

Jacques-Marie focuses on interrogating architecture through the study of gestures, with particular attention to vernacular and intangible heritage. A trained architect specializing in timber construction, he works across performance and publishing, and collaborates with artists and craftspeople in the making of his projects. He is also involved in initiatives with resident collectives on heritage-related issues. His research practice is structured around three main axes: intimate and collective narrative as a design tool; dance and the invisible as spatial and political structures; and the performative gesture as a means to create an architecture of attention.

His work has been exhibited at In-extenso (2025), Clermont-Ferrand; at the FRAC Île-de-France (2023); National Gallery of Art, Vilnius at BOZAR in Brussels (“Artists in Architecture,” 2020); at CIVA in Brussels (2022); in Nantes for a solo show entitled Domestic Cults (2022); and at “An Architecture of Necessity” in Virserum, Sweden (2019). He was a laureate of the Ateliers Médicis in 2020, and of the FORTE program in 2022 with his project Atlas des Gestes, in partnership with the Ménagerie de Verre.

Specialized in timber architecture and a graduate of the École Nationale Supérieure des Techniques et Industries du Bois (Épinal), he has worked with the National Forestry Office, construction companies, and architectural practices. He previously collaborated with Ishigami + Associates and Jun Sato Structural Engineers in Japan, was a member of the research unit at Chartier Dalix in 2018, worked on the earth-based construction of a foundation in Arica, Chile, and more recently joined Moreau Kusunoki for the design of public cultural facilities (Matisse Museum, Parramatta, Brest, among others).

Alongside his architectural collaborations, he leads projects in the Aubrac Regional Natural Park, in Finistère, and in the Pyrenees. He has been a part-time lecturer at ENSA Saint-Étienne since 2022 within the course “Uncomfortable Workshop,” and co-curates the Rencontres at Formalocal in Paris, as well as the Monstrum cycle at ENSA Paris-Est in 2024–2025 with Emanuelle Raoul Duval.

He is a 2024 laureate of the LINA Community – European Architecture Platform, together with Lucile Léger. He is currently an artist-in-residence at the Casa de Velázquez in Madrid.



Jacques-Marie Ligot in Doc, Paris, 2025
credit photos - Ieva Kotrynaski





2026, Lucille Leger (FR), Jacques-Marie Ligot (FR), Diāna Mikāne (LV), Paula Veidenbauma (AT/LV), *Forever Days*, T

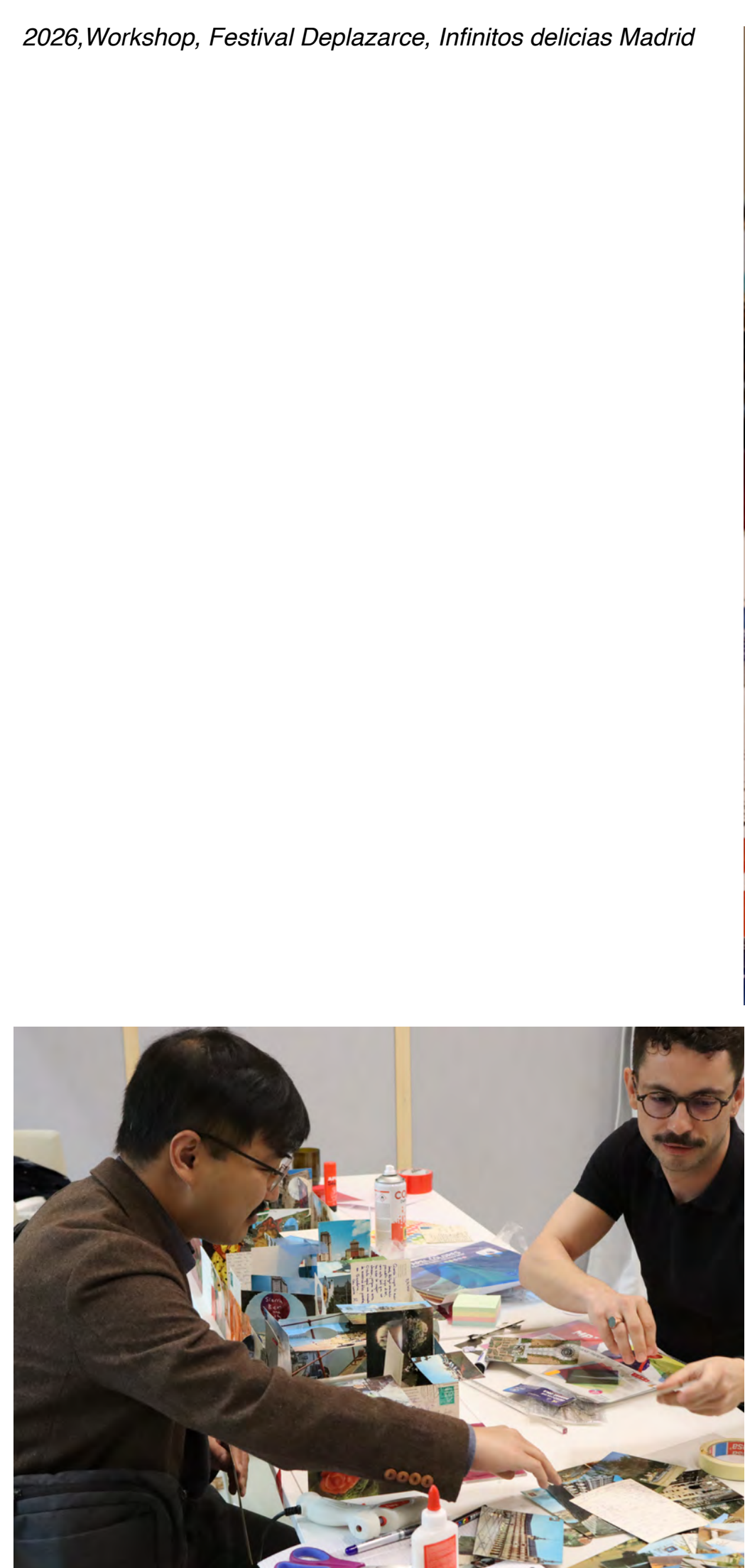
The sculpture reinterprets city infrastructure objects as holders of an accidental archive, gathering scenographic arrangements of gestures, loose attachments, and artificially extended daylight. The lamps illuminate a moment of suspense – between fiction and function. It is a glitch. Before the lights switch off, excess begins to accumulate.

*Forever Days is a sculpture created in 2026 upon the invitation from the curator Martynas Germanavičius, who is representing Architektūros fondas in Vilnius, Lithuania. The team met through the Lina Community, a European network connecting institutions with emerging practitioners in architecture and spatial culture, where the artists were invited as fellows and Architektūros fondas is a member organisation. In 2025, the artist group completed a preparatory residency in Vilnius titled *A Stadium, a Stage, a Ghost*, in collaboration with the cultural complex Sodas 2123. During their time in Vilnius, they researched unfinished landscapes, with a particular focus on the national stadium project, and gathered references and inspiration related to ephemeral urban archiving on public infrastructure. As a continuation of the residency, Architektūros fondas commissioned *Forever Days* for the exhibition *Invisible Labour*, curated by Germanavičius, held at the National Gallery of Art from 20 March to 19 April 2026. The lamps attached to the metal pole were sourced from Vilnius municipal storage, allowing the sculpture to be to a degree localised, for example, by incorporating elements from local city archives and storage facilities.*



2026, Workshop, Festival Deplazarce, Infinitos delicias Madrid

The sculpture reinterprets city infrastructure objects as holders workshop and walk in Delicias, Madrid to talk about cruising, about the city as a labyrinthine/collage/support for political and collective memory, looking at the postcard as a standardized material of official souvenir of the spaces we live, and reading olds stories together.



2026, Workshop, Festival Deplazarce, Infinitos delicias Madrid



Jacques-Marie Ligot, 2026, *Pil*
Exhibition *Devenir(s)* at Casa de Velázquez, curated by Claude Bussac

2026, *Ventilosa*: ventilation systems from Casa de Velázquez, excerpts from books, optical lens, notes, magnets, absorbent paper, corn.

2026, *Nightslugish*: ventilation systems from Casa de Velázquez, fans found in the city of Madrid, 1970s postcard, corn kernels, pollen, wooden uprights, metal structure, granite, magnets...

And a collection of materials from my personal archive, interwoven with archival documents gathered during my research at the Misión Biológica de Galicia.

The two sculptures explore, in symbolic terms, the circulation of air through architecture. Designed to rotate, their blades suggest a form of movement that is simple and autonomous, independent of any motorized rhythm. By bringing viewers closer to these often hidden systems, the works invite us to consider ventilation as an architectural organ: a device that separates spaces, filters vision, and makes the presence of air perceptible.

Freed from their original function, the sculptures turn at their own pace. Borrowing materials from the ongoing construction site at the Casa de Velázquez, they also reflect on the experience of sharing a changing environment, where access, circulation, sounds, and uses are constantly reconfigured.

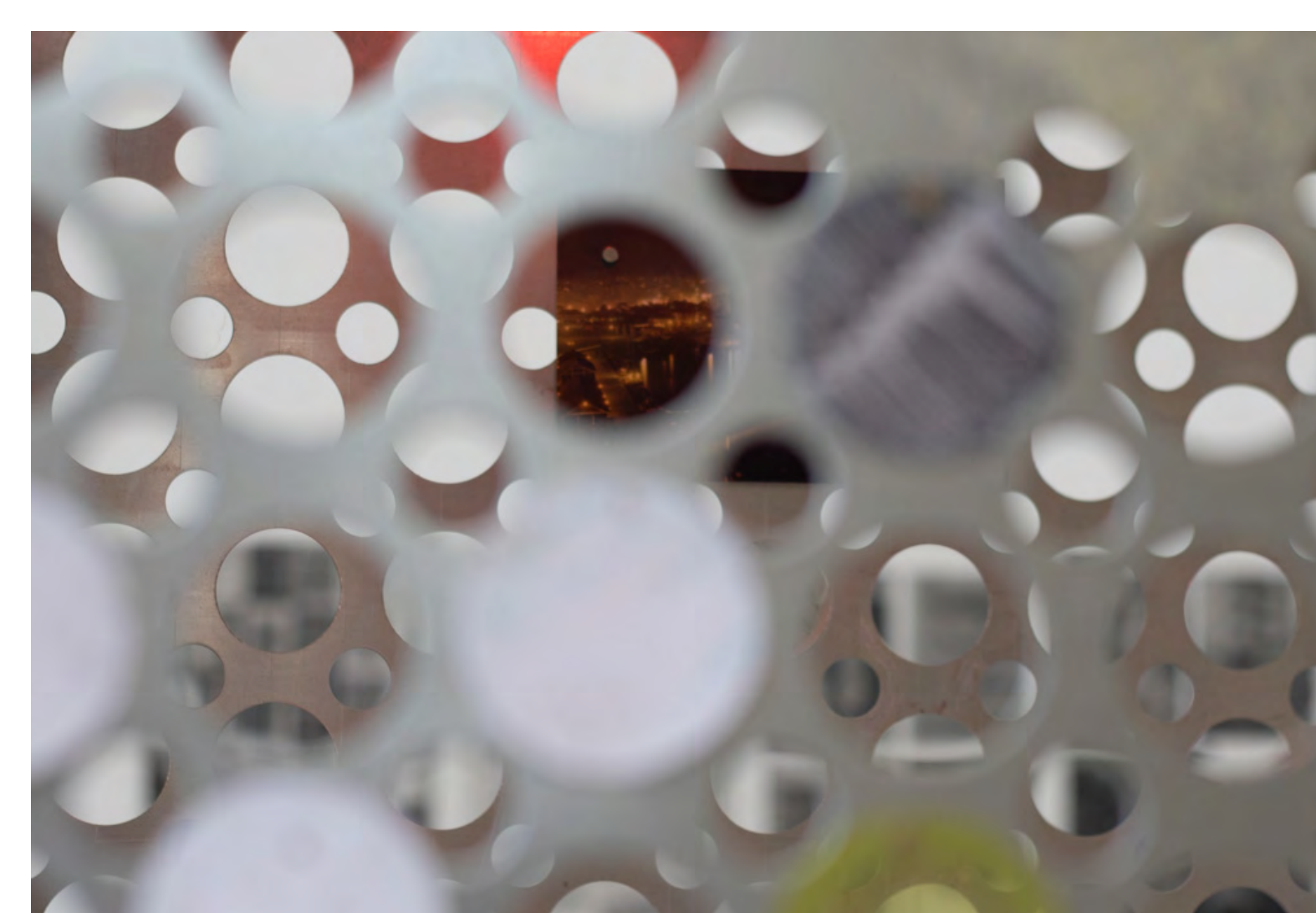
Acting as grafts within the building, these ventilation elements reveal both architecture's dependence on artificial climates and its growing inability to protect us from environmental change. Responding to the air currents of the exhibition space, they make visible the life of the building and its relationship to its surroundings.

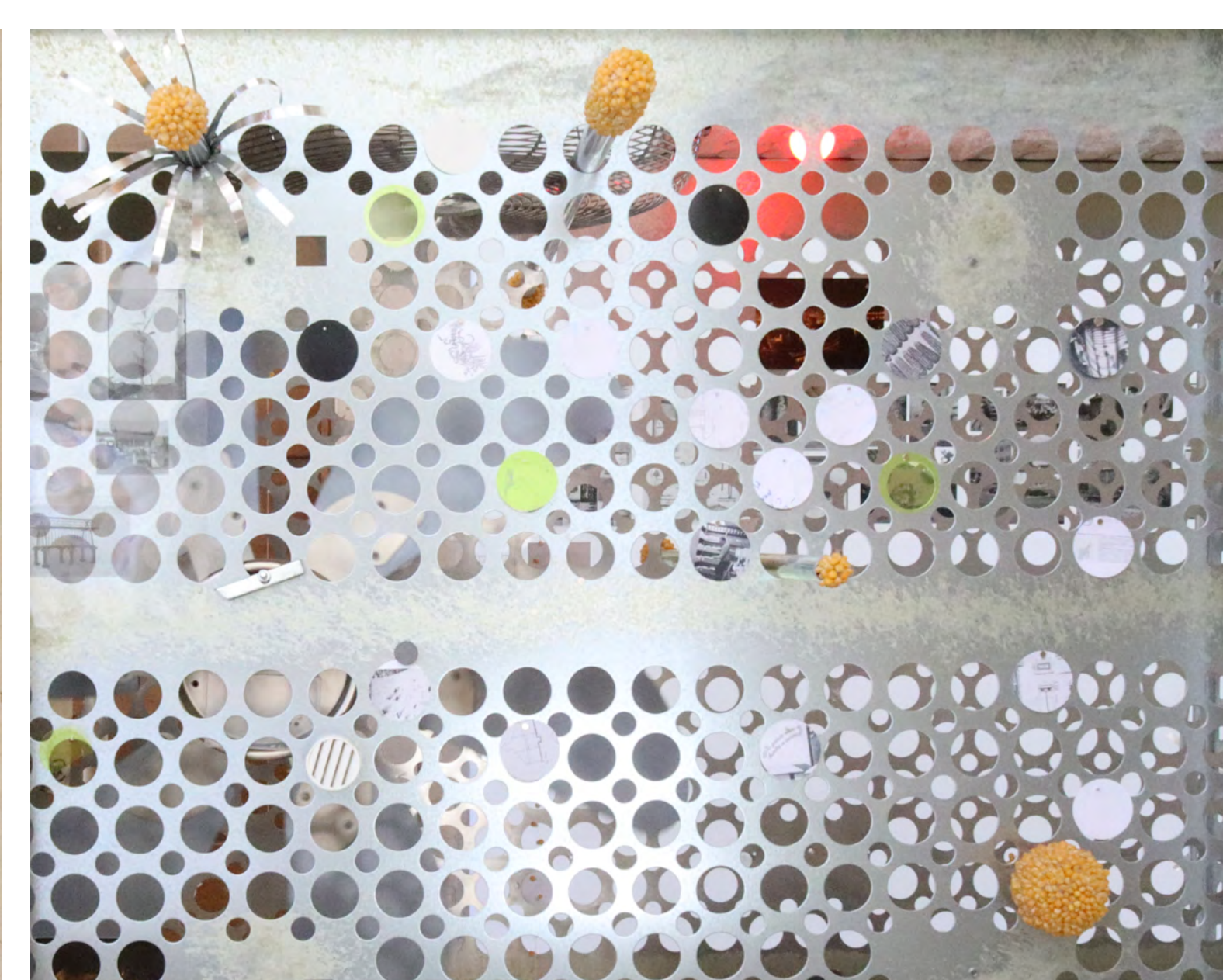
The works also resonate with the *hórreos* that I have studied this year. Built to ventilate and store maize, *hórreos* embody a long history of architecture's domestication of air and wind. Considered extensions or organs of the house, they were traditionally constructed from local materials such as stone and wood, using dry-joint techniques that allowed them to be dismantled and relocated.

Here, the sculpture evokes the *hórreo* as a fiction machine: a mobile architecture, a shifting archetype constructed from stories collected both in Galicia and in Madrid through conversations with inhabitants. It appears simultaneously as a place of refuge and concealment — a space from which to observe without being seen, to do what is forbidden, and to reinvent oneself.

This work is accompanied by a series of texts produced during writing workshops conducted in different institutions in Galicia and Madrid with participants representing diverse rural and urban realities. These texts speak not only of the Galician *hórreo*, but also of *hórreos* that have been stolen, displaced, museified, or relocated, and of the projections and imaginaries that we attach to architecture.

Researching displaced *hórreos*, I encountered stories of structures that had been stolen, gifted, dismantled, or moved elsewhere. Their status as intangible heritage raised questions about what heritage actually consists of: the object itself, the gestures that build it, the practices that sustain it, or the memories and narratives attached to it.





*Jacques-Marie Ligot, 2026, Pilars
Exhibition Devenir(s) at Casa de Velazquez, curated by Claude Bussac*

2026, Nightsluggish: ventilation systems from Casa de Velázquez, fans found in the city of Madrid, 1970s postcard, corn kernels, pollen, wooden uprights, metal structure, granite, magnets...

*Jacques-Marie Ligot, 2026, Pilars
Exhibition Devenir(s) at Casa de Velazquez, curated by Claude Bussac*

2026, Nightsluggish: ventilation systems from Casa de Velázquez, fans found in the city of Madrid, 1970s postcard, corn kernels, pollen, wooden uprights, metal structure, granite, magnets...

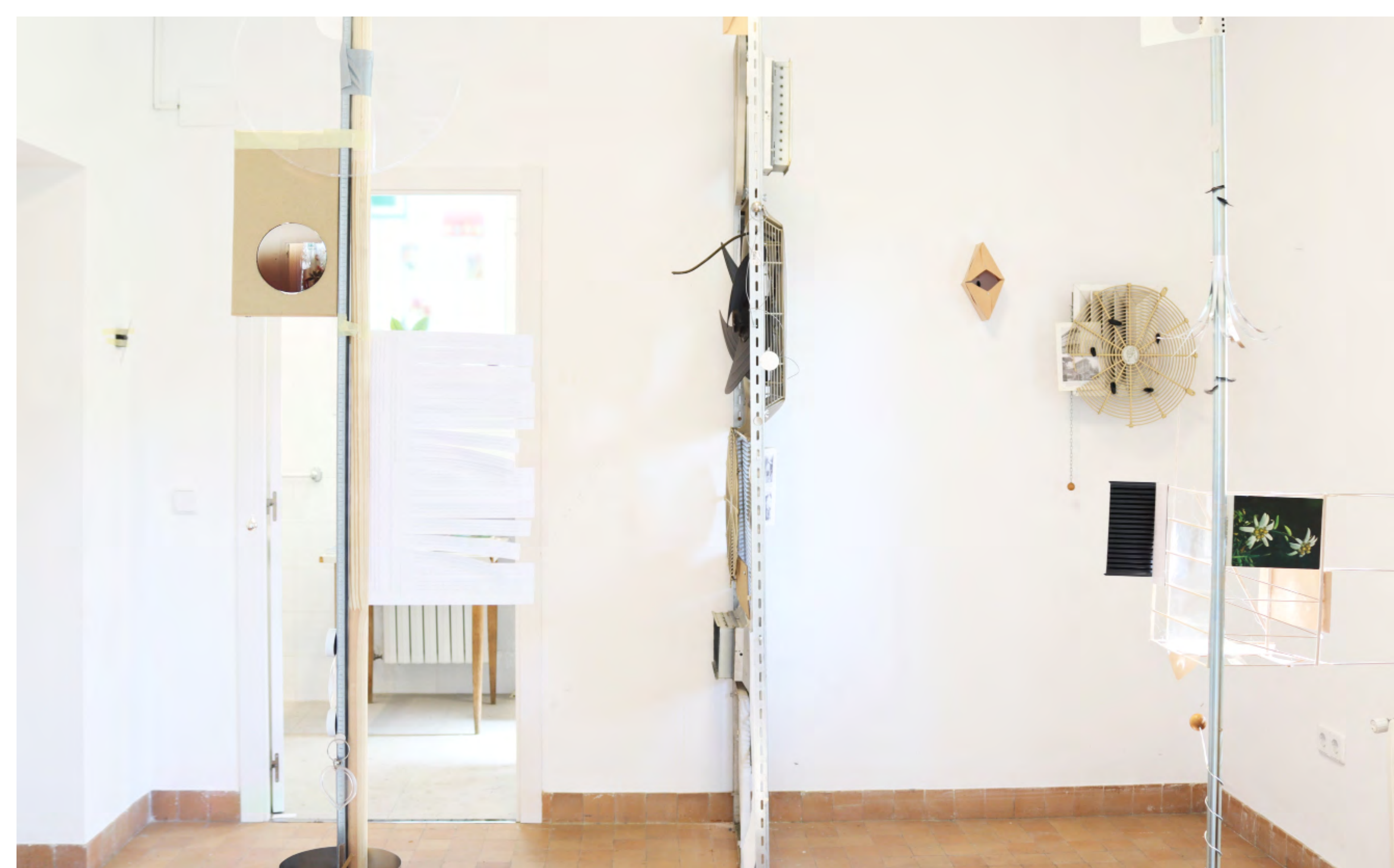
And a collection of materials from my personal archive, interwoven with archival documents gathered during my research at the Misión Biológica de Galicia.



Jacques-Marie Ligot, 2026, *Pilars*
Exhibition *Devenir(s)* at Casa de Velázquez, curated by Claude Bussac

2026, *Ventilosa*: ventilation systems from Casa de Velázquez, excerpts from books, optical lens, notes, magnets, absorbent paper, corn.
2026, *Nightsluggish*: ventilation systems from Casa de Velázquez, fans found in the city of Madrid, 1970s postcard, corn kernels, pollen, wooden uprights, metal structure, granite, magnets...

And a collection of materials from my personal archive, interwoven with archival documents gathered during my research at the Misión Biológica de Galicia.



Jacques-Marie Ligot, 2026, *Pilars*
Exhibition for the Open House at Casa de Velazquez

Sculptures in progress — made from materials salvaged from my everyday life — breathing mechanisms for architecture — vision — archives — dance pieces I'm learning as the year goes on



Jacques-Marie Ligot, 2026, *Pilars*
Exhibition for the Open House at Casa de Velazquez

Sculptures in progress — made from materials salvaged from my everyday life — breathing mechanisms for architecture — vision — archives — dance pieces I'm learning as the year goes on



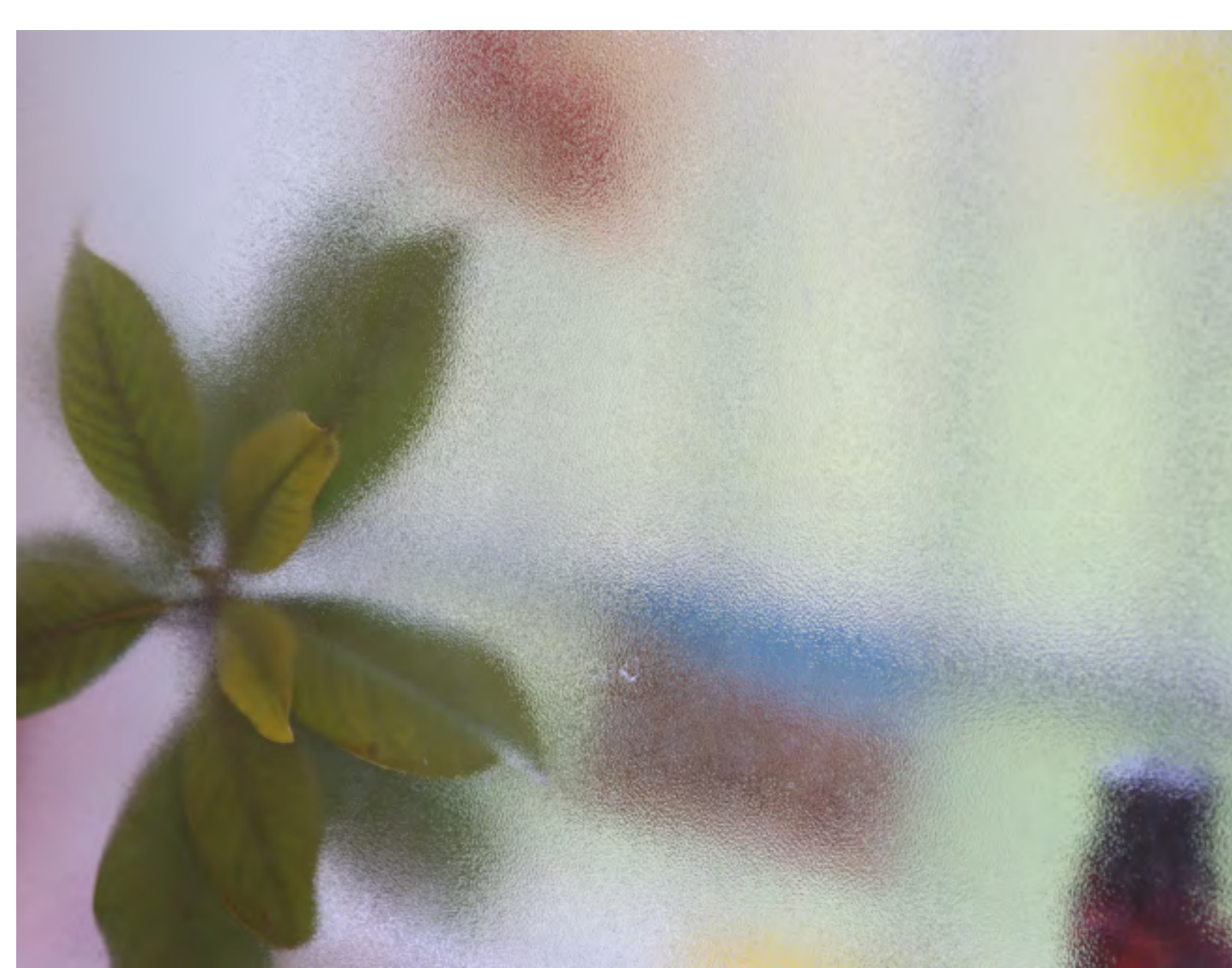
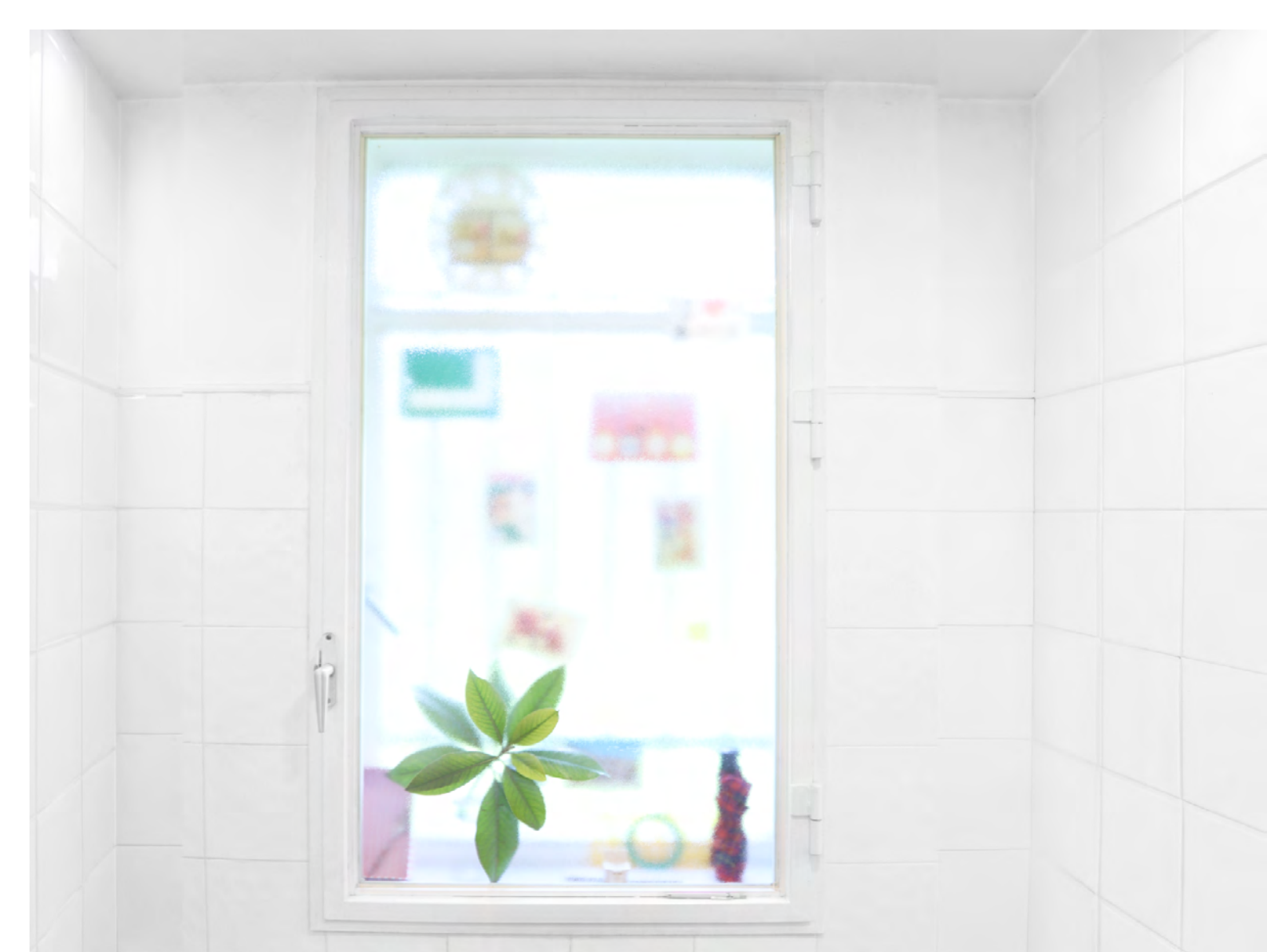
Jacques-Marie Ligt, 2026, *Pilars*
Exhibition for the Open House at Casa de Velazquez

Sculptures in progress — made from materials salvaged from my everyday life — breathing mechanisms for architecture — vision — archives — dance pieces I'm learning as the year goes on



Jacques-Marie Ligt, 2026, *Ventilosa: ventilation systems from Casa de Velázquez, excerpts from books, optical lens, notes, magnets, absorbent paper, corn.*





Jacques-Marie Ligot, 2026, *Pilars*
Exhibition for the Open House at Casa de Velazquez

Sculptures in progress — made from materials salvaged from my everyday life — breathing mechanisms for architecture — vision — archives — dance pieces I'm learning as the year goes on

Réverbère — in collaboration with Lucille Léger
 In extenso, Clermont-Ferrand (FR)
 Curation: Katia Porro

«Lights against dark street corners, against hedges, in dark clubs, against accumulation in alleyways. Dirt collects where there are no eyes. And, opened to the light, society finds these areas repulsive [...] And so control must expose everything to its certifying daylight, light.»

Like infrastructures of illumination, ghosts too participate in a cycle of erasure, reappearance, and transmission. Avery H. Gordon suggests that they both record and incite. I would add that they also reflect: their pranks and mischievous tricks are reflections of the turbulence of society, the cracks we turn away from—only to circle back and confront them again, as though caught in an endless cycle of historical amnesia. This impulse evokes the movement of a lighthouse: a spectral structure that disappears into the night until its beam sweeps the darkness once more, in a loop—not only to guide, but also to expand human presence into otherwise hostile territories.

It is from this figure—at once luminous, guiding, and complicit—that Lucille Leger and Jacques-Marie Ligot develop their research. The lighthouse becomes a point of convergence, a crossroads for reflection on use and users, on wakefulness and sleep, on night and day, on the gaze and surveillance, on presences and ghosts. The latter should not be understood here as supernatural entities or nuisances, but as metaphors for all that persists in the invisible, becoming a prism through which to grasp how our spaces are traversed by absences, erased histories and affect.

Here, neon lights flicker, revealing networks of cables and objects within the walls. Discs turn in rhythm with the humidity. Clocks twirl, stuck in a perpetual pirouette. Sensors record data—the passersby in the street, the variations in humidity inside the space, the sounds from outside—and translate them into a spectral score. What once belonged to a logic of surveillance becomes here another form of looking: not one that controls, but one that reveals.

Lucille and Jacques-Marie invite us to see differently. Yet the apparitions they summon are to be perceived less as hauntings than as reminders of concrete reality. Beatriz Colomina writes that modernist architecture—one intrinsically masculine—is not simply a platform welcoming subjects, but rather a mechanism of vision producing those subjects, framing occupants through the placement of windows and the use of glass, enabling a certain voyeurism. “The etymology of the word window reveals that it combines wind and eye,” she reminds us.

In contrast with an architecture that spatializes the questions of objectification, Lucille and Jacques-Marie have imagined a split wall, opening the possibility of a fragmented, airy gaze. Lenses scatter across the partition, dispersing in turn the objects of the gaze, while ventilation systems reinforce the notion of circulation, moving away from a static and virile vision of architecture and the built environment. The users of the space are no longer trapped in viewing machines, but become elusive, furtive presences»

Extract from the text written by Katia Porro for the exhibition.

Lucille Leger & Jacques-Marie Ligot,
 vape time (2025), humor variable (2025),





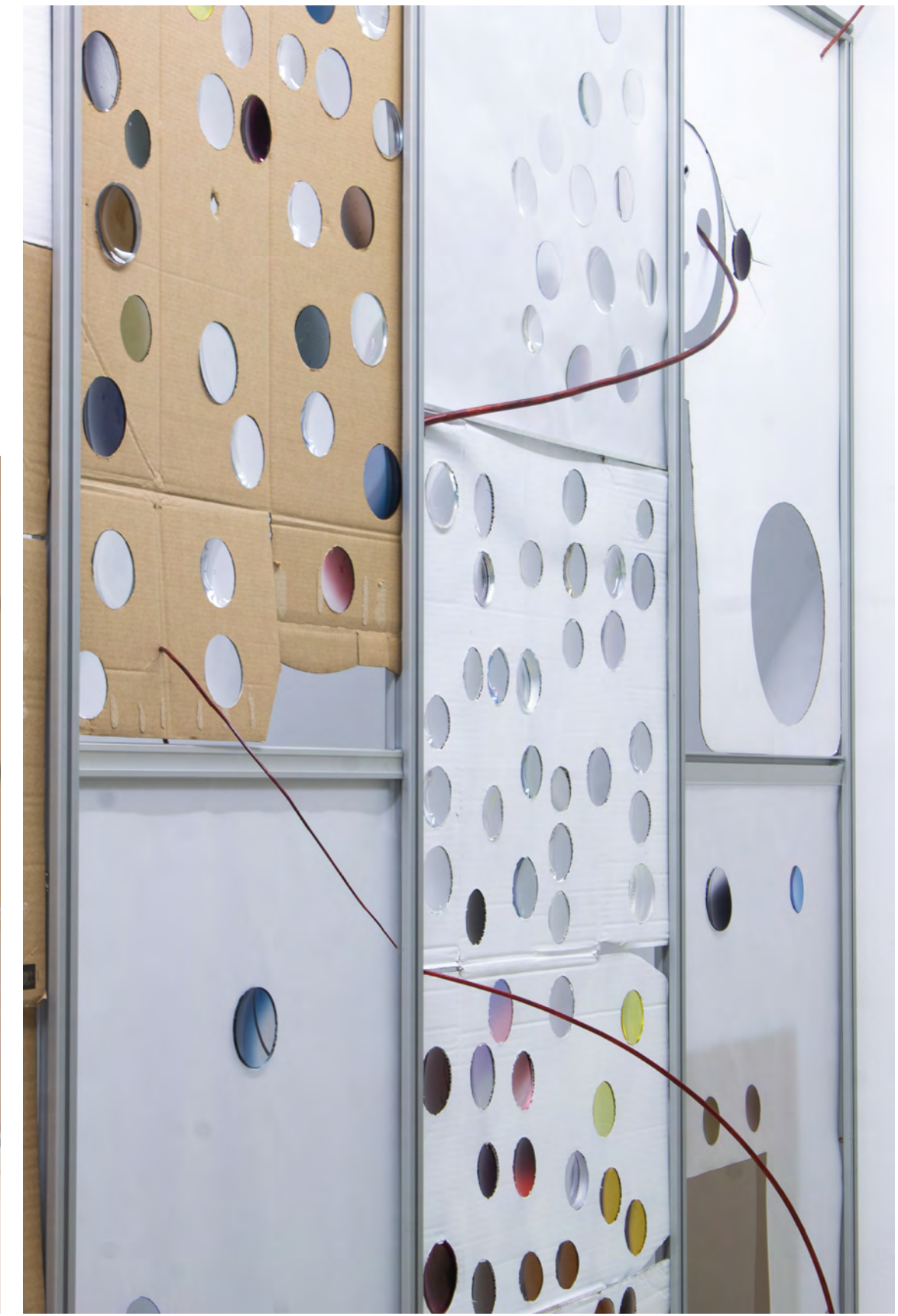
Réverbère — in collaboration with Lucille Léger
In extenso, Clermont-Ferrand (FR)
Curation: Katia Porro

Exhibition

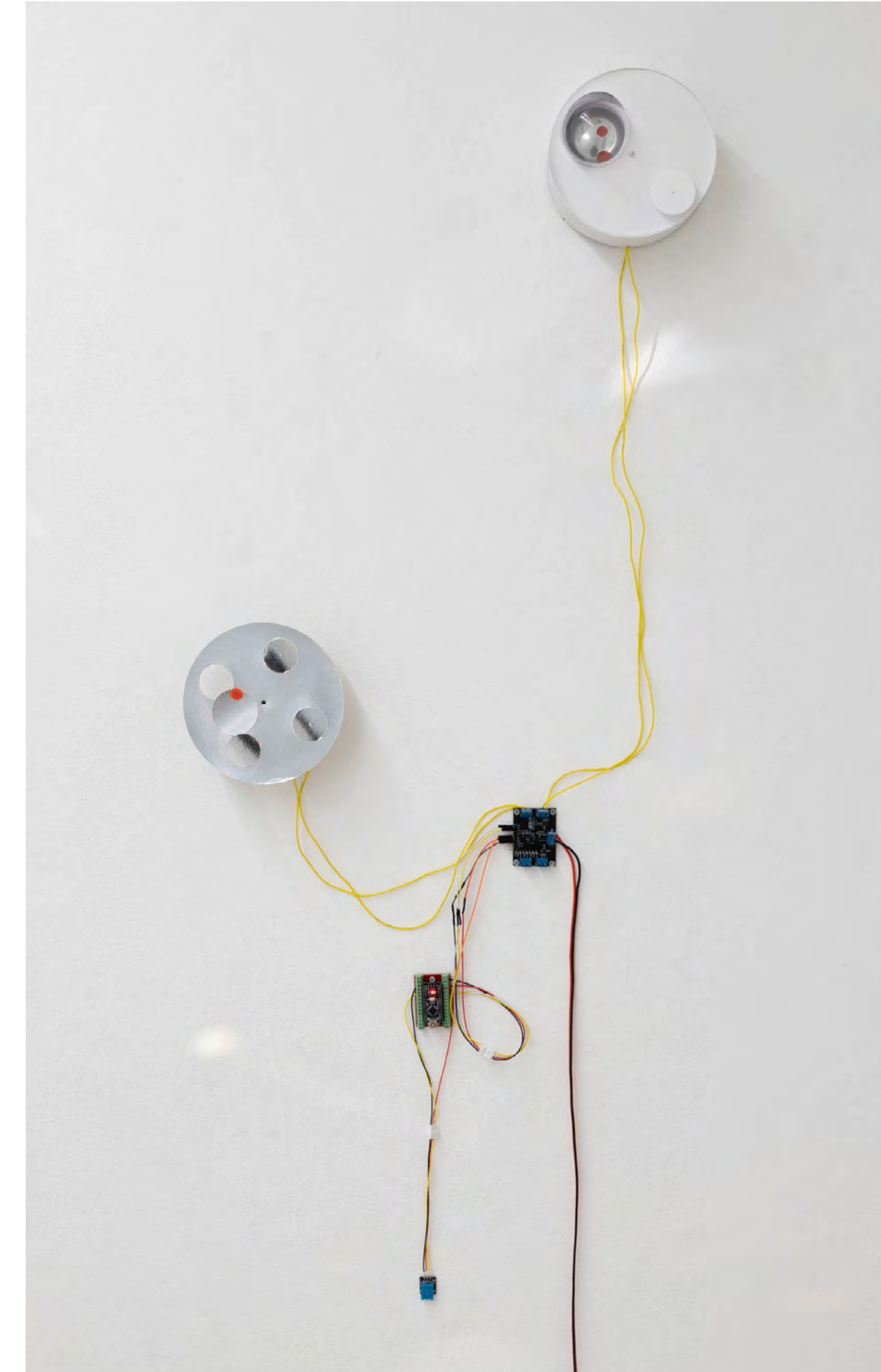
2025

«The materials themselves contribute to this fragility: cardboard, invisible ink, fabric. They evoke both the materiality and speculative quality of a model: in their provisional quality, and in their hypothetical nature. "Model (architecture) = body that goes beyond itself," I once wrote in my student notes. The installation can thus be read as such: an entity that extends on another scale and translates a revision of space. And the precariousness of the materials employed gives it a porous skin, traversed by histories—the fissures become scars, curtains become eyelids, mold becomes a rash. Bandages are replaced by tracing paper that holds together this fragile creature. In this way, they question the fragility of structural systems, the constraining function of the built environment, and propose a reversed reflection of the latter, one elaborated from bodies»

Extract from the text written by Katia Porro for the exhibition.



Outside view, vitrine aveugle (time goes by slow) (2025) slit, slit, magnified (2025) Lucille Leger & Jacques-Marie Ligot, «Réverbère», In Extenso, Clermont-Ferrand, France, 2025 photo : Marjolaine Turpin



Vape Time (2025)

Mirror paper, stickers, split pins, motor, PMMA, pin, electrical cables, humidity sensor

«In this way, the devices Lucille and Jacques-Marie conjure do more than persist—they act, through their mischievous tricks, as mirrors, reflecting the cracks, desires, and silences of the spaces they inhabit. Here, the mischief of ghosts can be understood as an archive of pitfalls—grief, desire, frustration—that may become forms of knowledge to be welcomed, to be absorbed. For this, one must listen to them, letting their stories unfold. The word Réverbère—French for streetlight, title of the exhibition and dissident object—carries within its roots this logic of reflection and resonance: to strike again, to repeat, to reflect, to shine, to send back, to re-emit, to echo. The exhibition thus becomes an instrument of reverberation, restoring residues of presence and flows into space. By attending to these echoes, Lucille and Jacques-Marie learn from ghosts, letting their pranks guide the gaze, fragment perception, and transform both the material environment and our way of inhabiting it.»

Extract from the text written by Katia Porro for the exhibition.



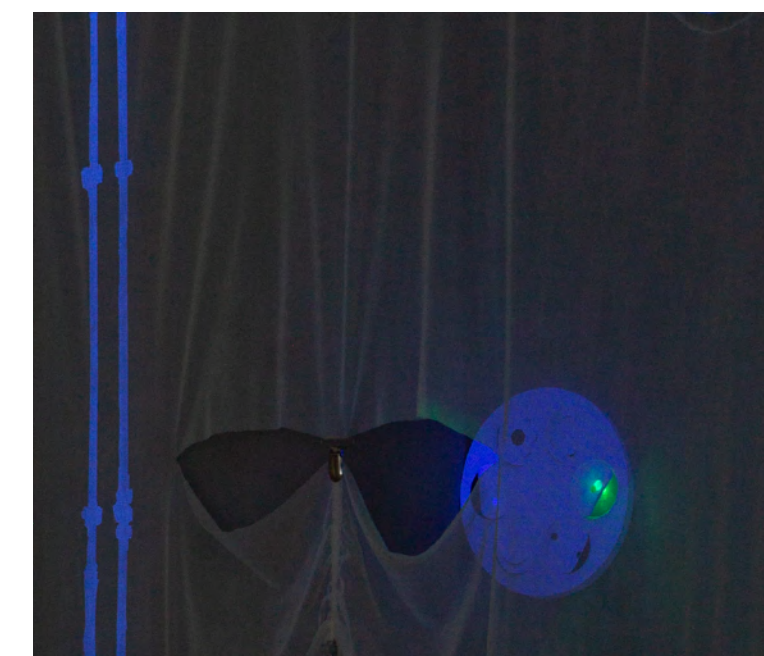
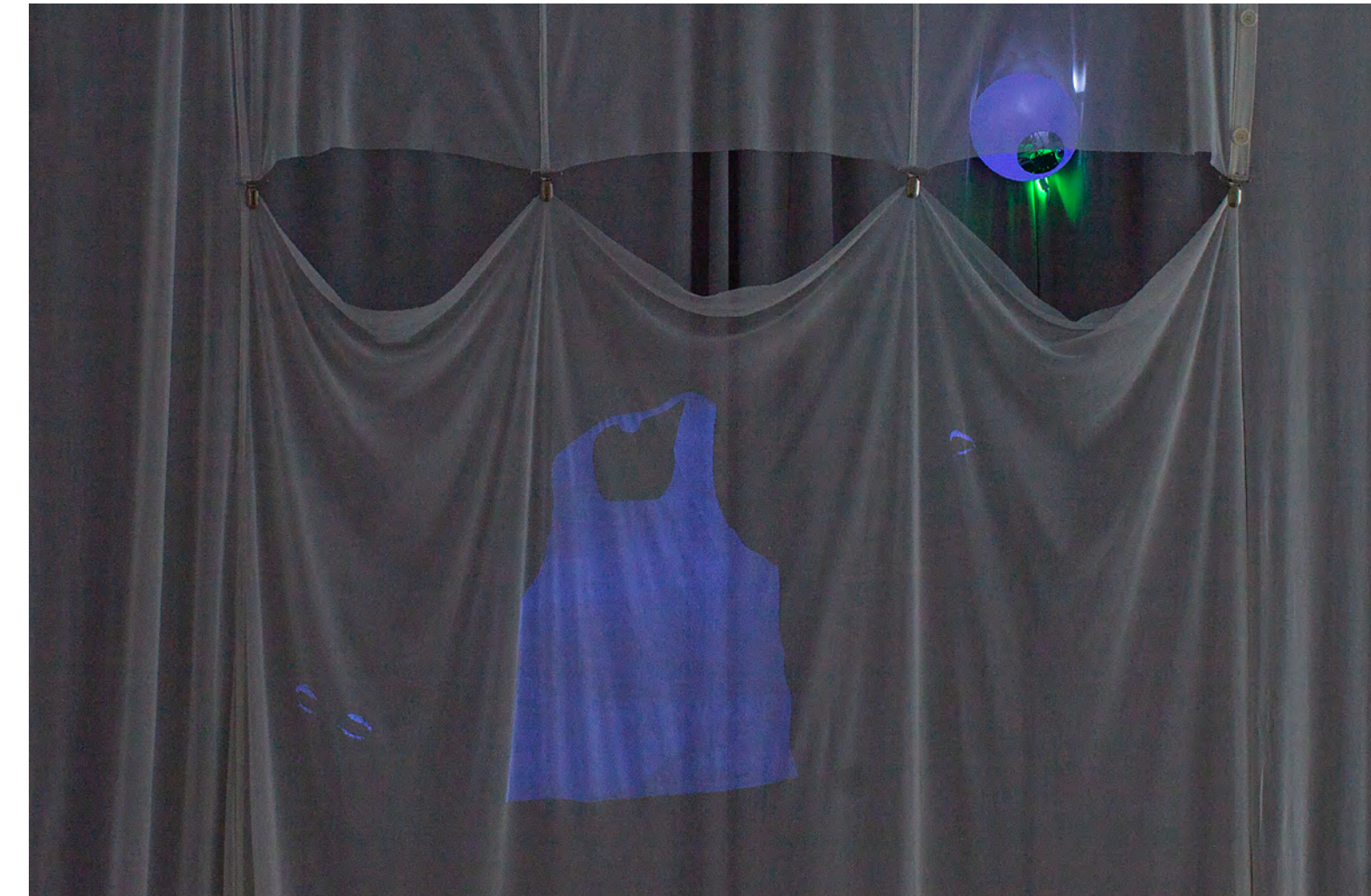
Humor Variable (2025)

Foam board, tracing paper, mirror paper, lens, plastic porthole, stickers, LED, electrical cables, temperature

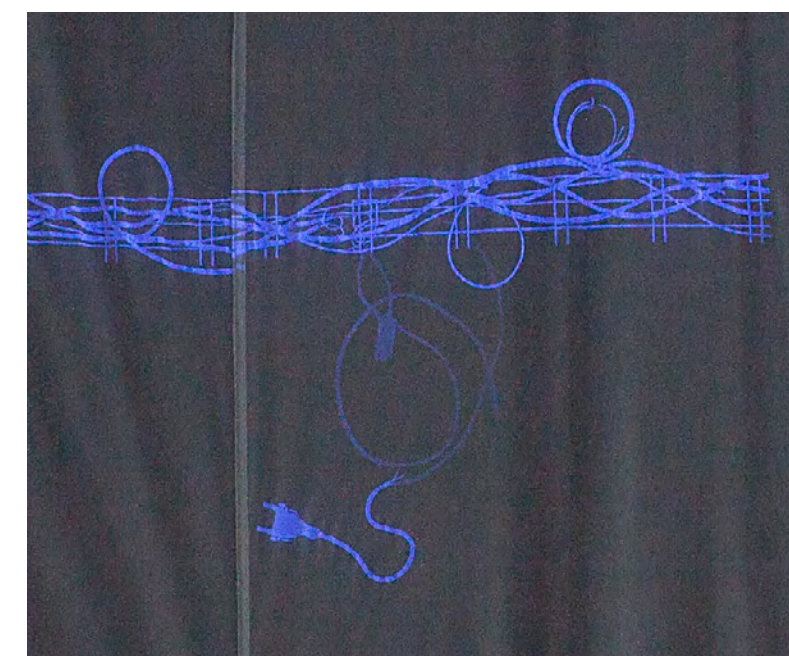




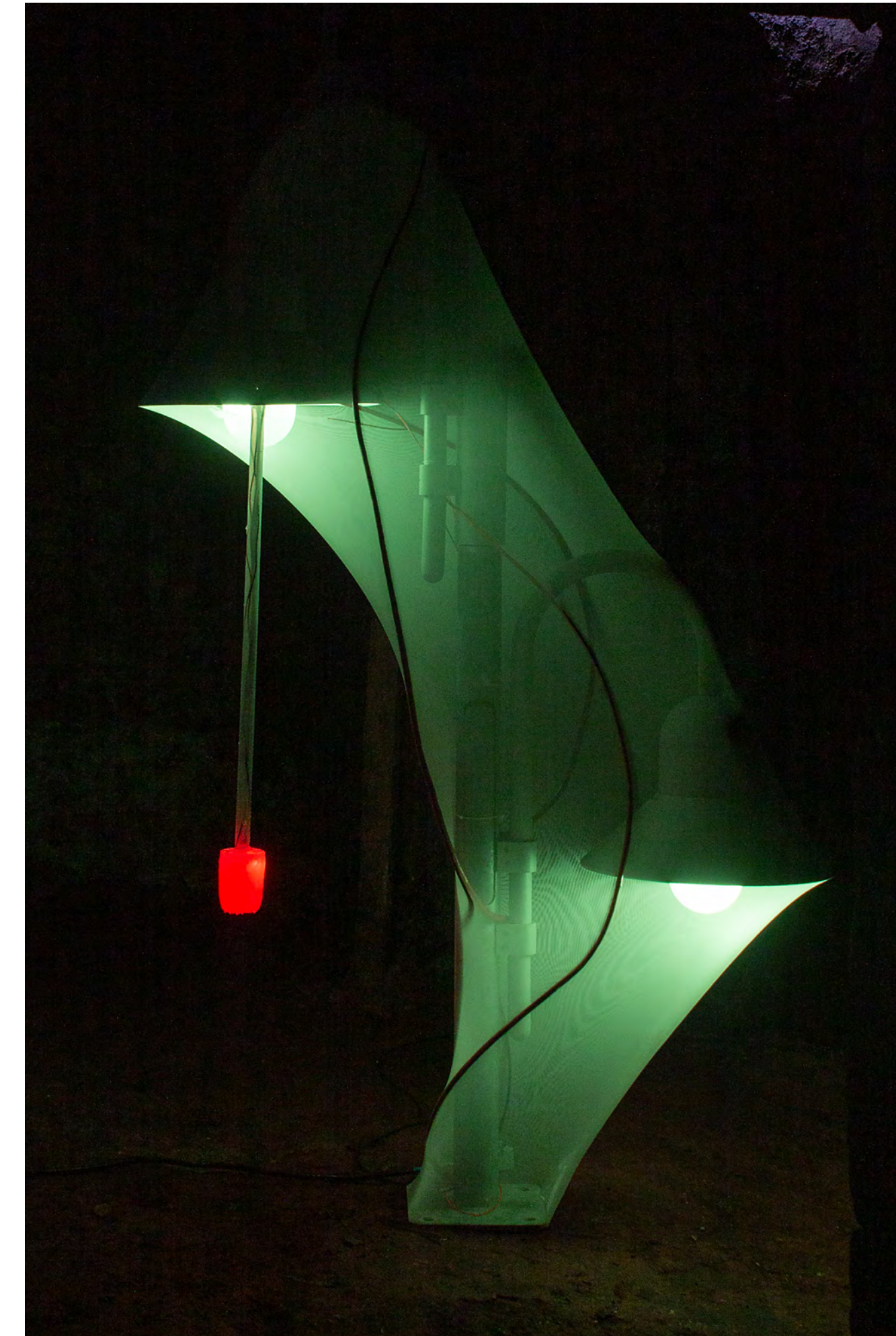
Living room epidermis (d'un battement de cils) (2025)
Fabrics, buttons, metal fasteners, cord stopper, silkscreen with invisible ink, steel, electrical cables, UV neon lights



Eyeshadow (2025)
Foam board, sunglass lens, LED, turntable, electrical cables



Slice (2025)
Paper, cardboard, optical lenses, LEDs

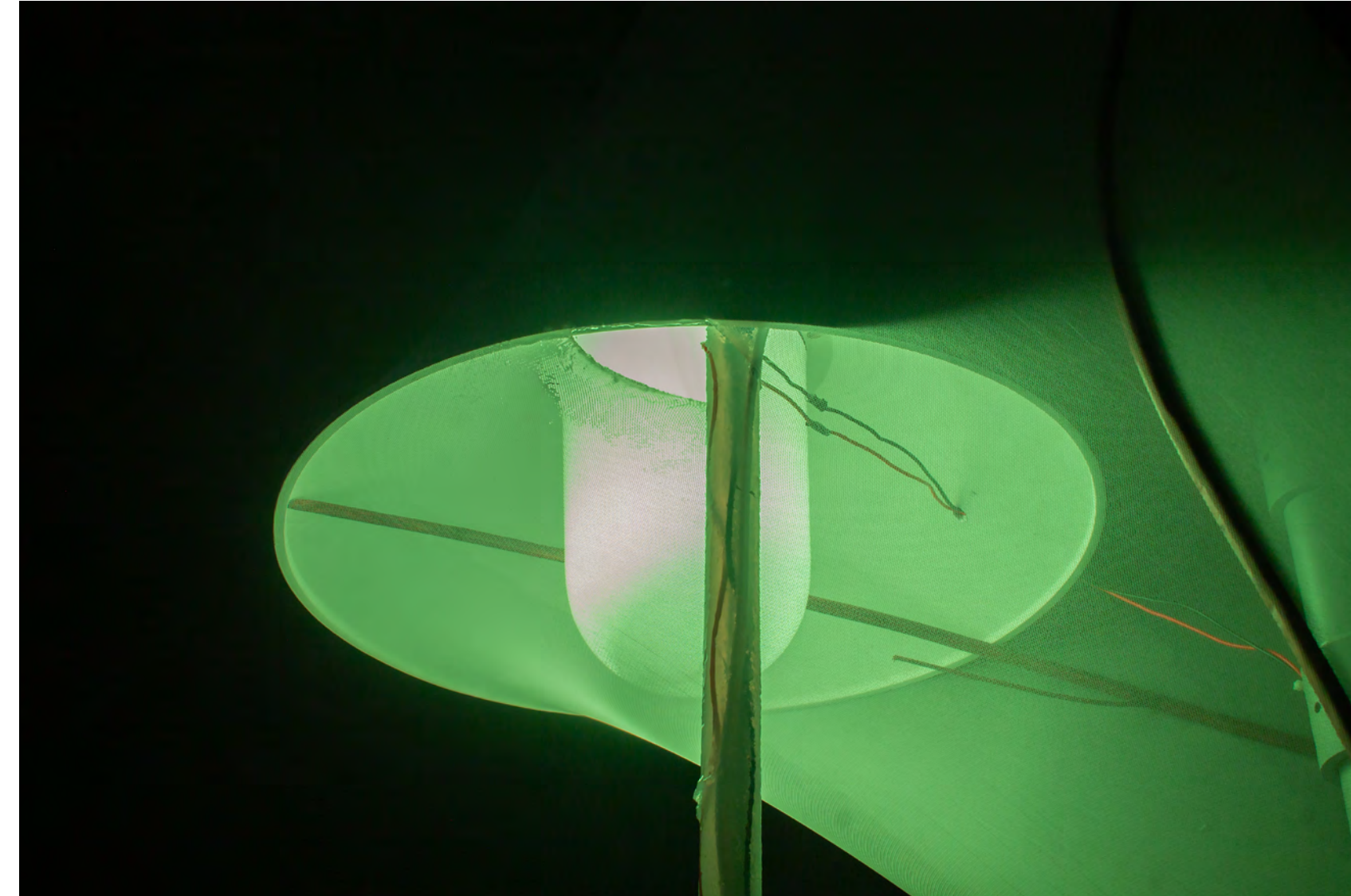


Réverbère (2025)
Réverbère, elements of a lamppost from the city of Clermont-Ferrand, glycerin soap, fabric, LEDs, wicker, electrical cables, sound sensor.

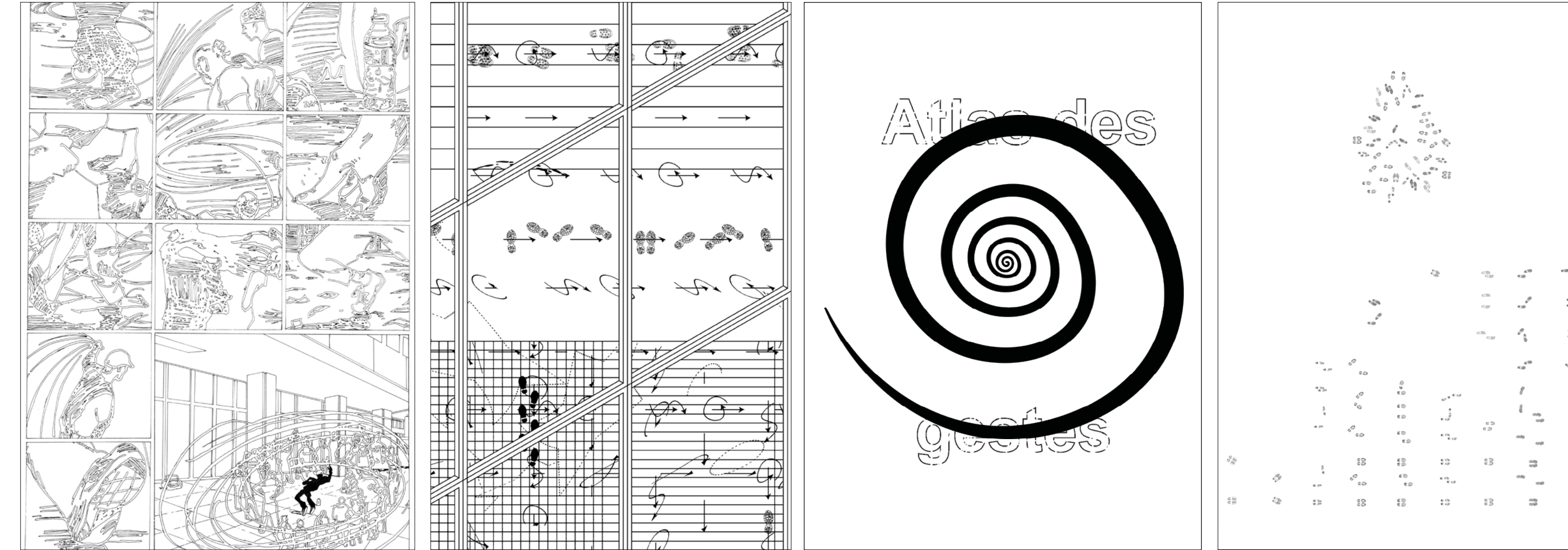
« Lucille and Jacques-Marie invite us to see differently, and to look elsewhere. In the basement, another spectre surveilles: a streetlamp with two bulbs, envelopped in a membrane. Its two lights murmur, translating the sounds of the street into a shifting glow, before freeing themselves from the urban context they were destined for, in a gesture of apparent insubordination. They whisper to each other, as if sharing a secret conversation, no longer at our service, producing a luminous language of their own. Behind this intimate scene lies a political memory: that of public lighting, the mechanization of the night, the birth of a surveillance society. This streetlamp, once installed in the streets of Clermont-Ferrand, becomes a character, a reminder of a nocturnal past»

Extract from the text written by Katia Porro for the exhibition.





Lucille Leger & Jacques-Marie Ligot, Réverbère, réverbère, elements of a lamppost from the city of Clermont-Ferrand, glycerin soap, fabric, LEDs, wicker, electrical cables, sound sensor, 2025



Dessins de gestes — study of Parisian public spaces
Jacques-Marie Ligot, with illustrations by Sébastien Sans Arcidet and Jacques-Marie Ligot

Atlas des gestes

Why would a user perceive a staircase as a stage, a façade as a mirror, or a tunnel as a sound amplifier? What forms of design knowledge can dancers transmit to us through their embodied expertise of public space?

The Atlas des gestes du Grand Paris is an editorial project that offers an alternative history of the metropolis through the lens of dance in public spaces from the Middle Ages to the present. The project examines the city as an infrastructure for dance and highlights the everyday practices that shape the beauty of urban life. It also aims to develop a design tool for creating public spaces for dance and, more broadly, to outline pathways for imagining truly inclusive and shared public spaces.



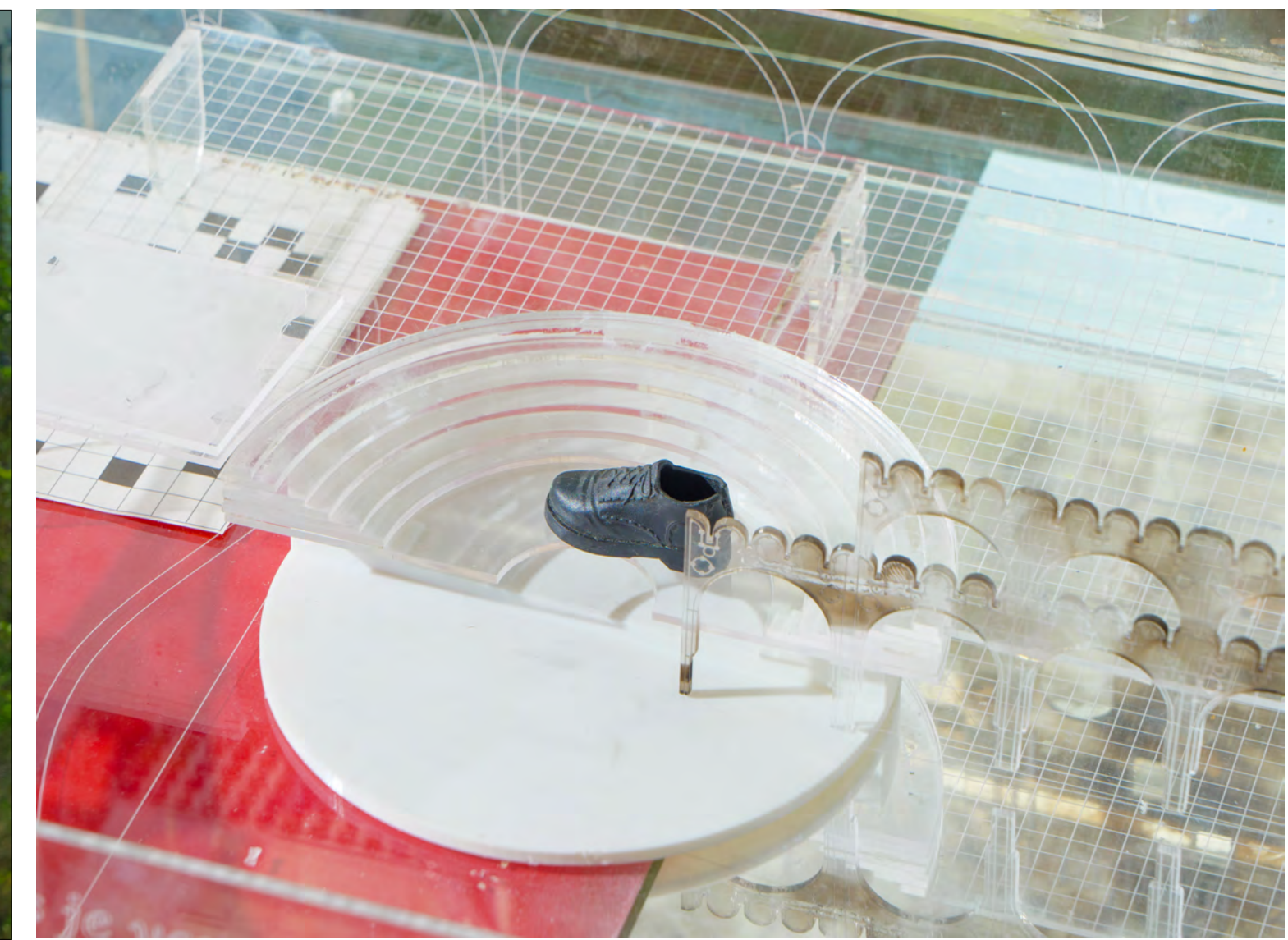
BNF
Reclaimed plexiglass, wax, PVC, printed parquet-effect linoleum, sneakers, Barbie shoes, drawings, paper towels, foam board, lamp with batteries, 3D prints



BNF - detail
Reclaimed plexiglass, wax, PVC, printed parquet-effect linoleum, sneakers, Barbie shoes, drawings, paper towels, foam board, lamp with batteries, 3D prints



Quai
Engraved reclaimed plexiglass, wax, PVC, printed parquet-effect linoleum, Barbie shoes, drawings, paper towels, foam board, lamp with batteries, 3D prints, texts, newspaper fragments, tinted and burnt plastic



Quai - detail
Engraved reclaimed plexiglass, wax, PVC, printed parquet-effect linoleum, Barbie shoes, drawings, paper towels, foam board, lamp with batteries, 3D prints, texts, newspaper fragments, tinted and burnt plastic

Exhibition view

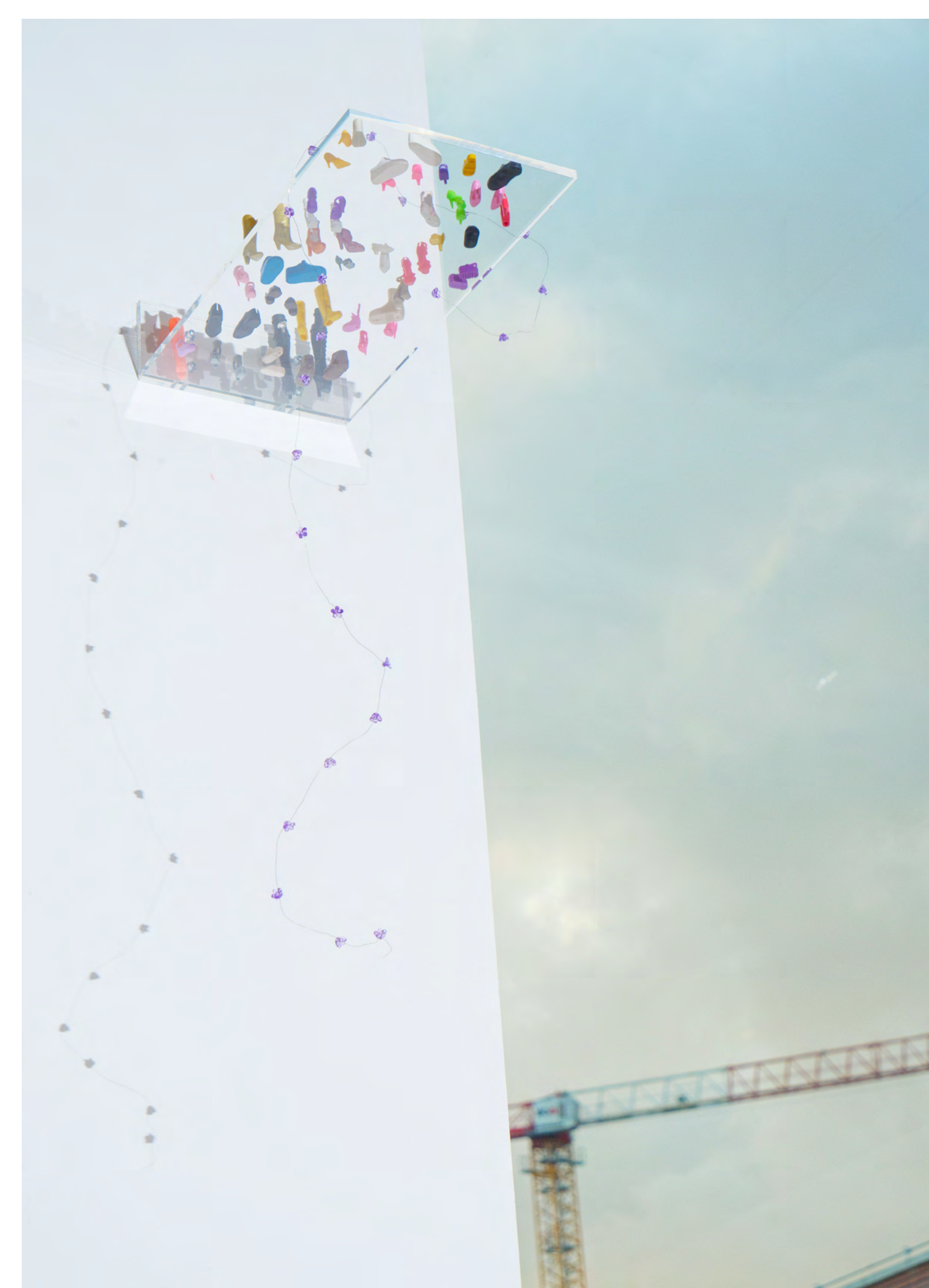


Mirror (2022)
paper mirror, Barbie shoes,



Polypocket (2022)
Thermoformage, cire

104 (2022)
Doll shoes, wax, engraved plexiglass, glue



BAL (2022)
Reclaimed plexiglass, Barbie shoes,



Crye - dance to say goodbye (2022)
Reclaimed plexiglass, Barbie shoes, wax, paper towels



Exhibition view

Foot and Hand Notes (2022)
Plexiglass box, burnt plastic, drawing by Sébastien Sans-Arcidet





Artists in Architecture
Bozar, Bruxelles (2020) + C.I.V.A Museum (2022)
with Eimi Leggett, Mooni Van Tichel, and Timothy Nouzak

performance - instalation

2021 and 2022



What attention forms (2021), Institution Building, CIVA, Bruxelles (BE)

What attention forms (2021), Institution Building, CIVA, Bruxelles (BE)

Instalation

Activation - Performance of the instalation with Eimi Leggett, Mooni Van Tichel et Timothy Nouzak

This installation was produced during Jacques Ligot's residency at the Strebelle House (Studio Garden Verewinkel) in Brussels. Presented at BOZAR as part of the exhibition Artists in Architecture (Nov 2019 – Feb 2020), the installation explores how people "carry and reconstruct their living spaces" by inviting dancers Eimi Leggett, Mooni Van Tichel, and Timothy Nouzak (then completing the Master of Research at P.A.R.T.S.) to reconstruct the house at a 1:1 scale through the movement of objects and the drawing of space through gesture.

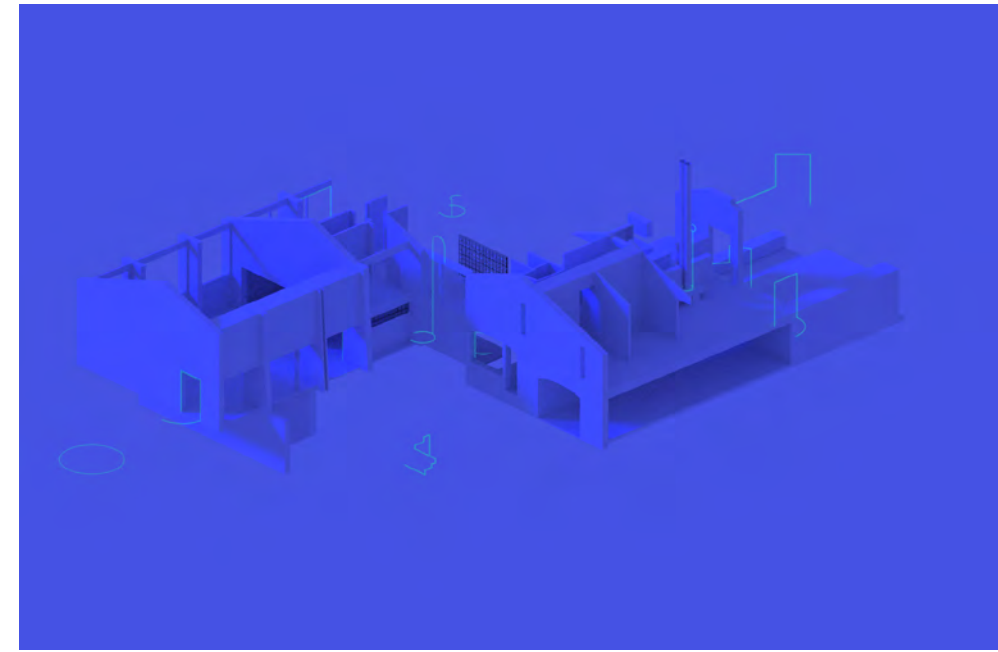
The project was reactivated and further developed on the occasion of the exhibition Institution Building at CIVA in Brussels in August 2021.

This project was produced under the auspices of BOZAR (Brussels), the Mies van der Rohe Foundation (Barcelona), and the University of Naples (Italy).



What attention forms (2021), Artists in Architecture exhibition, BOZAR, Bruxelles (BE)

Installation in the Horta Hall



The Strebelle House (2020)

Modeling the events that pass through the space and the space as perceived through my user's viewpoint during the residency.



What attention forms (2021), Artists in Architecture exhibition, BOZAR, Bruxelles (BE)

Performance in the Horta Hall



Excerpt from the article on my project What Attention Forms, by Sofie Crabé, HART no. 197





Velum, 2022. Duvet, seeds, aluminum, mist sprayer, reclaimed fabrics.

View from the garden, Domestic cults at scale,

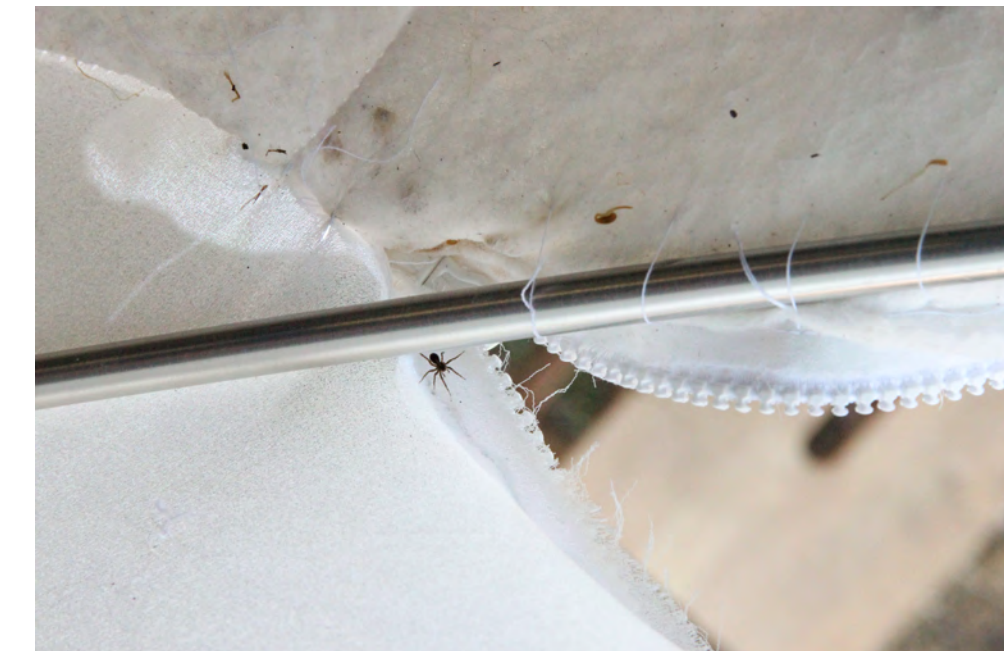
Extract from the text :

«The apartment was sweating a lot, and it had turned my duvet into a kind of pore, a habitable ostiole where insects came to settle once night had fallen. Each time the apartment exhaled, a wave of mist gathered on the eiderdown. As the seasons went by, it became so dry that seeds could no longer grow in the garden. Watching the insects, I thought that my duvet could probably host seeds, providing them with water but also with a substrate. Maybe these seeds, carried in by the wind, would create a new kind of forest? Our homes are the only places where water still circulates. So as not to lose a drop of this precious substance, the duvet is there: it filters and breathes. While its surface adorns itself with tears patiently exuded by the building's respiratory system, the day grows darker, and the fabric cheats with the sun as it gradually disappears. Thus, when the source finally dries up, I can already see the neighbors slowly coming to open the duvet, on which the last drops of perspiration are trickling down.»



Velum, 2022. Duvet, seeds, aluminum, mist sprayer, reclaimed fabrics.

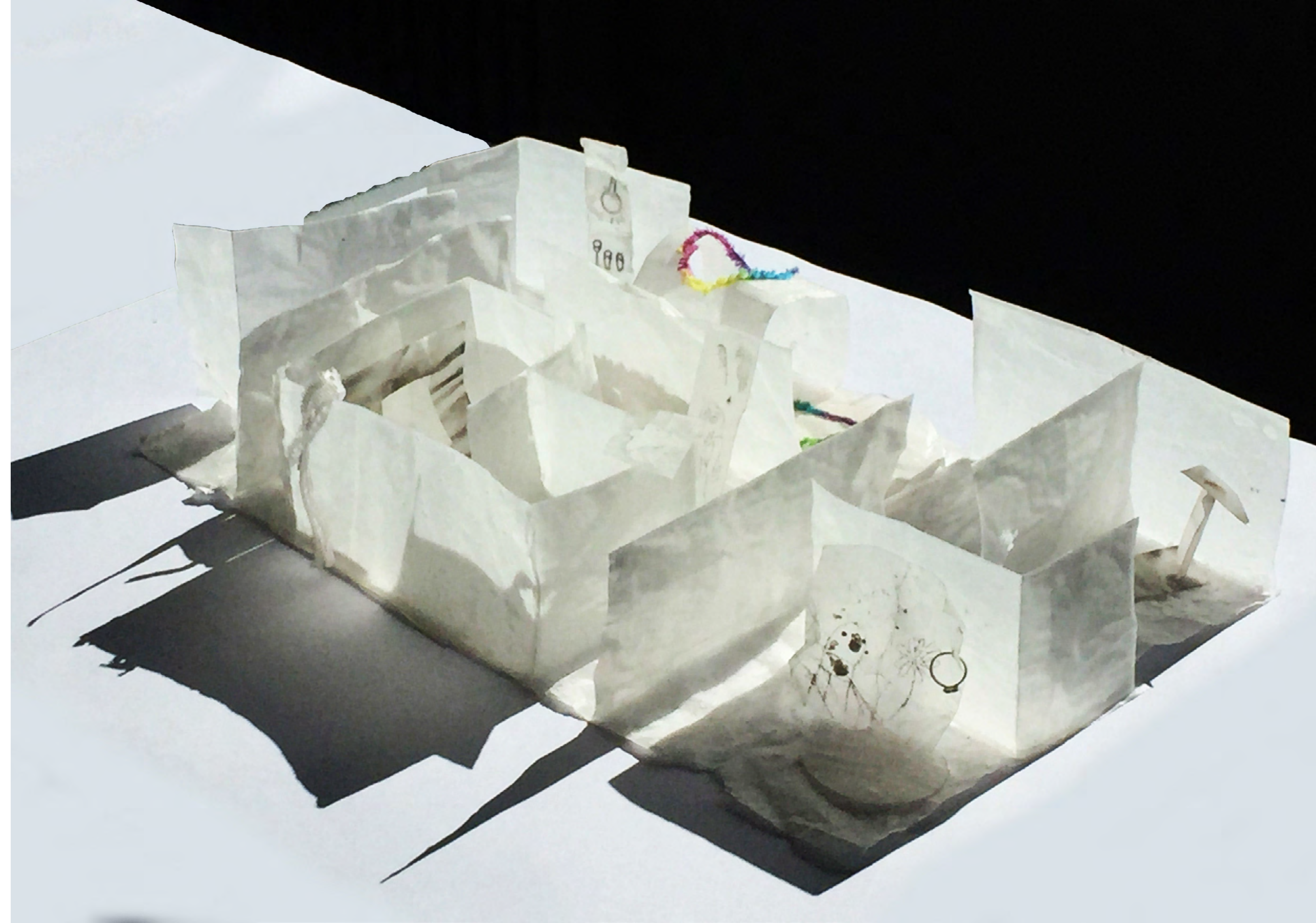
Vue from inside the apartment, Domestic cults at scale

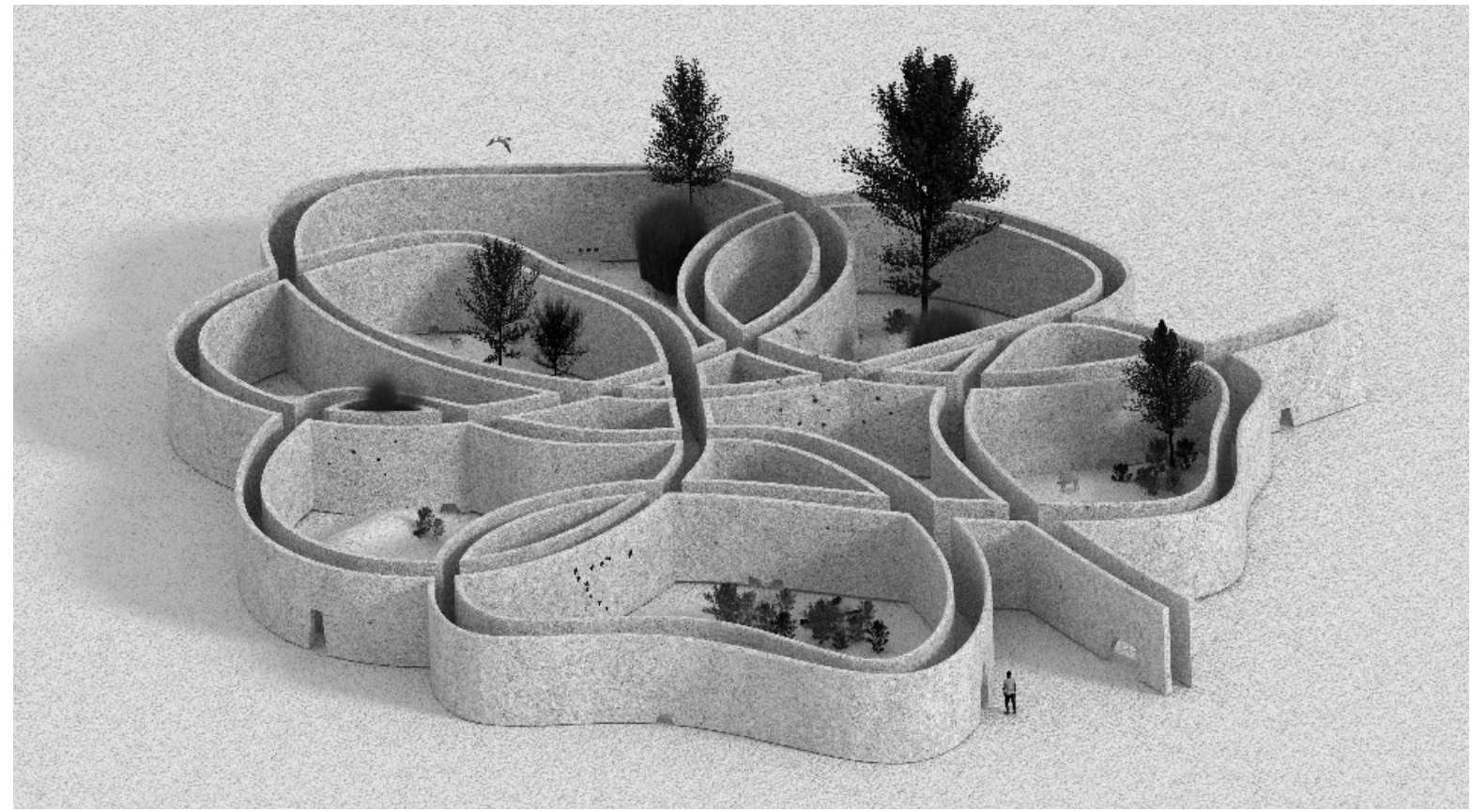
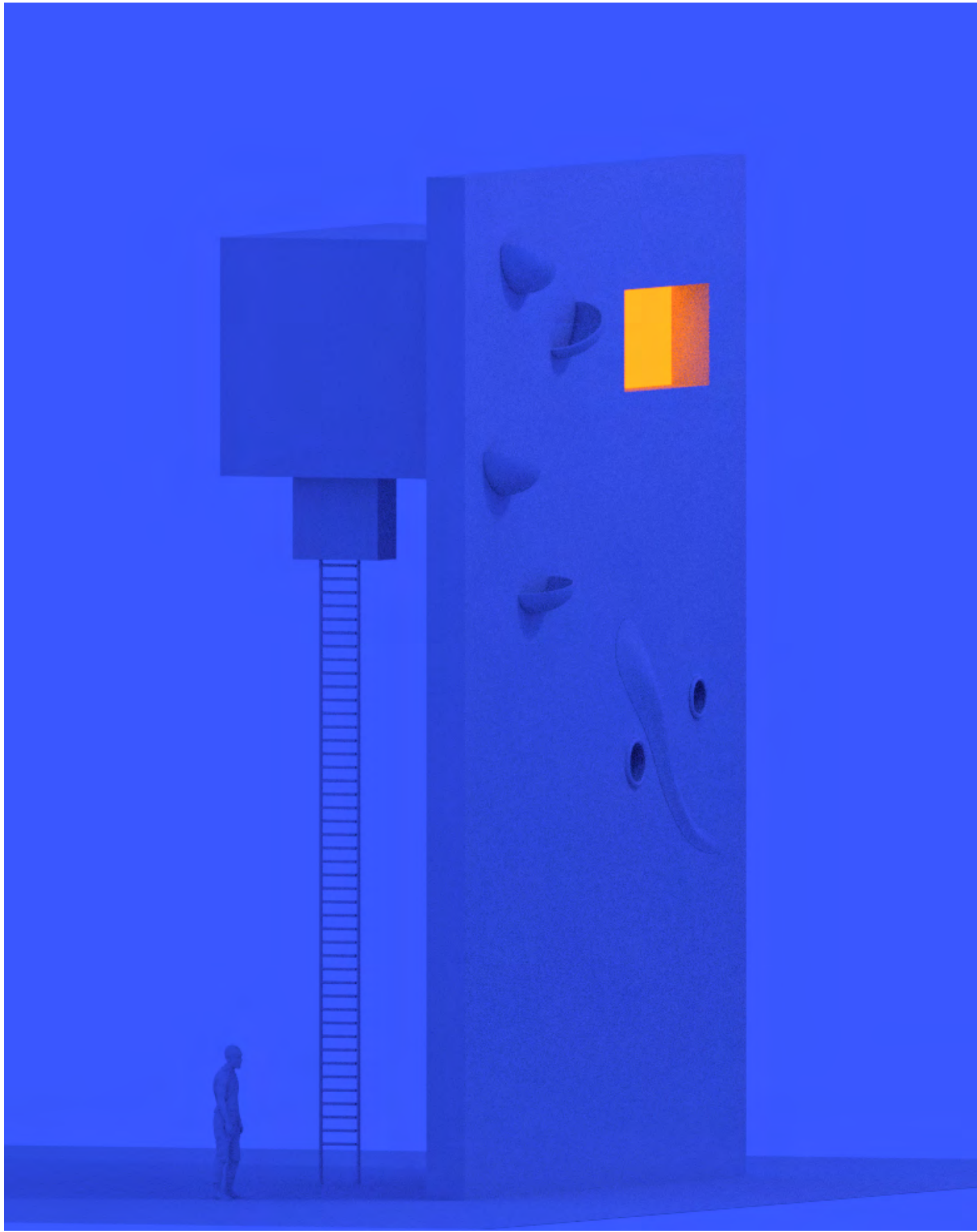


Velum, 2022. Duvet, seeds, aluminum, mist sprayer, reclaimed fabrics.

Details, Domestic cults at scale







Horla (2019), in collaboration with Antoine Trapp
3D view
Pavilion project made of mycelium, creating spaces inaccessible to humans and to certain predatory species. Published in the Trans journal of the University of Arizona.



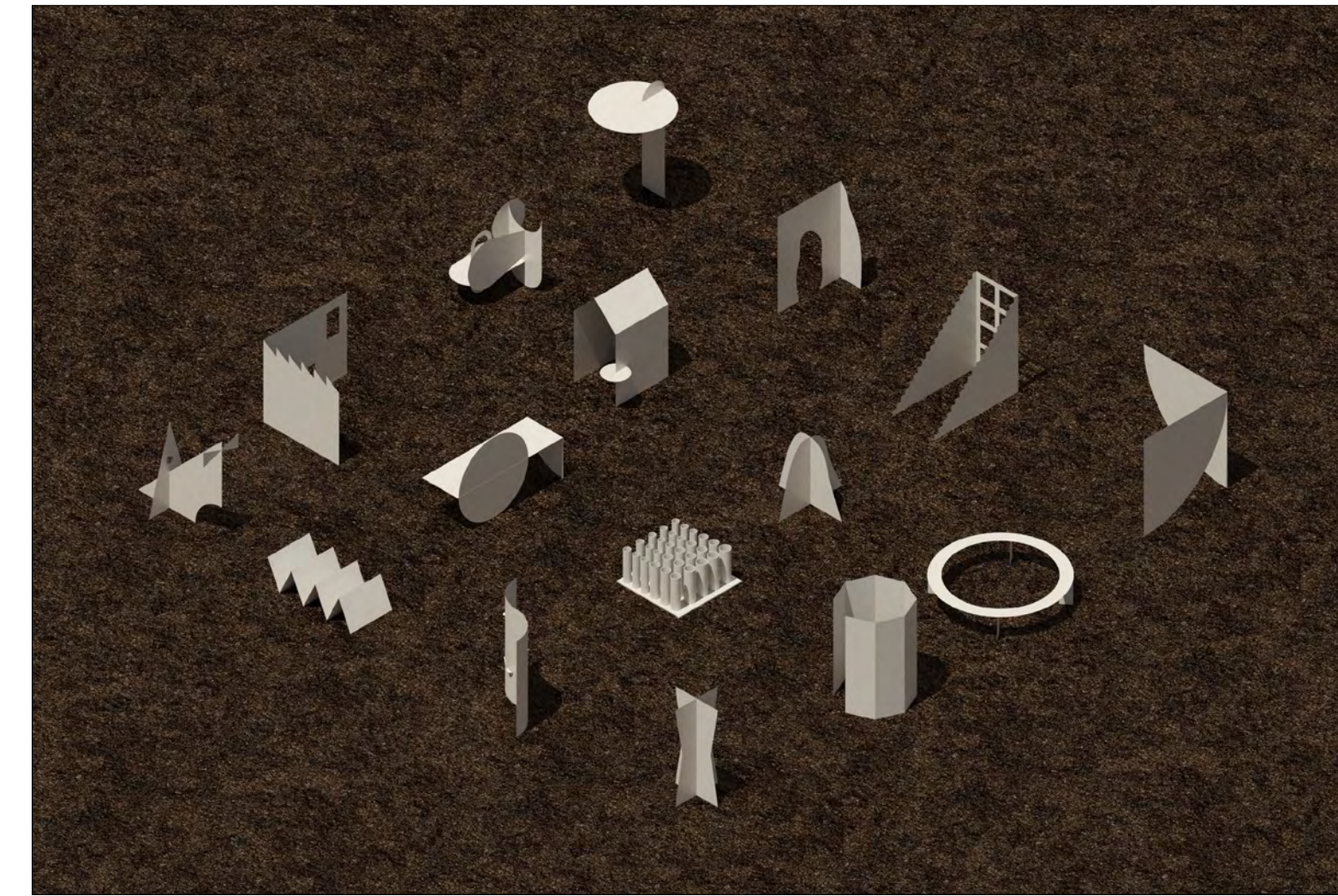
Nichoirs (2020), in collaboration with Antoine Trapp
3D view
Sculpture, shelter, and pavilion project for the Paris Biennale. A habitable installation designed for nesting like a bird.

Previous page
Mermaid House (2020)
Model, wax, papers towels, dolls objects, personals objects
Floating paper house–tent project for the painter Matthias Garcia.

What Is the Shape of Memory
La Courouze, Rennes
with Adrien Lecoursonais, the Musée de Bretagne, Territoires

projects, workshops, exhibition
in collaboration with local residents
15 follies in public space

2020 - on built



What Is the Shape of Memory – 2020–2022
Territoires / Rennes Métropole

Project in collaboration with historian-artist Adrien Lecoursonais, following a request from Rennes Métropole to create a memory trail for the Courouze district in Rennes. Since September 2019, we have been organizing explorations, model-making workshops, and writing sessions in order to create, together with the residents, 15 object-forms that will recount the history of the neighborhood.

These object-forms are “follies,” situated at the (FR)ontier between urban furniture, artwork, and architecture, each telling a different facet of the district’s history.

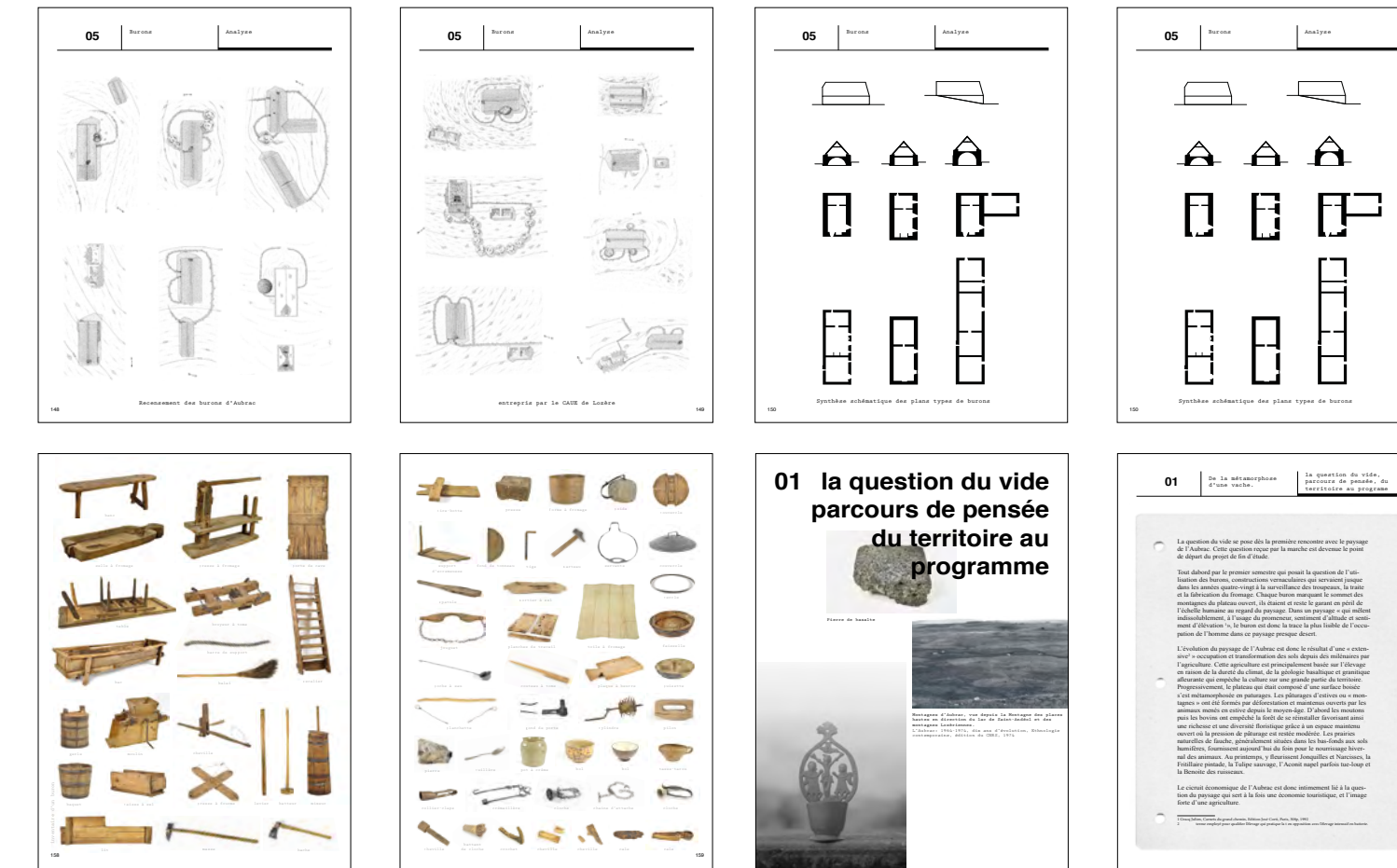
Built with reused materials, the objects have led to collaborative construction workshops. Currently in the study phase, the 15 pavilions are scheduled to be built in 2025

Workshops with the residents of La Courouze
Prototyping with the collective fabrication of wooden prototypes

Previous page and next page

Project models





etracing Aubrac, book, 460 pages, Aubrac Regional Natural Park, 2018

This book is a study derived from the final degree project carried out with Petr Obradtsov. Retracing Aubrac is the result of a forward-looking research project initiated in September 2016, approaching Aubrac through the medium of architecture. Conducted first at the territorial scale, it seeks to explore the notions of emptiness and human scale within the landscape, taking the burons as its starting point. The work led to multiple transformation proposals arranged along a path, attempting to rethink two of the plateau's principal activities: agriculture and hospitality. Initiated with local residents, the project has given rise to several exhibitions, a book, and a number of ongoing collaborations. It was carried out in partnership with the Aubrac Regional Natural Park, the CAUE Lozère, and ENSAPVS.





FROM THE CEMETERY TO THE SHOPPING MALL: PRAYING THROUGH DANCE IN PARIS

Jacques-Marie Ligot

The map of the shopping mall resembles what I would have imagined an alien spaceship to look like. The angles are truncated, its rhizome-like composition looks as if it could stretch into infinity. A sweet smell of waffles tickles my nostrils, and the map stares back at me with its categories: Clothing, Home & Leisure... Someone asks me where the bus is. Studying the map, I realize I'm on the first floor and need to go up yet another floor to reach the main access door.

On the other side of the gallery where I stand, carefully illuminated, stands a majestic, abandoned concrete staircase, lined with sculptures in colored steel and Plexiglas, *trompe-l'œil*, mosaics – out of use – lined with barriers that I cross. This semi-outdoor staircase leads to a roof, a sort of solarium from where I can see the slab, the esplanade stretching out in front of the glass buildings. The roofs are familiar to me, resembling covered arches, like those of the La Défense shopping mall, *Les 4 Temps*, where I spent some time as a teenager.

In the belly of the arches runs the RER train to Paris. The galleries are spread over three floors, alternating with squares in the center containing stands where you can try out new fragrances. S. meets me there. I met S. a few months ago. That day, I noticed that the songs he played in the car reminded me of religious songs. One thing led to another, and soon we were talking about places of worship and dance, taking as an example one of the first dance venues in the Île-de-France region, which once stood exactly where Châtelet is now. Long before it became a shopping mall and transportation hub that irrigates the Parisian metropolitan area, this space – the very belly of Paris – used to be the *Grimetière des Innocents*, one of the first places in the French capital where you could find evidence of dance performances.

This place, dedicated to the cult of death, was nonetheless a living space, a kind of irregular wasteland enclosed by a strip of cells called charnel houses, punctuated by a few cult objects, like a fountain or a cross. The dead were buried in the ground, and when bones resurfaced, they were carefully placed in ossuaries. People prayed, haggled, and danced at funerals. The perimeter of the cemetery was decorated with *danses macabres*, which depicted illustrious and political figures dancing with death.

In medieval times, "dancing was everywhere," especially in churches. Religious festivities often incorporated dance, involving both clerics and the faithful in processions, rites of passage, and mystery plays. In Auxerre, for example, dance was part of a ritual welcoming new canons, notably through *La Pelotte* – a choreographed game where the dean, after receiving a large ball, would dance in the center of the cathedral's labyrinth while the canons moved around him in a chain, singing the antiphon *Victimæ Paschali laudes*. More broadly, testimonies mention caroles (round dances of the

stars or angels) performed in churches, as well as processional dances with solemn gestures that blend movement and the sacred.¹ While places of worship were designed for religious gestures, processions, and feasts, dance was gradually removed from these spaces by clerics because of its spectacular nature, transforming sculpted and painted facades into veritable backdrops. The statutes promulgated by diocesan synods bear witness to this movement, forbidding processions, farandoles, and festivities within places dedicated to worship, arguing that "dancing is a circle whose center is the devil."²

Catholic rituals, once gestural and collective, became increasingly choreographed and hierarchical. Gestures were reduced to signs of obedience: a bow, a kneel, a crossing of oneself. Dance, when displaced, found new homes in the streets, in theatres, and eventually in shopping malls.

S. and I take a new escalator, passing by the front of a Zara store front of a Zara store, then a hairdressing salon, before arriving at the top, on the floor where the majestic grand staircase I had seen earlier seems to lead to Les Arcades – a shopping mall combining a transport hub, leisure space, and offices, built in 1978 and last renovated in 2018. S. opens the door of the glass hall and says, "You know, a church can make a lot of noise."

Over time, the shopping mall has gradually emptied: a combination of declining foot traffic, ageing infrastructure, a mismatch with local office space needs, reduced demand for commercial real estate, and the neglect of surrounding public areas have all contributed to its decline. In response, the mall's former office spaces were repurposed into places of worship, providing local communities with accessible and suitable environments for spiritual gatherings. Each floor now hosts an evangelical church, founded by a different community and preacher. The blue carpeting of the open spaces remains, while the standardized glass partitions have been rearranged to create reception areas and social rooms. At the end of the corridor – where a water fountain may have stood until very recently – a door decorated with plastic flowers catches my attention.

Inside, an open space with office chairs creates a ceremonial space for preaching. Ribbon windows let light in on the black-carpeted stage, which houses only a reading desk and not separate the audience from the preacher. The gradual occupation of the premises by prayer, singing, and dancing gradually transformed the space into a place of worship.

The vocabulary of the space blurs the line between office and convention space. Faced with the absence of ornaments, S. reminds me that Evangelicals, as opposed to Catholics, live by a worship in which bodily expression has a central role while rejecting idol-making and ornaments.

Throughout its history, Protestantism, from which evangelical practices originated, has

been characterized by an effort to give a religious meaning to space. Marked by the initiatives of small communities with their own distinct cultures, the emergence of these places of worship on the outskirts of Paris reflects the revival of religion in urban spaces.

Another acquaintance, R., once opened up to me, saying that the dance he did at worship was comparable to a pantomime ballet, articulating mainly gestures of giving and welcoming, sometimes with eyes closed. Whether it's prophetic dance, dancing with banners, or praise dance, the body is often brought into play collectively, on a stage to display joy and give thanks to God. M. and F, whom I once saw rehearsing outside the National Library of France, confided in me that "when we dance in worship, it's God who takes possession of our bodies."

Both highly visible and subtle, evangelical places of worship are extremely lively and take on a wide range of urban configurations, as they are often set up in so-called "vacant" spaces formed by the interstices of the outskirts of Paris. Somewhat like the "storefront churches," which are housed in former shops, certain churches take possession of new spaces (disused factories, warehouses, hotel lobbies, village halls, etc.), transforming secular places into spaces for worship.

"On the left side of a corridor" S. interjects, "is a room where young people study for their diploma, here you can drink tea and chill out, and there is the founder's office." The typology moves away from the sanctified space and is more akin to a "meeting house," a social space where the divine presence depends on the fervor expressed by the congregation of the faithful.

"In the office building where we are, different practices overlap on several floors." S. adds. A sort of megachurch, but compartmentalized into several smaller churches, each with its own specificity. Evangelical churches don't sanctify the space itself but transform it temporarily during gatherings: the sacred space emerges rather than from the status of the place or a divine presence. Unlike the Catholic churches of my childhood, the space doesn't necessarily express its function from the outside; coming to worship isn't visible to everyone.

Built to meet the desires of a consumer society, these commercial complexes vestiges of 1980s urban planning, allow for the creation of collective spaces through religion. Developed more organically than by catholic and protestant institutions, these new evangelical places of worship also express a form of plurality in the religious market. They serve as a reminder that today every individual can satisfy their desire to practice or "cobble together" their own belief system.

I like reusing an obsolete building. These new ways of occupying the city are leading local authorities to rethink not only their planning and management principles, but also, in some cases, their perception of religion.³ This change is as much a reflection of adaptation to the complexities of building a place of



Arcades, Jacques-Marie Ligot, drawing, 2024

worship in France, as it is of an evolving relationship with traditional religious institutions and the meaning conveyed by their architecture.

I look out at the infinite horizon of the Paris basin through these windows built on a 1.25m grid designed to separate the workspaces. "Sunday we'll have blue seats, it'll be really nice if you can come," S. says. "We already feel close to heaven like this, just imagine how is it going to be on Sunday."

I thank him and go back down. In the elevator, ten posters crowd around me announcing the services on each floor. With my hand on the switch, I open the door, then I cross the concrete garden and take the escalator. Arriving in front of the stand, I order a caramel waffle.

I take the RER and emerge at Place Carrée, designed by Paul Chemetov, nestled within the vast Les Halles shopping center from the 1980s. A cathedral of concrete, marble floors. "Les Halles, for me, is above all a relationship with the ground. It was hard, not ideal, but perfect for religion."⁴

A meeting point for all hip-hop dancers in the 90s – they trained here, met here, and held

1 The *danse macabre* is a popular artistic motif both present in European folklore and developed in the late Middle Ages. It is one of the most accomplished elements of the macabre art of the Middle Ages. From the 14th to the 16th century, and one of its earliest representations can be found in Paris at the Cemetery of the Innocents.

2 Eponymous expression from the book *The Belly of Paris* written by Émile Zola to describe the former Halles de Paris, the Parisian covered market where France's agricultural produce passed through.

3 Philip Knibbe, "L'Église dansante. Initiation, rituel et liturgie en France au bas Moyen Âge," *Bulletin du centre d'études médiévales d'Auxerre* | *JUCEMIA* [En ligne], 20 | June 2016, <https://doi.org/10.4000/cecm.14328> [Accessed April 2025].

4 Danièle Hervieu-Léger, *La Pélerin et le converti. La religion en mouvement*, Flammarion, 2001.

5 Adrien Belgrano, "De l'ordre cosmique au rituel diabolique : l'Église et la danse au Moyen Âge," in: Laura Cappelle (ed.), *Histoire de la Danse en Occident*, Seuil, 2020, pp. 31-43.

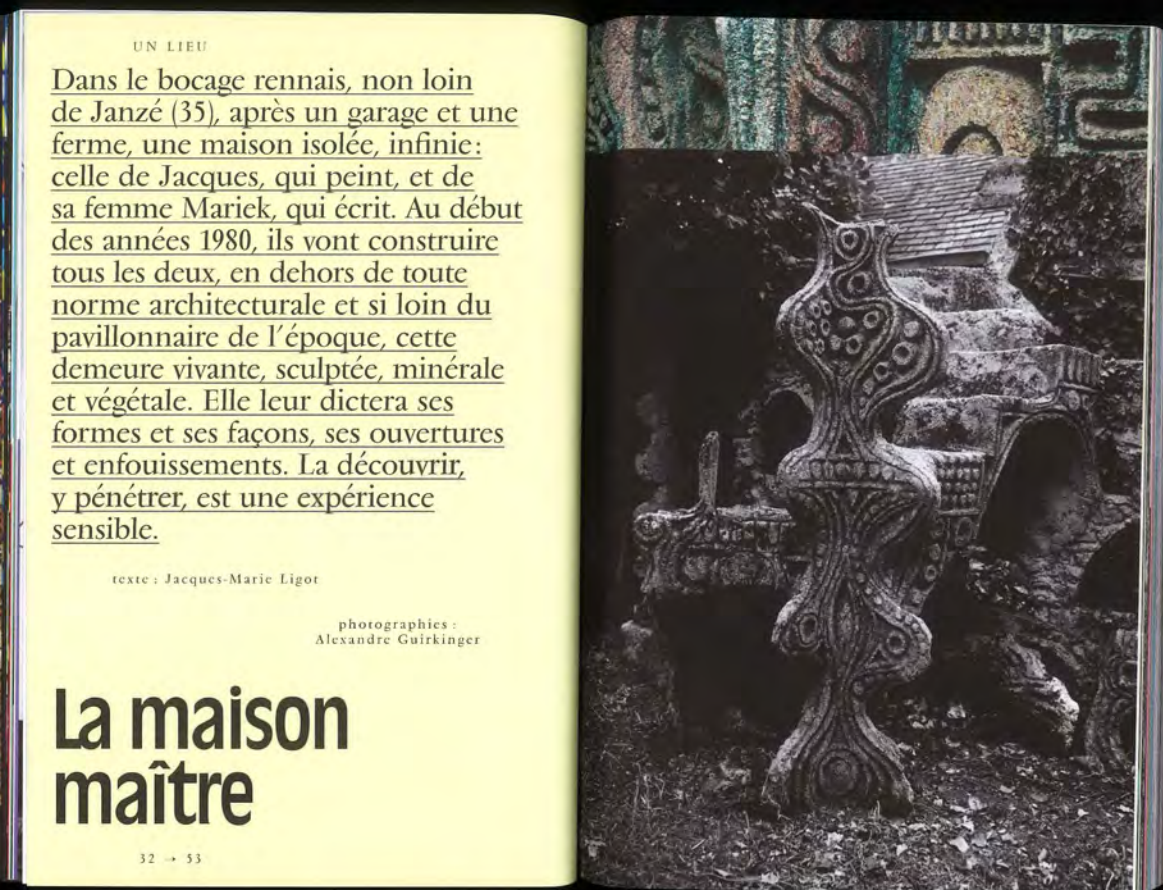
6 "Storefront church" can refer to any non-religious building transformed into a place of worship" (Wilbur Zelinsky, "The Uniqueness of the American religious landscape", *Journal of Cultural Geography*, vol. 31, no. 3, April 21, 2010, pp. 565-585.

7 Jacques-Marie Ligot, 2023, *Atlas des gestes*, personal research.

8 Harold W. Turner, *From Temple to Meeting House: The Phenomenology and Theology of Places of Worship*, Walter De Gruyter, 1979.

9 Hervé Vieillard-Baron, "Les religions dans les banlieues : territoires et sociétés en mutation," *Géocroniques*, October, 2016, <https://geocroniques.ens-lyon.fr/informations-scientifiques/dossiers-thematiques/fait-religieux-et-construction-de-l-espace/articles-thematiques/les-religions-dans-les-banlieues-territoires-et-societes-en-mutation> [Accessed April 2025].

10 François Gautret, "Une Histoire du Breaking aux Halles," *Réd. Bld*, July 12, 2023, <https://www.redbld.com/fr/breaking-halles-paris-histoire> [Accessed March 2025].

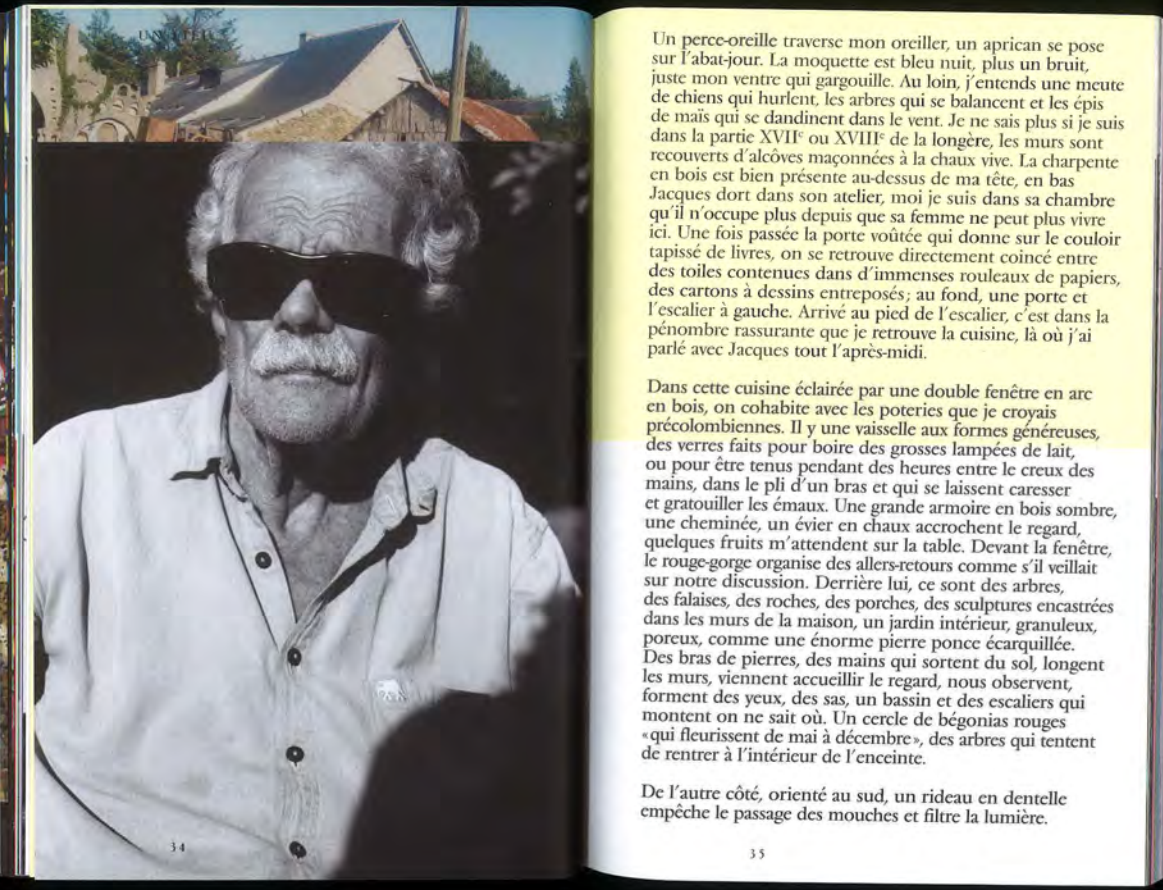


UN LIEU
Dans le bocage rennais, non loin de Janzé (35), après un garage et une ferme, une maison isolée, infinie: celle de Jacques, qui peint, et de sa femme Marick, qui écrit. Au début des années 1980, ils vont construire tous les deux, en dehors de toute norme architecturale et si loin du pavillonnaire de l'époque, cette demeure vivante, sculptée, minérale et végétale. Elle leur dictera ses formes et ses façons, ses ouvertures et enfouissements. La découvrir, y pénétrer, est une expérience sensible.

texte : Jacques-Marie Ligot

photographies
Alexandre Guirkinger

La maison maître

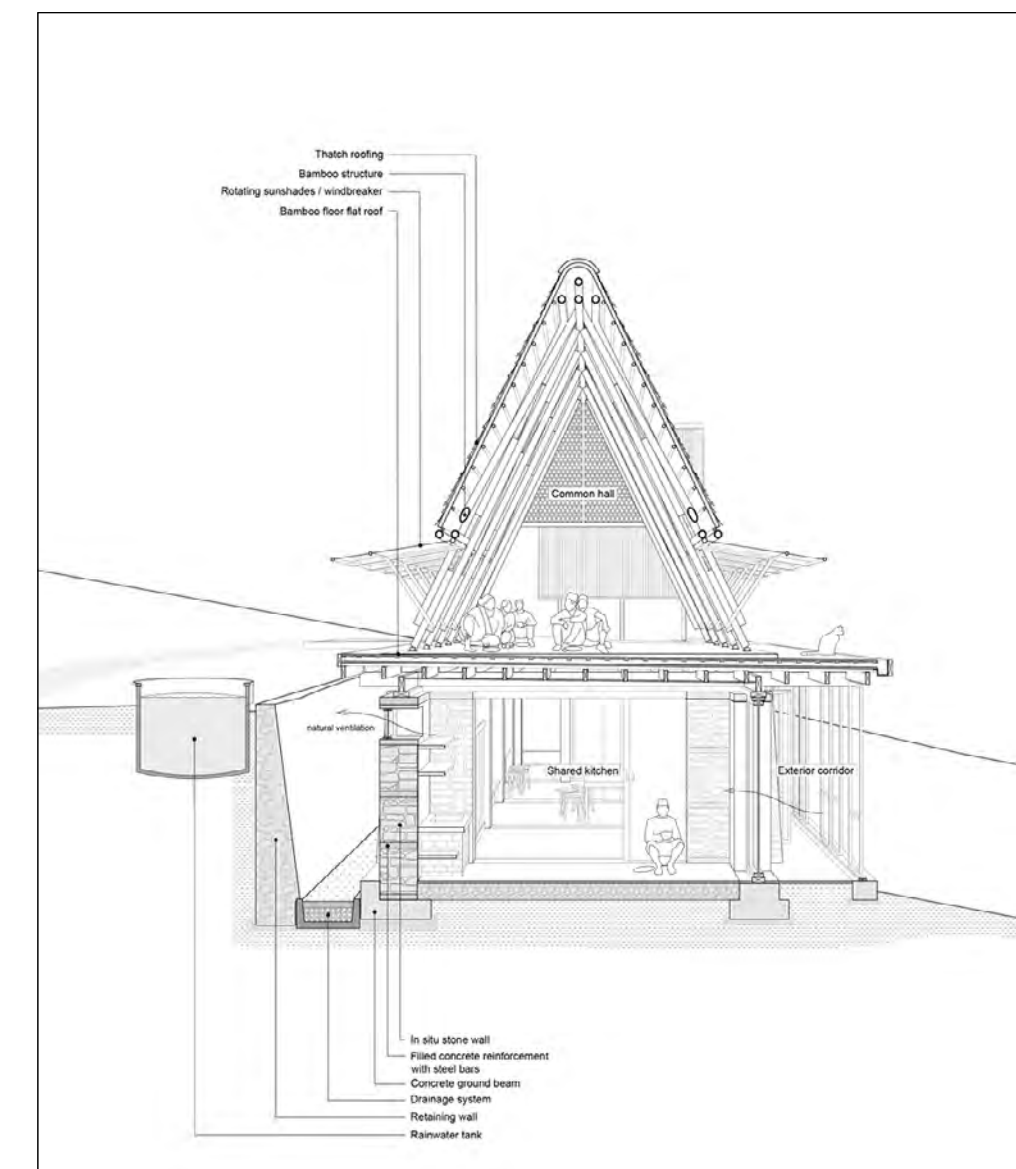
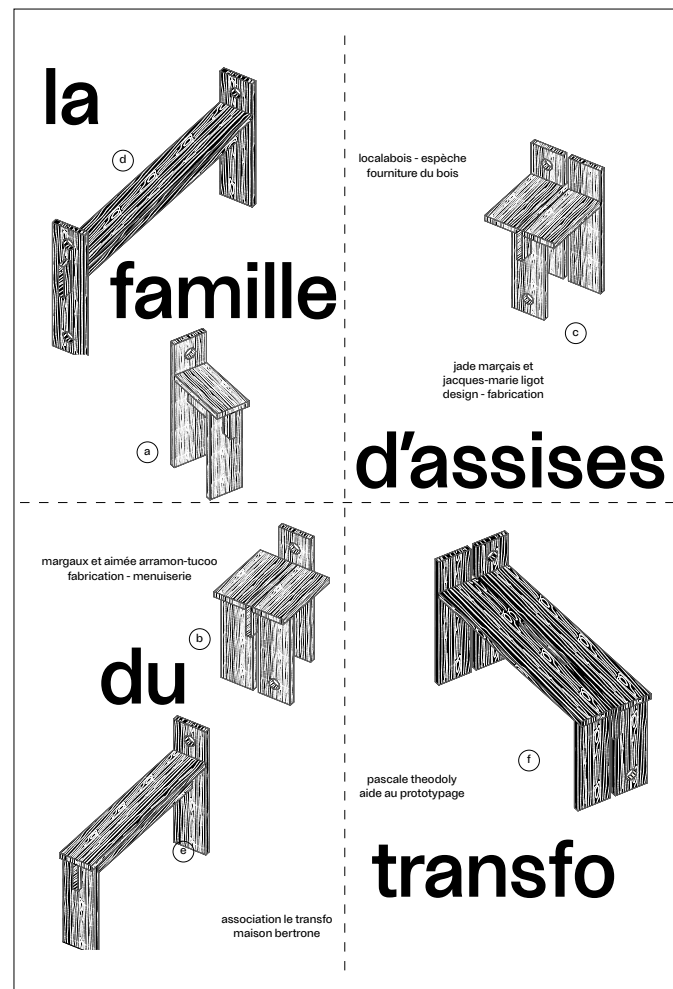
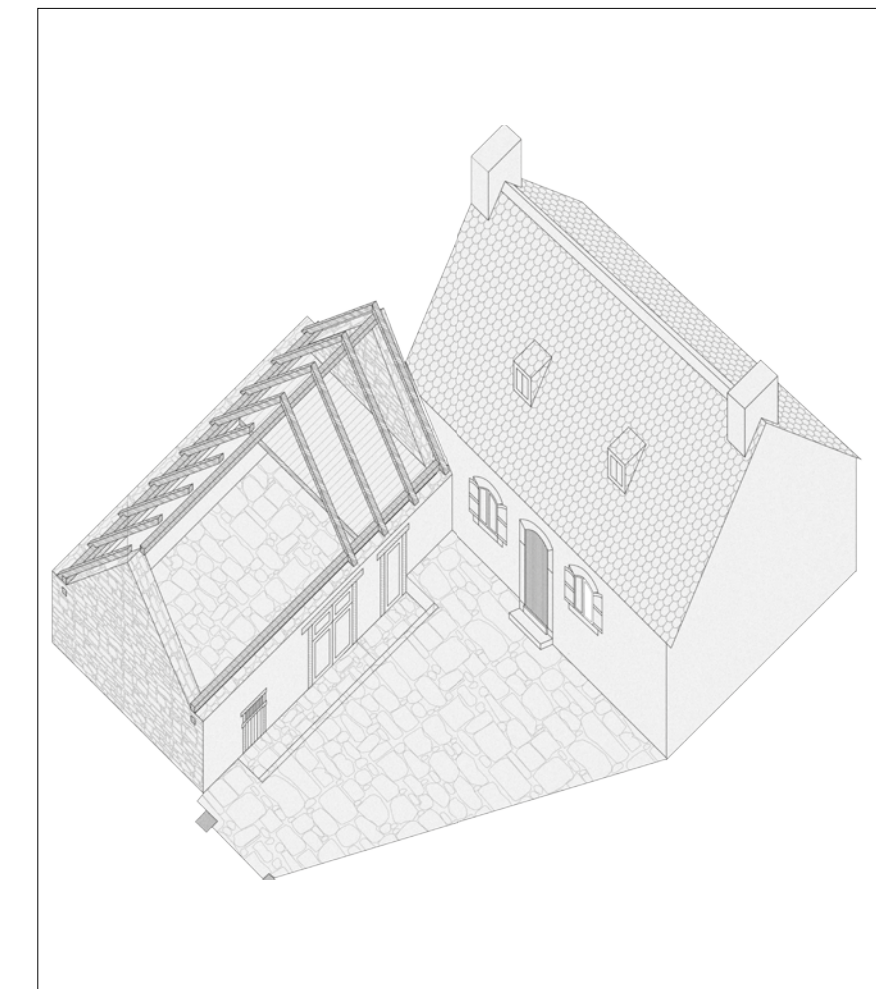


Un perce-oreille traverse mon oreiller, un aprican se pose sur l'abat-jour. La mosquette est bleu nuit, plus un bruit, juste mon ventre qui gargouille. Au loin, j'entends une meute de chiens qui hurlent, les arbres qui se balancent et les épis de maïs qui se dandinent dans le vent. Je ne sais plus si je suis dans la partie XVII^e ou XVIII^e de la longère, les murs sont recouverts d'alcôves maçonnées à la chaux vive. La charpente en bois est bien présente au-dessus de ma tête, ce bas Jacques dort dans son atelier, moi je suis dans sa chambre qu'il n'occupe plus depuis que sa femme ne peut plus vivre ici. Une fois passée la porte voilée qui donne sur le couloir tapissé de livres, on se retrouve directement coincé entre des toiles contenues dans d'immenses rouleaux de papiers, des cartons à dessins entreposés, au fond, une porte et l'escalier à gauche. Arrive au pied de l'escalier, c'est dans la pénombre rassurante que je retrouve la cuisine, là où j'ai parlé avec Jacques tout l'après-midi.

Dans cette cuisine éclairée par une double fenêtre en arc en bois, on cohabite avec les poteries que je croyais précolombiennes. Il y a une vaisselle aux formes généreuses, des verres faits pour boire des grosses lampées de lait, ou pour être tenus pendant des heures entre le creux des mains, dans le pli d'un bras et qui se laissent caresser et gratouiller les émaux. Une grande armoire en bois sombre, une cheminée, un évier en chaux accroché le regard, quelques fruits m'attendent sur la table. Devant la fenêtre, le rouge-gorge organise des allers-retours comme s'il veillait sur notre discussion. Derrière lui, ce sont des arbres, des falaises, des roches, des porches, des sculptures encastées dans les murs de la maison, un jardin intérieur, granuleux, poreux, comme une énorme pierre ponce écaillée. Des bras de pierres, des mains qui sortent du sol, longent les murs, viennent accueillir le regard, nous observent, forment des yeux, des sas, un bassin et des escaliers qui montent ou ne savent où. Un cercle de bégonias rouges «qui fleurissent de mai à décembre», des arbres qui tentent de rentrer à l'intérieur de l'enceinte.

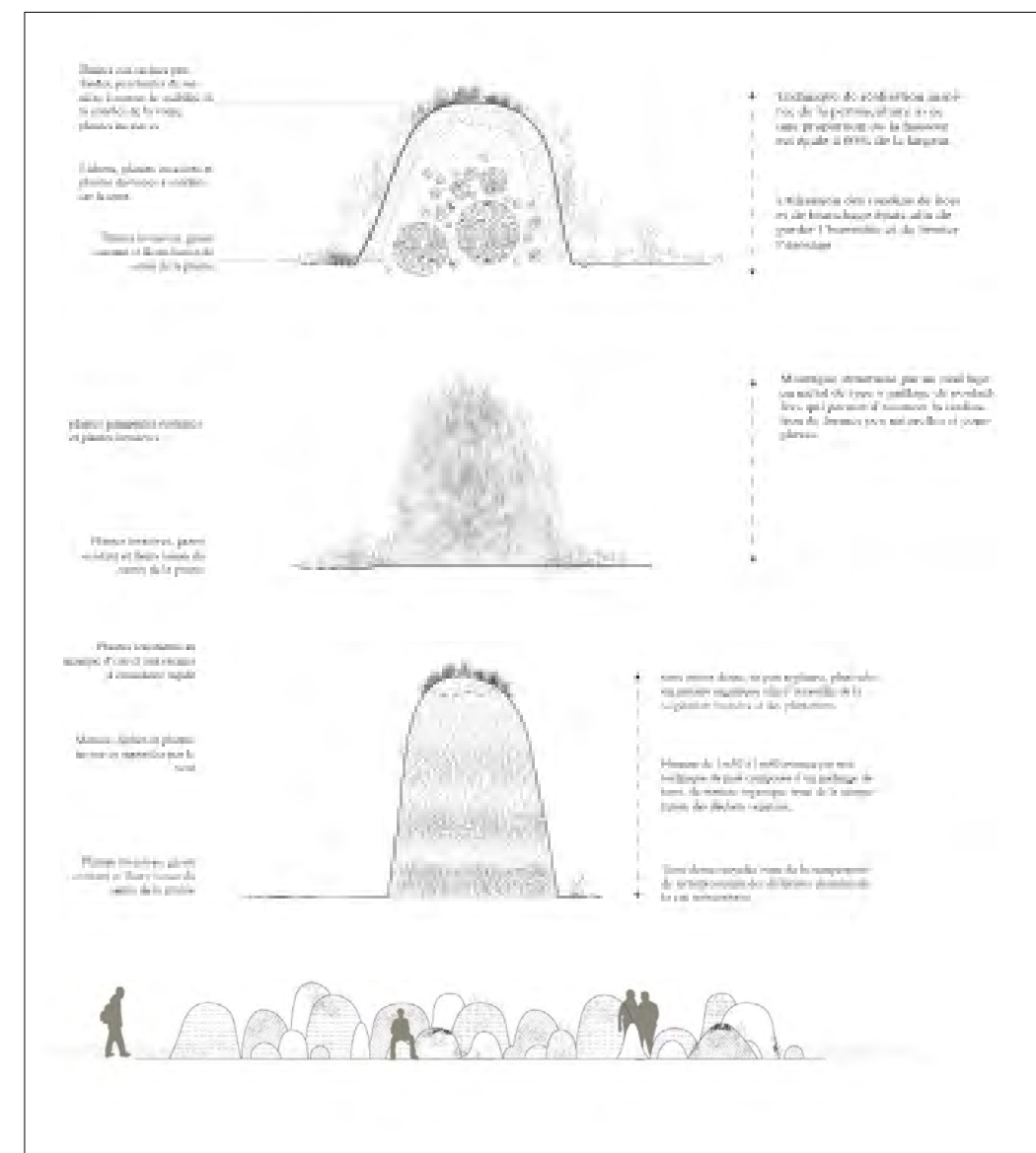
De l'autre côté, orienté au sud, un filtre en dentelle empêche le passage des mouches et filtre la lumière.

«If dance was progressively removed from Catholic religious rituals over the centuries, no one would have bet that we would find it today in shopping malls, office buildings—or that before it was banned, it was expressed in the Middle Ages within the largest cemetery in Paris, on church forecourts, and inside cathedrals. Paris was burning. Dance has always been a form of communal, political, or religious ritual, and the religious buildings we have inherited tell stories of gestures, ways of representing oneself, of moving, and of creating spaces for being together»



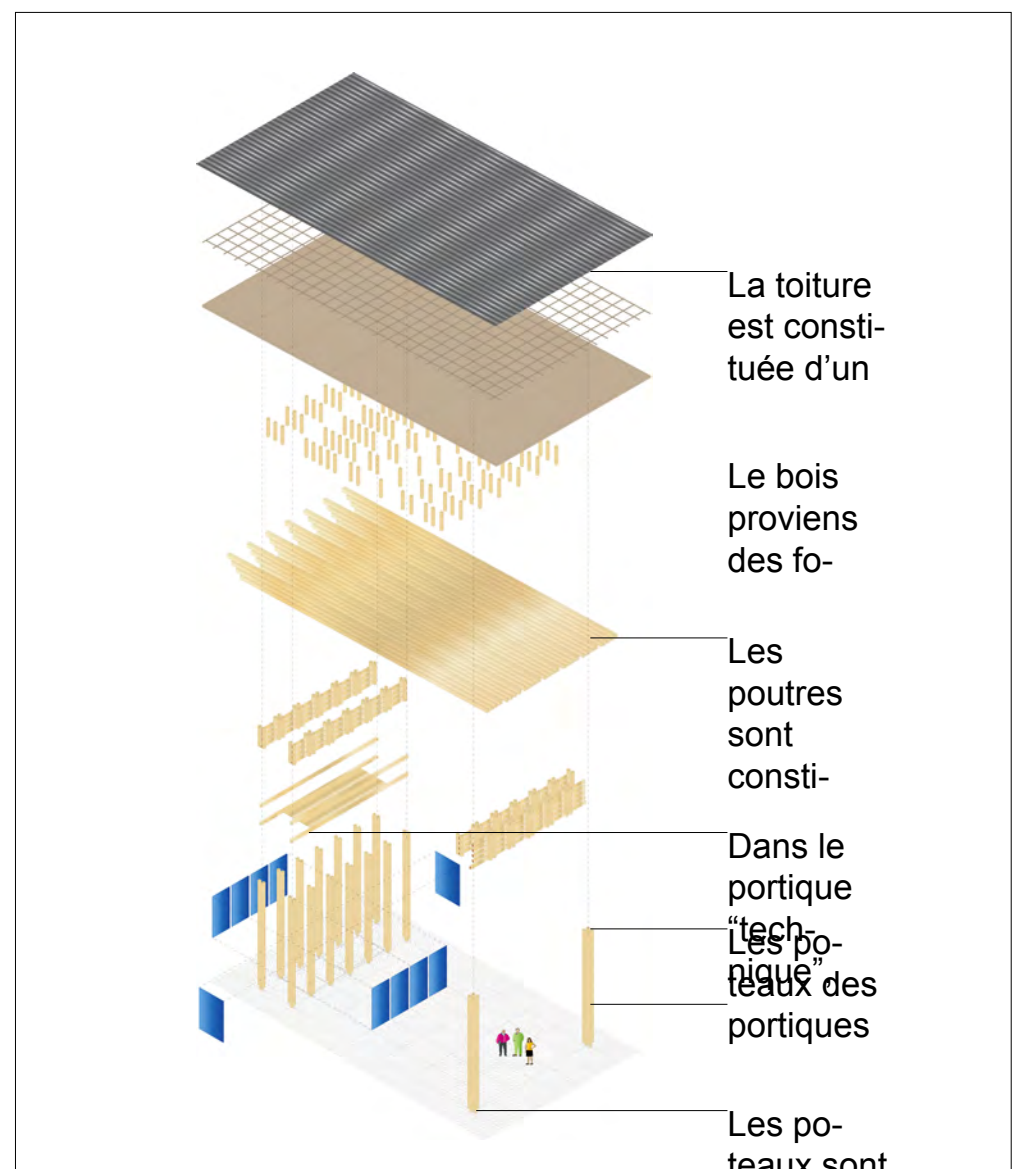
Shared Line, Community House, Nepal — Honorable Mention, 2018

With Thomas Enée, Youssef Hamidouchi, Olivia Siri
Open competition for a community house in Nepal.



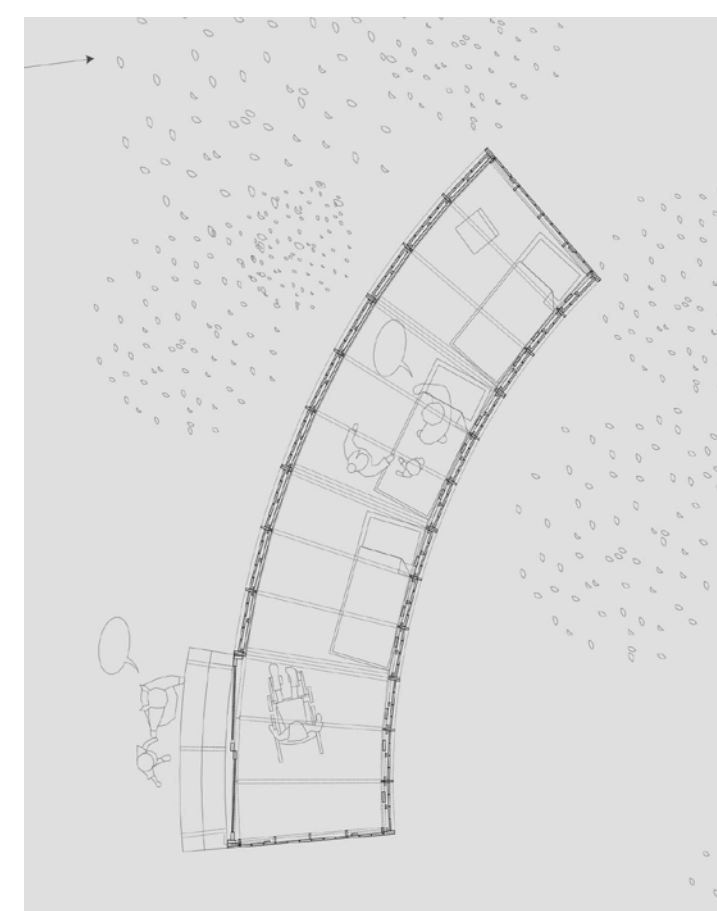
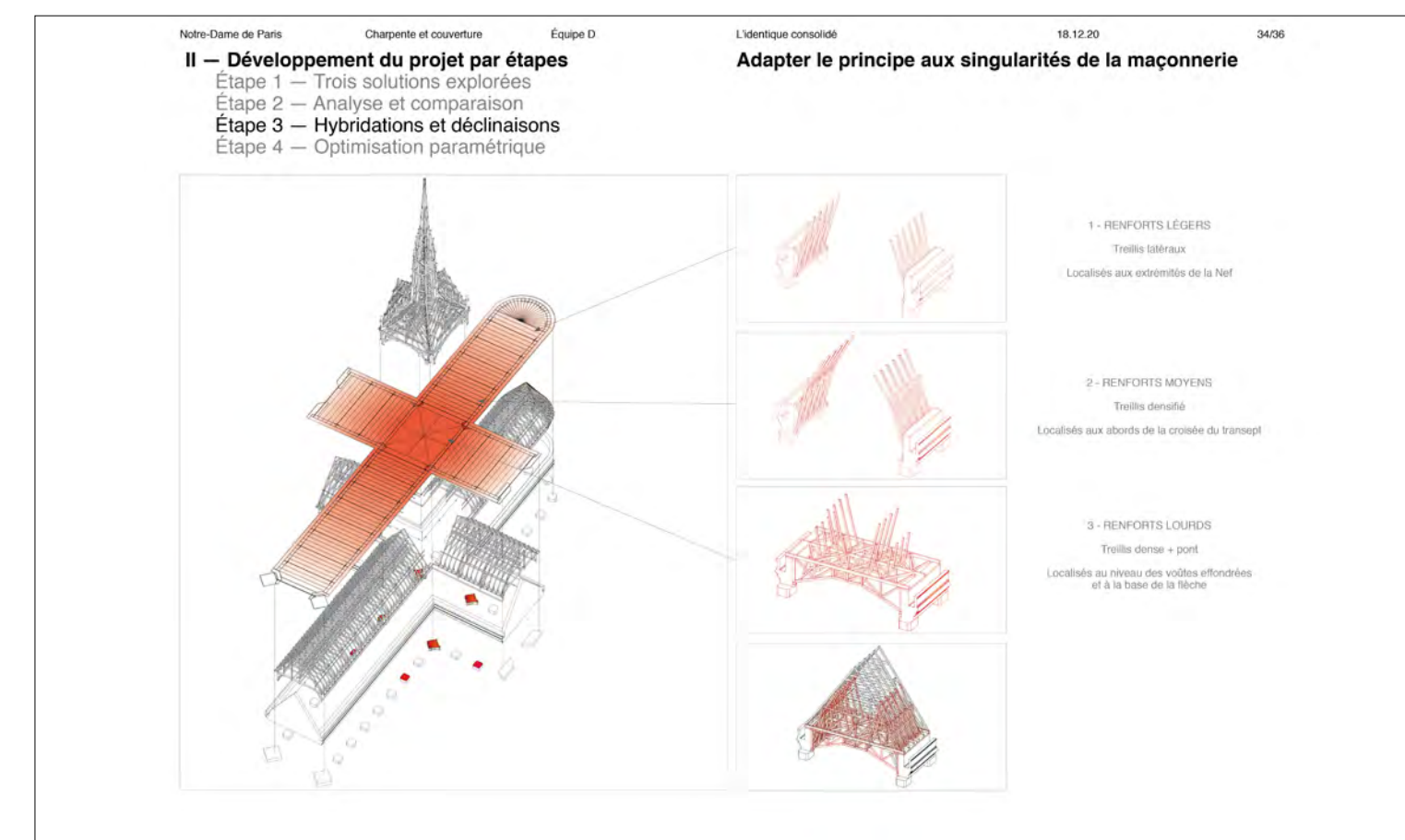
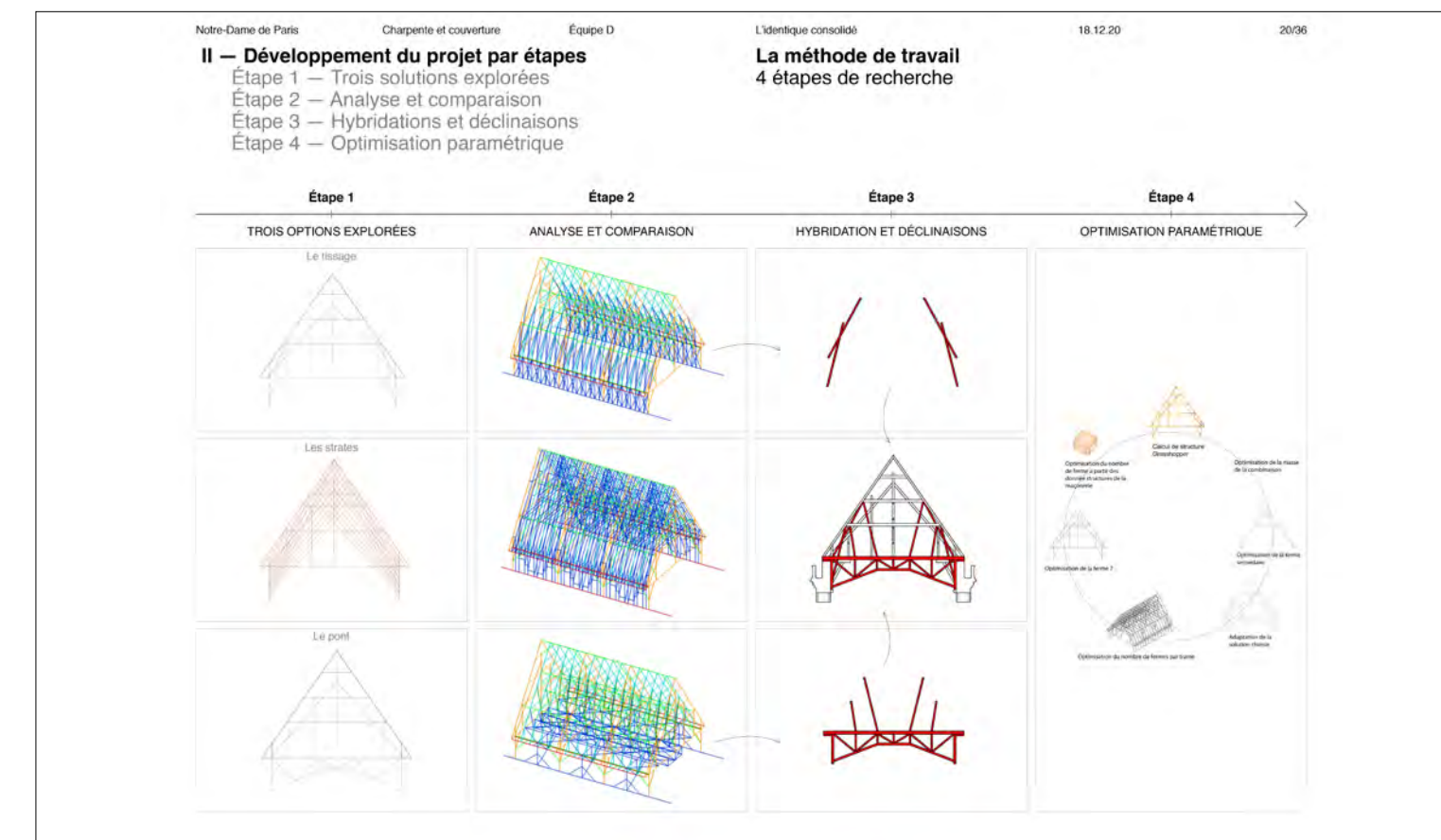
Beyond the Mountains, Garden — finalist project, Cité Internationale Universitaire de Paris, 2018

Garden project composed of earth mounds referencing art history and traditional representations seen from above, as if from the clouds.



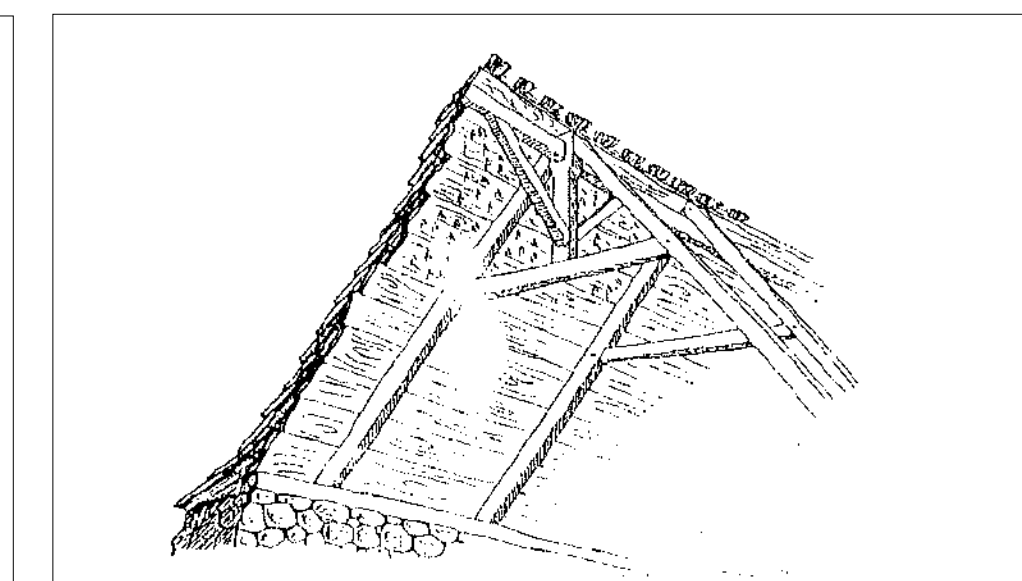
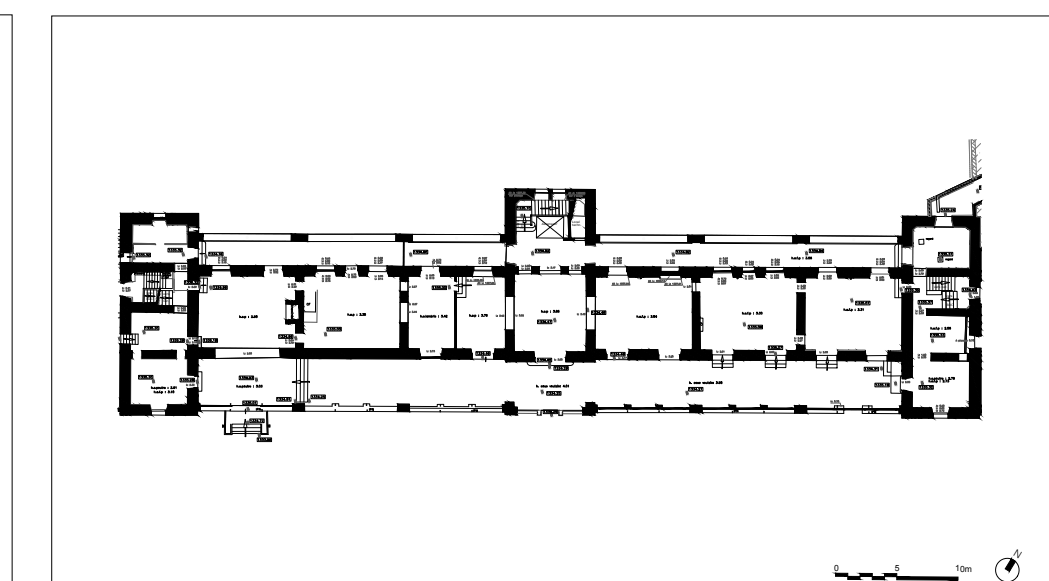
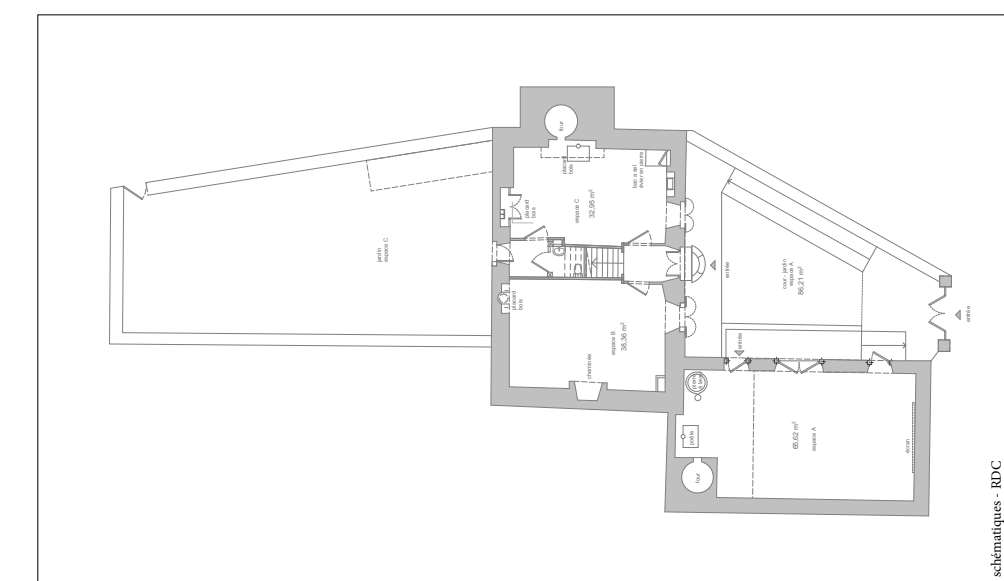
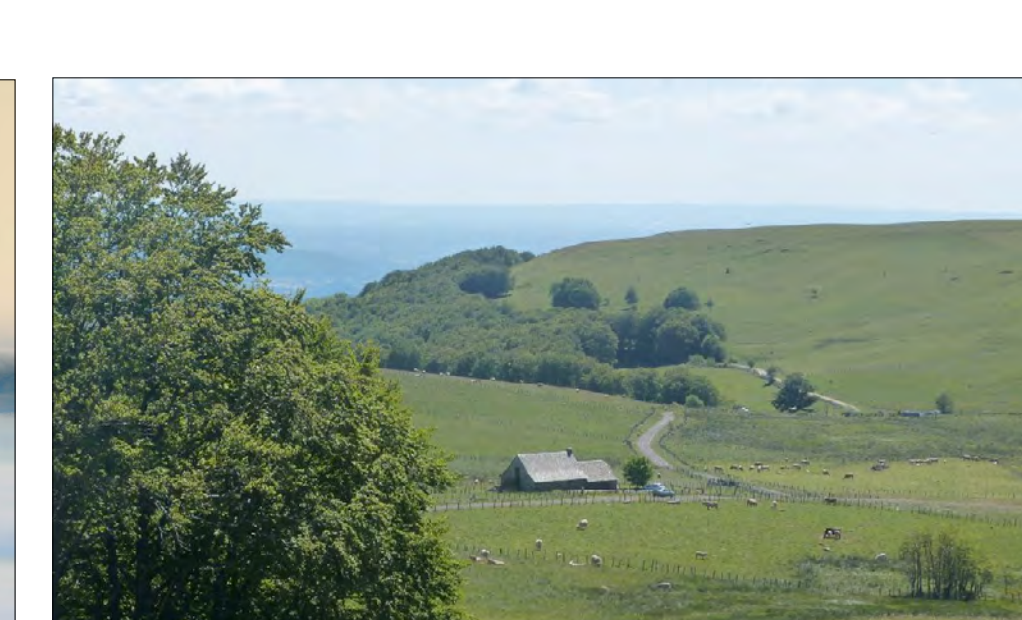
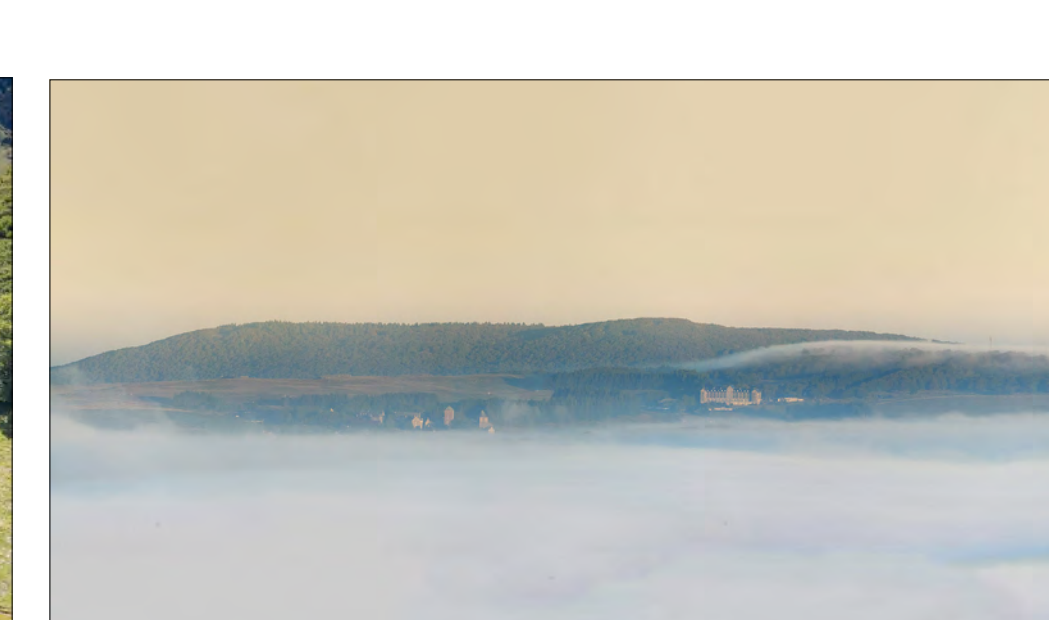
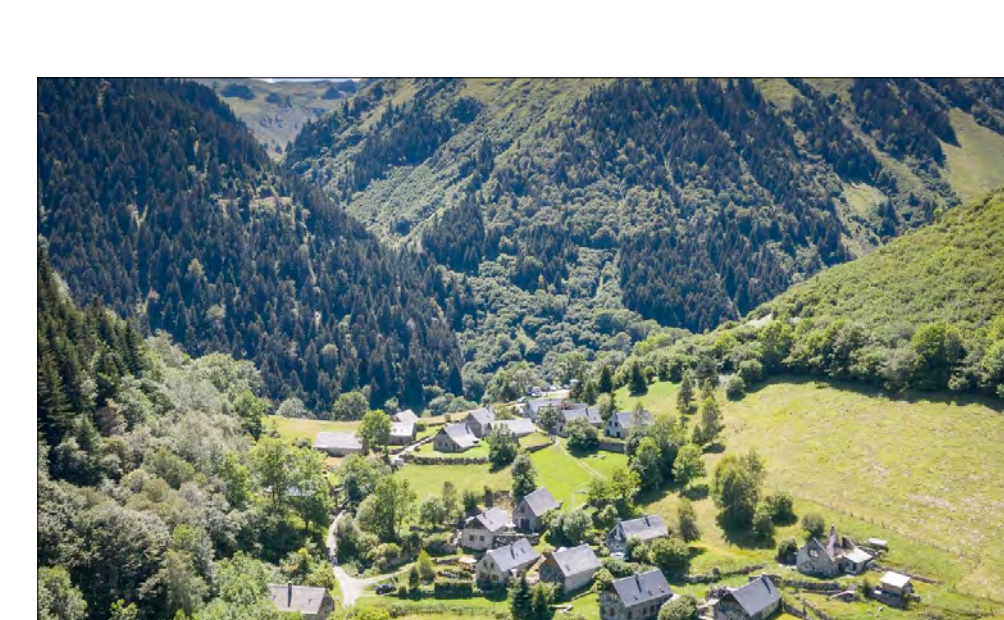
Feasibility study for the village of Sanchez in the Vosges, 2020

Project for the rehabilitation of two burons owned by the municipality of Condom-d'Aubrac, converting them into mountain shelters.



helter built for the Darney Forest, Vosges

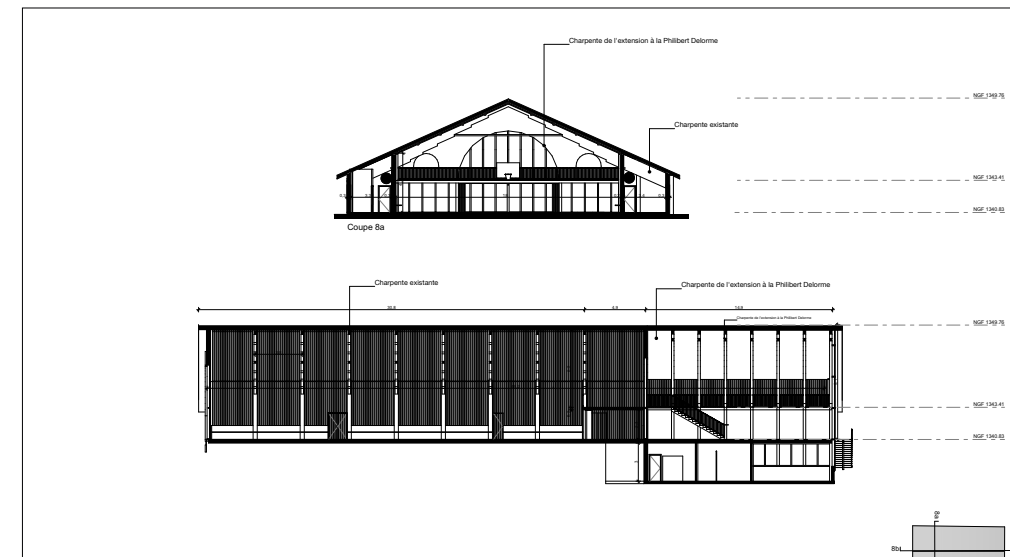
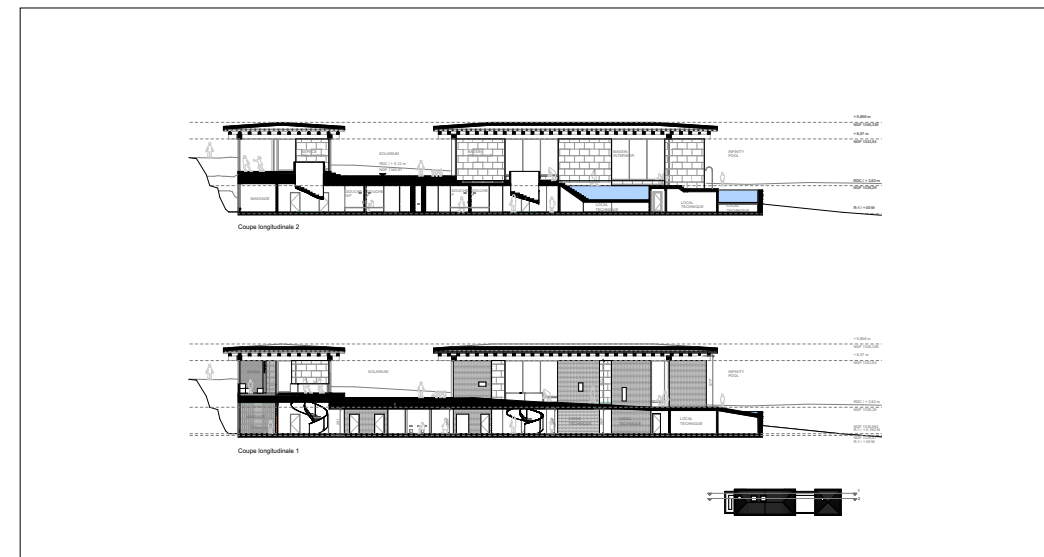
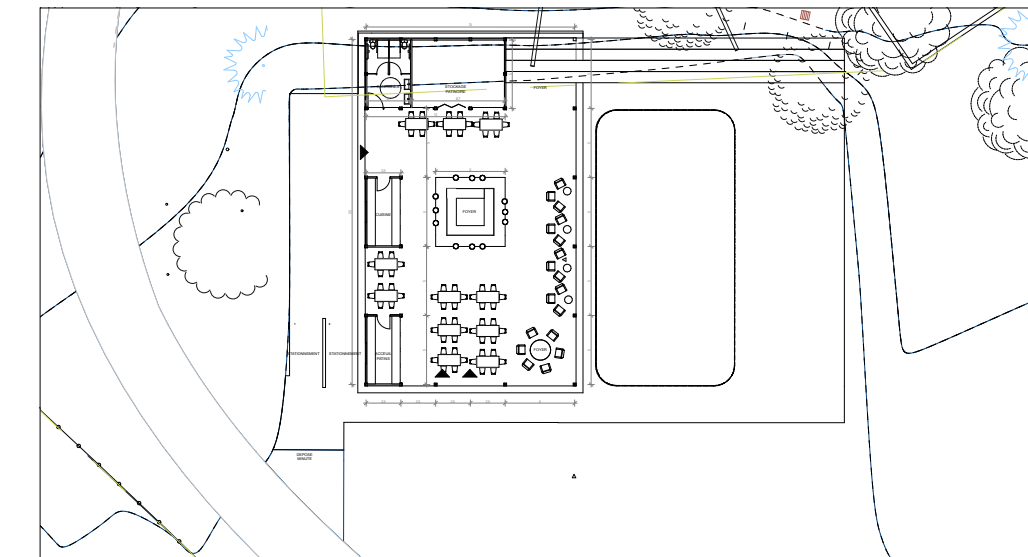
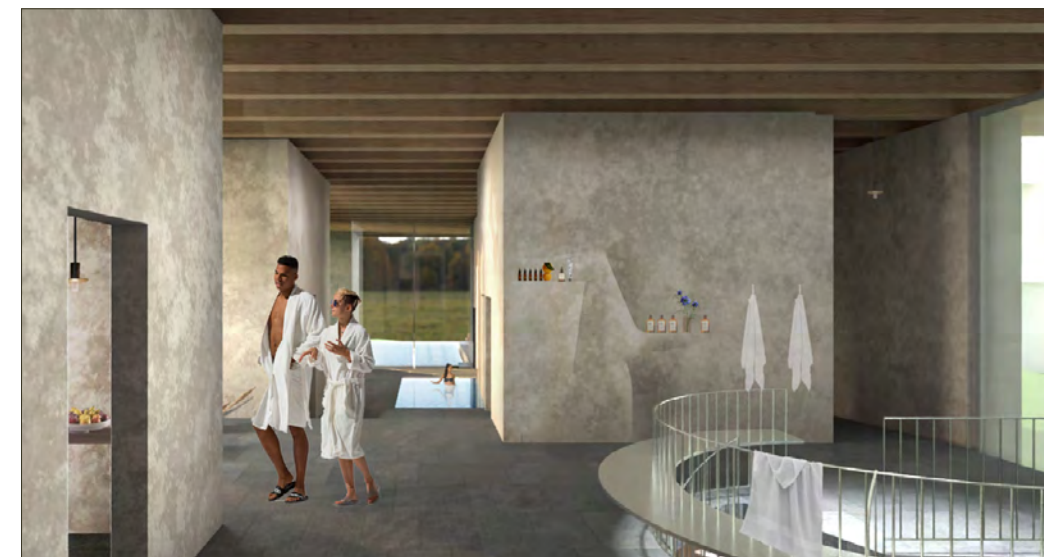
Modular, dismantlable into three parts, transportable, and entirely built in one week using local wood. With Simon Bernou, carpenter; Tom Jedoc, engineer; Ines Belai, architect; and Victor Fréchu, researcher.



Voici la traduction en anglais :
 La Maison Bertrone, ongoing project with Deja Studio, commissioned. Shelter and art center in the Aulon Regional Nature Reserve (RNR), led by Le Transfo, a cultural association based in the Aure and Louron Valleys in the Hautes-Pyrénées (65).

Alto Braco, ongoing project, commissioned
 Rehabilitation project for the Royal Aubrac, transforming it into a mountain accommodation facility for residents, pilgrims, and visitors of the Aubrac Regional Natural Park, carried out by the Prunière company - 2000 m²

Burons des Enguilens, ongoing project, public tender, commissioned
 Rehabilitation project converting two burons owned by the municipality of Condom-d'Aubrac into mountain shelters. 300 m²



Multipurpose Hall, ongoing project, commissioned

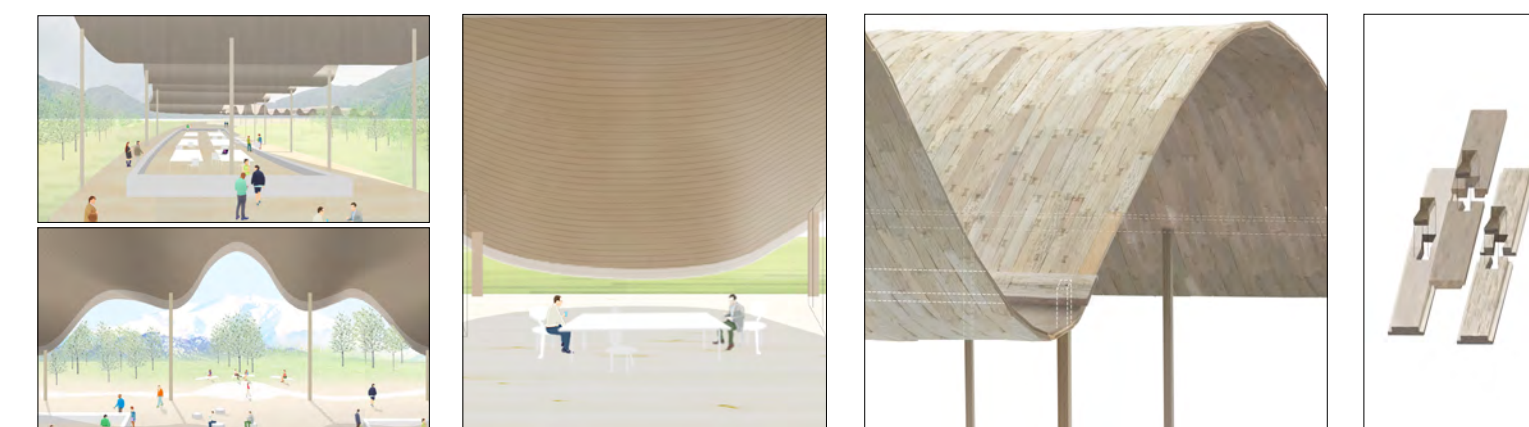
Thermes, ongoing project, commissioned

Salle de la Draille, ongoing project, commissioned

Multipurpose hall, renovation of the existing ice rink,
 bar and storage areas.
 400 m²

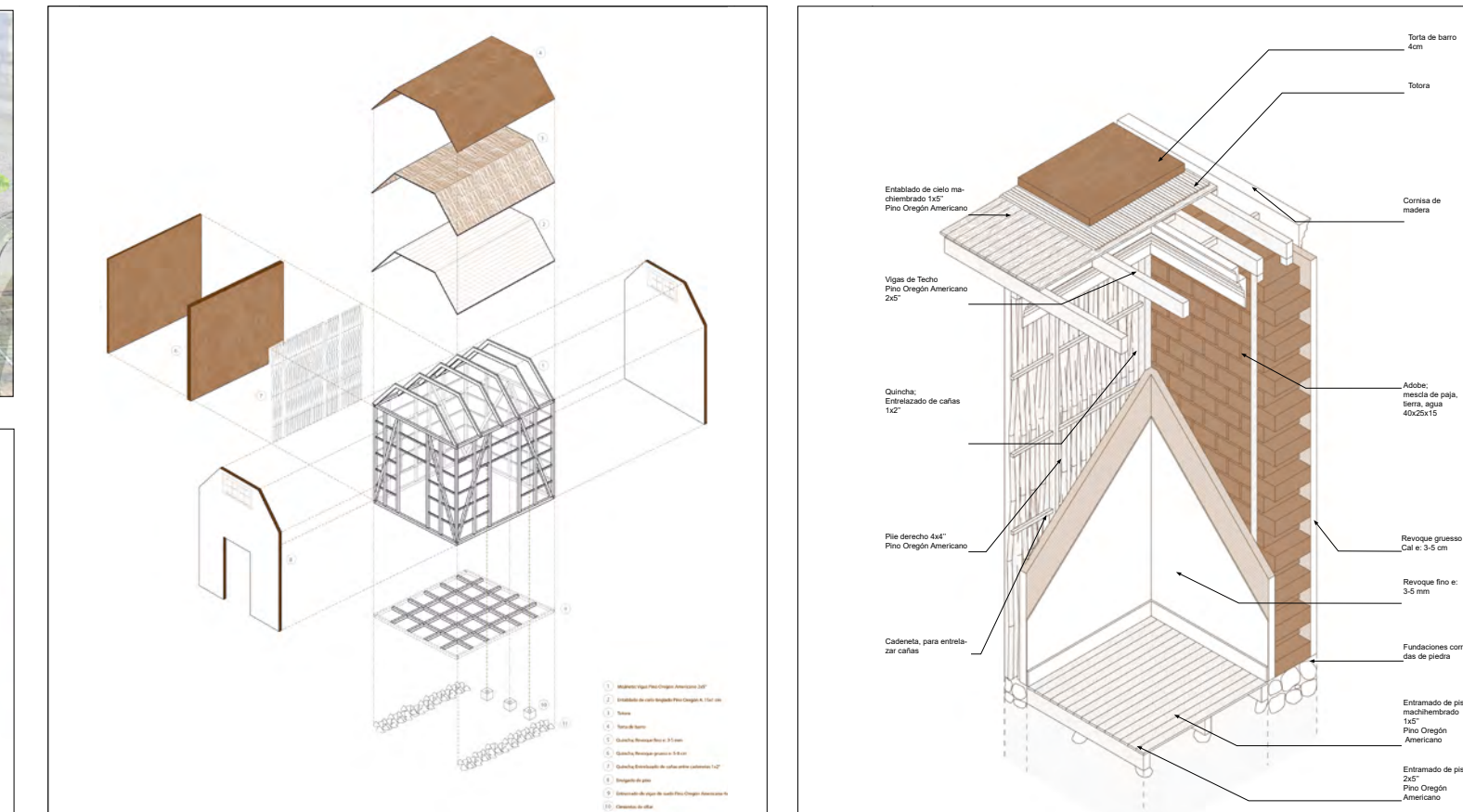
Project for a bath complex adjoining the Royal Aubrac.
 1500 m²

Renovation of the Draille hall: refurbishment of the existing space,
 extension, and compliance upgrades.
 600 m²



Ishigami + Associates, internship, 2017

Creation of the Freeing Architecture exhibition at the Fondation Cartier in Paris.
 Graphic research, drawings, models, and competition work for a cultural center in Hokkaido.



Estierra, Arica, Chile — Assistant Project Manager, 2019

Rehabilitation of the Casa Copaja, Arica Revive Foundation, Arica
 Technical drawings, earth construction, and material experiments

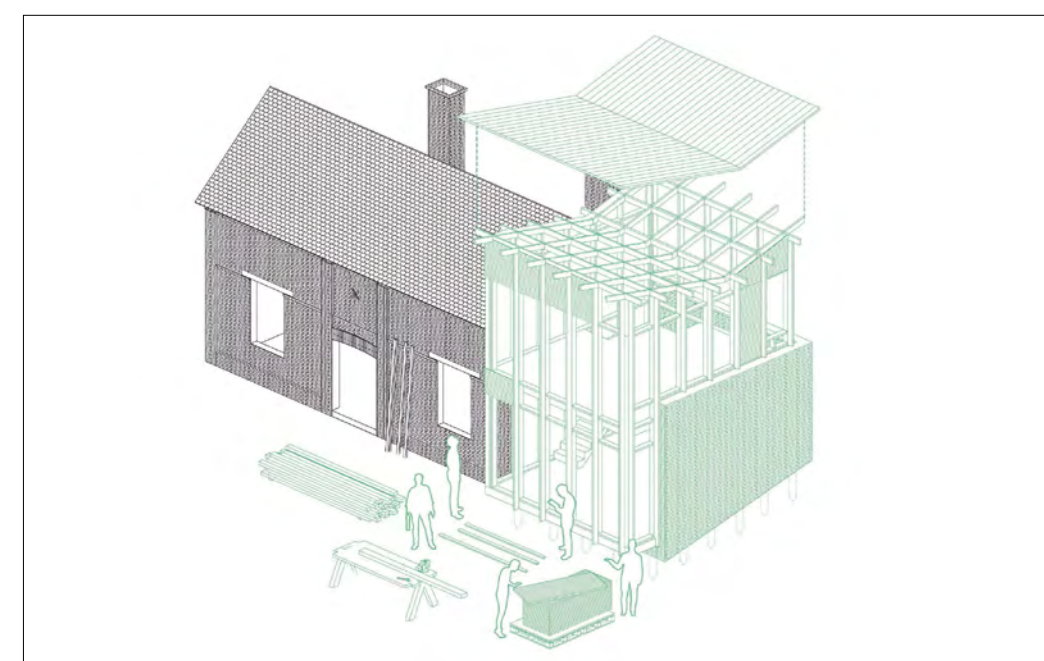
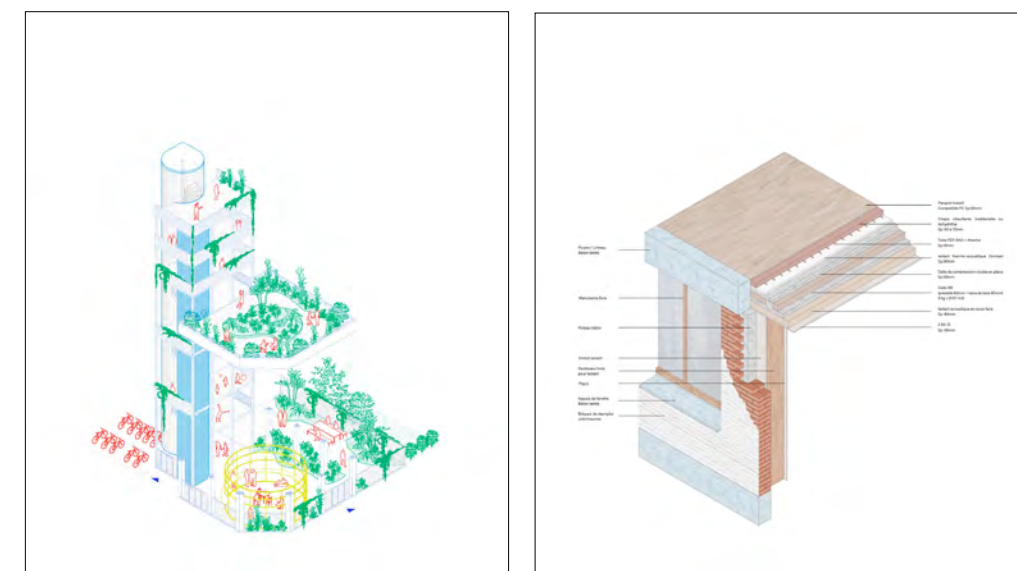
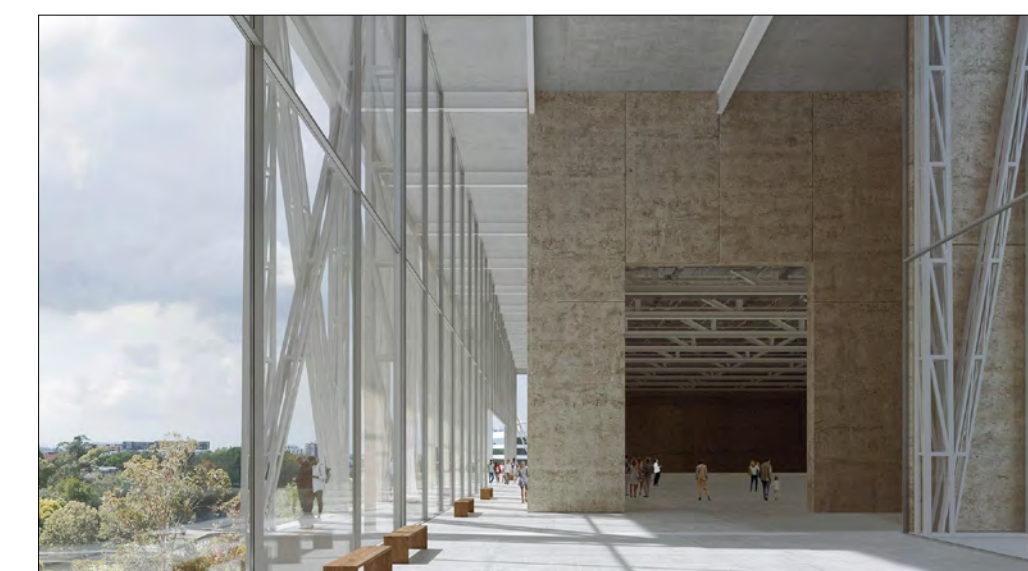
Professional experience

Assistant Project Manager
Intern

2019 - 2022

CV Jacques-Marie Ligot
Architect - artist - indépendant researcher
b.1992 in Paris

+33680463042
jacquesmarieligot@gmail.com
www.instagram.com/jacques.ligot



Moreau Kusunoki, Assistant Project Architect, Paris, 2019–2020

Depuis 1920, Carpentry and Joinery Company, Aubervilliers, 2021

Plan Común, Assistant Project Architect, Paris, 2021–2022
145 rue des Pyrénées / 92 rue de Bagnolet: 35 housing units
Construction of a residential building using reclaimed bricks to achieve a minimal carbon footprint.

National Lighthouse Center – DCE phase, Brest
Powerhouse Precinct Parramatta – first prize, competition

Construction, timber framing, site supervision
Anatomies d'architectures, timber frame construction, 2021

Residencies

Casa de Velázquez, Madrid (ES)
Résidence Champs Libres, Chanonat — with Lucille Léger (FR)
Architektūros Fondas, Vilnius — with Lucille Léger (LT)
Périples Duet, Lisbon Architecture Triennale — with Lucille Léger (PT)
Le Transfo, Aulon, (FR)
Ateliers Médicis, Création en Cours, Paris (FR)
Artists in Architecture, Studio Garden Verewinkel, Brussels (BE)

Awards / Fellowships

Lina writing award with Lucille Leger
Laureate, LINA Community – European Architecture Platform — with Lucille Léger
Laureate, FORTE, Regional Fund for Emerging Talents with La Ménagerie de Verre (FR)

Performances / Lectures

ENSA- Versailles, Lecture and discussion with Emanuelle Raoul Duval.
Unica Zurn Lecture, Galerie Sultana, for a solo show by Matthias Garcia (FR)
Institution Building, performance, CIVA, Brussels (BE)
Artists in Architecture, performance, BOZAR, Brussels (BE)

Exhibitions

Devenir(s), Casa Velazquez, Madrid (ES)
Nematomi Darbai, National Gallery of Art, Vilnius (LT)
Réverbère, duo show with Lucille Léger, In extenso, Clermont-Ferrand (FR)
Les 24 heures de la création, group show, Frac Île-de-France (FR)
Grosse Lampe C, group show, Treize, Paris (FR)
Rester planté·e·x·s là, solo show, Domestic Cults at Scale, Nantes (FR)
Institution Building, group show, CIVA, Brussels (BE)
Playground, group show, La Courouze, Rennes (FR)
Artists in Architecture, group show, BOZAR, Brussels (BE)
Architecture of Necessity, group show, Virserums Konsthall (SE)
Retracer Aubrac, Aubrac Regional Nature Park (FR)
Venice Architecture Biennale, French Pavilion, group show (IT)
City / Space, group show, Jerusalem (IL)
Transrural-lab, group show, Caulnes (FR)

Texts / Podcasts

2025-2026 Learning with Ghosts, book, DPR Barcelona — with Lucille Léger (ES) 2026
2025 From the Cemetery to the Shopping Mall: Praying Through Dance in Paris, Volume 67 (NL) 2025
2025 La maison sculptée de Jacques Lucas, article, Profane 17 (FR) 2023
2024 La symbolique du bois, podcast, La Boucle radio (FR) 2021
2021 Horla, article, Trans-Journal, University of Arizona (US) 2018
2019 Retracer l'Aubrac, book co-authored with Petr Obraztsov (FR) 2017

Education

2025 Master in Timber Architecture and Civil Engineering (FR) 2022
2024 École Nationale Supérieure des Technologies et Industries du Bois, Épinal (FR) 2017
2022 Master in Architecture, ENSA Paris–Val-de-Seine (FR) 2011
Geography and Art History, University of Rennes 2 (FR)

Teaching / Workshops

2026 Deplazarse festival, Infinitos Delicias, Madrid (ES) 2026
2024 Architektūros Fondas, Vilnius — Workshop with Lucille Léger (LT) 2025
2021 Irish Architecture Fondation, Dublin — Workshop with Lucille Léger and the Rubble architecture collective (IR) 2025
2020 ENSA Paris–Est — Co-curation of Les leçons du mardi with the Monstrum cycle (FR) 2024
Architectural Institute — Bachelor juries, Paris (FR) 2025
Formalocal — Co-curation of talks, conversations and lectures, Paris (FR) 2024
ENSA Saint-Étienne — Lecturer, Inconfortable Workshop (FR) 2022-2026
2026 ENSA Saint-Étienne — Workshop (FR) 2022
2026 ENSA Versailles — Bachelor juries with Milena Charbit and Eva Maloisel (FR) 2019
2025 École Spéciale d'Architecture — Master 1 juries (FR) 2019

Architectural Collaborations - selection

2021 Les Chimères — House renovation, concept design, studies and construction supervision, Morlaix (FR) 2025
2021 La Maison Bertronne — Cultural center, renovation and furniture design in collaboration with Jeanne Gilois, Deja Studio and Lucie de Bodinat, Aulon (FR) 2025
2018 Royal Aubrac — Gymnasium, spa, hotel, multipurpose hall, restaurant, cabins, concept design and studies with Sobra (lead architect), Aubrac (FR) 2022-24
2017 Burons des Enguilens — Concept design, studies and construction supervision with Sobra (lead architect), Condom-d'Aubrac (FR) 2024-26
2016

Collaborations with Architecture Studios

Plan Común, Paris (FR) 2022
Depuis 1920 — Carpentry and joinery, Aubervilliers (FR) 2021
Moreau Kusunoki, Paris (FR) 2020