

**entrer:  
five architectures in belgium**



Exhibition on the initiative of **Wallonie-Bruxelles Architectures** and hosted by The Cass,  
16 Goulston Street, London from September 25th until October 13th 2017.

[entrer.be](http://entrer.be)

**entrer:**

**WBA** presents five projects that reflect the diversity of Wallonia and Brussels' architectural output, waiting to be discovered in the course of an audio-visual walkabout.

Each of these projects – most of which are public facilities set up either within the city walls or away from the city – testifies to the efforts undertaken by architects and their clients and their eagerness to put architecture at the service of a better quality of life for citizens.

Five projects that change *prima facie* purposes and their perception: a reclaiming of urban spaces through the redevelopment of a brownfield site converted to suit a twofold cultural and commercial purpose, a heritage restoration project aimed at preserving the memory of works of art, the transformation of a public space, sports facilities in unison with the landscape in an exceptional setting and, finally, a private commission for a small pavilion intended to house and showcase works owned by a collector.

Exhibition curator Audrey Contesse invited photographer Maxime Delvaux and sound designer Christophe Rault to share their take on all five projects. Two analyses will be presented in the shape of a video and a soundtrack that are not synchronised and that set off a collection of items gleaned and selected by the exhibition curator on each site and from the architectural practices to highlight the materiality and the pertinence of the projects.

Exhibition from September 25th until October 13th 2017 at The Cass, 16 Goulston Street, London.

[www.entrer.be](http://www.entrer.be) | [www.wba.be](http://www.wba.be)

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The exhibition was previously shown at Centre Wallonie-Bruxelles in Paris from November 5th 2015 until January 12th 2016, at The Sicil's Pavilion, Geneva, from 4 until 14 October 2016 and at Liège during the Festival of architecture of Liège, from February 23th until March 12th 2017.



## Concept of the exhibition

'entrer:' is an invitation to survey the analysis of the materiality and spatiality of architecture projects carried out in Belgium through an exhibition in Paris at the Centre Wallonie-Bruxelles. Five projects have been selected from among recent architectural outputs in Wallonia and Brussels that bear witness to the expertise of their architects, both in the field of project management and project implementation. They are also relevant responses to one or more contexts inherent to the commission. The selection offers a coherent and representative overview of the diversity of architectural approaches and practices, of project scales, of project management, but also of the generations of architects working in Wallonia and Brussels today.

But how to convey the materiality and spatiality of architectural projects located kilometres away from the exhibition venue and therefore removed from their specific context? By definition, architecture produces spaces and atmospheres that can be grasped and understood through the physical discovery of the place. A "walkabout" was therefore used as a tool to analyse the projects. They have been broken down according to three approaches: that of the architect and historian, that of the sound designer and that of the photographer. Force lines specific to each project have thus been identified, such as meticulousness of construction (VERS.A); the hijacking of the function of the object (MSA + Ney); preciousness versus technicity (L'Escaut + Atelier Gigogne); infrastructure as architecture (Baukunst); the additive process (Baumans-Deffet). These force lines in turn guided the three analyses.

The architect-historian and artists identified and isolated certain project components that convey their impression, their analysis and their interpretation. Audrey Contesse, the curator of the exhibition, selected objects from the materiality, the history of the project and from the architectural practice collected on site and in the architectural firms. A stone core, works of art, a plan showing the assembly phases for a footbridge, a curtain sample, a formula for insulating concrete, etc. are now on display side by side in the exhibition. Their specific role in the creation of the project is explained by the comments of the architects written on plaques.

Christophe Rault has installed two sound sequences. The first focuses on one or two sounds that are characteristic of the projects, impelling the visitor to go from one to another. The second isolates the visitor to give them time to immerse themselves in the sound environment of each place and absorb it.

Maxime Delvaux presents a work halfway between video and photography: the films of each of the projects are a series of static shots in which a slow motion becomes barely noticeable. It is a work that draws the visitor's attention to transport them from one atmosphere to another and from one use to another of the project.

The image, sound and objects are all elements that are staged by Frédérique De Montblanc. These disparate elements are presented for what they are, and are made available to the visitor, encouraging them to establish the resonance themselves. They are thus in a position to build for themselves the overview of the architectural project that is absent from the exhibition. A view, a whole, which is not limited to an image, to the representation of the project, but facilitates its understanding. In the end, the visitor is able to mentally reconstruct the spatiality of the exhibited architectural projects.

## Scenography

'entrer:' therefore invites the visitor to go beyond the building's image. Literally and physically, they must cross the entrance screen where images of the projects are projected in order to enter the exhibition. They then enter into each project, one by one, using their senses to discover the tools specific to the architectural profession and the architectural project. They will feel the spatiality and materiality of the project and understand what builds the image, the only element of the project that is usually conveyed. At the end of the "walkabout", each visitor will leave with a poster in A0 format that displays the image of part of the project at a scale of virtually 1/1, as if taking away with them a piece of the building. This also delivers the key to the exhibition by giving an architectural description of the building in its entirety by means of plans, sections and elevations.

Visitors can also take the time to continue their exploration of Belgian architecture in the reception area by browsing the collection that brings together all publications on Belgian architecture and through direct access to this production.

### The sound installation in the exhibition

Christophe Rault offers two sound experiences for each architectural firm. On the one hand, the sound is heard from the speakers, on the other, more intimately, it is broadcast through individual headphones.

The speakers diffuse one or two typical or intriguing sounds taken from each site. They are broadcast randomly, interspersed with a marked silence between each sequence. This random and spaced-out broadcast of the sounds is designed as an incentive to stroll through each part of the exhibition space; it continually renews the proposal. Sometimes the sounds are mixed together, but the whole remains calm, relatively mild and certainly not oppressive. The "headphoned" visitor can here delve into

the sound environment of each site. This acoustic postcard relays the characteristics of the buildings by highlighting the human activity and sounds that are representative of the place. Each sound bite lasts 4 to 8 minutes and can be heard on the way around.

**The videos in the exhibition**

For 'entrer:', photographer Maxime Delvaux created his first video work, an experimental project halfway between video and photography. The five videos (one per project) are each a series of static shots in which a slow motion is barely perceptible. Each video lasts 3 minutes and can be watched on the way around.

## The projects:

### • The Artothèque in Mons, a converted former chapel architects L'Escaut+Atelier Gigogne architectures

The Artothèque, a storage and conservation tool for the heritage of the town of Mons, has been billeted in the Chapel of the former Ursuline Convent, an example of a classical architectural study dating back to the early eighteenth century. During the Second World War, the chapel saw its interior defaced, but the architects have managed to transform this sorry condition (concrete floors) into an opportunity, turning the chapel into a conservation site for works of art, in a building of considerable heritage value.

They have done so by creating a vertical fault that opens out across the height and length of the nave by which all three dimensions of the chapel's original interior space can be apprehended, and accommodating the new volume of the storage facility.

The public is welcomed on the ground floor and at the documentation centre on the first floor, while the other three entities - restoration, management and logistics, and the storage facility spread across six levels - are dedicated to the scientific personnel.

Inside the hall, which is the chapel's reception room, the scenography juxtaposes digital technologies allowing virtual consultation and display cabinets containing physical works of art, which are collection samples. The fault through which the natural light comes flooding in lends added lustre to the old building as well as its new function, highlighting the string of closed floors that contain the thousands of items kept at the artothèque.

#### L'Escaut

Based in Brussels, L'Escaut defends a vision of architecture as a collective process where the visual approach and the definition of the uses are negotiated on an equal footing.

Located in a former industrial building, the agency has built its approach around two main themes: cultural venues and public spaces.

Twenty years after being established in 1989, the agency has gradually evolved into its present form: an architectural cooperative, organised according to a horizontal structure and that proposes a specific language, resulting from the work of its different authors.

The agency has delivered several key cultural buildings in Belgium: the National Theatre in Brussels, the Museum of Photography in Charleroi, Espace Victor Jara in Soignies. It is also involved in urban development processes carried out at different scales, from the District Contract to large-scale public developments.

Between the world of culture and that of shared urbanity, L'Escaut attempts to write architecture in a democratic way, refusing the primacy of the object as much as the singleness of the author.

#### Anti-objects

Rather than the creation of architectural objects, l'Escaut prefers to define its productions as arrangements. This definition makes it possible to include both the sculptural dimension of architecture as well as the spatial dimension. It also implies that beyond the visual and physical results, architecture is structured around the uses it serves.

#### Authors in the plural

Teamwork, along with the horizontal management of the firm and the projects, leads to a redefinition of the figure of the author. Like a rock band or artist collective, l'Escaut asserts the shared nature of its creations, illustrating an aesthetic and philosophical approach forged in common over time. While each project bears the mark of the architects who had the biggest input, the essential choices are decided together, to guarantee the specific signature of the agency.

#### A shared space

The firm's premises, housed in a former industrial site in Brussels, accommodate cultural activities that are complementary to or a reflection of the architectural activity. They host artists in creation, in the field of the performing arts such as visual arts, exhibitions and various associative events.

This tradition of hospitality and relations with the cultural worlds and fashions in all their diversity, is therefore part and parcel of the life of the premises and of the architectural projects that emerge within it.

[www.escaut.org](http://www.escaut.org)

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**Three other projects****Le Cellier**

In partnership with: Tandem  
Type: Conversion of an old champagne cellar into a cultural centre  
Implementation: 2011 - 2015

Location: Reims (FR)

**Quais de Sambre**

In partnership with: V +  
Type: Development of the banks of the river Sambre and construction of a footbridge  
Implementation: 2010 - 2015

Location: Charleroi (BE)

**Conservatoire de Nantes**

In partnership with: Raum  
Type: Building shared by the Conservatory of Nantes and by the higher education cluster of performing arts Bretagne-Pays de la Loire  
Implementation: 2012 -  
Location: Nantes (FR)

**Atelier GIGOGNE architectures**

"Atelier GIGOGNE" is an architectural firm that was created in 2001 and that is headed by Pierre Van Assche and Catherine Titeux. "Atelier GIGOGNE" owes its name to the nesting of the dimensions of the field of action of architecture, from the tiniest detail of an object to the territory, from the building to the urban.

Atelier GIGOGNE sets out to create and build architectures that are open to the multiplicity of our world, faced with a range of different scales.

The architects of Atelier GIGOGNE and most of their partners divide up their work between the firm's projects, the teaching of architecture and research within various structures and in different locations. The desire to work in a small team, on the scale of the craftsman, goes hand in hand with the practice of entering into various partnerships, primarily with other architects, to expand the scope and to feed an open reflection in response to the variety of programmes encountered. The amount of attention paid to the context and history accompanies the invention of architectural spaces and forms, in response to contemporary questions and in the hope of an egalitarian, cultured and sustainable future.

Pierre Van Assche is an architect and urban planner and professor emeritus at the UCL-LOCI.

Catherine Titeux is an architect and doctor of art history, she is a permanent lecturer at the national schools of architecture.

**Adeps sports centre La Fraineuse in Spa,  
Architects: Baukunst**

The sports centre - multipurpose hall, administration, refectory, cafeteria ... - is embedded in the site and the local area, in a landscape whose topography proved decisive to the project design. As a self-reliant structure, the building's architecture is intimately entwined with the site's infrastructural quality, and is based on the construction of retaining walls with a single roof that contrast with the surrounding landscape. The central and symbolic figure of the site is the "Château de La Fraineuse" a nineteenth century pastiche of the Petit Trianon at Versailles, and listed a heritage site by Belgium's *Monuments et Sites*. By way of a common bedrock, the project nurtures a dialogue between the past and modernity with the château in a way that transcends the notion of a divisive modernity. The expanses of outside covered areas allow the building to be used for a variety of different purposes, whilst ensuring a permeability between the activities. The central patio that opens out into the sky serves as a central gathering area for the site as a whole, around which the functional programme revolves. A technical execution that is unique in Belgium – with insulating monolithic concrete that ensures the construction will enjoy a very long service life while boasting high thermal inertia – has been adopted for the main walls.

**Baukunst**

Baukunst, founded in 2008 in Brussels, sets out in the context of its activities in Belgium and elsewhere, to respond specifically to the requirements stipulated by the public and private players in the field of architecture. A synthesis between the capacity to build and the layout to be designed, Baukunst advocates an architectural thinking based on recognition of history, as an element in the development of its proposals.

**Adrien Verschueren** is a graduate of the Institut Supérieur St Luc, Tournai and the Federal Polytechnic School of Lausanne. Between 2000 and 2003 he was an associate at Herzog & de Meuron and the Office for Metropolitan Architecture (OMA). He then co-founded the firm Made in Genève, won the Swiss Federal Prize of Art & Architecture, and taught until 2007 at the Federal Polytechnic School of Lausanne. Alongside his architectural practice, Adrien Verschueren devotes a portion of his research within the academic community, as part of a project workshop, at Master's level, at the Catholic University of Leuven.

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**Three other projects****Structure et Jardins**

Type: Public space  
Implementation: 2009-2014  
Location: Brussels (BE)

**Poste de secours**

Type: Competition – pre-selected  
Implementation: 2015  
Location: Knokke (BE)

**Passerelle de Watersportbaan**

Type: Competition – pre-selected  
Implementation: 2015  
Location: Ghent (BE)

**Interlac, conversion of a dairy into a cultural and commercial complex in Dison, architects  
Baumans-Deffet**

The project, the conversion of a former dairy into a multi-purpose cultural complex with shops, is situated on a brownfield site that is currently in the throes of redevelopment but whose fate remained uncertain for a long time. After putting up with the lack of interest shown for the site for eight years, the town of Dison sought to lend shape to a project that would qualify for a grant from the European Structural Funds, and to build a new "thematic district" that would also be part of the town.

Interlac is a major urban regeneration project that delivers social and cultural added value for the local and regional population. It ensures landscape continuity, creates public spaces, reconstructs an urban connection between the towns of Verviers and Dison and serves as a link between the town centre and the preserved old factory, with housing units completing the existing block.

The industrial building features a rich palette of new functions – as a cultural centre, the headquarters of the local television broadcasting station, a performing arts venue, a hall that will host trade fairs and exhibitions, alongside recording studios and a cafeteria. The metamorphosis has spawned a hub that clusters media, communication, economic activities and culture in an area with a hard hit socio-economic profile and acts as a vector of redevelopment and social cohesion.

The unique approach adopted hovers between urban and architectural challenges, between private and public, between anticipation and permanent adjustment.

Phase 2 of the Interlac project - recently completed with a local television broadcasting station, performing arts venue and recording studios, brasserie and events site - is the pinnacle of a process that took fifteen years, during which the architects sought to bring together and reconcile what are basically the commercial driving forces of the private developer of the site with non-commercially inspired purposes so as to realign all economic, social, cultural and environmental synergies.

**Baumans-Deffet**

Since 1999, Arlette Baumans and Bernard Deffet have tirelessly persevered to roll out a complex and delicate exercise whose essence is to ensure the continuous and sustainable transformation of the built environment.

This exercise requires distance and modesty, theoretical, historical and technical knowledge as well as command of a formal language based on observation and the creation of a potential of functional and emotional associations between man and his environment.

The team of professionals in place is committed to the resolution of architectural, urban and landscape issues that are culturally rooted and socially meaningful, without making a distinction between the scales of intervention or types of programming.

Baumans-Deffet maintains the conceptual and technical control over all its public and private projects.

The work of Baumans-Deffet bears witness to the need to expand the scope for architects in a context where the margin of manoeuvre between excess and law of the market is continuing to shrink. This work drives Baumans-Deffet in its often perilous exercise of "making the present", that place where, beyond uses and practices, dreams, freedom, love, coexistence and connivance find their roots.

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**Three other projects****CPAS Stéphanie**

Type: Housing

Implementation: 2009 – 2015

Location: Brussels (BE)

**Val Benoit**

Type: Masterplan and civil engineering

Implementation: 2012 -

Location: Liège (BE)

**Neufchâteau**

Type: Administrative centre for Physical Education, Sport and Outdoor Activities

Implementation: 2009 - 2013

Location: Neufchâteau (BE)

**M garden, the pavilion of a private collector in Renaix,  
architects VERS.A**

The "M" pavilion, which was built for an art collector, was designed as an exhibition space that would be complementary to the existing villa, which turned out to be too small to properly exhibit all the works of art held in the private collection.

The site, a plateau overlooking the vast landscape of the Flemish Ardennes, flanked by a small woodland area below, is remarkable.

The project is embedded with a sense of humbleness in the face of such an environment, with a squat low building with dark walls of oiled wood that disappears behind the thick foliage of the surrounding vegetation. The pavilion plays with the ambivalence between the outer facade, raw and rough, and the refined and precious interior.

The two entities that make up the project – an exhibition room and a professional kitchen workshop - are separated, pivoting around each other, marking the entrance and making room for a conservatory. This "twist" lends a formal feel to the whole whilst meeting the programming constraints.

**VERS.A**

Founded by Guillaume Becker (1983) and Kobe Van Praet (1983), the agency VERS.A was born of their encounter in Lisbon as part of the Erasmus programme.

In 2008, a first collaboration on a project for an ephemeral art installation in Ghent was a runaway success. This project laid the foundations for a long-term partnership.

In 2010, VERS.A won the competition for the redevelopment of the area around the domaine de Mariemont. This marked the firm's first step towards public commissions.

Since then VERS.A regularly participates in competitions of various scales. Their practice is characterised by a formal research whose theme is shape, structure and materiality.

[www.versa-architecture.be](http://www.versa-architecture.be)  
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**Three other projects****WOSO**

Type: New construction – single-family home

Implementation: 2013

Location: Zulte-Machelen (BE)

**TAQUI**

Type: Renovation and transformation of a farm into a multi-purpose facility

Implementation: Under construction 2015 – completion November 2015

Location: Anderlecht (BE)

**MARIEMONT**

Type: Development of the public spaces of the domain and construction of an information kiosk

Implementation: under construction 2015 – completion December 2015

Location: Morlanwelz (BE)

## Place de la Cage aux ours in Brussels, public space development, architects MSA in partnership with Ney & partners

For the past twenty years, the Brussels region has been working to implement street and district regeneration schemes, referred to as "district contracts". These set out to improve the living environment in a joint effort with local residents and professionals who have signed up to a demanding process. This is the background against which the emblematic project of the Navez-Portaels district contract was rolled out, which sought to redevelop place Eugène Verboekhoven, known locally as Cage aux Ours, with support from the Brussels-Capital Region and the municipality of Schaerbeek.

The square was cut in two, torn apart by the railway embankment that forced users to make a detour. The redevelopment revolved around a steel footbridge, put in place in 2013, spanning the rail tracks and pulling together the two sections of the square, in a line that connects the town hall with Schaerbeek railway station. This engineered structure serves as a public space and gives users a central crossing across the square and, using a tiered system, offers access to the large and widely used benches.

### MSA

MSA is a multidisciplinary Brussels firm active in the different areas of architecture and urban planning. As part of planning studies, its work takes place upstream of conventional architectural practices, a work that aims to hijack institutionalised practices in favour of new visions and project methodologies. MSA also carries out architectural projects along the same perspective.

Finally, MSA is interested in all project scales: from the bus shelter designed at the Porte de Flandres in Brussels to the urban planning project for the Porte de Hollerich in Luxembourg City (120 hectares) MSA has actively contributed to the reflection on the future of the Brussels Canal by participating in numerous studies related to it. These reflections have focused both on urban regeneration issues (drawing up of six basic files for District Contracts), and management of public spaces (place des Quatre-Vents in Sint-Jans-Molenbeek, canopy of the Porte de Flandres, Model Bench) and major strategic development plans such as the Tivoli Site Masterplan (BRDA project).

As part of the drafting of the basic files for the District Contracts, MSA has developed a specific expertise in participation (workshops, creation of shared knowledge tools, etc.).

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### Three other projects

#### Place de la Monnaie

In partnership with: Technum  
Type: Redevelopment  
Implementation: 2011  
Location: Brussels (BE)

#### Navez

In partnership with: V+  
Type: housing  
Implementation: 2015  
Location: Schaerbeek (BE)

#### Passerelle Fransman

In partnership with: Ney&Partner  
Type: Footbridge  
Implementation: 2014  
Location: Brussels (BE)

### Ney & Partners

Ney & Partners design structures by drawing on an active vision of the art of engineering that takes on board the different construction disciplines. Each project is unique, the method universal.  
Ney & Partners is the synthesis of all the contextual elements that make up the foundation of a successful project: "We do not see the existence of project constraints, such as the limited space or budget, as an obstacle but as a catalyst for our creativity (...) Our motto is high engineering instead of high tech, i.e. an efficient engineering, which derives its value from the abandonment of everything that is not essential. Ney & Partners have turned their back on the traditional hierarchy of engineering that juxtaposes solutions, freeing themselves as the same time from the existing typologies of bridges and structures, leaving it up to the context of each mission to lead them to a new and specific project.  
The organisation of Ney & Partners reflects this vision with a team of engineers, architects and designers from different backgrounds and countries, hence a diversity of perspectives combined with a capacity for adaptability and ownership.  
The design and development of products, street furniture, ... are also an integral part of their work. Ney & Partners design projects whose natural forms intrigue and inspire, such as innovative load-bearing structures, footbridges, bridges, canopies and engineered structures. In collaboration with clients, architects, engineers and artists, Ney & Partners aim to create a dialogue between context, shape, structure and philosophy.

## WBA

Wallonie-Bruxelles Architectures (WBA)

International support for the architecture of the Wallonia-Brussels Federation

Founded in 2010, Wallonie-Bruxelles Architectures (WBA) is an agency set up to ensure the cultural and economic promotion of architects and related professions (urban planners, landscape architects, photographers, etc.) from Brussels and Wallonia on the international stage, a service to foster their recognition and development abroad.

WBA sets out to:

- promote and enhance the expertise of the architects abroad.
- accompany and provide support to the Walloon and Brussels talents in their attempts to export their services.

To do this, WBA:

- presents architects to international partners.
- organises their presence at trade fairs and exhibitions abroad.
- invites decision-makers and the international press to meet our talents.
- develops promotional materials: brochures, exhibition catalogues, etc.
- provides information on financial support, opportunities abroad (competitions, partnerships, etc.), assistance with prospecting.
- organises seminars, individual and group briefings, training modules on international development.

WBA is an offshoot of Wallonia-Brussels International (WBI) and the Wallonia-Brussels Federation (FWB). WBA works closely with regional foreign trade agencies: the Walloon Export and Foreign Investment Agency (AWEX) and Brussels Invest & Export (BIE).

WBA mainly organises exhibitions with a panel of architects hinged around a particular theme or angle. The exhibitions are presented abroad, in venues dedicated to architecture. Alongside the exhibitions, WBA proposes promotional tools, a programme of conferences, meetings with the press and with clients.

After *(Un)city, (Un)Real State of the (Un)known* in 2013 at the Pavillon de l'Arsenal, then *4836m<sup>2</sup> Inventaires #1* in 2014 in Lille, Paris and Lyon, 'entrer:' is the third initiative of the WBA in France.

<http://www.wbarchitectures.be>

**entrer:****Team**

. curator:	Audrey Contesse
. scenographer:	Frédérique De Montblanc
. graphic artist:	Laure Giletti and Grégory Dapra
. sound designer:	Christophe Rault
. photographer:	Maxime Delvaux

▪ **Audrey Contesse** is an art historian and dplg architect. She currently works as a journalist, editor and curator in the field of architecture. As a journalist, she writes for publications such as L'Architecture d'Aujourd'hui, A10, Werk, bauen + wohnen and publishes texts in various journals. She was previously editor and then editor-in-chief of A + Architecture in Belgium (2006-2015) and editor of A + Editions for the books Belgian Architecture Beyond Belgium (2012), Filip Dujardin. Fictions (2014) and Intérieurs. Notes et Figures (2014). She is currently part of the editorial team of Jaarboek for Flemish architecture. In 2009, she organised the series of films and lectures on landscape and landscape architects in Belgium called 5/5 at the Institute of Plastic Language Research in Brussels. She was also one of the co-researchers of the Usus/Usures project by Rotor for the Belgian pavilion of the Venice Architecture Biennale in 2010.

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▪ **Maxime Delvaux** is a Belgian architectural photographer based in Brussels. In 2012 he worked on the Post City project for the Luxembourg Pavilion of the Venice Biennale with the pavilion's curators-architects: Philip Nathan, Yi-der Chou and Radim Louda. In 2013, he supplied all the images for the book Inventaires# 1 that presents 25 projects implemented in the Wallonia-Brussels Federation. In 2014, he collaborated with architects Sébastien Martinez Barat, Bernard Dubois, Sarah Levy and art curator Judith Wielander on the Belgian Pavilion project for the Venice Biennale, for which he produced photographic research on Belgian interiors. The 250 photographs were published in the book Intérieurs, Notes et Figures and presented in the pavilion. That same year, his work on propaganda through architecture in North Korea was presented at the Korean Pavilion of the Venice Biennale and at the Museum of Photography of Charleroi.

<http://maximedelvaux.com>

▪ **Frédérique de Montblanc** graduated in theatre from Concordia University in Montreal in 2004 and completed a Masters in Design & Production (MFA) at the California Institute for the Arts in Los Angeles in 2007. Her North American trip finally took her to Houston TX, where she worked for the Dominic Walsh Dance Theatre Company, Pascal Rambert and Mercury Baroque Ensemble. Her work as a visual artist and filmmaker has been exhibited in several art centres and galleries in Los Angeles, Houston, Brussels and Paris. Since her return to Europe, she has created the set design and costumes for I Would Prefer Not To by Selma Alaoui, a play for which she was nominated at the Critics Prize 2010-11. She was also the designer for Les Buveuses de Café by the Compagnie Mossoux-Bonté, and for The Two Character Play, a work by Tennessee Williams, directed by Sarah Siré. More recently, she has worked on Mas-Sacre, choreographed by Maria Clara Villa Lobos and Perplexe by Marius von Mayenburg, directed by Sofia Betz. Her first short film: Malta Kano, TX, was presented at the Brussels Short Film Festival in May 2015. She has begun writing her new film, between documentary and film essay: Dragon Women.

<http://frederiquedemontblanc.com/>

▪ **Eurogroupe** is a graphic design office that set up in Brussels in 2013. It is comprised of Laure Giletti and Grégory Dapra. They design publications, websites and corporate identities in collaboration with artists, architects, theorists and curators. They have worked with the Piet Zwart Institute (Rotterdam), Sciences Po (Paris), Spector books (Leipzig), Roma Publications (Amsterdam). In 2014, they designed the catalogue and visual identity for the Belgian Pavilion at the 14th Venice Architecture Biennale. Laure Giletti and Grégory Dapra graduated from Werkplaats Typografie (Arnhem), and, respectively, from the National School of Decorative Arts (Paris) and the School of Graphic Research (Brussels).

<http://eurogroupe.org/>

▪ **Christophe Rault** is sound designer, radio director and musician. Co-founder in 2001 of Arteradio.com, technical director and programme manager until 2008, he today resides in Belgium and carries out its own projects (documentaries, fictions and creations). He also provides sound recording, editing and mixing for radio authors and organises workshops on writing for radio (BBC, WDR, RSR, Brussels acsr, etc.). An active member of the Atelier de Création Sonore et Radiophonique de Buxelles, he was the programmer and organiser of the Monophonic 2014 radio festival. He is the winner of several European awards (Prix Europa, Prix Scam France and Belgium, 1st prize Longueur d'Onde festival).  
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Information on WBA's missions and actions <http://www.wbarchitectures.be>

**Contact press**

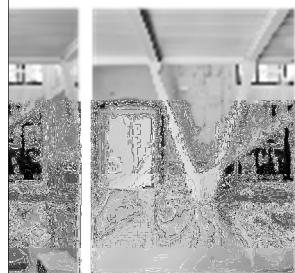
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**Infos, press kit and photo from the exhibition and projects:** <http://www.entrer.be/#presse>

**Catalogue**

The 'entrer:' catalogue completes the exhibition. It proposes other types of analyses of the architectural projects, which are also inspired by the idea of the "walkabout", in the same vein as the exhibition. Five international architecture critics - Pierre Chabard, Asli Cicek, Francesco Della Casa, Phineas Harper and Sebastian Redecke - offer their personal approach to the project in a short and substantiated text. In-depth interviews between the curator and the architecture firms give insights into their positioning, approach and specific practice. Visually, the projects are illustrated by five flipbooks that each represent a sequence of an architectural walkabout of the buildings by photographer Maxime Delvaux. A particular book form that Laure Giletti and Grégory Dapra have drawn into a dialogue with the texts in a book that is a work of art in its own right.

20x27 cm. 208 pages, French and English.

**entrer:**