



On the occasion of the **18th Festival des Architectures Vives** , the Champ Libre association is launching an open call to create 1 of the **10 interventions of the Festival in Montpellier** .

The Festival takes place in the heart of the city of Montpellier, it will take place in the Ecusson and more specifically in courtyards of certain mansions, thus offering a route to visitors, a sort of architectural discovery.

The objective of the FAV Montpellier is on the one hand, to open to visitors, during the festival, these emblematic places and on the other hand, thanks to the intervention of teams of architects who will present a specific work to each place, to reveal an intimate relationship between contemporary architecture, an installation and a site heritage

1. PRESENTATION OF FESTIVAL DES ARCHITECTURES VIVES

The Festival des Architectures Vives wishes to answer to the evolution of architectural practice which by integrating all the domains related to its culture, does not hesitate anymore to assert itself through realizations. The “Lively Architectures” are short-lived and evolutionary by nature; each time localized, registered in a short temporality and thought for a specific place.

Like augmented reality, they add, transform, reveal a forgotten and invisible space or on the contrary too exposed. Respectful of their environment, they change it in an inhabited environment where the past, the present and even the future are one. The installations create an environment where the imagination of each and everyone is possible. Refusing the unchanging, during the Festival, the ephemeral installations question our everyday environment. Targeting a large audience, they offer a sensory adventure, an unconventional glance. They position themselves as a revelator. The “Lively Architectures” are objects of desire, envy and simply wish to find the sense of the pleasure of the place, the city, to offer the sensitive and the tactile, to reposition the Man in the heart of the architecture.

For this 18th edition of the Festival des Architectures Vives in Montpellier, the chosen sites are in adequacy with its historical city. One of its treasures is the presence in the heart of the city of several mansions. Today, Montpellier counts more than seventy of them. Lots of these courtyards are not open to the visitors.

In their history the courtyards that are half private and half public, have had many purposes, from place of representation, distribution hall, but today it remains uninhabited. Lacking in function, they appear as ordinary spaces that are just crossed to reach a private apartment. Forgotten, because they are inaccessible, or forgotten because they are inappropriate, these courtyards disappear little by little from the common knowledge, even from the collective imagination. They become real forgotten spaces but they nevertheless maintain their own specificity, playing between shadow and light, offering a possibility to glorify these places with few things. Thus, contemporary architecture will enjoy revealing and waking up sleepy sites.

Every year, the Festival is visited by a large public and in 2023 by not less than 13 000 people.

2. THEME : RYTHM

2024, the Olympic year, is an opportunity to re-examine the relationship that architecture has with the body, performance, discipline, but above all the movement and structure that result from it. Sport has long been closely linked to the arts and literature. The theorization of this relationship dates back to antiquity and was perpetuated by Pierre de Coubertin, during the renovation of the Olympic Games, who wanted to prolong the thought of the Greek philosophers according to which the body and the mind are inseparable. For example, until the mid-20th century, artists could claim the title of Olympic champion in five categories: architecture, literature, music, painting and sculpture.

In various forms, the movement has traversed the pictorial arts over time; from the cave paintings of Chauvet’s cave, through the Baroque, Futurist, Impressionist, Action Painting, to the kinetic art of the artist Daniel Spoerri, giving the illusion that everything moves while nothing moves.

Closer to us, Bernard Tschumi affirms “that there is no architecture without movement in space”. An affirmation that he has extensively and previously experienced through the “notations” in which he highlights, by means of diagrams and other photograms, the complex relationship between space, time, movement and event. However, for Tschumi, the movement is that of the protagonists moving in a space. The deepening of this notion of kinematics will surely allow us to grasp movement in architecture, which is by nature static.

The chronophotography of Etienne-Jules Marey and then of Eadweard Muybridge, by accurately visualizing the decomposition and variation of the movements of athletes, made it possible to understand their functioning. This technique brings together discontinuities in flow, between scientific accuracy and poetic and aesthetic reverie, giving the illusion of movement.

Composed of a succession of more or less long sequences that follow each other at a particular cadence, each movement, thanks to its singular variations, has its own unique rhythm. For musician John Cage; "Rhythm is a fundamental matter; it is

the structure of time. " More generally, the rhythm, is perhaps that cadence which certainly animates the movement, structures the time, but also composes the space.

In this case, the FAV will allow us to explore the ability of these new vibrant architectures, through their own compositions and rhythms, to resonate with the space and envelope of the courtyards that welcome them, each of which has its own particular arrangement. It will also be an opportunity to experiment with the ways in which the way in which one travels establishes a dialogue with the visitor and constitutes a "vector" of architecture, such as a dynamic giving the opportunity to create an event.

Malek DAHBI, Architect, Senior Lecturer

3. ENVIRONMENTAL COMMITMENT

Aware of the need to evolve in a "finite world" in terms of resources, it is necessary to change practices but also modes of production.

The Festival des Architectures Vives and its teams are committed to an environmental approach that considers the issues of resources, reuse and recovery of waste during the process of creating the facilities and during the organization of the event.

The objective of the FAV's commitment is to limit the use of resources, enhance natural materials and consider the reuse, recycling, reuse or donation of materials used at each facility. The installations presented will then have to be designed in a way that respects this environmental approach upstream, during and after. They can be kept by the authors and then performed, adapted and modified in a different context after the festival.

Each successful candidate will be asked to sign the environmental charter of the FAV.

4. METHOD OF SELECTION

The consultation is open to young architects and landscape architects. The aim is to promote young architectural creation. It is possible to form a multidisciplinary team but it must be composed of at least one architect.

Applications must be in the form of a single PDF file not exceeding 10MB or the application will be rejected.

5. APPLICATION FILE

The application file must consist of the following documents:

- + **Presentation of the team to download and send back**, its members, with Curriculum Vitae of each member . (Required) - 1 A4 format per team member.
- + **Illustrated references of your architectural** achievements, installations, competitions ... (Mandatory)
- + **Note of intent with regard to the theme of the Festival des Architectures Vives**. This note of about one page must express how the candidate envisages his installation and must be accompanied by a **image** . (Obligatory)

We draw the attention of candidates to the fact that these are original creations that must be presented within the framework of the FAV. It is essential to cite and reference all sources for your projects.

The results of the selection will be announced in January 2024.

A file presenting in detail the technical constraints related to the design of an intervention (ground, exhibition, photos, survey, etc.) will be addressed to selected candidates. The selection of teams will be made from this file exclusively.

6. DEADLINE FOR SUBMITTING APPLICATIONS AND PROCEDURES FOR SUBMITTING APPLICATIONS

Applications must arrive no later than: **Monday, December 04, 2023 at 11:59PM**, time French. (GMT + 1 / date of deposit being authentic).

Applications must be submitted by following the link on the Festival des Architectures Vives website.

<https://www.festivaldesarchitecturesvives.com>

7. FOR THE TEN SELECTED TEAMS

The Festival will take place from **June 11th to 16th, 2024**. The installation and dismantling of the installations will have to be carried out by the team itself, on site from June 5th to 10th, 2024 and dismantling is scheduled for June 17th, 2024.

It will be possible to visit the sites during an organized visit during February 2024 .

A subsidy of € 1,500.00 including tax will be allocated to each of the 10 projects carried out.

The book of the 18th edition presenting the achievements will be published at the end of the year 2024.

Specific constraints: the installations will take place in the courtyards of private hotels, they must be take into consideration the occupancy conditions so as not to harm either the inhabitants or the the built environment. The safety of visitors and residents must be ensured day and night.

8. CONTACT

All questions should be sent by email to the Champ Libre association:

@ : communication@festivaldesarchitecturesvives.com

Site internet : www.festivaldesarchitecturesvives.com





1. Team contact:

PRINCIPAL TEAM SPEAKER : <i>* mandatory</i>	
LAST NAME* :	
FIRST NAME* :	
ACTIVITY/DIPLOMA* :	
ADRESS/COUNTRY* :	
EMAIL* :	
PHONE :	MOBILE PHONE* :

OTHER MEMBERS <i>* mandatory</i>	
LAST NAME* :	LAST NAME* :
FIRST NAME* :	FIRST NAME* :
ACTIVITY/DIPLOMA* :	ACTIVITY/DIPLOMA* :
ADRESS/COUNTRY* :	ADRESS/COUNTRY* :
EMAIL* :	EMAIL* :
PHONE* :	PHONE* :

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ADRESS/COUNTRY* :	ADRESS/COUNTRY* :
EMAIL* :	EMAIL* :
PHONE* :	PHONE* :

2. Have you ever applied for another FAV edition?

YES / NO

if yes, in which year :

To return completed, dated, signed with file elements in one PDF file of 10 Mo Maximum, before Monday, December 4, 2023 at midnight, French Time (GMT / date of emission as attested) on the link : <https://docs.google.com/forms/d/19XggoJXW0UttciJW8iaQlxXZagBOFn7UbuYvwz3h1tU>

Done in....., the.....

Signature

QUESTIONS TYPE

Do we have to be architect to apply for the festival?

It is necessary to be graduated in architecture with Master level.

Does everyone in the team have to be an architect or just one of us?

Rather, with the possibility of association with other disciplines. The festival is reserved for professionals, students can not be part of a team.

What is the intention note?

The note should show how you intend to answer the theme, this should be a page. These are the main lines of the project that you intend to develop.

What is the expected image attached to the intention note ?

It can be a sketch, a realistic perspective or not, you are free to use the technique that will best present your project.

Does the specified subsidy of 1500 €, include the author's fees and the construction costs of the project?

1500 €TTC is for all. Nevertheless you can find your own sponsors and every communication file (books, program, website...) will be open to them.

How can we find pictures of Hôtels Particuliers courtyards?

They are available on the website: www.festivaldesarchitecturesvives.com

Does the designed installation have to adapt to every courtyard or one in particular?

The installation has to adapt to every courtyard because the selection is made later