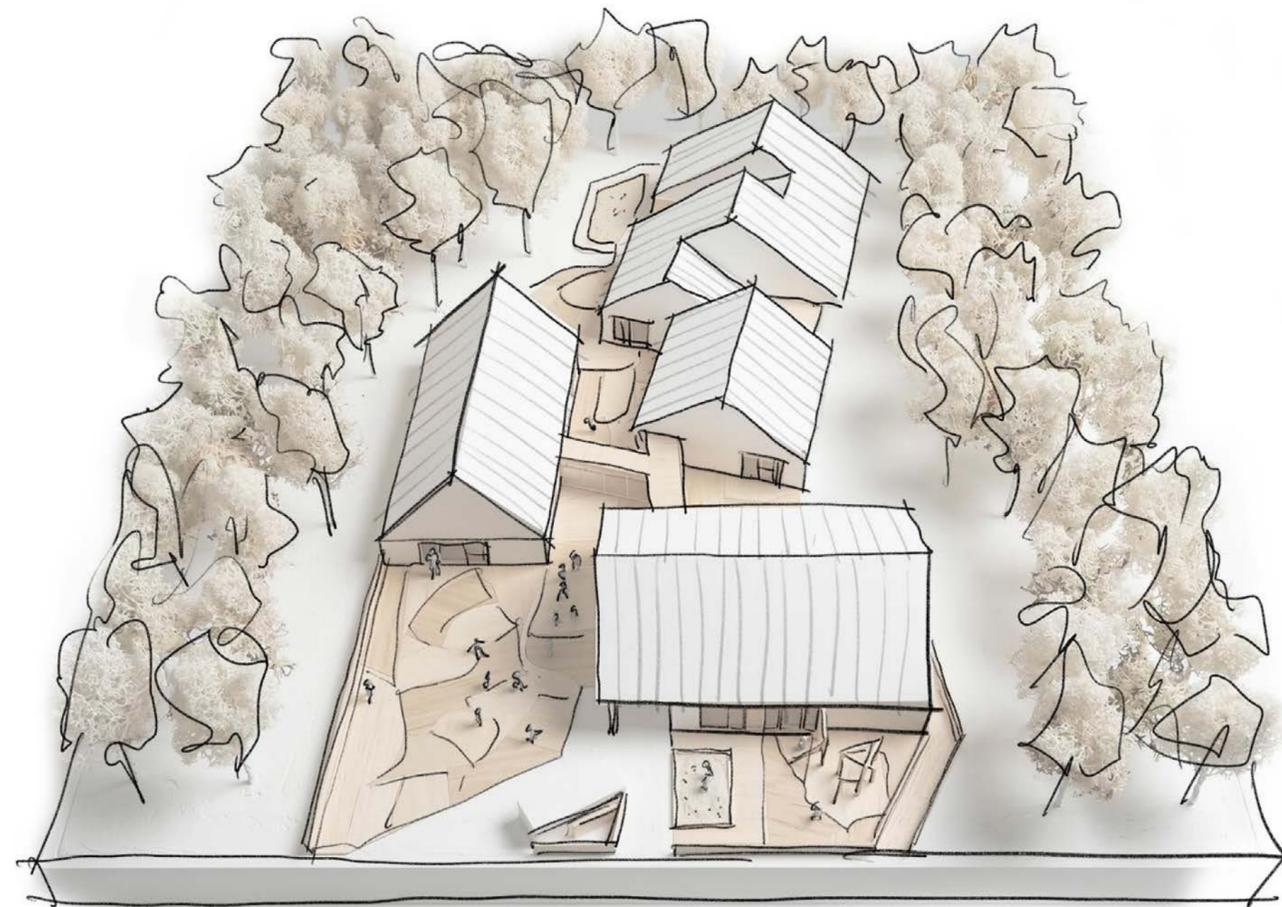


BLUEPRINTS OF HAPPINESS

Documentary and immersive exhibition

CPH:DOX'S FESTIVAL
→ MARCH 2026



SUMMARY

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**When an architect's
vision illuminates our
quest for happiness.**

Concept

Blueprints of Happiness is an immersive installation that explores how the spaces we inhabit shape our relationship with the world, with others, and with ourselves. How they contribute to shaping our happiness. At the heart of the installation is a two-part virtual reality documentary. Accompanying it is a physical, modular, and evolving installation, ranging from a complete exhibition to an educational kiosk, depending on the venue. The entire experience explores our sensitive and emotional connection, both individual and collective, to architecture.

AN INTROSPECTIVE JOURNEY

Through the introspective journey of an architect nearing the end of her career, this virtual reality work questions choices, sacrifices, and the tensions between ideal and reality. It highlights the link between built form and experienced happiness, while questioning the constraints of the system that guide our decisions. Above all, it allows us to tangibly feel the effect of the different places at the heart of the work.

GUIDED LEARNING

The architect becomes an intimate guide who, through her own questioning, leads the user to appreciate, reflect, and question. She teaches them to understand space in order to better experience it, an approach supported by the immersive installation. Without being didactic, the experience offers a genuine awareness of the role of architecture in our lives. Designed as an introduction and a space for reflection accessible to all, the experience is aimed at the general public as well as architecture enthusiasts and professionals, offering several levels of interpretation.

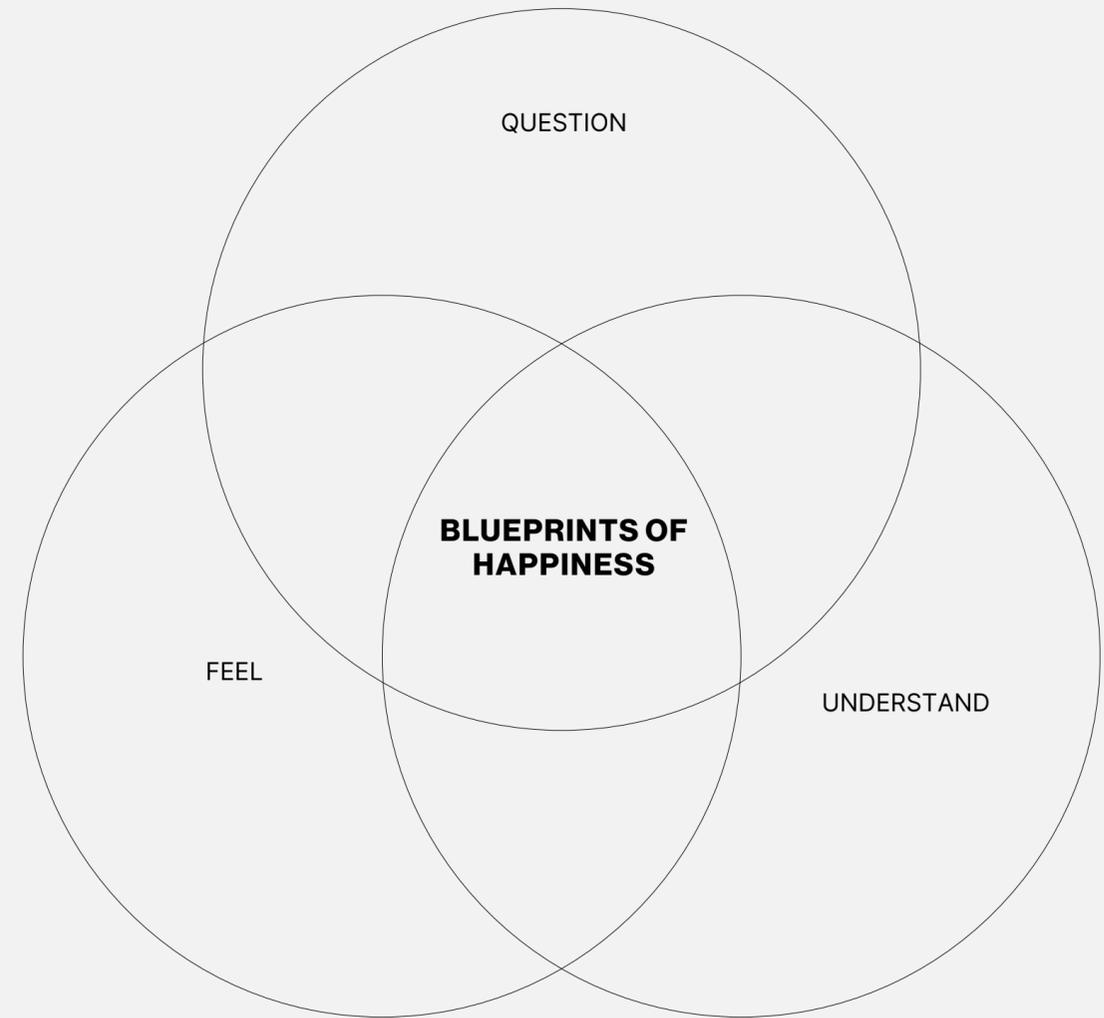
DOCUMENTARY AND RESEARCH

The work is based on interviews with architects working in different international contexts and on real-life situations. It also incorporates iconic architectural sites, embedding fiction in documentary research rooted in reality..

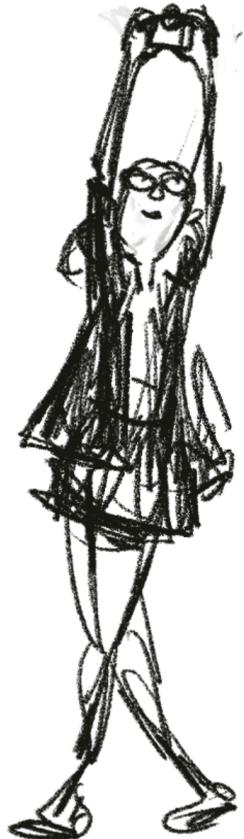
A MODULAR EXHIBITION

The exhibition as a whole is designed to adapt to different venues and formats. The VR work forms its core and can be accompanied by physical modules of varying sizes, depending on the context in which it is presented.

The VR work



The story



At the twilight of her career, an architect undertakes an intimate review. She opens the doors to her memory and shares the places that have marked her life: her first revelations, commitments, compromises, and fractures.

→ The experience offers a sensory and interactive immersion into the evolution of our perception of space, from childhood to accomplished action. At the same time, we embark on a quest for our own happiness, even as we strive to build a better future for others.

→ Blueprints of Happiness unfolds like a gesture of transmission. By sharing her story, the protagonist addresses future generations, particularly her grandchildren, with the hope that they will inherit places designed with care, responsibility, and meaning. She asks a simple yet radical question: how can we build without betraying what makes life desirable?

→ The experience offers a thought-provoking reflection on how we inhabit the world. It reminds us that architecture is not just a functional response, but a commitment to those who live, work, or pass through these places. And those who will continue to do so for years to come.

THE ARCHITECTURE OF THE NARRATIVE



CHAPTER 1 → VOCATION

The architect revisits the formative spaces of her life: childhood, apprenticeship, early creative impulses. Through his memories, architecture appears as a sensitive revelation, a language capable of transforming the way we see the world. As he becomes increasingly proficient in this medium, his growing desire for recognition and the expectations of a system that is sometimes disconnected from people's real needs gradually distance him from his own happiness.

Childhood - Discovery

In a library, a child discovers that architecture can transform the way we experience the world. And that drawing can become a profession. This place becomes, literally and metaphorically, an oasis for her.

Studies - Opening and closing

She learns to read and understand space, discovering architecture as a language. It is also a time marked by an unhealthy quest for performance and recognition. This is an opportunity for a fast-paced journey to key locations around the world, to experience the concrete effects of how we build around us. .

The internship - Public square

Immersed in the professional world for her first internship, she had the opportunity to work in Copenhagen with Jan Gehl. Her assignment: to design a public space in the heart of the city. She tried to impress, to build something spectacular. She was fortunate to have a mentor who could bring the right questions to the heart of her developing practice, at a time when architecture was expanding into the social sphere, addressing the design of shared spaces.

→ Turning point scene - The Nursery: The Verdict

She finally believes she has reconciled ideal and reality... until she sees her project reduced to economic logic, shaking her faith in the power of architecture. She experiences the power relations, constraints, and compromises of the profession, but above all their impact on her happiness and that of the people who will inhabit the buildings to be constructed.

CHAPTER 2 → RECONSTRUCTION AND LEGACY

After a decisive breakup, the architect questions the meaning of his profession and the responsibility of building for others. The narrative opens up to the collective: understanding the real impact of places and conveying a vision of what makes a space alive.

School

By taking part in the creation of a school, the architect finds an opportunity to bounce back and affirm her desire to build better for the happiness of others. As a place where children develop and grow, the school represents a great responsibility for her. It is also an opportunity to reflect on the legacy she wishes to leave as an architect: to create sensitive places that can have a lasting impact on those who inhabit them.

The choices - A museum competition

Her perspective is evolving: she is learning to design architecture based on uses, human relationships, and invisible dimensions—light, acoustics, circulation, care. The nature of the project invites her to reflect on the social and economic dynamics that guide how we develop our territories and build for different uses. What place is there for needs that are less tangible but so important to our happiness? How do we collectively choose to use our resources? What is important for the happiness of an entire society and, above all, are we building with this in mind?

Impacts - Links - Third Links

Her perspective changes: she learns to design architecture based on usage, human relationships, and the invisible. She becomes aware of the needs of an entire neighborhood in order to offer a place that can become a human oasis, sometimes even a lifeline for the most vulnerable. A third place, which allows people to rebuild the social fabric and meet without having to consume

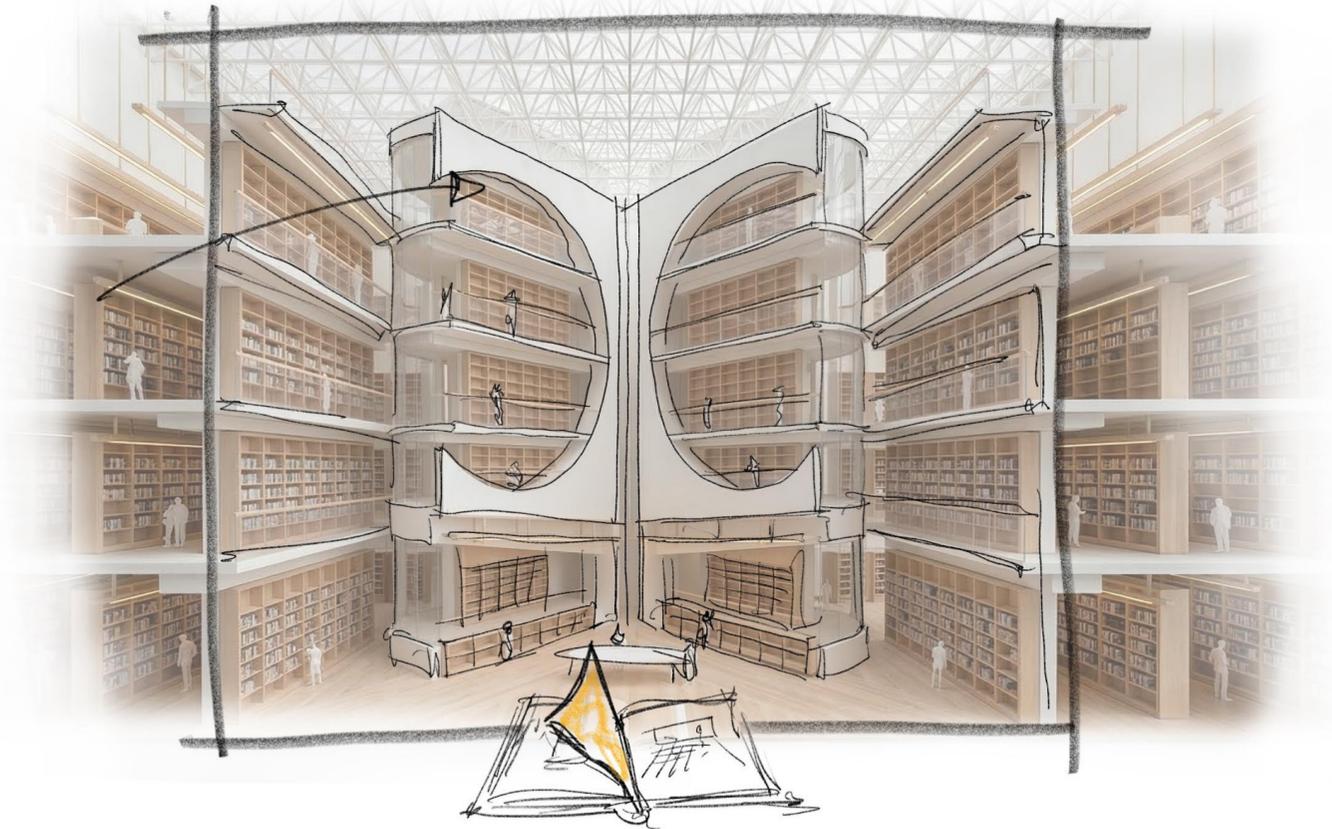
The apotheosis - Transmission

At the end of her career, she passed on her experience when she was invited to redesign an entire neighborhood. The lessons she learned over a lifetime guided her actions, which became our own. We acted as if the neighborhood that came to life under our choices was a huge model, of which we were the live creators.

FOUNDING SCENE - CHILDHOOD, DISCOVERY

From a subjective point of view, we discover an ordinary neighborhood with functional, unremarkable buildings. From a child's perspective, the world seems vast, a little dull, dotted with discreet details. Then we enter the municipal library. The light is different here. Silence envelops the space. A book on architecture catches our eye. We open it. Each page reveals an architectural concept: natural light, rhythm, exposed structure, materiality, inhabited space. And with each page turned, the child's gaze changes.

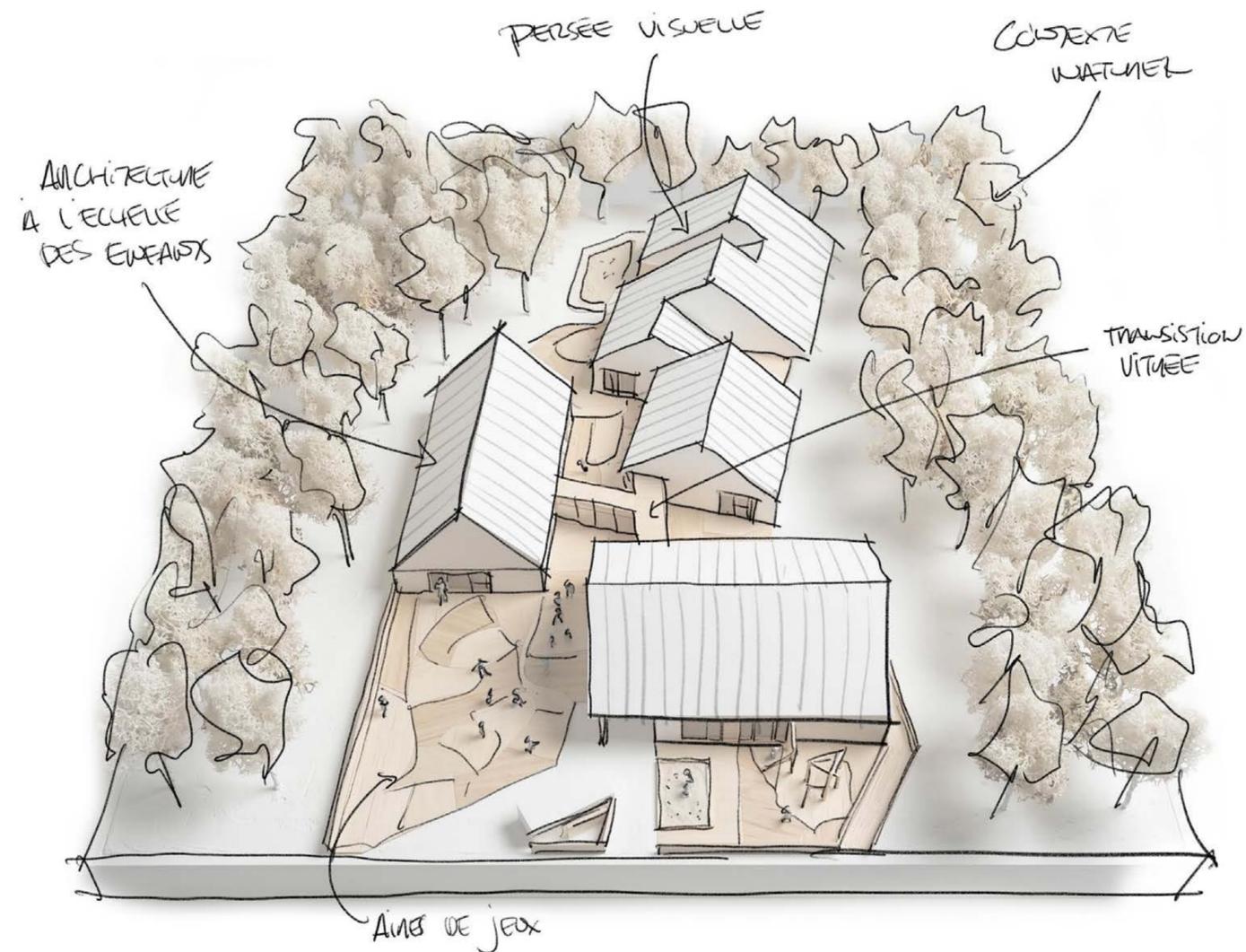
BIBLIOTHÈQUE
UN ESPACE qui SE DÉPHE LORSQUE
L'ON TOURNE LES PAGES



The surrounding space is subtly transformed by addressing the fundamental principles of architecture: light, volume, perspective. Nothing is explained, everything is simply emphasized, felt. A desire arises: to understand one's surroundings and to create places. It is also the discovery that drawing can be a profession.

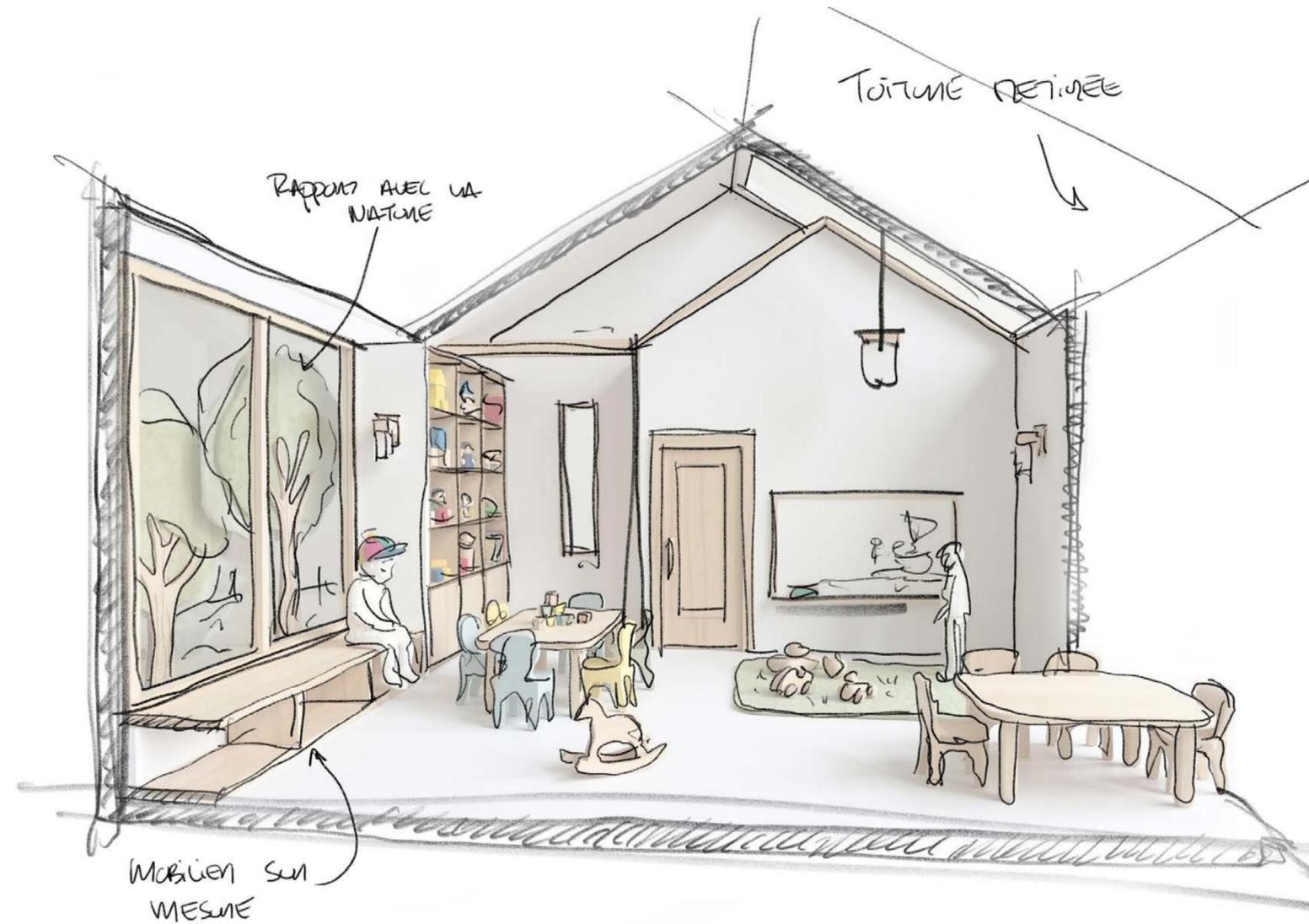
TURNING POINT SCENE - THE CONFRONTATION

We are in the midst of designing in an architecture studio. At table height, the volumes of the daycare center take shape under our hands, the plans becoming models under our gestures. The light wood, the lines drawn, the unfinished surfaces tell the story of a project in the making. In a reflection, we catch a fleeting glimpse of the architect we embody, at a different age, focused, driven by her enthusiasm.

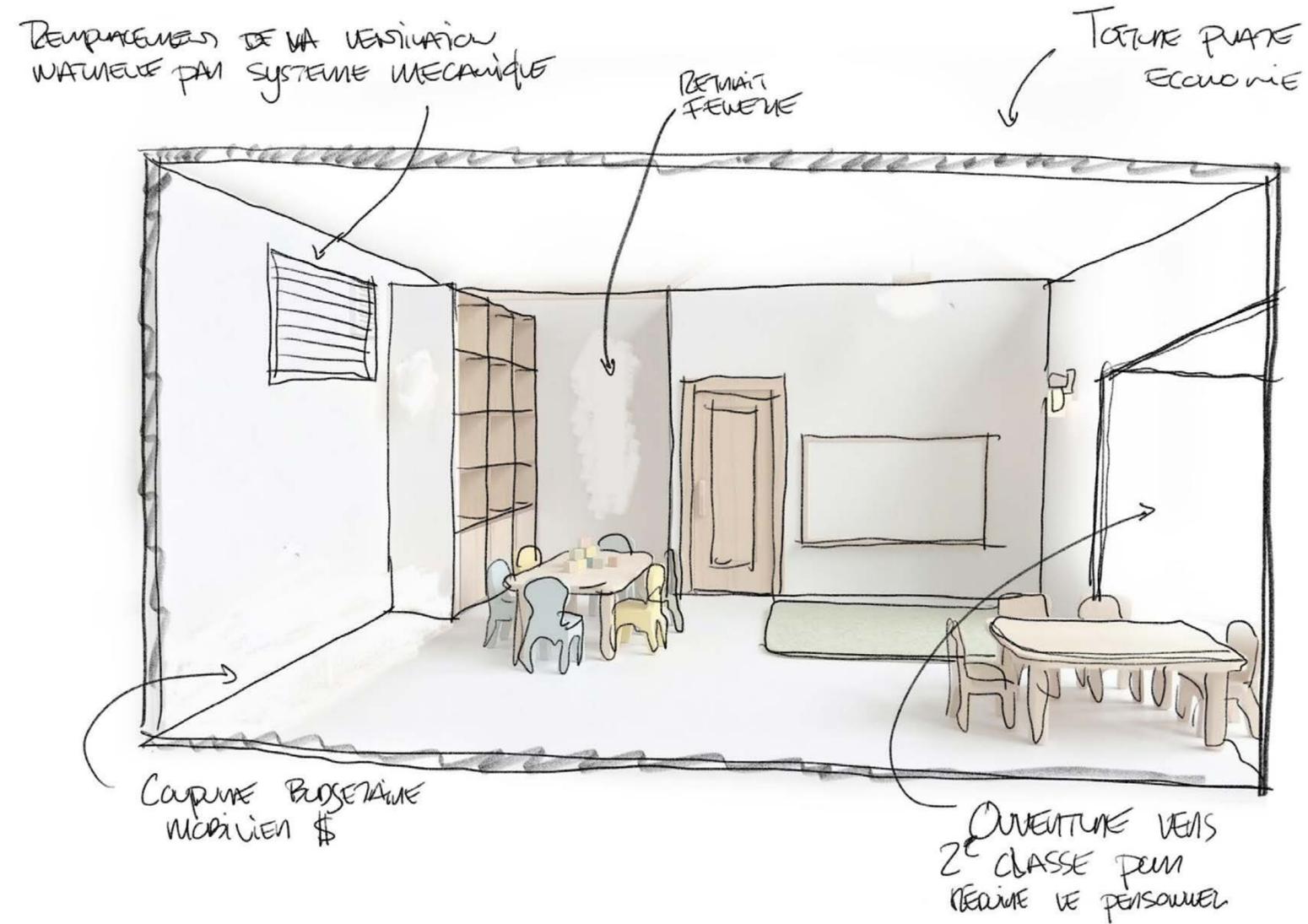


Her inner voice accompanies us. She shares her convictions, her desire to design a generous space, conceived with children in mind. She also evokes the constraints of the profession, such as standards, deadlines, and budgets, and testifies to the constant effort to preserve the essentials without sacrificing the vision of the project. As she invites us to imagine what children will see, touch, and feel, our perspective is transformed.

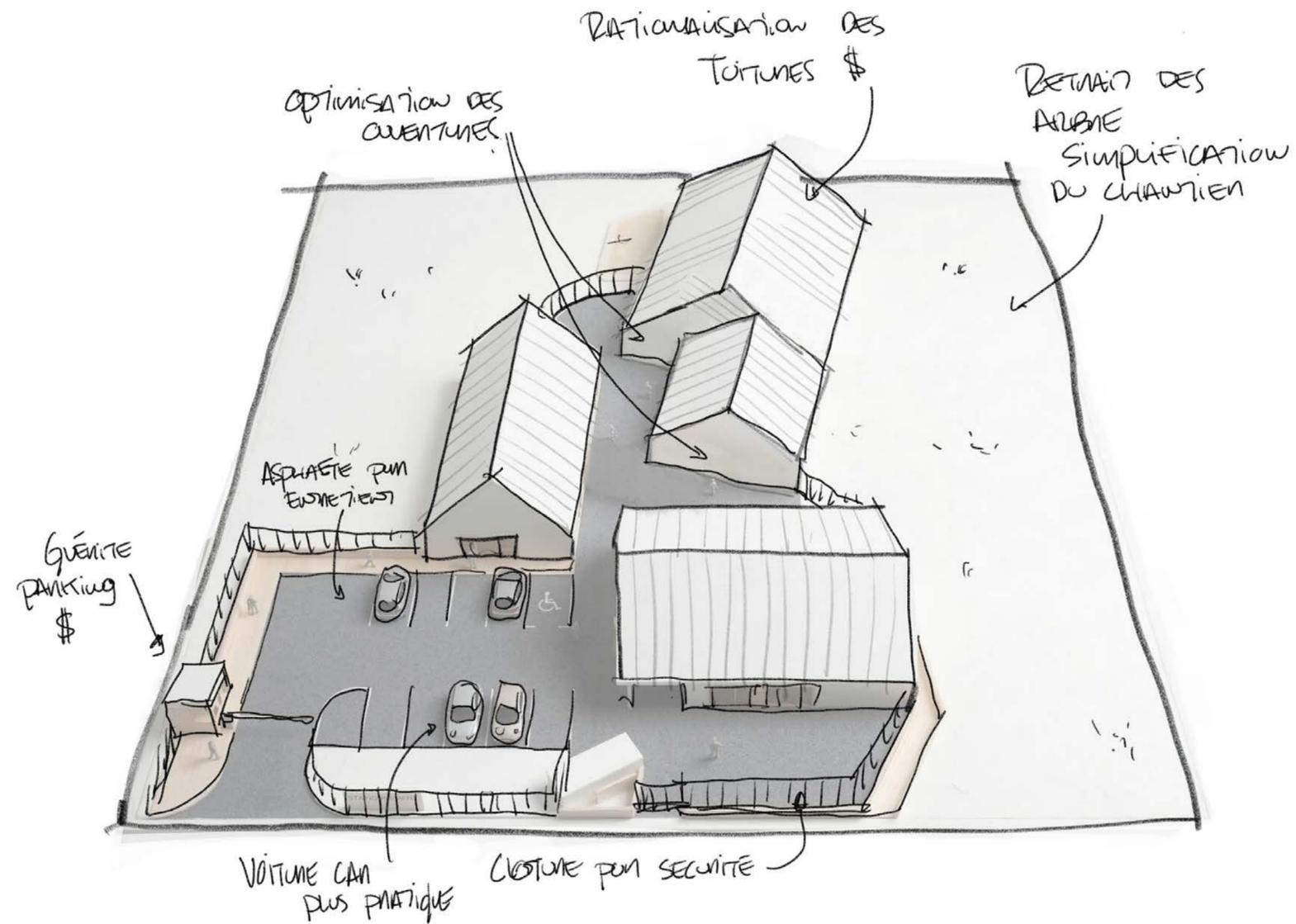
Without any visible break, the model ceases to be an object in our hands. We slip inside. We are now at the scale of the place. The volumes surround us. The light descends to child height. Laughter bursts out. Silhouettes run around us. The space breathes. The project seems to have found its balance. Every constraint seems to have been absorbed into the ingenuity of the design.



Then the ceiling rises. Gigantic figures appear above us. Their voices fall, dry and definitive. They praise the effort, acknowledging that the project is already within budget. But they see an opportunity to go further: to simplify even more, to remove what seems superfluous. To reduce costs even further, a prospect that excites them even more than the beauty of the place.

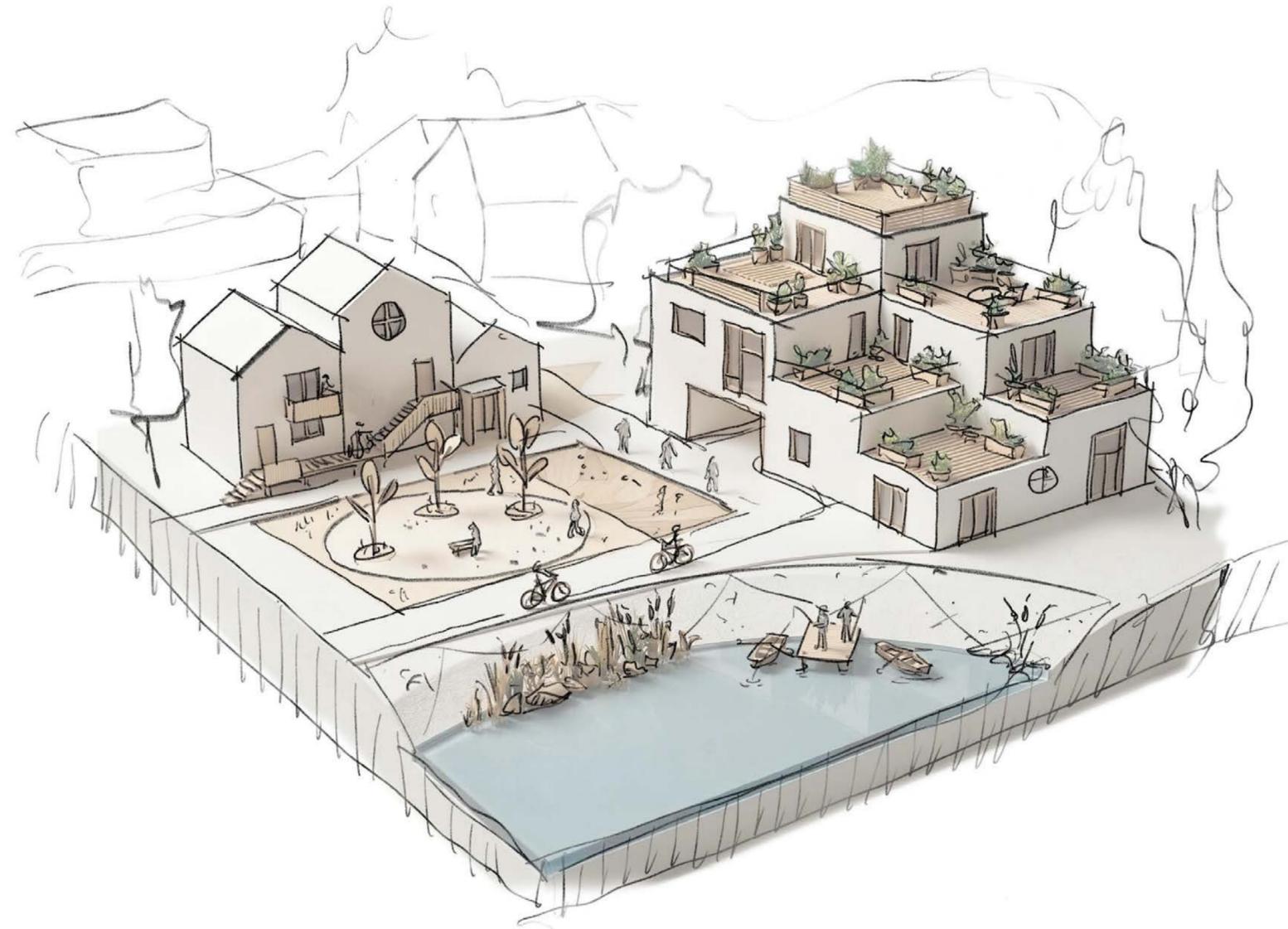


“They're just children. They don't look at architecture.” With every decision, something disappears. Openings are reduced. Outdoor spaces fade away. Laughter dies down.



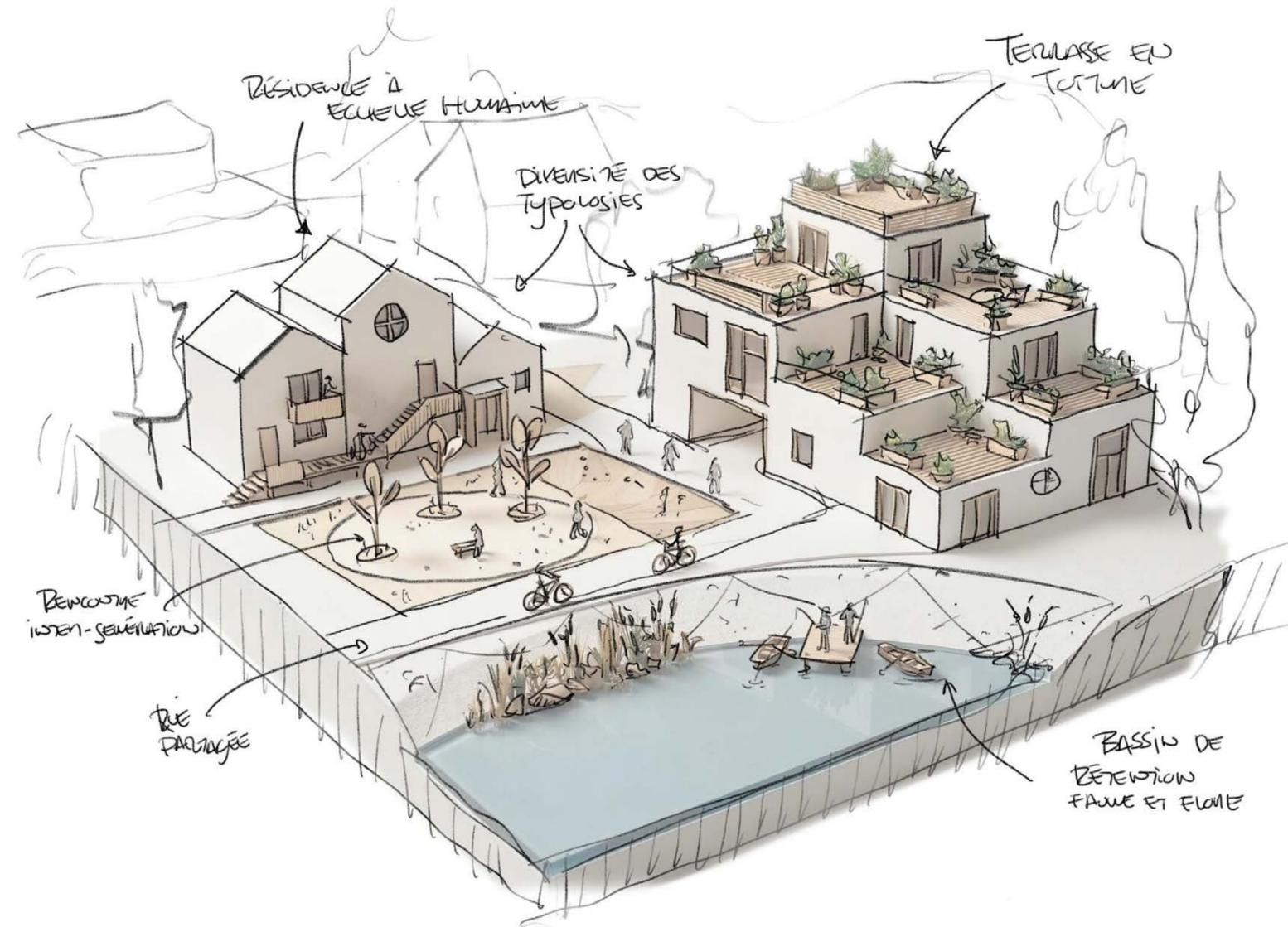
FINAL SCENE - THE TRANSMISSION

At the end of her career, the architect receives a rare commission: to reimagine an entire neighborhood with all its components: housing, urban design and traffic, public squares, schools, parks, libraries, shops. Everything that shapes a neighborhood. For her, it is a culmination, an opportunity to draw on everything she has learned. We are no longer in her shoes. We are ourselves. She stands beside us, older, calm. She looks at us, then asks: “What makes a place happy?”



In a vast space bathed in soft light, a “living” model of this neighborhood occupies the center of the room. Visitors can manipulate this model at their leisure. As they approach with their hands, the areas become active. We trace routes, adjust heights, open up squares, integrate parks, and modify traffic flows. The neighborhood is transformed before our eyes.

With each decision, the model reacts: a public square attracts laughter and encounters; a calmer road makes the space safer; a tree provides shade and slows down time. The light changes, the seasons pass, life settles in. And above all, the little characters who populate it, who seem to really live there, react to it, adjusting their use of the space, the sounds bearing witness to the life that unfolds there.



The architect does not impose anything. She lets us experience things for ourselves. Because teaching is not about giving answers, it's about learning to ask the right questions.

Artistic & narrative approach



MEMORY AS THE BACKDROP

The work adopts the architect's subjective point of view. The spaces traversed are not only reconstructed, but reimagined, marked by emotion and the vagaries of memory. The staging evolves with the narrative: it shifts from the gaze of an enchanted child to that of an experienced architect, culminating in a distanced posture where the viewer manipulates the space like a model.

Visually, the universe is constructed gradually. The sets first emerge in a simplified form, with a blurred effect evoking memories and initial freehand sketches. In the 360° space, the environment remains initially suggested, while the points of interaction gradually materialize in refined volumes, borrowing from the language of physical models and low-poly..

ARTISTIC DIRECTION AS A GUIDING PRINCIPLE

As the story unfolds, details become clearer, lines become more refined, and architectural tools such as models come to life and envelop us. The artistic direction has not yet been created, but it will serve as a guide and a fluid medium to ensure smooth transitions between scenes and convey this evolution over time in a fluid and natural way.

This visual transformation mirrors the narrative: it reflects the chronology of memories (from the most distant to the most recent) and mimics the architectural process (from sketch to completed building). Finally, iconic architectural sites punctuate the experience, acting as references and illustrating how forms and ideas nourish the architect's work over time.

THE CHARACTERS

The characters are based on the use of generic 3D human models, to which a specific graphic process is applied based on painted and stylized textures. This system makes it possible to transform realistic silhouettes into expressive visual presences, while turning a production constraint into a true aesthetic signature.

THE CHARACTERS

→ The various people who inhabit these places—those who live, work, or pass through them—are represented by these graphically rendered human silhouettes. Depending on the situation, the textures can take on a variety of styles: flat areas of direct color, impressionistic patterns, or lines reminiscent of children's scribbles.



THE CHARACTERS

→ The **secondary characters** retain a realistic foundation but are simplified in their modeling and visual treatment, notably through the use of more refined volumes and vibrant painted textures.



THE CHARACTERS

→ **The main character**, for its part, it follows the same aesthetic while benefiting from a more detailed and expressive treatment, allowing for a more subtle conveyance of emotions and the evolution of the narrative.



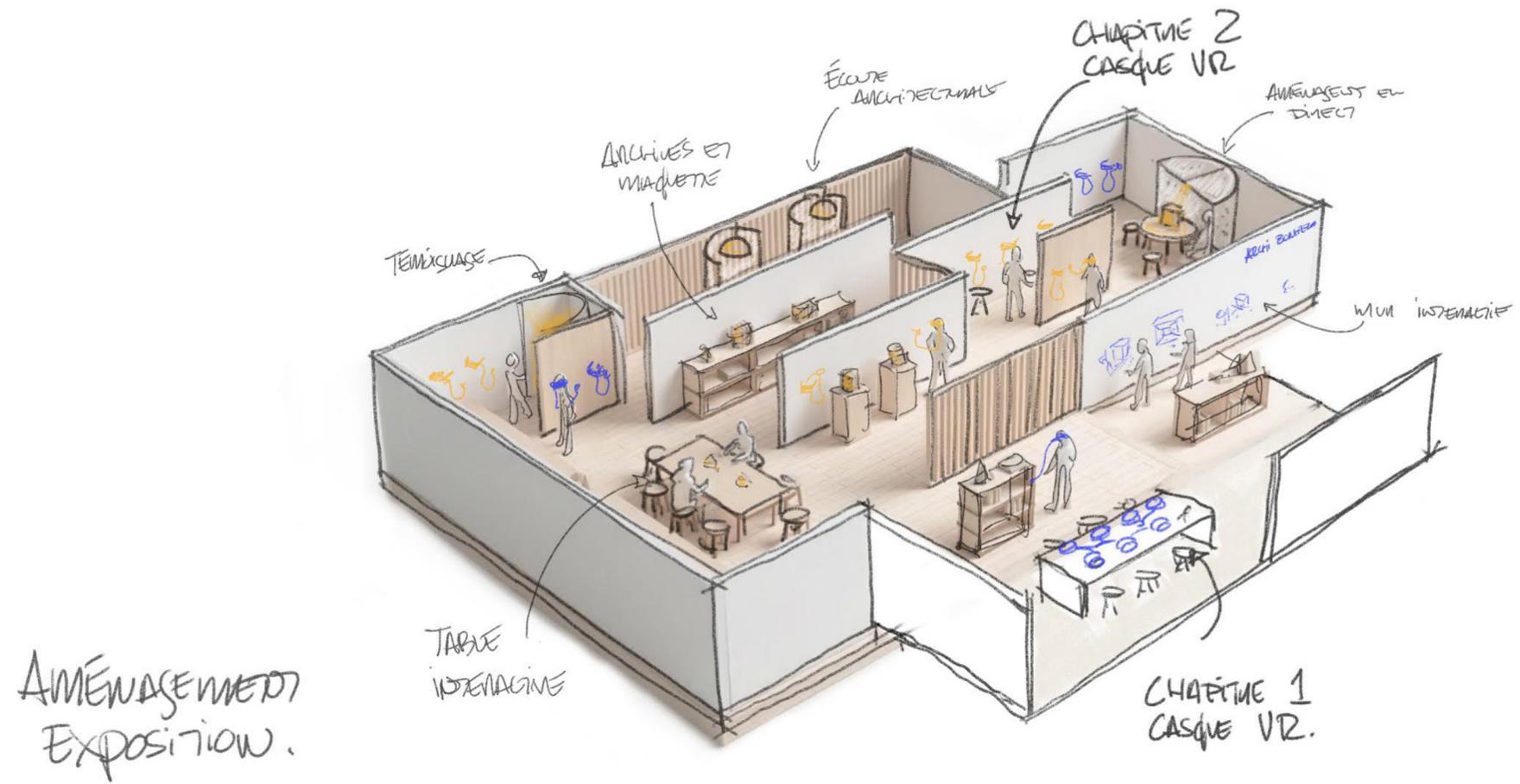
The immersive exhibition

Centered around the virtual reality artwork, Blueprints of Happiness is also a modular physical installation that can be adapted to different presentation contexts. In its complete form, the exhibition features a series of immersive and participatory devices that invite the public to experiment, question, and extend the themes of the artwork. It thus becomes a space for dialogue where individual experiences meet the collective imagination.

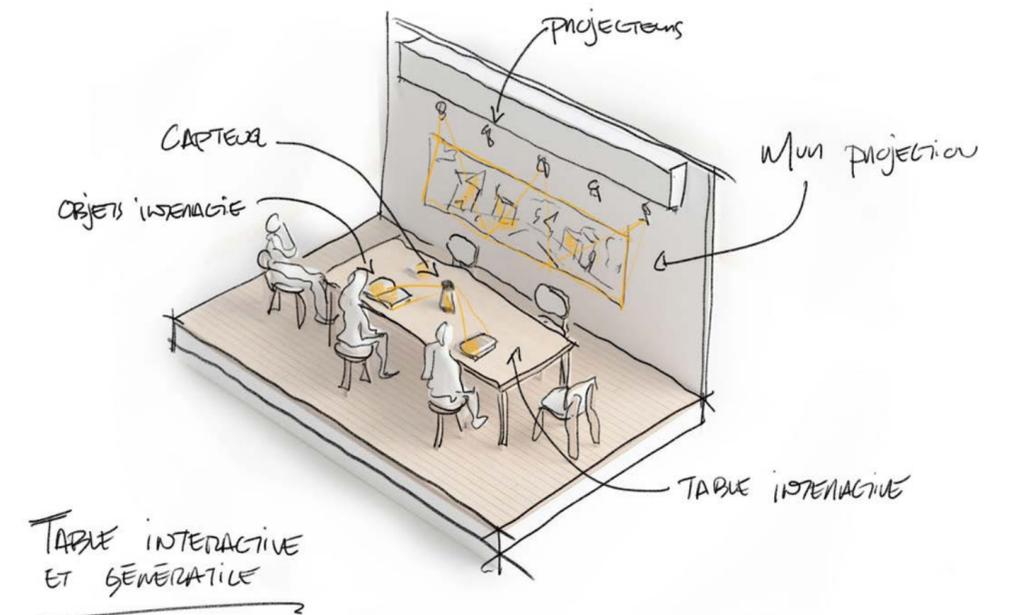
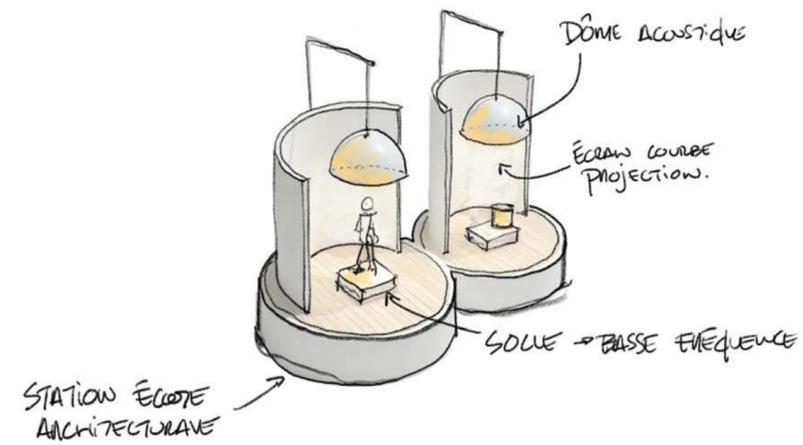
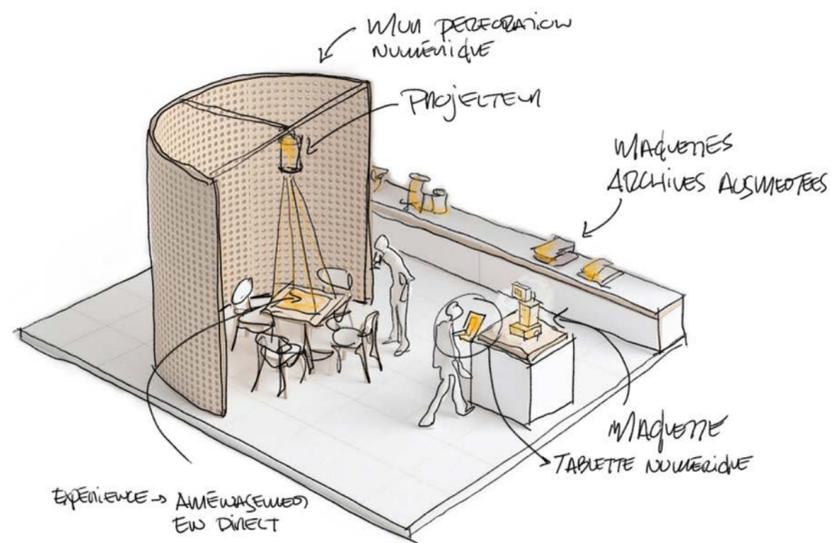
Human mediation is also important here. Although simple, it reinforces the very human nature of the exhibition and the experience. The exhibition itself, in the way people wander around and interact, but also in the way mediation is conducted, creates bonds between people. This approach is consistent with the theme: the way we build things (the exhibition) can have an impact on our well-being, with the social dimension being paramount.



EXHIBITION LAYOUT



SYSTEM COMPONENTS



A live layout development experience → Spectators find themselves in front of a reproduction of an empty public space. A projection shows the behavior of people moving around in it. By moving objects (trees, benches, public artworks, exhibition spaces, etc.) and modifying its topography, they can observe how this influences the behavior of users. Do they now take the time to stop there, interact with each other, or do they avoid entering it even more?

An architectural listening station → An immersive sound system allows visitors to experience architecture through their ears: the reverberation of a hall, the calm of a library, the noise of a schoolyard. Visitors discover how acoustics, materials, and volumes directly influence our emotions. Installed in a black box-type space, they listen to these soundscapes while projections on the walls reveal the corresponding locations, providing a visual understanding of what shapes the acoustic experience.

An interactive table → A space for manipulation where visitors sketch a plan, move shapes, or place objects. In real time, a video projection interprets these gestures and generates imaginary architectures, revealing how a spatial intention becomes a place.

SYSTEM COMPONENTS**We can also find :**

A physical model → A tangible architectural model, explored at human scale. As you approach it, sound and visual scenes appear on a tablet: fragments of life, memories, everyday uses. The architecture is perceived through those who inhabit it.

Archives and audio testimonials from architects → To witness their reflections, their points of view, their ideas, their ideation processes, and their dreams. For example, each architect can take us on a virtual tour of a place that is important to them and tell us what it means to them and how its architecture creates this impact. This can take the form of listening in front of standard screens, or even with a 360-degree video of the places described, allowing for greater immersion.

Interactive devices → Two interactive installations invite visitors to contribute to a collective survey on our relationship with places. The first takes the form of a video booth, similar to a photo booth, where everyone can answer one or two simple questions: a place that has left a mark on them, a space where they feel good, a memory linked to architecture. Over the course of the exhibitions, these contributions form a sensitive archive of the places that matter to us, which can feed into the installation or be used in future content.

The whole forms a non-linear immersive journey, designed as a living material, conducive to exchange, intimate resonance, and sensory exploration.

The second is an interactive wall where visitors are invited to draw their idea of "home": a house, a familiar space, a meeting place. These drawings gradually come together to form a collective and evolving map of our architectural imaginations.

Living archive of the host location → Each presentation incorporates stories, sounds, or images related to the site hosting it. The exhibition is thus rooted in local architectural history and gradually enriched by a global memory of inhabited spaces. This may also make the idea of a "kiosk" interesting for a venue hosting the VR experience, but highlighting the architectural features of the venue itself to make them accessible to visitors.

AN ADAPTABLE AND FLEXIBLE WORK

Designed from the outset as a modular and evolving work, *The Blueprints of Happiness* can be adapted to different contexts, depending on space constraints, available resources, and target audiences. It can thus be presented in its entirety or in partial forms, without any loss of narrative or artistic coherence.

The work may be presented:

- As a whole (VR work + complete exhibition);
- Partial or light version (VR work, selection of modules) ;
- Through custom-designed modules, in dialogue with the space ;
- Like a traveling show, suitable for festivals, presentations in libraries, museums, etc.

This modularity allows :

- To adjust the presentation angle (general public, professional, educational, etc.) ;
- To adjust the experience according to space constraints, available budgets, and the number of visitors ;
- To set each iteration in its context, in harmony with the architecture, history, or audiences of the place.

Creative team

FRANGIN
PRODUCEUR

FRANÇOIS DUBÉ, FRANGIN PRODUCER AND CO-DIRECTOR

Producer, director, and founder of Frangin (2018), a company dedicated primarily to documentaries with a mission: to cultivate collective empathy by nurturing curiosity, open-mindedness, and the desire to understand. He enjoys exploring new ways of telling rich and relevant stories, always striving for consistency between form and content. He offers “outside the box” solutions at the intersection of different disciplines.

COLAS WOHLFAHRT SCREENWRITER, CO-DIRECTOR

Designer and creator of immersive experiences, Colas Wohlfahrt holds a degree in leadership and innovation from MIT and has been conducting research into new forms of storytelling and audience participation for over fifteen years. With a background in documentary filmmaking and interactive web content, he began exploring non-linear storytelling through web documentaries and transmedia early on, before accompanying the evolution of digital storytelling towards virtual reality, augmented reality, immersive installations, and live performance. His work questions the transition from the screen to shared space, combining narration, interaction, and sensory devices. He collaborates with artists, developers, and cultural institutions to design hybrid experiences presented at events such as the Festival du Nouveau Cinéma (FNC), the Rencontres Internationales du Documentaire de Montréal (RIDM), the Venice Biennale, and South by Southwest (SXSW)..

ÉTIENNE BERNIER, AGENCE SPATIALE, ARCHITECTE, CO-DIRECTOR

Founding president of Agence spatiale, Étienne Bernier has a diverse background that has led him to work for architectural firms in Europe, Asia, and Nunavik. His distinctive approach of combining artistic disciplines earned him the Prix de la relève at the Grands Prix du Design in 2016, with the jury describing the agency as “a worthy representative of a certain trend toward multidisciplinary.” This honor was confirmed in April 2021 when he received the Prix de la Relève, awarded by the Ordre des architectes de Québec, a prize that highlights his career, his transdisciplinary vision, and his impact in the field of architecture. Étienne recently participated in the École de l'Étincelle project, a Lab-École project that explores the scale of childhood and was honored in 2024 with a Governor General's Medal in Architecture. He is also a co-founding artist in the architectural collective PLUX.5, where he explores various forms of artwork, ephemeral installations, and tactical urbanism.

EULALIE LECOQ, AGENCE SPATIALE, CREATIVE DIRECTION, SCREENPLAY

Associate Account Director at Agence Spatiale, Eulalie bridges the gap between artistic disciplines. With a bachelor's degree in international management and marketing from the Faculty of Administrative Sciences at Laval University, which she completed after studying advanced literature in France (preparatory class for Grandes Écoles Hypokhâgne), Eulalie has gained experience combining project management and communication strategy. Immersed in both cultures, she creates fluidity between the customer experience and architecture, an approach that relies on the synergy of multidisciplinary collaborators and ensures a strategic and sustainable vision for a variety of projects.

SÉBASTIEN SAMYN, APRÈS-MINUIT CHARACTER ART DIRECTION

Sébastien Samyn is a multidisciplinary Belgian-Canadian artist based in Quebec. With a background in animated film, he has developed a practice focused on movement, visual storytelling, and the emotions that art can evoke. As an animated film director and digital designer, he explores hybrid languages that combine technology and human sensitivity. His career has led him to collaborate with major players such as Cirque du Soleil, Moment Factory, and Ubisoft, and to participate in projects around the world. Through his work, he always seeks to combine depth of meaning with visual power.

MATHIEU TROUSSEL, ARCHI VR TECHNICAL DIRECTION AND DEVELOPMENTS

Mathieu is a scenographic designer who works in the exhibition and art world. Entrepreneurial, creative, and passionate about design, he founded a project that allows him to challenge his strengths and energy to explore the worlds of innovation and entrepreneurship. Archiv VR brings a new dynamic to art and exhibitions

Production schedule and plans

Blueprints of happiness	2025	Today	2026
Project selected by Atelier Grand Nord XR by Sodec. Creative assistance			
<ul style="list-style-type: none"> - Writing and design phase underway - Key scenes structured and interactions identified - Artistic direction and advanced visual research - Sketch of the architectural installation - Determination of distribution formats 			
<ul style="list-style-type: none"> - Application to the Canada Media Fund - conceptualization/ prototyping (2026) - Submission to Sodec Phase 2 (Prototyping) - Finalization of pre-prototyping and presentation to potential partners (distribution/co-production outlets) 			

Seeking Partnerships

Co-production & immersive production

Producers of immersive works, exhibitions, or installations wishing to partner in the development and production of the project.

Curators & programmers

Curators and exhibition organizers interested in supporting the installation and international circulation of the work..

Venues & distribution

Museums, architecture centers, foundations, cultural institutions, heritage sites, and festivals wishing to host the installation in various forms

Financial partners & cultural sponsorship

Foundations, companies, and private actors committed to issues related to architecture, cities, culture, and collective well-being

Editorial and documentary collaborations

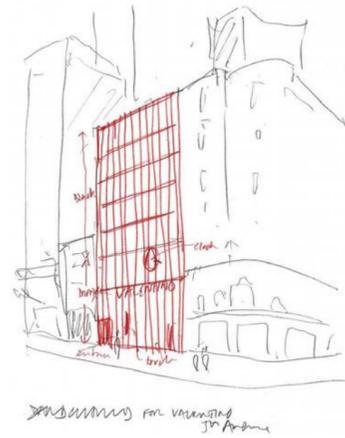
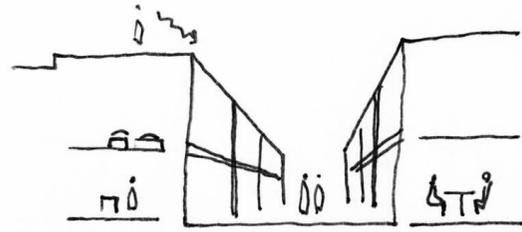
Institutions, architecture schools, media, and professional networks contributing content, testimonials, and research related to the project

Regional and architectural partners

Museums, architecture centers, foundations, cultural institutions, heritage sites, and festivals wishing to host the installation in various forms.

Appendices

MOODBOARD - ARTISTIC DIRECTION



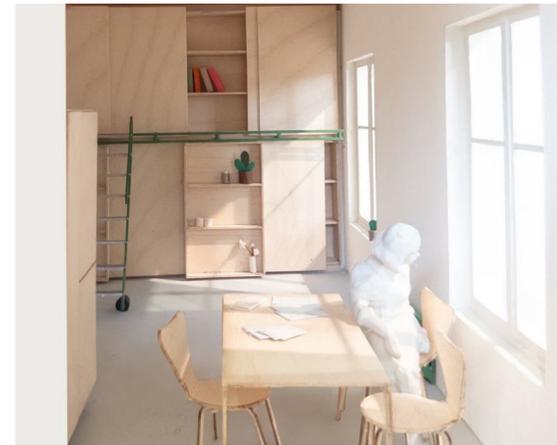
Child's perspective

- Curiosity and amazement
- Blurred treatment to evoke memories
- Colors
- Naive drawings
- Freehand drawing
- Annotated drawings



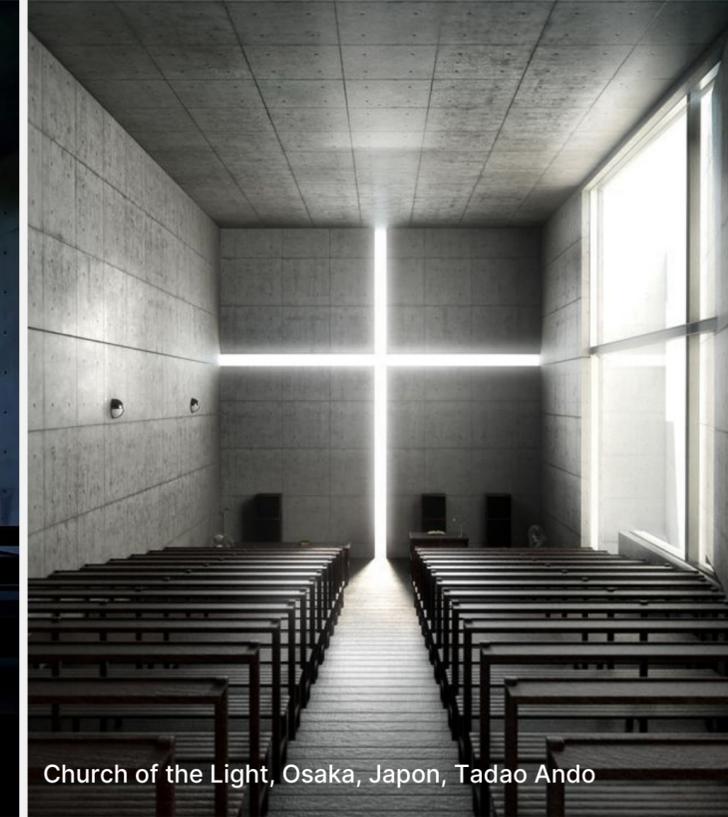
Adult perspective

- Evoking expertise
- Overlooking view
- More complex designs
- Realism comes to life with physical models and 3D graphics.



MOODBOARD - REPRESENTATION OF REAL PLACES

Chruch of Water, Hokkaido, Japon, Tadao Ando



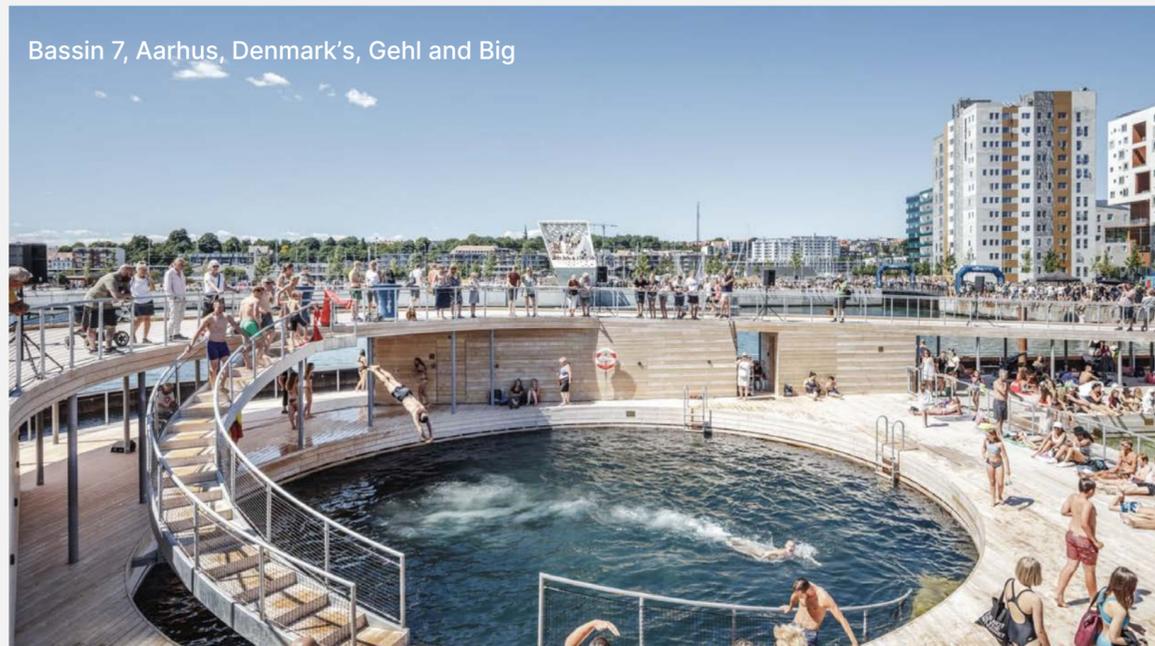
Church of the Light, Osaka, Japon, Tadao Ando



École de l'Étincelle, Lab École, Saguenay, Québec, Agence Spatiale - Appareil architecte - BGLA Architecture

Didden Village, Rotterdam, MRDV

- Discovering memorable places
- Variety of architectures
- Real-life references that shape our character



Bassin 7, Aarhus, Denmark's, Gehl and Big



High Line, Diller Scofidio + Renfro, NYC

AGENCE SPATIALE - ART & ARCHITECTURE

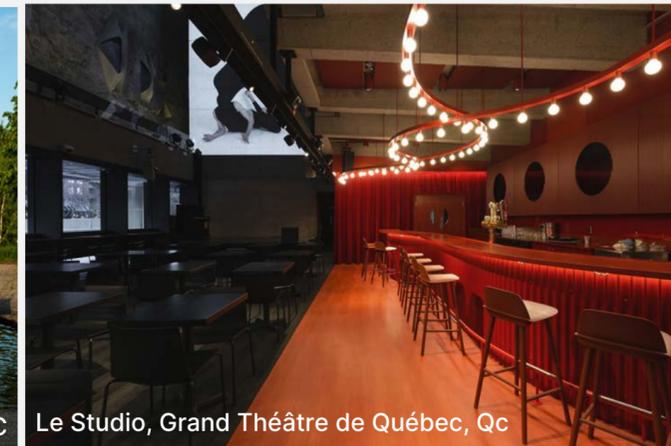
École de l'Étincelle, Lab École, Saguenay, Québec, Agence Spatiale - Appareil architecture - BGLA Architecture



Street furniture, Drummondville Library, Québec



La ligne du temps, Jardins de Métis, QC



Le Studio, Grand Théâtre de Québec, Qc



A piece of cake, Terrasse Dufferin, Québec



Pavillon Nature et Culture, Saint-Élie-de-Caxton, Qc

- Multidisciplinary architecture
- Exhibition design and installations
- Award-winning and recognized agency
- Approach focused on fun and playful spirit