



# FESTIVAL DES ARCHITECTURES VIVES 2024

## PRESS KIT

18TH ÉDITION FAV MONTPELLIER  
JUNE 11-16, 2024

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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.

**CHAMP LIBRE**



# ETHICS AND RESPONSABILITY

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. Since 2006 it is more than 500 architects who took part in the FAV !

- **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, The FAV is therefore a means of allow the public access to closed. In Montpellier 90% of private hotel courses are private.

- **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.





# THE FAV

**FAV dates :** June 11 to 16, 2024

**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.**





To enhance the public's understanding of architecture, mediators are present in front of each installation. These mediators are architecture students. They explain the works of art in simple terms, and endeavor to provide visitors with the keys they need to understand and appreciate the tour. To encourage public participation, visitors are invited to come to the pavilion at the end of the tour to vote for their favorite installation. The People's Choice Award is announced on social networks.

The fact that the event is free of charge and takes place in a public space is testament to this desire to open up to as many people as possible, and to create a festive moment where everyone can discover, learn, understand and discuss architecture and heritage.

Attendance at the FAV has grown year on year. In 2006, 3,500 people visited the courtyards of the hôtels particuliers. The June 2023 edition attracted over 13,000 visitors.





# ENVIRONMENTAL COMMITMENTS

The Festival des Architectures Vives is committed to an environmental approach, favoring natural resources and materials, reuse and waste reduction. As a public event, one of the objectives is to raise public awareness of the broad field of architecture, associated with a virtuous image. The festival's ephemeral installations can generate waste, the cost of which is constantly rising, underlining the importance of rethinking our practices and modes of production in a world of limited resources.

Today, construction accounts for around 40% of CO2 emissions, 37% of energy consumption and 40% of waste in developed countries. It is crucial to take action to reduce energy consumption and favor sustainable materials. Numerous projects are rediscovering ancestral building techniques, such as adobe and stone construction, or the use of bio- and geosourced materials, with a view to recycling waste.

The Festival des Architectures Vives and the participating teams are committed to integrating environmental concerns. The installations presented during the Festival des Architectures Vives are designed with a view to limiting the use of resources, valorizing natural materials and considering the reuse, recycling, reutilization or donation of the materials used. The overall approach to the event incorporates these considerations at every stage, from design to reuse.

## IN PARTNERSHIP WITH FAV

To assist teams in this process, FAV has established a partnership with MAS RÉEMPLOI in Montpellier. This partnership enables participating teams to consult an online catalog of available materials.



When the project is dismantled, MAS RÉEMPLOI collects the materials for reuse or recovery, focusing on reusable materials.

MAS RÉEMPLOI will carry out a carbon footprint of the installation to assess its environmental impact.

This year, in collaboration with our partner, an environmental prize will be awarded to the project that best integrates this environmental approach.



Opting for a  
global approach

Recycling and reuse of  
natural materials

Carbon footprint  
of installations



# FAV IN FEW NUMBERS

**17** Editions in Montpellier

**Dont 3** Editions in Grande Motte

**28** Countries that have contributed to the FAV

**430** Mediators since 2006

**Plus de 500** Architects since 2006

**Plus de 50** Press articles en 2023

**13 000** Visitors in 2023\*

**97%** of visitors are satisfied with the welcome and information provided by mediators\*

**94%** of visitors are satisfied with the documentation and projects\*

*Source: FAV survey June 2023 with the CCI*





# AUDIENCE

We aim to appeal to a wide audience:

- **The uninitiated:** the festival is designed to appeal to the general public by organizing exchanges during and around the festival, with schoolchildren and associations, in socio-cultural establishments and works councils. In each venue, mediators welcome and inform visitors about the installations.

- **Regional visitors:** Montpellier's historic center is visited on many occasions, and by many people who don't necessarily live there. However, the town's private mansions are often little-known, as they are mostly privately owned. Those belonging to public institutions are rarely visited. This is an opportunity for visitors to the region to discover these unique places.



- **Professionals:** the event is organized by architects, with city players and specialists in the sector. It is also aimed at entrepreneurs, who support the teams proposing new production methods for our urban environment. They imagine and experiment with techniques and the use and reuse of innovative building materials.

- **International:** the festival showcases young architects from all over the world. Half of the selected entries come from foreign teams. The international dimension is also established by the annual invitation from a foreign university to design a project in a Montpellier courtyard. In fact, these interventions by foreign universities give the festival an international dimension.

# 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.





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 the structure that follows from it.

For a long time, sport has had a close relationship with the arts and the arts. 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 extend the thought of the Greek philosophers according to which body and mind are inseparable. Thus, until the middle of the twentieth century, artists could claim the title of Olympic champion in five categories: architecture, literature, music, painting and sculpture.

In various forms, the movement has travelled through the pictorial arts over time; from cave paintings of the Chauvet cave, through Baroque, Futurist, Impressionist and Action Painting currents 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." A statement that he has widely and previously experienced through «notations» where he highlights, by means of diagrams and other potograms, 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 certainly allow us to apprehend the 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 movements of athletes, allowed us to understand how it works. This technique unites discontinuities in flows, between scientific accuracy and poetic reverie and aesthetic, gives the illusion of movement.

Thus 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 movement, structures time, but also composes space.

In this case, the FAV will make it possible to explore the ability of these new living architectures, by their own compositions and rhythms, to come into resonance with the space and envelope of the courses that host them, each of which has its own particular layout. It will also be an opportunity to experience how the way one moves there establishes a dialogue with the visitor and constitutes a "vector" of architecture, as a dynamic giving the opportunity to create an event.

Malek DAHBI, Architect, Lecturer



More than 80 applications

38.6% of applications received came from France

38.6% of applications received came from Europe - excluding France

22.8% of applications came from outside Europe

## FOCUS ON SELECTED TEAMS

This year's FAV is made up of 11 teams.



Made up of

6 French teams  
*including 3 architects from Montpellier*

5 international teams

6 mixed teams  
2 women's teams  
3 men's teams

27 architects divided  
between  
13 men and 14 women



# FAV 2024 HIGHLIGHTS

In Montpellier from 11 to 16 June 2024:



- June 10 at 6 pm: Inauguration of the Festival
- June 11 from 10 am: Press visit
- June 11 at 2 pm: Opening of the Festival
- June 15 : Presentation of Jury, Public and Environmental Prizes
- June 16 : Closing of the Festival









## THE TEAM



### **Vincent Bizot - Nicolas Boucher**

Architects - Paris - Strasbourg, France

Both graduates of ENSA Paris Val-de-Seine, Vincent Bizot and Nicolas Boucher currently work in architectural firms, one in Paris and the other in Strasbourg. Having started working together in 2019, when they were in their second year, they have learned to use their differences in the service of their architectural production.

Vincent develops his concepts following his many experiences in Asia, which have helped shape his inspirations. He is a firm believer in the multidisciplinary nature of the architectural profession, and this conviction is at the root of the design and graphic projects he develops in his spare time.

Nicolas draws on his deep sensitivity to the rural environment in an ongoing contextual dialogue between the world of humans and the world of nature. He puts this innate feeling to good use in his illustration and writing projects, which he enriches in parallel with his work.

# THE PROJECT



## Oscillations

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Music, the dialogue between melody and rhythm, is the basis of our inspiration for creating an evolving installation. Rather than representing a rhythm in the form of a fixed, static object, it seems more appropriate to make it moving and evolving. The visitors of the festival, by the way they walk, their number, their speed, offer an infinite combination of rhythmic possibilities.

Montpellier, a vibrant city at the forefront of contemporary music culture, gave us the opportunity to explore the project's concept in greater depth. Waveforms, fundamental elements of electronic music, become sound when they are combined, like mixing colors on a palette. That is why we want to build these originally two-dimensional waveforms in our three-dimensional world, each with its own specific shape based on the sound it produces. The aim is to create a physical, tangible representation of the volume of a harmony.

The installation invites visitors to an immersive experience, in which, as they move through this new musical geometry, they become an integral part of a perpetually written rhythm.

**HÔTEL DE ROZE**  
2 Ter rue St Pierre



## THE TEAM



### **Clarisse Cheung**

Architect - Paris - France

Clarisse Cheung is a Chinese-French architect.

She studied architecture at ENSA Paris-Malaquais, where she where she views the discipline as a field of possibilities.

Her curiosity led her to work in various agencies in Paris, Tokyo, and Copenhagen. She gets her inspiration from cross-cultural universes. She strives to create envisioning narratives an ideas that are both simple, delicate and innovative.

She is currently working in a Parisian architecture office that cares about environment concerns, focusing on carbon neutrality, reuse, and energy efficiency.

Blending poetic sensitivity with a more scientific methodology, her approach allows her to embrace a sustainable approach in her projects. She aims to create inspiring spaces and atmospheres, while exploring transversality between art, architecture and landscape.

# THE PROJECT



## Cours toujours

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At the beginning, humans seek shelter to protect themselves from the moving external world. Architecture remains static, while the body moves.

What if bodies freed themselves from their habitat? Would architecture also transform itself? It would become lighter, it would rise into the air. Twirling upon itself, it would bend, amused. Circular motions, a sea of ribbons, the architecture would become a seeker of rhythms and source of colors.

The art installation «Cours toujours» invites both children and adults, to engage in the playful spirit of the spiral of speed. Letting themselves be carried away by the pace, the architecture comes to life during the time of a race. In this intimate experience between the visitor and artwork, the ribbons slip through fingers, inspiring to create new pulses, new rhythms.

**HÔTEL HORTOLES**  
15 rue des Trésoriers de la Bourse



# THE TEAM



## **Atelier DARN : Simay Cag - Bilge Kobak - Peker Ayan**

Architects & Landscaper - France - Italy

Atelier Darn, where «Darn» represents Diverse Architecture Nomads, reflecting our dedication to transcending design boundaries. Beyond being an architectural firm, our journey began at Politecnico di Milano during our Master's studies, where three dynamic individuals came together to forge a lasting connection.

Simay Cag had her international experiences in Japan, Romania, Turkey, Italy and France and was inspired by diverse aspects of architecture in different cultures. Bilge Kobak, landscape architect, honed her skills in Turkey, Italy, and Germany, contributing expertise in urban design and sustainability she continues her work as a PhD researcher at the University of Cagliari. Peker Ayan, focusing on architectural design, adaptive reuse, and sustainability, brings his expertise from Istanbul to Paris, embodying a dedication to creating impactful, environmentally conscious spaces.

Our collaborative journey yielded numerous award-winning projects, laying the foundation for Atelier. Our diverse experiences converge today, enriching our architectural network spanning Paris, Milan, and Istanbul.

# THE PROJECT



## Rhubarb

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RHUBARB is an interactive installation designed for the Festival des Architectures Vives, embodying the festival's ethos of invigorating dormant spaces and fostering collective imagination. It stands as a modular, adaptive, and dynamic creation that transforms audience interaction into a captivating audio-visual experience, effectively making the spectators a central element of the artwork. Inspired by the constant evolution and spectator engagement of the Olympics, RHUBARB celebrates the audience's active participation, reversing traditional art-audience roles by converting their movements into kinetic art accompanied by sound and light shows. Encouraging visitors to engage directly with the installation, it blurs the lines between art and spectator, enhancing creativity and innovation. Set within the courtyard of Hotel Aures, it utilizes natural light to create changing shadows, emphasizing its ephemeral nature. Environmentally conscious, RHUBARB uses recycled plastic bottles for 3D printed materials, highlighting sustainability and inclusivity. This project not only aligns with the festival's goals but also amplifies its vision of innovation and environmental responsibility.



## THE TEAM



### **Luis Menendez Sanchez**

Architect - Quito - Ecuador

LAMS Arquitectos is a design studio led by Luis Menendez Sanchez based in Quito, Ecuador. The studio is full of creativity and passion for architecture, design, art, and everything related to our built environment.

Luis holds a master's degree in architectural design from The Bartlett School of Architecture at UCL, UK. His work and research have been published and awarded internationally. Among the most renowned awards, we can mention his participation at META-UTOPIA, an event organized by the famous architecture gallery ZAHA HADID DESIGN GALLERY in London, and awarded as a finalist in the international competition Lafarge Holcim Awards 5th Cycle. Moreover, he has participated as a speaker in numerous events, and Luis currently divides his time between professional practice, teaching at the university, and his YouTube Channel about architecture.

# THE PROJECT



## KIRIGAMI FLAME

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The FAV offers a visitor journey comparable to the Olympic torch relay, which ends with the lighting of the flame. Fire is a powerful symbol of the Olympic movement.

Not only does it represent the virtues of modern sporting competition, but it is also linked to Antiquity. Additionally, this element is in constant motion, a feature that fits with the theme of the festival. For these reasons, the theme "RHYTHM" was addressed by creating a installation that imitates the Olympic flame. The idea is to use kirigami to fold and cut different pieces to simulate the movement of fire.

The Kirigami Flamboyant Pavilion is an installation made up of intricately geometric pieces organized around a circle, where visitors can enter and stand on a "podium" of the "Olympic Flame".



# THE TEAM



## **Benjamin Maylin - Quentin Brion - Léa Bekhazi**

Architects - Montpellier / Toulouse - France

Life often unfolds to the rhythm of significant encounters, and it was precisely at ENSA Montpellier that the three members of this architectural team first crossed paths.

Driven by a shared passion for the field and aware of the challenges and learning that lay ahead, they forged bonds of friendship, helping each other along their academic journey to graduation.

Benjamin, immersed in the world of architecture since childhood, has acquired professional skills, an eye for detail, and a constructive attitude toward challenges. Graduating in 2021 as a DE Architect, he also obtained his HMONP Diploma in 2023.

Quentin, although there are architects in his family, discovered his interest in architecture while still in high school. This initial distance is reflected in his decision-making, emphasizing reflection and the need to weigh the pros and cons before committing himself. He obtained his DE Architect diploma at the same time as Benjamin, presenting their joint project at the HMONP exam.

Léa, having grown up in an environment far removed from architecture, aspires to enter a profession where her actions can raise awareness and improve people's lives. Gifted with a sensitive and creative mind, Léa is passionate about her work and has completed a double degree in architecture and engineering, graduating in 2023.

It is thanks to their complementarity that together they conceive the «Solstice» project for FAV 2024.

# THE PROJECT



## Solstice

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The rhythm of a day is closely linked to sunlight. This light source regulates our life, marking the tempo of our existence. It not only distinguishes the hours of the day, but also influences our physiology. Sunlight stimulates the production of well-known hormone, serotonin, which is associated with happiness, as well as melatonin, responsible for regulating our sleep and wakefulness. In the evening, when the light fades, our body secretes more melatonin, promoting sleep until dawn, when this process is interrupted.

Through our architectural installation, we wanted to capture this phenomenon punctuating our day using a visual and architectural language. Upon entering the courtyard, the installation welcomes the visitor with a slow rhythm and battens spaced apart from each other, evoking gradual awakening, the transition from sleep to wakefulness.

As you advance through the route, the rhythm gradually intensifies, just like that of the cleats which approach, guiding the visitor towards the point center of the installation. This is where the rhythm reaches its peak, symbolizing the zenith of a day. Then comes a moment of reflection, of contemplation of the light for the visitor, who can sit down to reflect and soak up this luminous energy.

Once this central point is reached, the visitor begins the return at a slower pace, characterized by the distance from the cleats. This deceleration symbolizes the gradual decline in activity as the day draws to a close.



# THE TEAM



## **Julien Blatteau**

Architect - Marseille- France

I am Julien Blatteau, architect and designer living in Marseille.

I am specialised in material reuse and recycle, with experimental and low tech techniques. Co-founder of MELT.LAB collective in 2018, I have been engaged with the team on various design and micro-architecture projects, including :

- shredding bike, a prototype of bike capable of shredding plastics trash to recycle them into plates ;
- Banchet's belvedere, a shelter built in thatch, adobe brick and straw marquetry with pupils from Ayn's primary school ;
- aluminium recycling with melting pot, creating forks, handle and other objects from cans, during a residency at former sausage factory Pré-à-Vie.

For the Festival des Architectures Vives, I will present a solo project : a mechanical and silvery installation that explore similarities between musical and architectural rhythms.

# THE PROJECT



## POLYRHYTHMA COLOMNA

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COLORYTHM is a synesthetic object that explores the connections between «architectural rhythm» and «musical rhythm».

The device takes the form of a multi-storey column, like a mechanical drum machine. Each stages develops a percussion assembly such as chimes or cha cha nut, suspended from bicycle wheels.

The system is operated by hand by the visitor: a striking axle making the instruments resonate. The tubes are fixed at gradient density up to the top of the column.

A graphic «pattern» that corresponds to a rhythmic «motif» : the percussive rhythm is faster or slower according to the density of the tubes.

When different stages are operated simultaneously, the superposition of rhythmic patterns forms ac-cents and changes the perception of percussion creating a polyrhythmic groove.

The installation aims zero waste production. The objects used (like bicycle wheels, percussion elements) will be carefully assembled for non-destructive dismantling: some of the elements will be donated to associations for later use.

**HÔTEL DE LA PETITE LOGE**  
10 rue de la Petite Loge



# THE TEAM



## **Álvaro González Serrano - Jennyfher Alvarado Figueroa**

Architects - Madrid / Pamplona - Spain

The team was born from the collaboration of two young architects Alvaro Gonzalez Serrano (Gonzalez Serrano Studio +, Madrid Spain) and Jennyfher Alvarado Figueroa (J-AF Architecture, Pamplona, Spain).

Both operate according to a sustainable approach, through eco-friendly interventions systemically subtle, but with great visual impact, evocative, direct and functional.

Implementing traditional construction knowledge with new digital manufacturing technologies. In 2022 they won the Sustainable Campus-Banco Santander Prize with their "Bio-Dome" project, and in 2023 they participated in the International Festival of Architecture and Design of Logrono "Concentrico 09", after winning the calls for intervention in Vina Lanciano. Their project "A raised table in the landscape" / "Une mesa elevada en el paisaje" was published internationally.

Since then, they have worked on international projects of different scales; renovation, from single-family homes to furniture design and interior design.

# THE PROJECT



## ‘人’ THE PROSCENIUM OF EPHEMERAL REFLECTIONS

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‘人’ (person): origin of movement and rhythm, creative organism of art and beauty.

Proscenium: space between the audience and the curtain (façade) in a theatrical performance, origin of the court of Honor, between the public and the monumental.

A fractal decomposition of the context which constitutes a projected performative space. An artifact that acts as a scenographic background appears, capable of generating rhythm inside of a patio, where the movement of the people around it and their way of interacting with it, is here performance itself.

Two opposing surfaces are formed, which evoke movement. Bright rooms configure together a rhythmic, continuous and dynamic composition that moves with the wind to reflect the context, generating different visual effects in the object and in what is projected. It may be understood like a symphony, a puzzle or a poem.

A moving space, a stage to act, a proscenium generating centrality and multiscale rhythm.

**HÔTEL DE LUNAS**  
10 rue de la Valfère



# THE TEAM



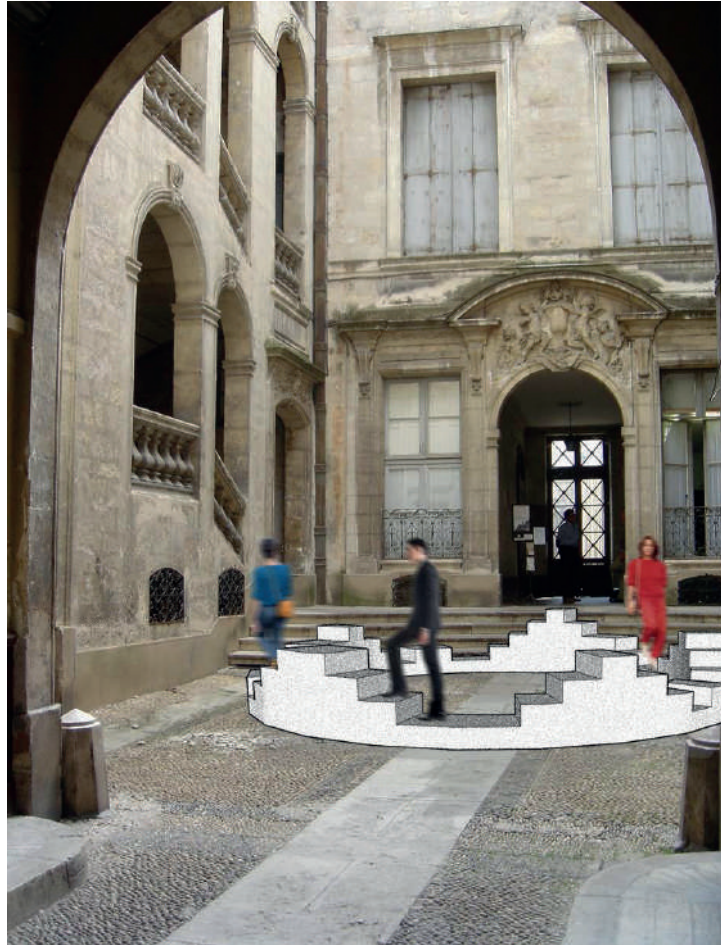
## **Kollektiv VON NULL : Janis Schiefer - David Biegl - Lucia Neumann - Inês Abreu - Salvatore Bullara - Theresa Noeke**

Architects & Landscapers - Germany

Kollektiv Von Null is a team of young landscape architects and architects from all over Europe. We are driven by curiosity and momentum to continuously explore the relationship between landscape and living beings. Therefore our primary interests lie on accessible spaces and interventions that induce sensory experiences. The interactions between visitors, flora and fauna draw attention to the beauty and fragility of their connections and surroundings.

Whether in urban or rural context, the group focuses on disorders in everyday life. Within this scope a playful and humorous approach does not get lost. In order to do justice to the complexity of each individual project, an in depth analysis of the site and questioning the given task in regards of the desired implication are crucial for the mode of operation - following the namesake motto „from zero“.

# THE PROJECT



## Prélude

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Rhythm describes a recurring sequence of sounds, events or general elements that can vary in tempo or number of repetitions. In music the rhythm itself is the basic structure, it only becomes a melody by performing.

The installation PRÉLUDE, a circular staircase which steps vary in distance and height, supplies the visitors with a basic motif. When taking the stairs, the sounds of footsteps become the rhythm of the place and the visitor becomes the performer who executes tempo and number of repetitions. They breathe life into the rhythm of the space and let it resound as a melody. Individually fast and slow for everyone.

At the same time, the difference in height opens up new perspectives to observe the courtyard: The installation is a sovereign setting in space that connects via view connection to its surroundings. Therefore it will always reveal and showcase something new and unseen by offering a changed perspective.

The geometric construction allows to build the sculpture with modular blocks of stone that can be completely repurposed afterwards.

**HÔTEL DES TRÉSORIERIS DE LA BOURSE**  
4 rue des Trésoriers de la Bourse



## THE TEAM



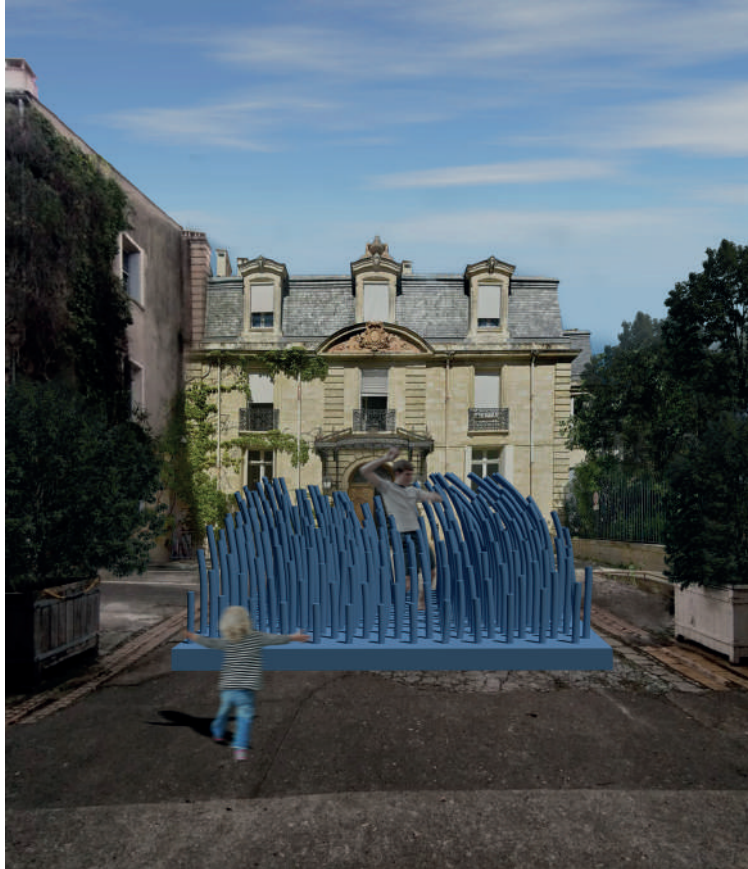
### **Collectif LEM : Lydia Amara - Elsa Colin - Marc El Samrani**

Architects & Scenographer – Nice / Paris – France

LEM Scenographie is a collective composed of Lydia Amara, Elsa Colin and Marc El Samrani, three architects and scenographers who have, not the desire to impose a vision, but the desire to explore, experiment and question society and reality. Three different horizons but a common point: the practice of architecture and scenography.

Architecture as we practice it is not compartmentalized, it is at the crossroads of many disciplines such as landscape, poetry, sociology or even philosophy. Our group strives to produce sensitive and unique scenographic projects on current themes, often based on theatrical texts or stories. The common desire is to transcend the experience lived by visitors, to bring reflections while provoking emotions. Each project is designed by integrating the issues of place, temporality, use, as well as current ecological and economic issues.

# THE PROJECT



## Divagations

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The installation «Divagations» explores rhythm through the imagery of the wave. Should one go with the flow of the wave, or resist its movement?

The wave, with its regular and irregular movements, continually renews a shifting and vibrant landscape. Confronting it means being in motion on a motion, facing unpredictability within an unstable and precarious environment.

This installation aims to study the anatomy of this wave, the rhythm it establishes, and the resulting landscape. Visitors can stroll among its various elements, blending into a seemingly static landscape at first glance. By activating and moving the different element, each participant will have an impact on the morphology of the whole structure, making the resulting space dynamic and unstable.



# THE TEAM



## Collectif Plus : Marie Albouy - Alexander Vic

Architects – Paris – France

PLUS is a collective formed by three young architects, Alexander, Marie and Esther, who work and collaborate in architectural and urban planning practices in Paris.

We created this collective following our meeting at ENSAPVS, where we worked on a number of common projects. Our shared interest in the city, and in large-scale territories undergoing change, abandoned or little-known, led us to develop an attentive vision of the déjà-là, the place and the palimpsest. Driven by these urban and architectural issues, our aim is to study, analyze and reveal spaces while experimenting with different media.

Our participation in the Festival des Architectures Vives in Montpellier is part of a creative process that is close to our hearts. We look forward to showing you our installation.

# THE PROJECT



## Le plus

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Our installation takes place in the hôtel Sabatier d'Espeyran's courtyard. This hôtel particulier hosts the Fabre museum's département of decorative arts. This building is a testimony of an architectural heritage from the bourgeoisie society of Montpellier during the second part of the nineteenth century.

We are honored to install our creation there, which will take its place at the heart of the museum's routes. This courtyard is very long and narrow making it a very singular place. Our project aims to highlight this geometry as well as the mural decor at the very end of the yard. Our installation, « soul mirror » sets up a dialogue between the courtyard and the public. Its position offers the possibility to turn around it so that the visitors can discover every deformed and multiplied reflection of themselves on the mirror's blades. The project unveils et magnifies the courtyard during the routes of the public through the city.

**HÔTEL SABATIER D'ESPEYRAN**  
6 rue Montpelliéret



# THE TEAM



## MAMA

**Marine Manchon - Hilda Aguirre Leon - Belen Alvarez Moreno**

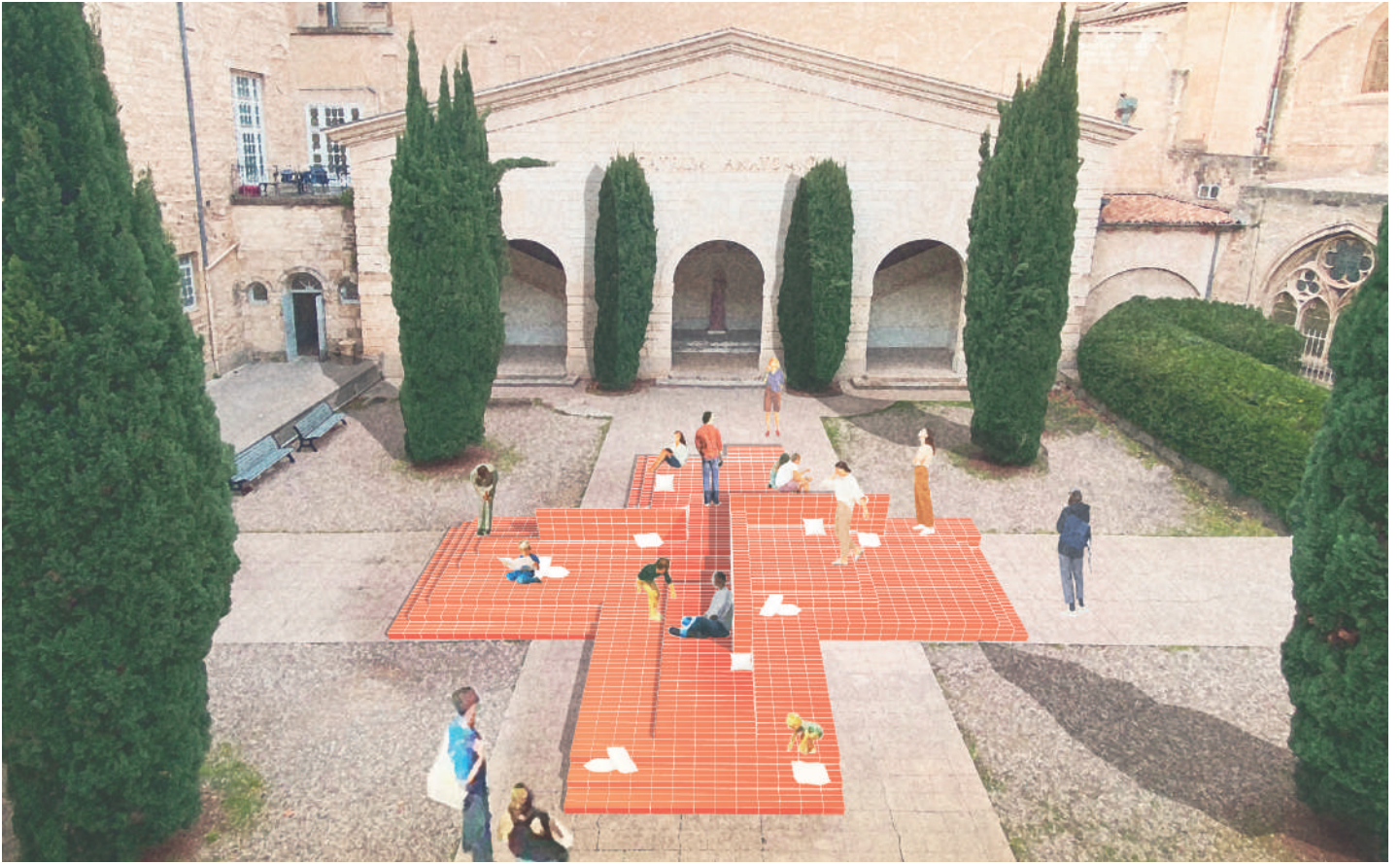
Architects & Landscaper - Barcelona - Spain

MAMA Landscape Architecture and Urban Designs is an urban planning, landscape and architecture office. We strive to contribute to the creation of welcoming and dynamic urban environments, while addressing the challenges of sustainable development and quality of life in contemporary cities. Vitality is the driving force behind our projects, always with the ambition to enliven the spaces in which we operate.

Founded by Marine Manchon, architect and urban planner, MAMA draws on her 10 years of experience in renowned practices such as MVRDV, West 8 and Ricardo Bofill Taller de Arquitectura.

MAMA is based in Barcelona and currently works on projects in Spain, Europe and the Middle East, combining a wide variety of scales and programs.

# THE PROJECT



## À vos briques

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The installation “À vos briques” celebrates the terracotta brick through an interactive and evolutionary creation designed for the festival.

Made entirely of bricks, it highlights the beauty and simplicity of this durable material, while awakening the architect and child who sleeps in each of us.

During the six days of the festival, visitors are invited to deconstruct and rebuild the installation, moving the bricks as they please in a co-creative and playful way.

In the courtyard of the Faculty of Medicine, a classic and immutable place, a different landscape emerges, flexible and in motion. This transformation will be visible from the balcony overlooking the courtyard, and visitors will be invited to come down and play.

Our facility can be reused in its entirety, the approximately 9,000 bricks used will find, after the festival, a second life on a construction site.

**FACULTÉ DE MÉDECINE**  
2 rue École de Médecine



For the 2024 edition, we can count on the support of the City of Montpellier, the Direction Régionale des Affaires Culturelles Occitanie, the Région Occitanie, the Département de l'Hérault, the CCI Hérault, Union Matériaux, Volum, NBJ Architectes, Giboire and finally Mas Reemploi.

The festival will be widely publicized thanks to our media partner V2COM.

## PARTENAIRES :



## MÉDIAS :

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