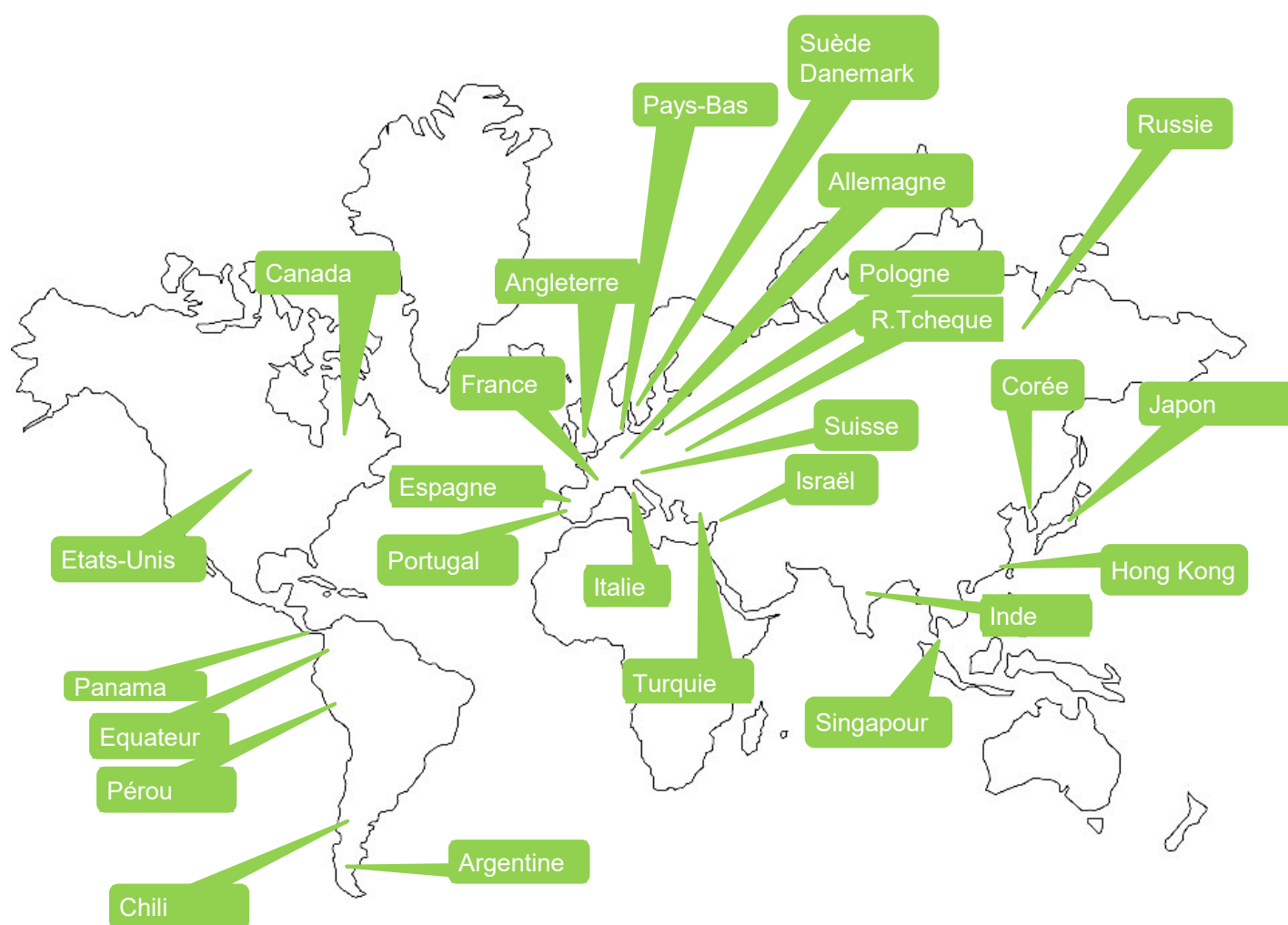
THE TEAMS AND PROJECTS

More than 90 Applications

46.5% of applications received come from France

38% of the applications received come from Europe outside France

15.5% of applications come from outside Europe



THE TEAM



Maire Camille - Le Deunff Viviane - Jeanjean Charlotte

Architects - Paris, France

Three friends, architects, inspired by various worlds bringing together their skills for this competition.

Camille is passionate about wood and rehabilitation. She works part-time in a wood atelier and makes architectural models. Besides, she expresses her artistic side by renovating Parisian apartments. She is the manual and creative spirit of the team.

Viviane's strength is her great versatility, she knows how to juggle all project scales, from global to detailed. She attaches great importance to materiality and colors in projects. She is the sensitive spirit of the team.

Charlotte, architect in Rennes, graduated from the school of Saint Luc in Brussels. She now works in energy renovation and reuse. She is the cartesian spirit of the team.

What we like about this competition is the concretization by the construction of an artistic and emotional idea developed by the three of us.

HÔTEL D'HÔRTOLES
15 Rue des Trésoriers de la Bourse

THE PROJECT



Livrons-Nous

Take a break in this silent and secret courtyard. Our installation «Livrons-nous» honors books and poetry as a medium for transmitting emotion and sacrality through time.

In the digital age in which we live, our social interactions are governed by the virtual world. Our society is struggling to disconnect from this digital world.
The book is the receptacle of the works of humanity!

The emotion conveyed by poetry is translated by a whirlwind made up of hundreds of leaves which escape from an ancient book in levitation, wide open to the sky.

Let yourself be inspired and surprised by this installation by putting a poem in an urn at the entrance of the courtyard.

Like these leaves flying away, let your imagination run wild and let it go ! And if your poem is selected, maybe you will hear it echoing in the courtyard !

HÔTEL D'HÔRTOLES
15 Rue des Trésoriers de la Bourse

THE TEAM



Collective HAGIJO

LANGBEIN Atidh Jonas (Architect) - NEUMANN Gianna (Architect)

ISING Anne-Fleur (Scenographer) - FUCHSENBERGER Hannah (Architect, Urbanist)

Munich/Berlin/Weimar, Germany - Brussels, Belgium

Hagijo is a collective of young graduates of architecture and urban planning between Munich, Weimar, Berlin and Brussels.

In changing constellations, we develop and question approaches to thinking and acting in relation to the questions of our designed world. We see cities as places of encounter and exchange, of shared yet anonymous togetherness that invites experimentation and presumption of open spaces.

A city is more than a functional accumulation of buildings, people, infrastructure and open spaces, but rather a diversified cohabitation. The density and heterogeneity of inhabitants, but also of built structures, create a diversity of possibilities.

For this reason, we emphasise in our projects the special value of the (heterogeneous) city, of experimentation and non-commercialised coexistence and cooperate with various partners from other disciplines. These collaborations challenge us to critically reflect on learned definitions, ideas and beliefs while remaining open and sensitive to our living and built environment.

HÔTEL DES TRÉSORIERS DE LA BOURSE

4 Rue des Trésoriers de la Bourse

THE PROJECT



Les fleurs de la maladie

Covid-19 rapid tests became our constant companions and guarantors of health, safety and a light conscience during the last two years of the pandemic. Health was more than ever defined as the greatest sanctuary in our society, which stood still in order to save it. Now a field of Covid-19 tests will be installed at the Trésorier de la bourse and depending on the wind sway or stand still. It symbolises the uncertainty that the unpredictable disease brings.

The installation «Les fleurs de la maladie» will consist of around 1000 thin metal rods which are firmly anchored in a substructure while Covid-19 rapid tests are fixed on top of them. While the Covid-19 tests give momentary security, health - or in this case, the field - is always in a fragile state that can be thrown off balance at any time by external factors.

HÔTEL DES TRÉSORIERES DE LA BOURSE
4 Rue des Trésoriers de la Bourse

THE TEAM



WOW estudio et Clestudio

PUGA María José - ANDRADE Juan Esteban - MONTILLA Anne Michelle

Architects - Panama City, Panama - Quito, Ecuador

The team is made up by Anne, María José and Juanes.

Anne, Panamanian architect, creator of clestudio. She studied her architecture degree in the city of Panamá and the Master of Architecture and Innovation in Valencia, Spain. The philosophy of clestudio is to be organically unique, being a free space for creativity and innovation.

María José and Juanes, both architects and designers from Ecuador, did their degree in architecture and later received their master's degree at MArch School of Architecture & Design in Valencia. Founders of WOW estudio, they seek simplicity in the way of living, on the approach of each project and the result of the creative process. Curiosity and innovation drive them to experiment and create.

The decision to work together starts with our common artistic interests. But at the same time, from the different and unique thinking that each one has, complementing them and putting together a multidisciplinary team.

HÔTEL AUDESSAN
9 rue de la Vielle Intendance

THE PROJECT



Make a wish

Wishes concentrate all our strength and energy. They come from a deep and very personal place, being unique and unrepeatable. We usually dedicate them to something bigger, infinite, sacred and mysterious with the illusion that they become reality.

Despite not knowing where our wishes go, the installation proposes to simulate a river with a sinuous shape, reflective material that makes its way until it comes across a rounded mirror that through its reflection finds a connection with the infinite sky. This river gives us the opportunity to dedicate our most personal wishes to it.

The installation invites the visitors to write a personal wish on a small piece of pink paper, fold it with an origami technique in the shape of a flower and lay it on the infinite rivers surface. Many transparent container will be located along the surface, the same ones that will be progressively filled by the visitors and their dedicated wishes. The installation will be and will look different throughout the day, there will be never the same wishes but they will all be dedicated to the infinity.

THE TEAM



DUBOIS Clémence - ALAUX Mathilda

Architects - Paris/Montpellier, France

Clémence Dubois and Mathilda Alaux met when they were in their last year at the architecture school of Montpellier, back in 2017.

Mathilda Alaux is an architect and founded her agency in 2021. She works at different levels and is a very detail-oriented artisan, whether it is in the materials she uses or in the attention she pays to the surroundings and inhabitants where her works take place. Her creativity is also enlightened by her drawing practice, where she questions the role of accidents, of chance and time in the creative process.

Clémence Dubois is a landscape designer in an agency located in Montpellier. Environmental challenges take a large share of her professional practice, enabling her to question relations between humans and their ecosystem, and to a larger scale, the various interactions between living elements .

Their sensitive and poetic approach of project building and their thoughtful attention to landscape lead them to collaborate, in parallel of their independant practices, in order to explore transversality between architecture, landscapes and artistic creation.

HÔTEL DE ROZEL
2 Ter rue St Pierre

THE PROJECT



CON-TEMP(S)L(E)-ATION

The installation questions time, the perception we have of it and its impact on our relationship with our environment. It proposes to rebuild a sensitive link with time, gradually dissolved in our contemporary societies. To acceleration, urgency and speed, is opposed today a movement towards slowness. We wish to engage the visitor's body in the contemplation of time passing through a rite by drawing: He removes his shoes and puts them outside the central white floor, where the shadows of branches are projected.

In movement throughout the day, the visitor draws the outline of these shadows, which will gradually cover the surface, towards a saturation of lines that will represent the elapsed time. Thus the visitors will participate in the materialization of an extract of time, thought in relation with its environment, replacing the man within a complex living ecosystem.

THE TEAM



SPÍNOLA Vicente

Architect - Porto, Portugal

Vicente Spínola lives and works in Porto, Portugal.

He studied architecture in Porto (FAUP) and Darmstadt (TU-D), graduated in 2008. Since then, he has developed his activity in Copenhagen, Madrid and Porto.

He is the co-founder of FRACTAL, a cultural platform that hosts an urban art festival based in Funchal, Portugal, where he works as a creative director, manager and as a kind of factotum. With his formation as an architect, he creates spatial installations and sculptures. These focus on the visitor's experience, rely on optical effects and explore the phenomenology of its space. Believing that architecture must be in deep relationship with its environment, utilitarian but also playful and experimental, his practice explores the subjects of sustainability, the ephemeral, flexibility and economy of means, whether conceptually or in the constructed form.

HÔTEL DE GRIFFY
26 rue de l'Aiguillerie

THE PROJECT



Two point five planets

With a reference to the fragility of equilibriums, this installation alludes to the impending climatic crisis, particularly due to the over-expenditure of our planet's resources, where we would need 2,5 planets to support the average European's current lifestyle.

The theme of sacredness is present in a shape that is sacred to many cultures; the totem, or a symbolic column. The totem is composed by five half-spheres piled asymmetrically. The visitor should become aware of the fragility of this balance which is every day challenged further.

The perception of the piece changes with the exploration of the space. The visitor is compelled to find their most pleasing perspective, fitting with their personal world view.

A graphical effect is created, reacting to the surrounding environment. When the visitor is confronted with the title of the piece some internal movement can compel them to be more aware of their position in the world.

THE TEAM



FABRICARÉ

TORRES MARTINEZ Jorge - BERARDIN Christophe

Architects - Pantin, France

“To assemble, to create with our hands.
To fabricate a place, an intention, an event, a tool.
Transform matter and situations”

fabricaré was founded in 2022 by Christophe Beraldin and Jorge Torres Martinez, with the aim of exploring architecture at the confluence of disciplines.

Our shared experiences, between Spain, Italy, Mexico and France within different architectural firms gives us an open-mindedness covering a wide scope of programs and scales.

Young architects, our methodology allows us to maintain a curiosity and a desire to innovate while learning every day in contact with other professionals.

This architectural approach allows us to consider new territories with a vision involving ecological, social, urban and functional issues.

The workshop seeks to respond to environmental issues by adapting a sustainable approach to the project in accordance with its territory, local know-how and in-situ materials.

PALAIS DES GUILHEM
12 rue du Palais des Guilhem

THE PROJECT



Pyramis Musicam

The freedom of interpretation of sacredness takes shape in this architecture structure at the crossroads of formal symbolism, musicality, and light. Geometry, sound, and light are the three principles of the installation and reveal in this project the multiplicity of the sacred.

-The pursuit of geometric purity, visible in many past and contemporary civilizations, is in our view one of the major elements of sacredness.

-In every ritual, staging, or ceremony, rhythm, music, and sound is played in movement.

-Light reflects and brings a sacred dimension. Its staging and orientation can increase the intensity of the space.

At first passively, the structure reveals the pyramid visually. In a second stage, the onlooker goes through the slats for an active interaction at the heart of the pavilion.

This installation attempts to offer a choice of experiences, playful and sensory, calm in contemplation and singing in interaction.

PALAIS DES GUILHEM
12 rue du Palais des Guilhem

THE TEAM



LoCo Architectes
DIVOL Corentin - RAINEVAL Loïc
Architects - Montpellier, France

We are LoCo Architects, two friends who share the same passion. Former students of ENSA Montpellier, we have developed our complementarity through numerous projects, including the diploma, with a double entry approach, the large landscape and the existing, the ruin.

In conjunction with working in an architecture studio in Montpellier, we are developing our professional practice by defending architecture committed to our generation's challenges and that of the future. Humility and generosity are masters in our work. Sensitivity naturally finds its place in our reflection and guides our intentions. Whether it is a landscape of earth or stone, we pay benevolent attention to the already there. It is with a context, its qualities and its defects, that we compose.

The Festival des Architectures Vives will be an opportunity for us to highlight a place steeped in history through sacrality.

HÔTEL DE LA PETITE LOGE
10 rue de la Petite Loge

THE PROJECT



Vérités

Sacredness is inherent in the search for truth. Cults, however varied, are established and distinguished by the truth they give to sacredness. The project we propose seeks to deconstruct the exclusive relationship to sacredness, and calls for tolerance.

Beyond an obscure corridor, the allegory of sacredness that we formulate is broken down into two elements: an heart, representing the notion of sacredness in its universality, and the skin, representing the truth projected onto this heart. This truth will not be unique, but multiple, animated by the comings and goings of visitors. Sacredness will take as many forms as there are beings in the courtyard of the Petite Loge.

HÔTEL DE LA PETITE LOGE
10 rue de la Petite Loge

THE TEAM



LAFLEUR-CHARTIER Christophe

Architect - Montreal, CANADA

After completing a technical training in building construction, Christophe began his architecture studies in 2012 at Laval University (Quebec). He obtains there his baccalaureate in 2015 (license) and his master's degree (master) in 2017.

In 2015, he travelled for 6 months in Senegal, where he completed the last semester of his baccalaureate at the Collège Universitaire d'architecture de Dakar.

At the end of his master's degree, he won the RAIC (Royal Architectural Institute of Canada) Student Medal for the excellence of his final thesis project.

In 2018, he moved to Montreal and began working at Saucier+Perrotte architectes. He has been working there ever since, working mainly on large-scale cultural/institutional projects.

In 2021, he became a member of the Ordre des architectes du Québec (OAQ) and thus obtained the title of architect. In his spare time, he works on various personal projects (architecture competitions, research projects/art projects).

HÔTEL D'AURES
14 rue de Eugène Lisbonne

THE PROJECT



ici, fût

ici, fût., delicately evokes the traces of an ancient human settlement. Is it the remains of an abandoned place of worship or those of a simple nomadic shelter?

By materializing this mysterious aura associated with human remains, the installation seeks to make the observer aware of the fragility of our passage on earth. Those who were and those who will be: our ancestors and our descendants... A notion that seems to have deserted our contemporary minds in favor of the self, in favor of the present.

Minimal, the installation relies on the power of common architectural symbols in order to anchor itself in the domain of the universal, thus avoiding any specific cultural ties. Theatrical, the project stages simple human artefacts. These «remains», stripped of their primary materiality, leave the status of everyday objects to become abstract witnesses. Specifically, the installation consists of three long black poles, three black cylindrical stools and a white “carpet”

THE TEAM



Atelier AJAM

MOINE Loïc - BASTIDE Joël - GADOIS Florent - MAGNE Lucien - PICHON Charles

Architects – Montpellier / Paris, France

Founded in 2021, the architecture studio AJAM is composed of 5 architects : Joël Bastide, Florent Gadois, Lucien Magne, Loïc Moine and Charles Pichon. Based in Montpellier and Paris, the projects lead are of different nature, in diverse territories, always thought in close relationship with its environment. In a world in constant movement, the approach is thoroughly thought and avoids all vogue and technological trends. The atelier favours the exploration of constructive modes and material resources, aiming to a legible architecture under and economical reality.

FACULTÉ DE MÉDECINE
2 rue École de Médecine

THE PROJECT



Matière morte

From the theme to the design process, we approach, through our role of architects, the act of sacralize. How able are we to make something become sacred, to endow it with a sacred nature?

Showing the verticality. The atmosphere of an indoor landscape that, contained on itself, opens onto the immensity of the sky. In response to this, we explore the towering of elements of material that exalt this fundamental relationship between the Earth and the Sky.

Crystallizing a dead material. Material can be removed from an intended function, becoming a dead material, without being actually dead. Accordingly, we believe in the fact to use this dead material as a resource to crystallize.

Performing the rites. The construction process is the succession of a plurality of acts. In accordance with the order of these gestures, the elevation of the built work is its ultimate goal.

Sacralizing the material. The work we project is composed of monoliths. The massive scale of these elements exceeds that of conscious beings. The monoliths soar up and stay silent in the face of the immensity of the sky.

FACULTÉ DE MÉDECINE
2 rue École de Médecine

THE TEAM



YET Architecture

KATLIARSKAYA Anastasiya - KATLIARSKI Ilya

Architects – Israel – Belarus

Anastasiya Katliarskaya and Ilya Katliarski are experimental architects and founders of “YET Architecture”. The main goal of the studio is to contribute to the process of global development and propose solutions for modern and future requests through architecture by working on competitions, speculative projects, installations, and educational events.

Anastasiya holds a Master's Degree with Distinction from Emergent Technologies and Design from the Architectural Association School of Architecture (London, UK). Ilya holds a Master's Degree from the Architecture and Urbanism Design Research Lab (DRL) from the Architectural Association School of Architecture (London, UK).

Their works have been marked at international competitions, including YAC and UNDP prize in the nomination «Green cities» as well as exhibited in Dutch Design Week and Minsk Design Week. Ilya and Anastasiya were working on the development of the public spaces, creating pavilions for people's interaction in Minsk, London, Spain and Israel.

HÔTEL DE PHILIPPY
1 rue du Petit Scel

THE PROJECT



The goal of the design is to reconsider relationships between movement, space and materiality.

These relationships will enhance the understanding and perception of the sacred through interaction with the space. The pavilion is a cylinder, an envelope consisting of homogeneous, not contrast to the surrounding, material, particularly paper. The created intimate space has openings which open up perspectives on people's movement, architectural detail and constantly changing sky.

The interaction between people is evolving, engaging them to become actors or performers for people from outside and vice versa. Paper is an ordinary disposable commodity which is commonly not used as a sacred or spatial material for the construction of public spaces. Temporary structures frequently leave behind a considerable amount of construction waste once they are demolished, with little chance for reuse or recycle them. Once disassembled, a paper pavilion may be recycled, extending its lifespan while having no environmental impact.

THE TEAM



SCHAENGOLD David - TRYON Jerome

Architects - Seattle, États-Unis

As children, Jerome and David both lived in the Four Corners region of the southwestern United States. Despite sharing this famous geography, as well as a common friend, in childhood, they did not become acquainted until they both spent a Summer in Rome during their architectural studies.

In Rome, Jerome and David discovered a shared interest in sacred architecture, and in the expression of time and memory within architecture. Their first collaborative project was the exhibition "In Memoriam" at the Yale School of Architecture, in which architects were invited to design their own tombs.

At present, Jerome is working as a faculty member at the Yale School of Architecture while also pursuing individual design projects. His first solo exhibition, at the Institute for Classical Art and Architecture in New York, opened in January 2023. David works as the CEO and principal designer for Radiopaper, a social networking startup.

HÔTEL DE LUNAS
10 rue de la Valfère

THE PROJECT



The Holy Wells

There is little agreement today about what is sacred, with one exception: the individual human person. The face of a stranger is one of the most ordinary sights in the world, but it also a sacred sight.

We propose to introduce into a courtyard in Montpellier a series of holy wells, or fontaine de devotion, in which the face of another person is, as if by magic, made present. The wells are inverted. One looks not down into them, but up. One sees at the top/bottom, not a reflection of one's own face, but, as in a fairy tale, the face of another, an ordinary experience made numinous.

THE TEAM



National School of Architecture of Grenoble Grenoble, France

National School of Architecture of Grenoble (Master AACN / Digital RDL / CRESSON) & the Grands Ateliers Innovation Architecture (GAIA): Philippe Liveneau (architect / Professor) and Amal Abu Daya (architect, Lecturer) and 22 Master students 1 - “Architecture, Atmosphere and Digital Culture” course, which develops a design research approach based on the design, manufacture and installation of micro-architectures.

Abderrahmane Samia, Amor Hazim, Belhaj Malika, Cadart Mattheo, Chavanne Jordan, Darsi Mansour, Deketer Aude, Do-Nascimento Tesfay, Dos Anjos Marine, Elshair Sara Khaled Ibrahim, Glowacz Thomas, Guiller Matthieu, Hashimzai Silsila Bebi, Kosiuha Marina, Lushpa Kateryna, Michelin Eva, Mohammadi Fatemah, Mourni Kenza, Mugisha Ngenzi Jimmy, Ragala Salmane, Rhayour Ouafae, Terrab Soufiane.

THE PROJECT



Projet Medi-FAV

Tarbouriech
La Maison

NS/
E
AG



The **Medi-FAV** project aims to combine innovation in the food sector through the reuse of eco-waste and more specifically from oyster farming to that of architecture with new approaches. It is materialized **by the realization of a prototype pavilion, made with oyster shells**. In particular, it will be a question of testing the possibilities of constructive use for the manufacture of walls, structural or not, whether this is done by crushing, by assembly, by integration into the bottom of formwork. This work, as a demonstrator, was presented on the Maison Tarbouriech site in Marseillan in November 2022, and will be reworked for a new presentation during the Festival des Architectures Vives 2023 in Montpellier.

The **Médi-FAV** project is carried out in collaboration with Maison TARBOURIECH, ENSAG, FAV and is the winner of Montpellier Capitale Culturelle 2028.

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32 Grand'rue Jean-Moulin

CONTACT

CHAMP LIBRE ASSOCIATION

Le Festival des Architectures Vives est organisé par l'association Champ Libre Association de loi 1901, présidée par Elodie Nourrigat et Jacques Brion, architectes. L'association basée à Montpellier a pour vocation la diffusion de la culture architecturale.

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