

LA SOURCE VIVE

A NEW CONCERT VENUE IN ÉVIAN



La Source Vive is a new concert venue dedicated to chamber music located in Évian. The result of a collaboration between architects Patrick Bouchain and Philippe Chiambaretta. Its conch-like form is the outcome of sensory experimentation and scientific analysis aimed at achieving exceptional acoustics while blending seamlessly into its scenic surroundings.

The project is housed by the Évian Resort and embodies Aline Foriel-Destezet's commitment to promoting music. Born of her desire to support the creation of an architectural complex featuring a unique concert hall in service of a major music project, La Source Vive will be located at the Mèlèzes site, in the close vicinity of La Grange au Lac, another iconic music venue designed thirty years ago by Patrick Bouchain. Together, they will form an exceptional architectural complex dedicated to music—two complementary facilities within the same institution working together to provide a complete, open, and supportive musical experience.

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A COMMITMENT TO MUSIC

I am passionate about the arts and have been very active in supporting artists, ensembles, and institutions that sustain culture in France and Europe for many years now. More recently, I've sought to go further than being a patron and become a true partner within a strong project for music and future generations. It was during a visit to Évian in 2017 on a quest for inspiration that the idea for this project dawned upon me. However, it was only later, in May 2021, after a few detours, that we returned to the "source" with Patrick Bouchain and Renaud Capuçon to think up what will undoubtedly become one of my greatest projects related to music.

La Source Vive is thus an outgrowth of the Évian adventure and the work done to breathe new life into this iconic place. It will be an extension of La Grange au Lac, and both venues will together form a musical haven that is accessible from a young age. We will support young talents, create new projects that combine the arts, and continue to host major concerts that are open to all.

Aline Foriel-Destezet
Presidente of the Aline Foriel-Destezet
Endowment Fund

In Évian, I found more than just a site to build a concert hall; I found an opportunity to contribute to a rich and prestigious historical legacy marked by the vision of Antoine Riboud and Mstislav Rostropovich.

FROM ONE ENCOUNTER TO THE NEXT

By 2012, Évian had largely lost its status as a hub for music, which it had achieved in the mid-1970s. Like many others, I was saddened to see La Grange au Lac, the symbol of this musical calling, become nothing more than a seminar venue, and, unsure how to proceed to give it a new lease of life, I turned to its architect and creator in what proved to be a lifesaving move.

From the outset, the story of this venue has been one of the dreams and ambitions of individuals that were remarkable in their passion and dedication (initially Antoine Riboud, now Aline Foriel-Destezet). Teams of enthusiastic experts have worked tirelessly to bring these dreams to life. Today, the arrival of this new concert hall—the result of a four-handed collaboration between Patrick Bouchain and Philippe Chiambaretta—and the ambition it embodies heralds a new era. This collective adventure has mobilized a unique and unprecedented conjunction of personalities, institutions, professions, and varied experts, connected through their shared appreciation for live music and a commitment to ensure music can be an endless source of pleasure and artistic emotion. True to its French name, a new spring has surfaced in Évian!

More than simply providing advice, Patrick Bouchain filled us to the brim with renewed energy, enthusiasm, freedom, and desire. A series of encounters followed, fueling more dreams, centered around one, then two, then three, and finally four festivals.

Laurent Sacchi
President of La Grange au Lac



A NEW CHAPTER IN A RICH MUSICAL HISTORY

La Source Vive project builds on a legacy dating back to the 1970s, when Antoine Riboud, CEO of BSN—the future Danone group—and an ardent music lover, decided to create a classical music festival in Évian. In 1985, he entrusted its artistic direction to his friend Mstislav Rostropovich and Les Rencontres Musicales d'Évian became a major event for the greatest artists. Seven years later, Antoine Riboud decided to give the festival a new venue. Rostropovich, who had seen Yehudi Menuhin's tent in Gstaad, dreamt of building one in wood.

This two-fold architectural and acoustic challenge was entrusted to architect Patrick Bouchain. La Grange au Lac was erected over the course of eight months in the middle of a larch forest overlooking Lake Geneva. The building, constructed out of pine and red cedar and featuring an aluminum plastron suspended from the ceiling and a thicket of birch as a backdrop to the stage, was inaugurated in 1993.

Les Rencontres Musicales d'Évian came to an end in 2000 with the departure of Rostropovich, before re-emerging in 2014 under the artistic direction of the Quatuor Modigliani, then Philippe Bernhard, until 2022. Under their impetus, La Grange au Lac has become a musical institution, with a programming scheduled based on the seasons.

La Source Vive is embedded in this rich context. The project originated from the dedication and passion of Aline Foriel-Destezet, who wanted to create a venue dedicated to the promotion and dissemination of music. After having scouted for an ideal location for several months alongside Patrick Bouchain, whom she asked to join her in her quest, Évian became an obvious choice. Laurent Sacchi and Alexandre Hémarinquer, the President and CEO of La Grange au Lac, immediately perceived the stimulating challenge of playing on the complementarity of two different venues and lending a new scope and ambition to their institution. Like Rostropovich in his time, Renaud Capuçon was brought in the adventure and will inform the architectural design and become the artistic director of the new complex.

The four-hand design of the new 500-seat chamber music hall, La Source Vive, by the two architects, Patrick Bouchain and Philippe Chiambaretta, reflects the desire for functional, programmatic and aesthetic complementarity within two distinct venues sharing a foyer and forming a single institution. A concert and rehearsal hall, La Source Vive will also be suitable for recordings. The project is completed with a new foyer and a backstage building.

CREATING A UNIQUE EXPERIENCE AROUND MUSIC

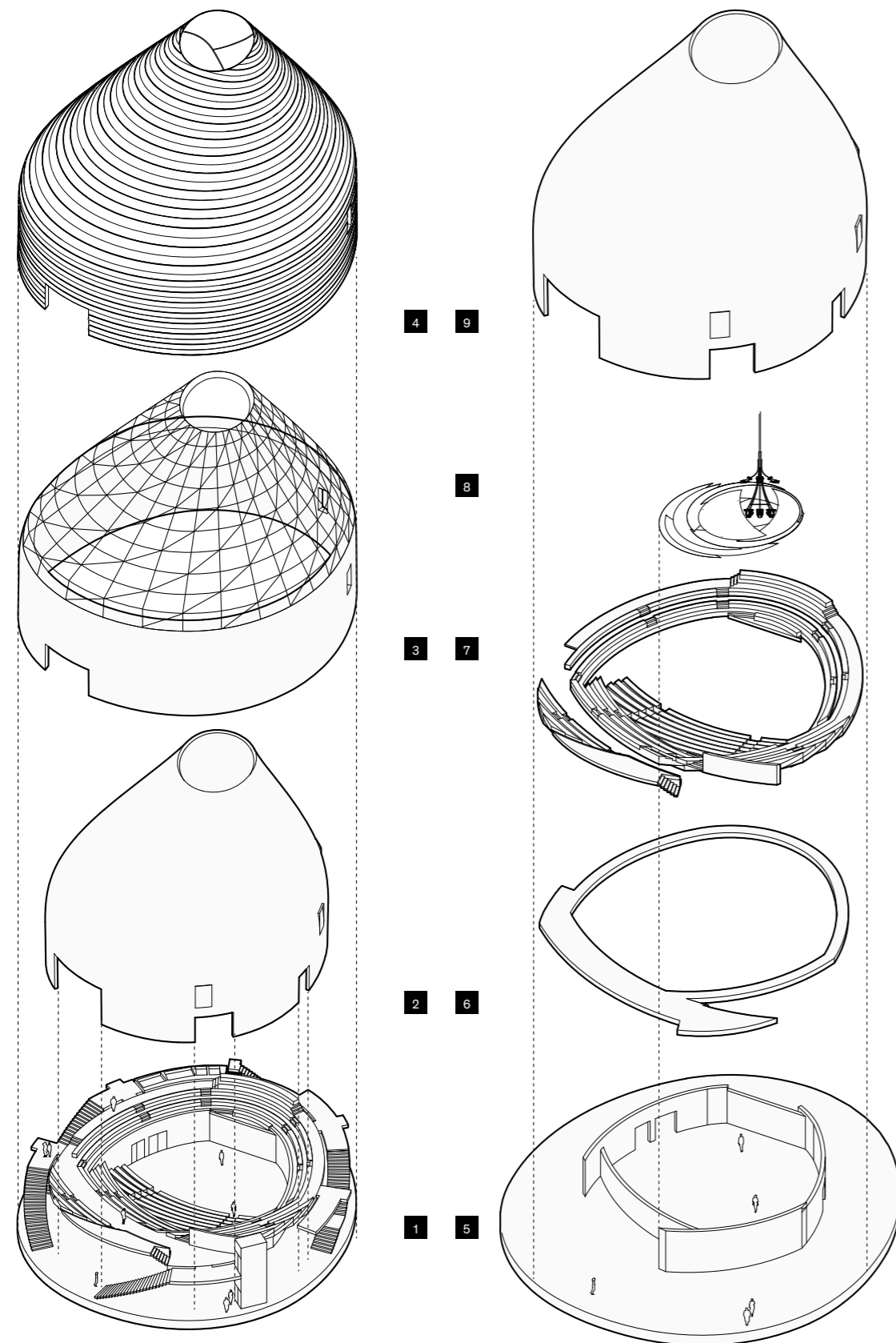
The ambition behind La Source Vive was to create an exceptional venue in terms of acoustics through an experimental object, which innovates by hybridizing the two most common standard types for auditoriums—the rectangular “shoebox” design and the “vineyard” design, which welcomes the public in sloped rows around the artists.

Beyond the desire to differentiate the new venue from the rectangular dimension of La Grange au Lac, the conch shape of La Source Vive developed from the acoustic challenges at stake, as well as the topography of the site. The idea of assembling the audience around the music clicked with that of making the most of the presence of a natural clearing in the woods. The result is a hall with an oval floor plan and a conical section; its volume and height provide an optimal volume of 11 m³ per member of the audience.

In keeping with the visual clarity of the venue, violinist Renaud Capuçon aimed for a warm and velvety sound. This ambition was translated into reality by the internationally renowned acoustician Albert Xu, who had already engineered the acoustics of La Grange au Lac. His experience informed the new music hall’s geometry, volume, surface materials, and techniques. These intentions, complemented by the creation of a custom-built sound reflector, were then confirmed, adjusted, and optimized following the simulations carried out by the acoustic engineers at Meta. Just like a musical instrument, the venue is equipped with adjustable devices allowing on-site adjustments to be made by ear at the end of the construction. This acoustic treatment goes hand in hand with the redefinition of the “role” of each hall—La Grange au Lac is dedicated and recalibrated for symphonic music, while the more intimate La Source Vive is given over to chamber music, with a sound aiming for an ideal balance that is suitable for recordings.

La Source Vive is designed to offer not only an acoustic but also a complete sensory experience. The oval shape of the hall and asymmetry of the tiered stands provide exceptional visual comfort for the audience. Its curved shape imparts a feeling of mystery and intimacy that is further emphasized by the sequenced path towards the hall. From the glazed foyer, open to nature, the audience is invited to proceed in procession towards the music along a passage that seems to be carved through the rock, followed by a covered walkway and a vestibule, before arriving in the large, luminous space of the hall itself.

La Source Vive is one of only a few contemporary music hall exposed to daylight. It offers diffuse natural lighting during the day, allowing a relationship with time during rehearsals. Musicians can thus observe the sun’s trajectory projected through the oculus onto the seating area. Extending the foyer, a terrace allows the audience to enjoy the end of the day before a performance when the sun is shining.



BLOW-UP VIEW OF THE HALL

- | | | |
|------------------------------------|--------------------|-------------------|
| 1 CONCRETE TIERED SEATING | 4 COPPER CLADDING | 7 LISTENING SPACE |
| 2 CONCRETE ACOUSTIC SHELL | 5 CONCRETE VEILS | 8 CHANDELIER |
| 3 CONCRETE BASE + WOODEN STRUCTURE | 6 CIRCULATION RING | 9 ACOUSTIC SHELL |

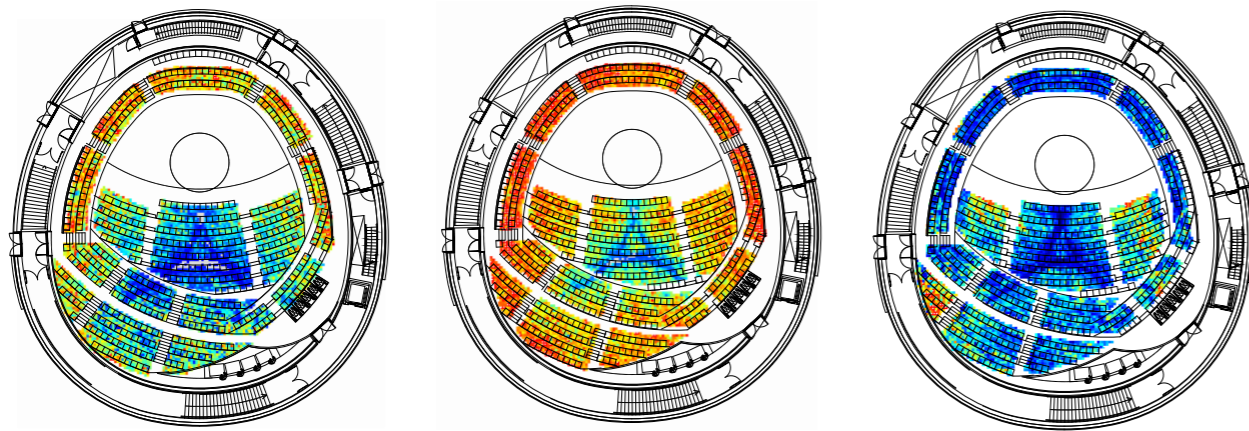
ARCHITECTURAL COLLABORATION AND EXPERIMENTATION

La Source Vive is the result of an unprecedented collaboration between architects Patrick Bouchain and Philippe Chiambaretta. Given the ambitions and standards laid out for La Source Vive, Patrick Bouchain chose to turn to Philippe Chiambaretta (with whom he has maintained a friendly and intellectual dialogue for many years) to enrich his approach, while acting as a guardian to stay true to Aline Foriel-Destezet's original intent.

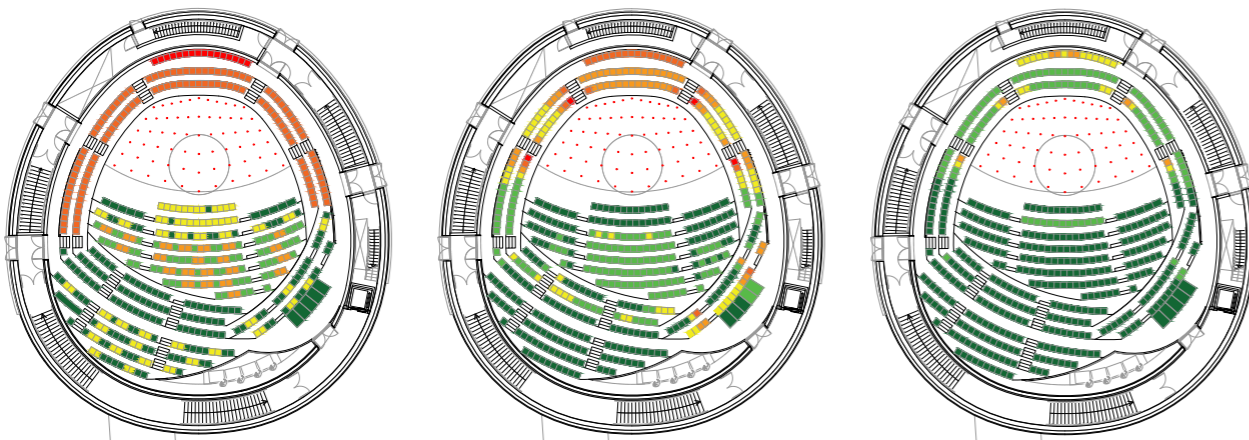
Their collaboration brought about an approach combining sensitivity, experimentation, and scientific analysis around an architectural co-creation. Patrick Bouchain's intuitions and material work are objectified by the analysis and modeling carried out by the teams from Philippe Chiambaretta's studio, PCA-STREAM. The design process resulted in a large number of iterations, models and calculations. The aim was to quantify and scientifically determine an optimum for each criterion, rather than relying solely on intuitions.

The precise modeling of all technical parameters of the venue has allowed us to aim for first-rate acoustic quality and visual comfort, as well as to optimize the complex structure, with the assistance of engineers from Bollinger+Grohmann. It is the complementarity between scientific and sensory approaches, blending low tech and high tech, that creates the richness and originality of this collaboration between Patrick Bouchain and Philippe Chiambaretta. Both architects share the same conviction regarding the fundamental role of research and experimentation in architecture.

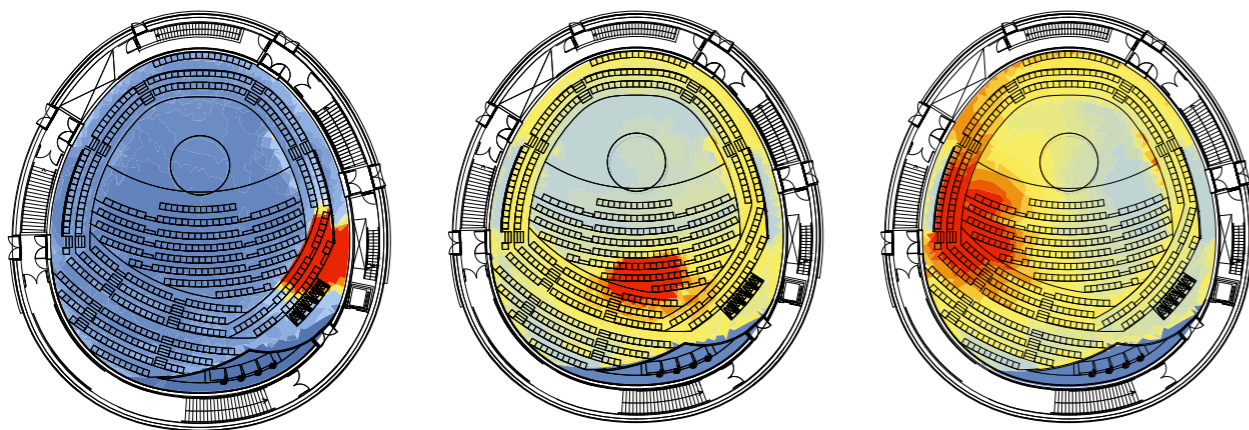
This experimental dimension of the project runs parallel to a construction process where everything is custom-made and crafted by artisans. La Source Vive thus embodies the encounter between sound and nature, but also between science and art.



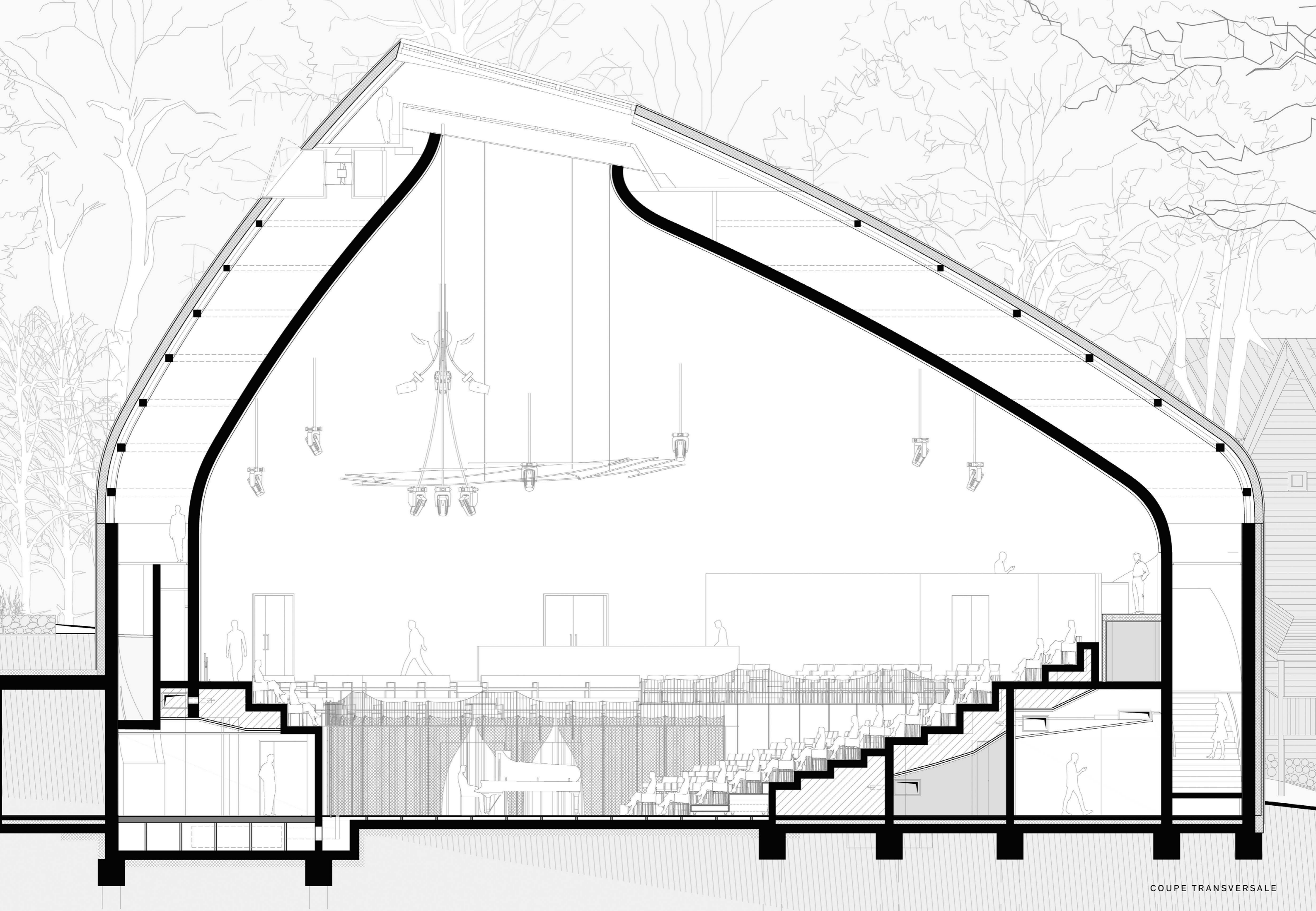
ACOUSTIC SIMULATION



STAGE VISIBILITY ASSESSMENT



DAYLIGHTING ASSESSMENT



COUPE TRANSVERSALE



BLENDING DELICATELY INTO AN EXCEPTIONAL NATURAL SETTING

The philosophy behind La Source Vive is to minimize the disruption to the natural environment and to blend in with the forest in the least invasive way possible, while respecting its ecosystem balance to the greatest extent possible. The program included three functions—a foyer to welcome the public from both halls; the new auditorium for chamber; backstage building. A sensory analysis of the site (placement of trees, daylight assessment, fauna and flora assessment, topography...) has guided the architects to separate these three functions.

The foyer is rebuilt over the previous one; the auditorium itself is positioned higher on the slope, in a glade, which avoided cutting down any healthy trees; finally, the backstage building is located a little higher up, alongside the existing road leading to the Hôtel Ermitage, thus facilitating technical access. Musicians and instruments access the hall via an elevator descending from the back of the hall from the backstage building. Public access from the foyer happens through an entrance below the hall. This arrangement minimizes the amount of impervious land cover on the site and creates a logical pattern of pedestrian flows.

La Source Vive's design emphasizes the use of natural and local materials—as was the case at La Grange au Lac, which was entirely built out of raw wood—while opting, as a counterpoint, for a bright, white hall of raw, unpainted plaster. The building is clad with tiles made of pre-aged copper, a natural material, thus promoting the integration of the building among the trees of the site. The backstage buildings draw from details from vernacular architecture, while the foyer offers a discrete tribute to the Buvette Novarina-Prouvé, an iconic modernist building located in the environs. Both buildings use traditional techniques (for roofing and carpentry...) as well as local materials such as wood, Morzine slate, and Meillerie stone.

The complex design of the concrete-plaster shell doubled by an outer shell covered with copper tiles and supported by a wooden structure, results in excellent soundproofing and thermal performance. The building's use of resources is optimized through the pooling of facilities and equipment with La Grange au Lac, as well as the connection to the urban heat network.

The integration of the buildings into their surroundings is complemented by a landscaping project aimed at achieving aesthetic harmony and promoting the biosystem. Coloco's landscape designed pathways that aim to make the whole area accessible and inviting for all audiences, inviting visitors to take a stroll along an educational trail bringing together nature and music. Stone walls offer seating along the concave wall of the conch-shaped auditorium, while talus and plateaus are conducive to the development of layered vegetation.

The forest floor is brought back to life, while the vegetation is enriched by the planting of 145 trees and 440 shrubs. The plant palette consists in a wide number of varied species (including oak, chestnut, beech, medlar, rowan, wild plum and pear, alder, linden, blackberry, boxwood, honeysuckle, and holly), providing shelter and food for insects, birds and small mammals throughout the seasons. An existing pond is being enlarged in consultation with the League for the Protection of Birds with a view to improving insect habitat. Best practices in terms of water management include the use of non-polluting foundation piles for the subsoil, supplemented a water buffer located under the foyer's terrace that collects water for the garden is used to water the site, as well as the creation of bioswales and a water garden.



**A MUSICAL ECOSYSTEM
GEARED TOWARDS TRANSMISSION**



TWO AUDITORIUMS THAT WILL PLAY IN CONCERT

La Source Vive is part of an ambitious project, driven and supported by Aline Foriel-Destezet, of which the architectural dimension is only one of the components. It is not an end in itself, but an instrument to serve a new ambition that is at the same time musical, cultural, educational, and environmental, and aimed at all audiences and generations.

Upon completion in 2025, La Source Vive and La Grange au Lac will form a unified complex intended as an open, welcoming and stimulating place that brings music to life and projects its brilliance 365 days a year. The institution will rely on the functional complementarity of these two unique spaces with very distinct personalities—with one auditorium for large-scale performances and the other for chamber music. With this in mind, work is underway at La Grange au Lac to transform the historical 1000-seat auditorium, which had a hybrid format to date, into an auditorium dedicated to large ensembles. In June of next year, La Grange au Lac will reveal its new identity, with an expanded 200 m² stage, a new stage backdrop and a variety of acoustic corrections. The upgrade will be carried out by architect Jean-Christophe Denise and continue into 2024 with the construction of a backstage building, which was previously lacking.

La Source Vive will complement La Grange au Lac to propose a diverse and complementary musical offering, both for the public and the artists. With its 500-seat capacity, it is more intimate and better suited for the repertoire of chamber groups. Thanks to its acoustic qualities, it will also come to be a privileged recording location for artists. Thanks to its high environmental performance, La Source Vive will remain open all year round and take over from La Grange au Lac when it is closed during the winter. By offering greater flexibility for technical installations and artist rehearsals, the two halls will expand the range and number of performances and projects, with concerts, festivals, multidisciplinary creations combining the arts, artists' residencies, live recordings, studio recordings, and more, and envision year-round activity.



DIVERSE PROGRAMMING

As an echo to the Rencontres Musicales d'Évian festival, seasons will now include more musical encounters, initiatives, and opportunities. To date, the musical agenda had been organized around the four seasons, but, in the long run, it will eventually cover more than 40 weeks per year. Starting in 2025, around sixty performances will be offered each year, under the artistic direction of Renaud Capuçon, up from around forty during the last seasons.

THE RENCONTRES MUSICALES D'ÉVIAN

Les Rencontres Musicales d'Évian, which brought about this great musical and architectural adventure, will remain the pillar and highlight of the season. Revisited in an extended format to allow for more intensive programming, the historic festival will continue, in keeping with its original DNA—bringing together families of artists, repertoires, and generations to offer unprecedented musical encounters and prestigious line-ups with the greatest interpreters of the international classical stage.

MUSIQUE AT THE GRANGE AU LAC

Starting in September 2025, the Grange au Lac will open its doors to the public every Saturday, outside of closing periods or special projects. Its new features will make it an ideal setting for the symphonic and choral repertoire, but other types of works and arts can also flourish there, as was the case in the past, including dance, musical theater, and opera forms. The original venue will host four leading orchestras in the region in residence—Orchestre des Pays de Savoie, Orchestre de Chambre de Lausanne, Orchestre National de Lyon, and Orchestre de la Suisse Romande.

MUSIQUE AT LA SOURCE VIVE

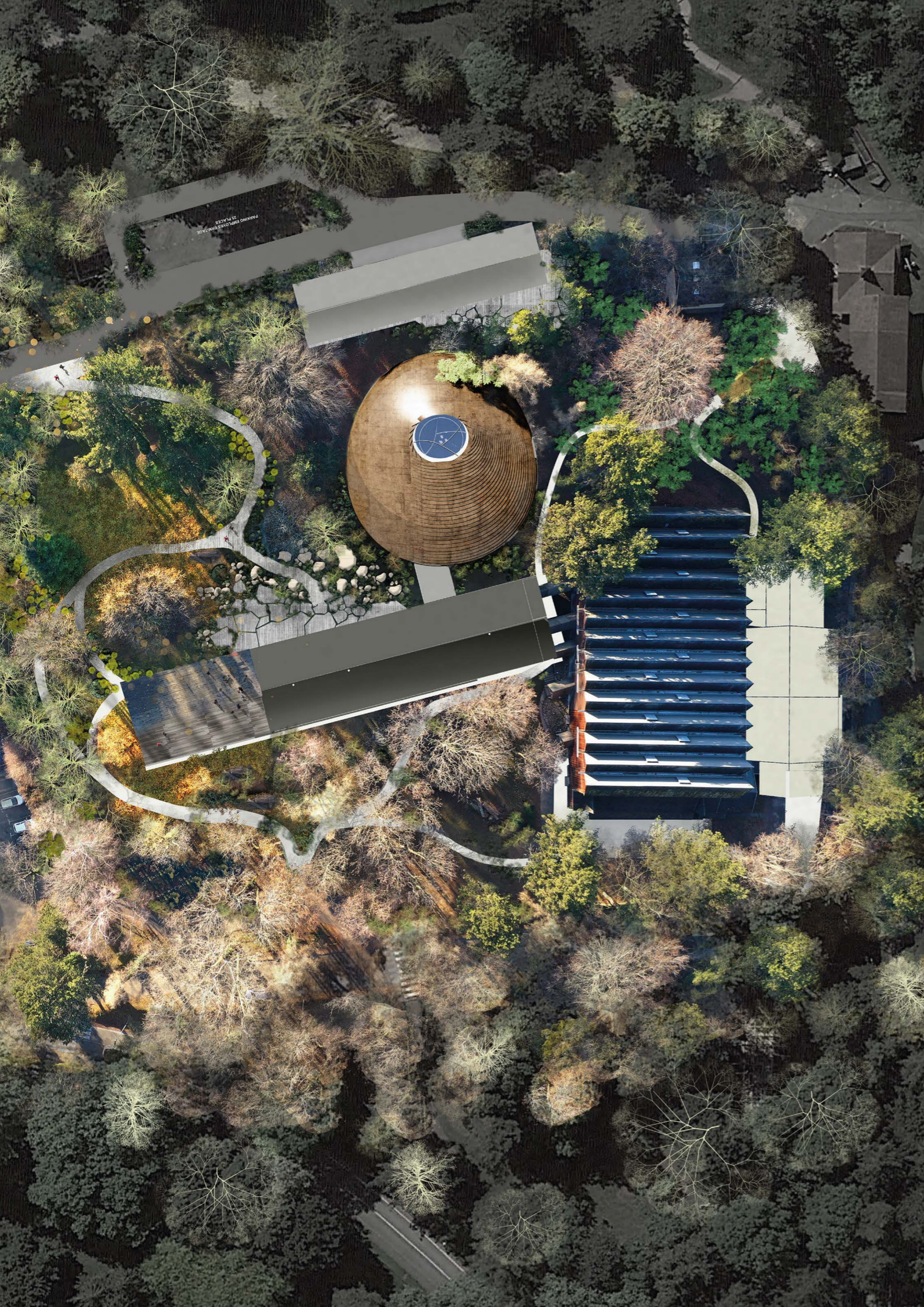
As for La Source Vive, it will make chamber music of all kinds come to life starting in January 2026. Outside of reserved periods set aside for recordings, every Saturday, the new venue will act as a relay for La Grange au Lac and offer varied concerts exploring without limits all possible chamber music combinations. Musical encounters will take on different forms, including unprecedented or unusual ones, or encounters involving a variety of musicians. They will mix generations, nationalities, and formations, and will bring together long-standing accomplices as well as one-night partners, or even young musicians and their mentors. The public will also have the opportunity to discover the artists and ensembles followed and supported by Aline Foriel-Destezet and for whom La Source Vive will become a privileged place of welcome, work, inspiration, and performance.

LE FESTIVAL DE L'AVEUT (ADVENT FESTIVAL)

Starting from December 2025, a new highlight will energize the season: the Advent Festival will bring a musical echo to the Fabuleux Village des Flottins, an emblematic tradition of the city of Évian. On this occasion, a dedicated musical program will be proposed in keeping with the spirit of the festive season, including a children's choir, a participatory opera, a musical show, a commented concert, stagecraft workshops for children, and more, bringing together children and adults in a moment of sharing, as a family and through music, to experience the magic of the Christmas season.

LE PRINTEMPS DES JEUNES TALENTS (THE SPRING OF YOUNG TALENTS)

Every year to celebrate the arrival of spring, a two-month period will be devoted to young people and transmission. Classical performers, jazz musicians, young singers, as well as creators (including set designers, choreographers, composers, and lighting designers) will be welcomed in residence, offered master classes, and will have the opportunity to perform concerts that present their work. A multidisciplinary creation, bringing together the arts and trades of music, will be produced each year with the support of mentors to advise young artists. The partnership initiated in 2018 with the Paris Opera Academy will be extended, ultimately resulting in the creation of a musical composition every year. A young composer will receive a commission for a soundtrack for the site's botanical trail. In addition, young musicians will have access to professionalization skills modules (Ateliers Crocus), which will provide them with additional training to better understand the world of work. A breeding ground for promising artists, this spring event will thus be a fruitful period of emulation, combining transmission, creation, and experimentation.



AN INSTITUTION WITH DEEP LOCAL ROOTS

The intention is for this new complex to first and foremost focus on its local presence and be committed to promoting music in the area ranging from the mountain region of Chablais to the shores of Lake Geneva. The institution will build on long-term partnerships with other players in the cultural scene, local authorities, teaching professionals, and non-profits, in order to offer a diverse artistic and educational program, which will be directed in particular towards young people and their families, who are at central to the project initiated by Aline Foriel-Destezet.

Illustrating this fruitful collaboration is the Cultural and Artistic Education curriculum (Éducation Artistique et Culturelle), a pedagogical program developed in partnership with the French national education authorities, music schools, and the Conservatory of Music of Évian, and revolves around the three key themes of “Doing, Attending, and Understanding” to awaken students to the knowledge and practice of music through commented concerts, stagecraft workshops, as well as participatory shows. Moreover, in connection with the close ties developed over many years with the City of Évian and the Maison des Arts du Léman, both venues will be open to music associations from the Chablais area and will host eight classical concerts programmed by the region’s public live arts institution.



TRANSMISSION AT THE CORE OF THE PROJECT

Openness and transmission will be cardinal values of the institution in its new form, with a growing commitment to the youth—professionals, amateurs, music lovers, or young people with or without any musical knowledge. The ambition is to offer musical instruction and programming that is open to all audiences to help music flourish and shine.

The support of young professional musicians, especially in the critical phase between the end of their studies and the beginning of their careers, will thus be bolstered by providing numerous opportunities to develop their professional skills, create, and perform, thus helping reveal their talent and accelerate their careers.

This translates into a strong set of initiatives:

- Creating an event aimed at children (Festival de l'Avent/Advent Festival)
- Conferences and exhibitions
- Increasing the number of participatory projects with playful, friendly, and immersive approaches, in connection with local institutions (Éducation Artistique et Culturelle curriculum, Festival de l'Avent)
- Bolstering the professional skills workshops (Ateliers Crocus)
- Replacing the educational modules that had been offered to date during the various festivals with a pivotal and impactful event that is exclusively devoted to transmission (le Printemps des Jeunes Talents).

A PRIVILEGED SETTING FOR ARTISTS

Whether they are passing through for a concert or in residence for a longer period, artists in Évian will benefit from infrastructure and a setting that is unparalleled in the region. The institution will offer an exceptional working environment for musicians, who will have access to state-of-the-art facilities both technologically and acoustically.

Évian Resort's ecosystem allows for the possible hosting of large ensembles in residence and the creation of unprecedented programs. Located in the immediate vicinity, its hotels offer the best in terms of lodging to artists as well as a unity of place that allows them to withdraw from the outside world and practice their art in the best state of mind.

Beyond the physical dimension, the location of the institution on the shores of Lake Geneva and surrounded by exceptional natural surroundings, as well as the richness of its past, marked by the succession of prestigious artistic personalities who have worked there, make this place a unique location and a great source of inspiration for artists.

PORTFOLIO















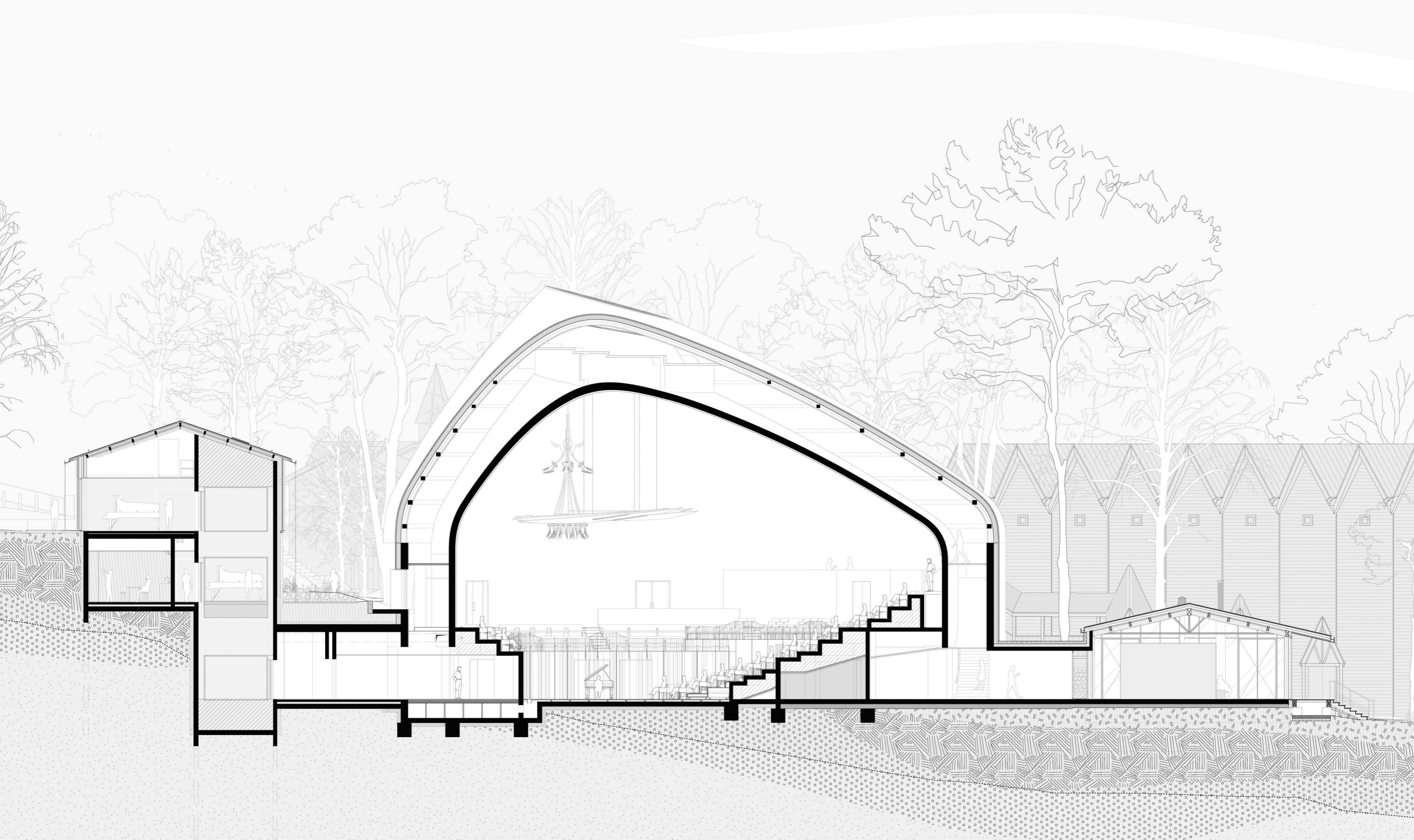












LONGITUDINAL SECTION

INFORMATION

PROGRAM

An auditorium for chamber music with a capacity of approximately 500 seats featuring a public reception area equipped with bathrooms, a ticket office, a cloakroom, a bar and small catering facilities, as well as a backstage area and offices.

LOCATION

37 avenue des Mélèzes, 74500 Neuvecelle

SURFACE

2 100 m²

DELIVERY DATE

2025

PROJECT TEAM

Client: SAS AFD

Delegated project owner: Évian Resort

Artistic advisor: Patrick Bouchain

Project management assistance: La Soderec

Architect: PCA-STREAM

Structural & Façade Engineering: Bollinger+Grohmann

Fluid engineering: Projetec

VRD engineering: C2I

Fire safety engineering: Axe Prévention Conseil

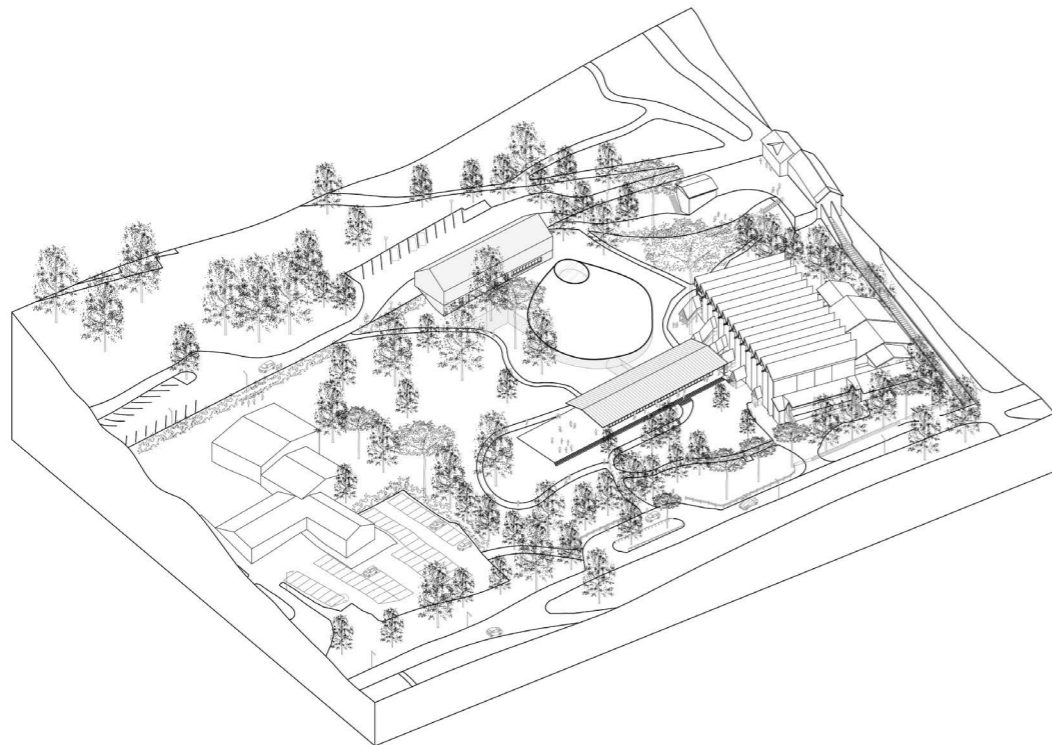
Construction economist: VPEAS

Acoustics: META acoustique

Landscape planning: Coloco

Control office: Apave

Supervision & coordination: Groupe Élite



COMPOSITION OF THE BOARD OF DIRECTORS OF THE ALINE FLORIEL-DESTEZET ENDOWMENT FUND

Aline Foriel-Destezet

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