

AMELIA TAVELLA : THE UNION OF ART AND ARCHITECTURE



Amelia Tavella's architecture is sensual. The material is skin, the light is captured and shaped, passing through the openings: bays, windows, moucharabiehs. Suddenly, we possess the supernatural power to capture the light so dear to the Corsican architect, whose gaze is inspired, saturated.

The lines of his buildings embrace the forms that surround them; they are those of ridges, valleys, scrubland and the maritime world.

Every time, it's a question of movement, of torsion. The aim is not to bend nature, but to adapt to it, to respect it.

The construction moves, undulates, arches. It is a witness to and mirror of the great landscape it greets. An infinite desire for poetry and beauty. From this desire was born a piece of furniture for a deeply restored private setting in his native Corsica.





« I practice architecture as an art of freedom and constraint. Freedom to create and invent, constraint of space and materials. It's a balance between two forces that are not adversaries, but that get along and complement each other like Siamese twins. »

This solid oak panel occupies the space, winding its way through it with its dual functions. A seat and a support, the object balances between air and earth. It is simple and spectacular in its construction, with no trace of links, joints or accidents. It seems to stand, to exist in a single line. It hangs with no attachments other than the floor and ceiling above it. It is furniture and sculpture, solid and organic, feminine and masculine, animal and living. It's captured the space without cluttering it up, like the buildings of the architect-archaeologist who invents without undoing. Here, once again, is the expression of learned delicacy. The object is the child of buildings, schools and convents. It has the texture, the profile that responds to the geography.





Here, it unfolds in an enclosed space whose walls reproduce the stone and, on a smaller scale, wood that Amelia Tavella has also worked on for an office or library. From the largest to the most intimate, the gesture of love is not betrayed. It unfolds its aesthetics, its philosophy, its just wish. The furniture embraces the person who will use it. It is a tool and an art, and this is surely what architecture is all about. Amelia Tavella sets out on a new path. The vision of her furniture is equal to that of her work.

« I designed a piece of furniture, curvilinear, an almost living animal. Its curves are feminine, its skin is oak, veined, one-sided. The object is a marker of space, crossing it from side to side. Like a sinuous arm, this work-counter links the interior to the exterior. It's functional, both desk and seat. It's my first piece of furniture and the starting point for a creation that's different from my buildings, but which reproduces the gesture of blending in with what is. »

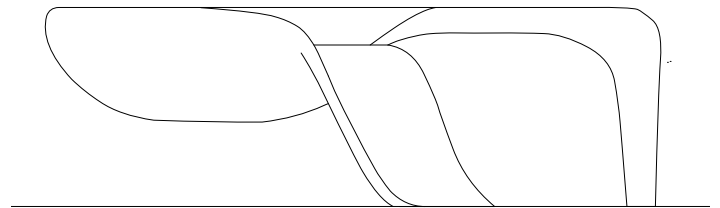




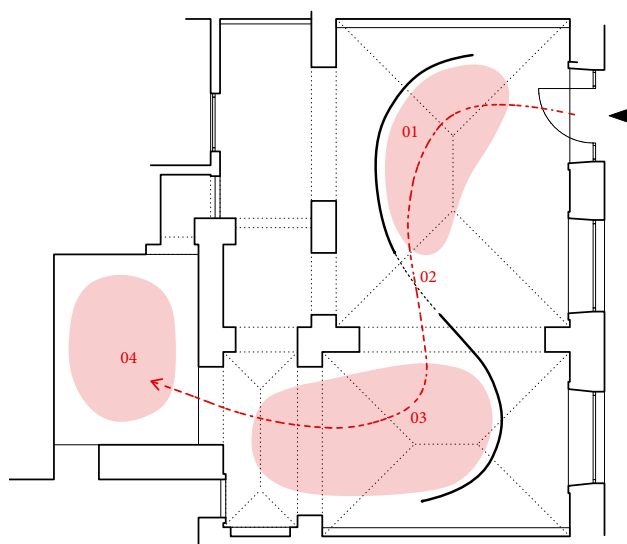
It is the first piece of furniture designed and the starting point for a creation that is different from that of my buildings, but which reproduces the gesture of blending in with what is, while retaining a desire for aestheticism and fusion with the site.

« I conceived and built a unique and natural central work, without constraint, a work within the existing work, a space within the space, a link between host and guest. Crossing its threshold is a step towards a dream. The imprint of Corsica beats here, in the silence and grandeur of its nature.

I worked in this imaginary world, delivering a topographical, geographical map, in the lair of a place of reference, the megaphone of a sinuous, bewitching island. »







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BIOGRAPHY
AMELIA TAVELLA

DISTINCTIONS

2022 - Prix Dejean Architecture Medal - Académie d'Architecture, Paris

2022 - International Architecture TECU Awards - First Prize

2021 - Chevalier dans l'Ordre National du Mérite

2020 - Séquence Bois Award - Landscape sensitivity

2019 - Medium Prize - Corsican architecture award

2019 - Born Award - Social Impact

2018 - Choiseul Ville de Demain 2018 ranking

2017 - Pierre Cardin award from the Académie des Beaux-Arts

2016 - Young Woman Architect Award

Amelia Tavella was born in Corsica, where she saw the beauty of the landscape as an opening to all horizons. In the Choiseul Ville de Demain awards, she was described as *the rising star of French architecture*.

Her architectural signature, tied to the sensuality of noble, natural materials, is the mark of a constant work on the memory of places, particularly in the Mediterranean.

« The Mediterranean is my matrix. I come from there, from this unique place. As a child of the scrubland and the sands, I learned the complexity of my profession as an architect here. Sea, rock, beach, my femininity embraced the femininity of this sea, practicing with delicacy, reweaving damaged lace, drawing inspiration from sediment, soft, original matter.

My island taught me light, color, slope, constantly reminding me that there is no valid creation without ethics and that history is the cradle of the present. My architecture is inspired by the maquis. I take up its beauty, its color, its texture, its density. Each time, I pay homage to it. I don't separate anything. Nature and my buildings stand on the same line, responding to each other. It's an echo, then a fusion.

I use the materials of my island to bring it back to life each time. A single word contains and gives impetus to my desire as an architect: ethics, and this is how I build my artistic approach, linked to my roots and origins ».

This singular creative process is illustrated by her various projects, including the Couvent Saint-François in Corsica, the Château du Seuil, the Ecole A Strega, the Centre Culturel Edmond Simeoni in Lumio, the Citadelle d'Ajaccio, the Ecole Simone Veil in Villeurbanne and the Conservatory Henri Tomasi with Rudy Ricciotti. She has just won the competition to build Château de Nalys in Châteauneuf-du-Pape, the new vineyard of the Guigal family.