


Press release



Architectures Wallonie-Bruxelles

Inventaires Inventories #2 2013-2016

ARCHITECTURES WALLONIE-BRUXELLES INVENTAIRES # 2 INVENTORIES 2013-2016

**A publication of the Architecture Unit of the Wallonia-Brussels Federation,
in partnership with Wallonie-Bruxelles Architectures (WBA) and with the
support of Wallonie-Bruxelles International (WBI).**

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PRESENTATION

First launched in 2010, the *Architectures Wallonie-Bruxelles Inventaires # Inventories* collection sets out, every three years, to take stock of recent architectural works in Wallonia and Brussels and illustrate the efforts made by the public authorities and private clients to find an architecture that captures the zeitgeist and helps improve the living environment.

Inventaires #2 Inventories 2013-2016 is a publication that identifies, appraises and reports on the architectural production of the project authors of the Wallonia-Brussels Federation (FWB) through 152 projects, with a particular focus on 28 of these. The inventory draws on a wide range of documentary sources, feedback and insights, but also on the opinions of authors from various media, writing, drawing, comics, photography, as well as new forms journalism such as “1”, Mooks such as “Revue XXI”, “24h01” or “Médor” in Belgium. This bilingual publication (Fr-En) dares to break away from the codes that usually govern the representation of the discipline, to force us to adopt a new awareness, to take a new look at architectural production. These authors are, in some ways, novice users, they describe an inhabited architecture as they discover it. This creates a tangible and intellectual complicity between architects and authors from a range of disciplines, working as an “extended bureau”.

Coinciding with the publication, the *Inventaires #2 Inventories 2013-2016* project is also being rolled out in the form of a travelling exhibition. This exhibition sets out to be a review of the inventories, research and literature produced (whether comics, texts or photographs) and offers (a) thematic analysis/analyses, reflecting the specific features of architecture in FWB . By combining and comparing selected documents, the exhibition seeks to rejuvenate the conditions for reading and interpreting these documents. By associating plans at different scales, urban themes, conceptual schemes, images, texts and comic strip extracts, it envisages the existence of an architecture and, in a certain way, an image of a future architecture

DATA SHEET

Publication directors and exhibition curators

Xavier Lelion et Anne Sophie Nottebaert

Authors

Abdel de Bruxelles, cartoonist
Pierre Blondel, architect
François Chaslin, architect and critic
Laurent Ciluffo, cartoonist
Nathalie Cobbaut, journalist
Marie-Noëlle Dailly, photographer
Laurent Dandoy, cartoonist
Sophie Dawance, architect
Cyril Elophe, cartoonist
Maud Faivre, photographer
Joseph Falzon, cartoonist
Loïc Gaume, cartoonist
Jochen Gerner, cartoonist
Sacha Goerg, cartoonist
Florent Grouazel, cartoonist
Benoit Henken, cartoonist
Alain Janssens, photographer
Mathilde Kempf, architect and town planner
Stéphane Lambert, writer
Lisa Lugin and Clément Xavier, cartoonists
William Mann, architect
Michel Mazzoni, photographer
Jean-Philippe Possoz, architect
Françoise Rogier, illustrator
Michel Sadowski, photographer
Adrien Tirtiaux, cartoonist
Katrien Vandermarliere, critic, curator
Cécile Vandernoot, architect
Daniel Wagener, photographer
Aurélien William Levaux, cartoonist, illustrator

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The Architecture Unit of the Wallonia-Brussels Federation is a body created to assist public project contracting. With expertise in architecture, artwork integration, communication and archives, it is responsive to and supports the cultural sector of architecture in Wallonia and Brussels.

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Wallonie-Bruxelles Architectures (WBA) is a service designed to promote the international development and recognition of architects and related professions (planners, landscape designers, photographers, etc.) working in Brussels and in Wallonia.

www.wbarchitectures.be
contact@wbarchitectures.be

Xavier Lelion et Anne Sophie Nottebaert are architects and play an active role within the Coton_Lelion_Nottebaert (CLN) association. Having teamed up because of their shared ambition and interests, these architects have taken part in many competitions since 2007, mainly in the cultural field, and develop a cross-disciplinary approach involving landscape designers (Secchi-Vignao, E. Dhondt, Landinzicht, etc.), artists (J. Charlier, E. Opsomer, M. Berlanger, R. Venlet, J. Glibert, etc.), graphic artists (Salutpublic), designers, and engineers (Greisch, Ney, JZH, etc.) early on in the creative process. These collaborations are designed as a way to disrupt the creative process and expand the technical and cultural scope of the project. Anne Sophie Nottebaert and Xavier Lelion are interested in the media used to represent architecture, both during the project design and upon accepting that project. They have developed a special interest for the links between comics and architecture. They had tried out this comic-architecture association with Jochen Gerner for the Visions, architectures publiques collection and for a proposal submitted to the Venice Biennale. It continues in this book.

www.cotonlelionnottebaert.be

BIOGRAPHIE DES AUTEURS

Abdel de Bruxelles is a comics author of French, Belgian and Moroccan origin who lives and works in Brussels. He is published by both independent publishers (Nos Restes, l'employé du Moi, Vide Cocagne) and large publishing houses such as Les éditions du Lombard. He also co-founded the Brussels festival of independent comics: Cultures Maison. At the moment, he is working on several projects scheduled for release in 2017.

Pierre Blondel. Graduated in Architecture in 1979 under the "Jury Central" scheme, Pierre Blondel worked in Morocco from 1978 to 1981. Since 1992, he has been leading a Master's studio at La Cambre, subsequently renamed Architecture Faculty of Université libre de Bruxelles. He is the author, in Brussels mostly, of mainly social housing projects, and neighbourhood amenities. He is also a writer.

François Chaslin A former professor, François Chaslin is an architect and critic. He was the producer of *Métropolitains*, a France Culture radio channel programme on architecture; he co-authored more than one hundred publications, and used to be editor-in-chief of *L'Architecture d'Aujourd'hui*. In 2015, he published an essay at Seuil publishers, entitled: *Un Corbusier* (selected for the Goncourt's biography prize and Special Jury Prize of the Academie d'architecture) and, in 2016, he published a monograph on André Bruyère with Patrimoine publishers.

Laurent Cilluffo. Born in Lille under the name of "Laurent Cilluffo", he moved to Brooklyn (NY) in 1996, and came back to France in late 2001. He worked as an illustrator for the *New Yorker* at first, and later other North-American magazines (and, finally, European) since 1993. Author of *New Wanted* (Matière publishers, 2007), and *World Trade Angels* (with Fabrice Colin, Denoël Graphic publishers, 2006). Also dabbles in animated movies.

Nathalie Cobbaut. Having graduated as a lawyer,

Nathalie Cobbaut has been a journalist for 25 years and is particularly interested in social issues. She teaches journalism to students in Communication at Saint Louis University. She also writes for various sponsors articles and other publications concerned with urban issues and architecture.

Marie-Noëlle Dailly lives and works in Charleroi. A graduate of the École de recherche graphique (ERG) in 1997, she teaches photography and specialises in architectural photography. In 2007, she co-founded the exhibition space Incise in Charleroi, dedicated to contemporary art in relation to public space. She has co-authored many books in the fields of architecture, urbanism and visual arts. She also creates personal photographic work focused on vernacular housing and urban development, and is specifically interested in the role and status of images in documenting architecture.

Laurent Dandoy studied Decorative Arts at the Saint-Luc Institute in Tournai, and later artistic practice at the ERG in Brussels. For the past fifteen years or so, he has produced as an illustrator and cartoonist limited-edition self-published books, while contributing to alternative magazines and fanzines. In 2005 he joined l'employé du Moi, the Belgian publishing structure with which he created two autobiographical comics. He has also produced illustrations for children and posters, as well as theatre sets and visuals.

Sophie Dawance is an urban planner and architect. She is a project designer within the ipé Collective and teaches town planning in the Faculty of Architecture of the University of Liège. Her professional career has led her to approach planning and architecture from various angles: by implementing urban and local development projects; through research involving, among others, a study and publication on urban housing in Wallonia; or as Scientific Director of the *Logement*

public collection published by the Architecture Unit of the Wallonia-Brussels Federation; or even an associative and activist approach, through her involvement in the Inter-Environnement Wallonie Federation.

Cyril Elophe graduated in Comics from ESA Saint-Luc in Brussels. He publishes comic strips in magazines for youths and adults and works as an illustrator on educational and communication projects in the fields of health, culture and associations. He plays an active role in the cultural sector and in independent publishing, and, in particular, launched the Cultures Maison festival and co-founded ABDIL, a Belgian federation of authors of comics and illustrations.

Maud Faivre graduated in Textile Design from La Martinière-Diderot (Lyon) in 2007 and in Photography from the École Supérieure des Arts Le 75 (Brussels) in 2011. Her artistic projects deal with space and landscape, and more recently the links between fictional narrative and archaeology. She works in collaboration with architects, landscape architects and visual artists on, sometimes long-term, projects which reflect her interest for inhabited space. She is a member of La Grotte collective.

Joseph Falzon. Born in Paris, Joseph Falzon studied Comics at the ESA Saint-Luc in Brussels. He graduated in 2008 and published *Jours de cendre* (Sarbacane) in 2010. Since 2012, he has worked on *Autres Gens* (Dupuis) and its spin-off, *Romain et Augustin* (Delcourt). After having reported on building sites by way of cartoons for 3 years, he is currently working on a futuristic comic strip which will be published in 2018.

Loïc Gaume combines the activities of author-illustrator and graphic designer. He created the publishing structure Les Détails to allow him to publish architecture-oriented projects: drawn

inventories of English piers or façades found in Brussels (Ribambelles) and graphic novels. For young readers, Loïc Gaume has also created the comic *Contes au carré* published by Thierry Magnier. Born in 1983 in France, he has been living in Brussels since he completed his graphic design studies at La Cambre.

Jochen Gerner is an author and graphic artist. His work on printed images, at the border between comic strip and contemporary art, is a reflective process. He works concurrently as an author (comic strip and graphic experiments) and as a cartoonist for the press (*Le 1*, *Le Monde*, *Libération*, *The New York Times*). He is a member of OuBaPo – Ouvroir de Bande dessinée Potentielle – an experimental artists' collective whose mission is to produce comics under voluntary artistic constraint. Winner of the most beautiful French books contest in 2008 and 2009 and winner of the Drawing Now prize in 2016, he is represented by the Anne Barrault gallery (Paris) and the ET Hall gallery (Barcelona).

Sacha Goerg creates and publishes comic books. In 2000, he co-founded l'employé du Moi publishing house where, in addition to publishing projects, he manages digital publications over the grandpapier.org website. After a foray into painting and installations, he came back to comic strips in 2010 with many projects. In addition to books published under l'employé du Moi, he has published comics with Dargaud, Casterman and Delcourt. He currently is a cartoonist for the teen magazine *Topo*.

Florent Grouazel Florent Grouazel was born in Lorient. Following comic strips studies at the ESA Saint-Luc in Brussels, he went on several trips (New Caledonia and Japan) which have kept fuelling his work since then. He regularly collaborates with Younn Locard on stories which are more political than historical (*Éloi*, published in 2013 by Actes Sud – l'An 2, and a trilogy about the French Revolution up for release by the same publisher in 2017) and is

increasingly making use of scenography to stage his drawings.

Benoît Henken. Right out of the Brussels Ecole de recherche graphique (ERG) in 1994, Benoît Henken set up the Hécatombes collective which published four collective books that he had also co-authored. He then began designing websites. It is on this new playing field that he then proceeded to create, with three other new technologies aficionados, 10pm.org, a variable geometry website, an experimental platform for both graphic and technical projects. Since the beginning of this century, he has resumed his work as an author (4 books published under the 5e Couche, participation in collective works). From 2013 to 2015, he wrote, drew and oversaw a comicsbased series for the Halles de Schaerbeek. He now contributes regularly to *24h01* magazine and writes many scripts for various graphic novel illustrators, and for a short animated film.

Mathilde Kempf. A graduate of Architecture, Mathilde Kempf works in urban planning, landscaping and education on architecture. She deals with the elected officials of local authorities, as well as with administrations, professionals, students, residents, children, and many more stakeholders. She comanages the architects' firm Lagadec-Kempf, was involved in setting up the collective organisation Paysages de l'après-pétrole and works with the association Un pavé dans la mare to disseminate a culture of architecture, urbanism and landscape.

Alain Janssens shares his time between teaching photography at ESA Saint Luc in Liège, architectural photography and personal projects. From 2001 to 2009 he monitored the construction of the Gare des Guillemins railway station (S. Calatrava) and published *La gare blanche* with texts by Caroline Lamarche. From 2007 to 2009, he covered the construction of the cinema Sauvenière (architect V+) and co-authored Volume 7 of the

Vision collection dedicated to the project. He regularly collaborates with architects on books, i.e. with Alain Richard on *Charles Dumont, l'esprit d'un architecte* in 2005, and with Pierre Hebbelinck on *Mur du silence Wall* in 2008. Author of *Temps brassé* published in 2005 and *Nulle part et partout* in 2014, he exhibits his work regularly at the Contretype Gallery (Brussels), the Triangle bleu gallery (Stavelot), and in Liège, Jamoigne, Bruges, Ghent, Berlin, Strasbourg and Tirana. In 2010, he co-founded with Daniela Corradini the graphic and photographic studio Double Page.

Stéphane Lambert. Born in Brussels, Stéphane Lambert studied to become a novelist. A poet, novelist (*Mon corps mis à nu*, Les Impressions nouvelles, 2013; *Paris Nécropole*, L'Âge d'Homme, 2014, etc.), he has also written essays on artists (*Mark Rothko, rêver de ne pas être*, Arléa-Poche, 2014; *Nicolas de Staël. Le Vertige et la Foi*, Arléa-Poche, 2015; *Avant Godot*, Arléa, 2016). His literary work is characterised by a willingness to go beyond genre and form classification, and always question the phenomenon of creation.

Lisa Lugrin et Clément Xavier. Co-founders of Na publishing house, Clément Xavier and Lisa Lugrin studied comics at the École européenne supérieure de l'image (Angouleme). They approach their subjects in the form of a docudrama: the gypsies telling their own stories (three books published under Na), Senegalese wrestling (*Yékini*, 2014, published by Flblb - "Revelation" prize at the Angouleme festival), Geronimo's autobiography and modern-day Apaches (*Geronimo*, 2016, published by Delcourt).

William Mann is a director of Witherford Watson Mann Architects, London, working at both the architectural and urban scale. The studio looks to make the most of existing structures, adding judiciously to maintain distinctiveness but transform capacity. Their

work at Astley Castle won the 2013 RIBA Stirling Prize for its crafted entwining of past and present. William has written on London's edge landscapes, social engineering, self-build, buildings' nicknames, and the hybrid urbanism of Flanders for *Archis*, *Oase* and other magazines.

Michel Mazzoni. Based in Brussels since 2008, Michel Mazzoni develops a "visual" photography which goes back to the sources of the photographic act, highlighting be it a subject, be it the materiality of the subject in the photographic image. His works are regularly exhibited and are now part of public and private collections in Belgium, France and in the Netherlands. Winner of the European Photography Prize, he has produced several books combining images and text (*Yellow Now*, *Énigmatiques*, and *ARP2 Publishing*). He is also involved in workshops, and lectures in the graduate photography programme of the Ecole de Condé in Nancy.

Jean-Philippe Possoz. A graduate Architect from the Institut supérieur Saint-Luc in Brussels, Jean-Philippe Possoz co-founded with 3 friends the Brussels based firm ARJM in 1997, while doing an internship in the studio of P. Hebbelinck and A. Richard. He then exiled himself to Iceland for 2 years. After obtaining a DEA in Architecture and Sustainable Development (EPFL-EAT-UCL) in 2002, he resumed his practice in Liège by renewing his collaboration with the architect Alain Richard under the private limited company aa-ar. In 2007, he became a part-time lecturer at the Faculty of Architecture of ULg. He is currently in charge of a "Design-build" workshop focused on the architect's economic use of resources and social responsibility.

Françoise Rogier graduated from ENSAV/La Cambre in graphic communication. She worked for over fifteen years in graphics and packaging before redirecting her career to illustrating books for young readers. Her first illustrated

storybook published in 2012 won her several awards. Spurred by a grant from the Wallonia-Brussels Federation in 2013, she decided to persevere as an author/illustrator. She also leads workshops in primary schools.

Michel Sadowski is a Belgian-Polish photographer who recently graduated from the Academy of Fine Arts in Brussels (2016). His personal works question the city and urbanity. This photographic report is his first public commission.

Adrien Tirtiaux. A graduate of Université Catholique de Louvain-La-Neuve (UCL) in 2003 and the Akademie der Bildenden Künste in Vienna in 2008, Adrien Tirtiaux is both a qualified civil engineer/architect and visual artist. He practices his art contextually, producing performances, drawings and installations in response to the spaces and situations where he is invited to contribute. Comic strips and their narrative system are one of his favourite frames of reference. In 2009, Adrien Tirtiaux also co-founded the HOTEL CHARLEROI project with Antoine Turillon and Hannes Zebedin. He is represented by the Martin Janda gallery in Vienna.

Katrien Vandermarliere. A graduate in Art History, Katrien Vandermarliere was responsible for the public architecture program at the International Art Center deSingel in Antwerp (1991-2002). She has curated more than 70 exhibitions with contemporary architects, both Belgians and international, as well as with city planners and landscape designers. She was a member of the editorial board of the Flemish Architecture Yearbook (1992-2000), and Director of the Flemish Architecture Institute (2002-2010). From 2011 to 2014, she worked as a curator for the Flemish Architecture Institute and deSingel International Arts Campus. Since 2011, Katrien Vandermarliere is also head of communications for the engineering firm Ney & Partners, in addition to

her work as a curator and writer.

Cécile Vandernoot. Architect, author and journalist specialising in the field of architecture, Cécile Vandernoot is interested in the city as well as the space on the page. She writes regularly for the magazine *A+* and designs artist's books using desktop publishing. After graduating from the ISA Saint-Luc in 2007, she continued her studies with a Master's in Urban Space at ENSAV La Cambre, where she met and assisted photographer and videographer Els Opsomer. Since 2011 she teaches at the Faculty of Architecture of UCL LOCI and is conducting research on the monumentalism of early architectural structures.

Daniel Wagener. Born in Luxembourg in 1998, Daniel Wagener first studied visual communication in Berlin, and subsequently obtained a Master's in Photography from Brussels Académie Royale des Beaux-Arts in 2015, under the supervision of Chantal Maes. In Brussels, he participated in several artistic and socio-cultural projects, the Byrrh and Pyramide creative hubs in particular, in which he set up a participatory photographic laboratory. His artistic work takes place at the boundary between graphic design and photography, two domains that constitute his main profession. Since 2013 he has taken part in several exhibitions in Luxembourg and Brussels. He is currently living and working in Brussels as a graphic designer, photographer and theatre set designer and lectures on photography at Brussels Académie Royale des Beaux-Arts.

Aurélié William Levaux is a prolific illustrator, using pencil, but also a needle and threads; some may say it's typically what a housewife would do, yet it is also a great way to prick, go through the paper and fix things. She also likes to paint on paper, using bright colours that wrap around the most difficult topics, like a glowing, vibrant aura. And since she often publishes her works (La

Cinquième Couche, United Dead Artists, Atrabile, Le Dernier Cri, L'Association and more) and given that her drawings feature bubbles like in comic strips for effect, and sentences accross from them, she delights and insists on using the colour red in assertive graphic works.

LIST OF DEVELOPED PROJECTS

Projet name	Architect	Author
Private / New house		
SCHAAP	Atelier d'architecture P. Hebbelinck-P. De Wit	Sacha Goerg
MAISON CR	Yves Delincé	Daniel Wagener
UN BRIN DE PAILLE	Karbon'	Cecile Vandernoot
Private / Extension-Renovation		
WORKSHOP	Aurélie Hachez	Michel Sadowski
VAN ELEWYK	Vanden Eekhoudt-Creyf architectes	Loïc Gaume
TRANSFORMATION MD	Martiat + Durnez architectes	Loïc Gaume
Private / Small intervention		
EXTENSION PAB	Martiat + Durnez architectes	Maud Faivre
Private / Miscellaneous		
DELHAIZE	MDW architecture +H+G architects	Laurent Dandoy
CASERNE	Atelier d'architecture Matador	Stéphane Lambert
Public / Public spce		
PLACE COMMUNALE DE MOLENBEEK	a practice.	Abdel de Bruxelles
QUAIS DE SAMBRE	L'escaut + V+	Marie-Noëlle Dailly
JARDIN DES 4 TOURETTES	Pigeon-Ochej paysage + A.A. Alain Richard	Sophie Dawance
Public / Culture		
CONSERVATOIRE DE NANTES	L'escaut + RAUM	Laurent Cilluffo
KERAMIS	Coton_De Visscher_Lelion_Nottebaert_Vincentelli	François Chaslin
MUNDANEUM	Coton_Lelion_Nottebaert	Joseph Falzon
ARSONIC	Holoffe et Vermeersch + Laurent Niget	Michel Mazzoni
THÉÂTRE DE LIEGE	Atelier d'architecture P. Hebbelinck-P. De Wit	Aurélie William Levaux
Public / Neighbourhood contract		
CRÈCHE GALATEA	Atelier d'architecture De Visscher-Vincentelli	Françoise Rogier
SCEPTRE	Pierre Blondel architectes	Cyril Elophe
IMMEUBLE DE LOGEMENTS PASSIFS À SCHAERBEEK	MSA+ V+	Nathalie Cobbaut
Public / Education - Sport		
LA FRAINEUSE	Baukunst	Benoît Henken
EESCF	Label architecture	Alain Janssens
THIEUSIES	Atelier d'architecture Matador	L. Lugrin et C. Xavier
PRINS DRIES	Agwa	Mathilde Kempf
Public / Miscellaneous		
HÔTEL DE VILLE DE MONTIGNY-LE-TILLEUL	V+	Adrien Tirtiaux
INTERLAC	Baumans-Deffet Architecture et Urbanisme	William Mann
MARTINET	Dessin et Construction	William Mann
PÔLE MAREXHE - GARE DE HERSTAL	ARJM architecture	Florent Grouazel

BOOK EXTRACTS

Public
Enseignement
Sport

Public
Education
Sport

106. BINARIO ARCHITECTES
CTA – CENTRE DE TECHNOLOGIE AVANCÉE À
L'ATHÉNÉE ROYAL DE SOUMAGNE



a. Rue des Prairies, 4630 Soumagne **stab.** JZH & Partners
ts / st. JZH & Partners **peb.** JZH & Partners **p.ste / l. dsner.** Landinzicht (Bjorn Gielen) © **img.** Alain Janssens **mo / bo.** Fédération Wallonie-Bruxelles.

- fr. Le CTA (Centre de technologie avancée) est un atelier-classes construit au sein de l'Athénée royal de Soumagne destiné à former des utilisateurs venant d'horizons divers (athénée, entreprise, Forem, etc.) pour des périodes limitées. Il comprend un atelier principal renfermant des équipements de pointe, des classes et des fonctions annexes telles qu'un accueil, un coin-détente et des vestiaires.
- en. The CTA (Advanced Technology Centre) is a facility housing a workshop and classrooms constructed within Soumagne Athénée Royal (Royal Athenaeum) to train users from diverse backgrounds (Athenaeum, business, Forem, etc.) for limited time periods. It includes a main workshop containing advanced equipment, classrooms and related functions such as a reception, a lounge area and cloakrooms.

107. LUC NELLES
ARCHITECTES ASSOCIÉS
HELMO CAMPUS GUILLEMINIS



a. Rues de Harlez 9-25 et du Vieux Mayeur 8, 4000 Liège
stab. B.E.L. **ts / st.** B.E.L. **autre interv. / other pro.** Nathalie Horion (coloriste)
mo / bo. HELMo ASBL.

- fr. Transformation et extension d'un institut d'enseignement supérieur. Création du « Campus Guillemins » pour rassembler les différentes formations économiques en un même endroit. Assainissement du site, restructuration des circulations et liaisons, création de 10 classes de 50 élèves, de 2 classes de 120 élèves, d'une salle polyvalente. Anticiper et préparer les liaisons vers les futures extensions.
- en. Conversion and extension of a higher education institute. Creation of the "Campus Guillemins" to bring together the various economic courses under one roof. Site remediation, restructuring of traffic flows and connections, layout including 10 classrooms for 50 students, 2 classrooms for 120 students, and of multipurpose room. Anticipating and preparing the connections towards future extensions.

108. LRARCHITECTES
ÉCOLE JENEFFE SCHOOL



a. Rue Joseph Verdin 20, 5370 Jeneffe **stab.** Bureau A & J Escarmelles
ts / st. Bureau A & J Escarmelles **peb.** Bureau A & J Escarmelles
© **img.** Marie-Noëlle Dailly **mo / bo.** Commune de Havelange.

- fr. Rénovation et extension d'une école fondamentale. Réaménagement de la zone d'accueil avec création d'un espace sanitaires desservant les espaces intérieur et extérieur. Création d'un espace polyvalent ayant une fonction principale de réfectoire. Création d'une circulation interne reliant toutes les classes. Rénovation partielle des locaux existants. Mise en conformité des circulations verticales. Rénovation complète de l'électricité, du chauffage, de la ventilation et des sanitaires.
- en. Renovation and extension of a primary school. Reconfiguration of the lobby area involving the integration of toilets serving both indoor and outdoor areas. Creation of a multipurpose space serving mainly as a canteen. Layout of indoor circulation system connecting all the classrooms. Partial renovation of the existing buildings. Retrofitting of vertical circulation systems to meet modern standards. Complete overhaul of electricity, heating, ventilation and sanitation systems.

109. ATELIER D'ARCHITECTURE
DANIEL DELGOFFE +
PIGEON OCHEJ PAYSAGE
CENTRE SPORTIF ADEPS DE FROIDCHAPELLE
ADEPS SPORTS CENTRE IN FROIDCHAPELLE



a. Rue du Cierneau 4, 6440 Froidchapelle **stab.** Bureau d'études Lemaire
ts / st. Bureau d'études Lemaire **peb.** Bureau d'études Lemaire
p.ste / l. dsner. Pigeon Ochej Paysage **art.** Pierre Toby © **img.** Maud Fairvre
mo / bo. Fédération Wallonie-Bruxelles.

- fr. Ce bâtiment « basse énergie » intègre le programme suivant: une salle omnisports, une salle polyvalente, une salle de préparation physique et utilités.
- en. This "low energy" building incorporates the following facilities: an indoor arena, a multipurpose hall, a physical training room and utilities.

110. A PRACTICE
10(04) A SCHOOL



a. Rue Raoul Warocqué 46, 7140 Morlanwelz **stab.** Bureau d'études Greisch **ts / st.** Détang Engineering © **img.** Maxime Delvaux **mo / bo.** Fédération Wallonie-Bruxelles.

- fr. Le projet consiste à concevoir une extension du hall de maçonnerie existant afin de créer un atelier de menuiserie-charpente incluant également un réfectoire et un espace polyvalent.
- en. The project consisted in designing an extension of the existing masonry hall to create a carpentry and joinery workshop, also including a canteen and a multipurpose space.

111. RÉSERVOIR A
RÉNOVATION HALL DES SPORTS À BERCHEM
SPORTS HALL RENOVATION IN BERCHEM



a. Rue des Châlets 1, 1082 Berchem-Sainte-Agathe **stab.** Piron EC **ts / st.** Détang Engineering **aco.** BANP © **img.** Olivier Cornil **mo / bo.** Commune de Berchem-Sainte-Agathe.

- fr. La demande consiste dans le remplacement des revêtements (plafonds et murs) des salles intérieures du complexe sportif par un matériau plus sûr et présentant de meilleures performances acoustiques.
- en. The contract involved the replacement of coverings (ceilings and walls) in the indoor facilities of the sports complex with a safer material offering improved sound-proofing.

112. ARCADUS ARCHITECTE
CENTRE SPORTIF JACKY LEROY SPORTS CENTRE



a. Rue de la Crête, 7880 Flobecq **stab.** ARCADUS architecte / Marc Rorive **ts / st.** Arcadus Architecte / GD Engineering **peb.** Arcadus Architecte © **img.** Serge Brison **mo / bo.** Commune de Flobecq.

- fr. Centre sportif comprenant un plateau sportif, une salle de danse, un espace fitness, des vestiaires et sanitaires, une cafétéria avec terrasse, un espace tribune et des locaux techniques.
- en. Sports centre comprising an indoor arena, a dance studio, fitness area, changing rooms and toilets, a cafeteria with terrace, a viewing gallery and technical equipment rooms.

113. BAUKUNST
CENTRE SPORTIF ADEPS À SPA – LA FRAINEUSE
ADEPS SPORTS CENTRE IN SPA – LA FRAINEUSE

Proje(c)t pp. 184 — 189 | Plans/Drawings p. 264



a. Avenue Amédée Hesse 41A, 4900 Spa **stab.** Greisch **ts / st.** Greisch **peb.** Daidalos – Peutz **p.ste / l.dsner.** Bureau Bas Smets **art.** Anne Chevalier, Éric Masson **autre interv. / other pro.** Bureau Bouwtechniek © **img.** Maxime Delvaux **mo / bo.** Fédération Wallonie-Bruxelles.

- fr. Réalisation d'un schéma directeur et d'une étude paysagère; construction d'une infrastructure polyvalente (espace d'accueil, restaurant, classes et locaux administratifs) et rénovation du château.
- en. Drafting of a master plan and implementation of a landscape study; construction of a multipurpose infrastructure (reception area, restaurant, classrooms and administrative buildings) and renovation of the castle.

114. LABEL ARCHITECTURE
EESCF

Proje(c)t pp. 190 — 195 | Plans/Drawings p. 265



a. Avenue de Guémenée 1, 1420 Braine-l'Alleud **stab.** JZH & Partners **ts / st.** D.T.S. & Co **peb.** D.T.S. & Co © **img.** Label architecture **mo / bo.** Fédération Wallonie-Bruxelles.

- fr. Espace d'accueil, réfectoire, gymnase, vestiaires, classes, bureaux.
- en. Reception area, canteen, gym, locker rooms, classrooms, offices.

113. BAUKUNST

SPA – LA FRAINEUSE

Info p. 183 | Plans/Drawings p. 264
Intro K. Vandermarliere | B.D./Comic B. Henken

fr. Le réaménagement du site sportif La Fraineuse par le bureau d'architecture Baukunst est un projet intrigant à maints égards. La mission en elle-même embrassait une contradiction. Un jeune bureau, avec une œuvre limitée et une conception rigoureuse, recevrait-il le sauf-conduit afin de réorganiser l'ensemble du site historique, datant du XIX^e siècle? La réponse est positive. En effet, le projet s'inscrit dans le cadre d'une série de projets pilotes, initiés par la Cellule architecture de la Fédération Wallonie-Bruxelles.

Le bureau d'architecture Baukunst parvient à réaménager l'ensemble du site grâce à une série de choix de conception stratégiques. Ainsi, le château repose sur un socle de gravier. De plus, la topographie du site, ainsi que la circulation et l'occupation au niveau de ce dernier, ont été réinterprétées grâce à la nouvelle infrastructure.

Les ambitions du bureau Baukunst se traduisent dans la construction par la présence d'une structure pure, comprenant des lignes de démarcation dures, qui confèrent une certaine abstraction et génèrent une architecture autonome. Cette architecture ne s'oppose pas au caractère informel ni au chaos apparent des camps sportifs ou pour jeunes. L'architecture à destination des enfants ne doit pas être nécessairement enfantine ou ludique. Lorsqu'elle est maîtrisée, une hiérarchie architectonique pure, qui rappelle clairement certaines références historiques, peut s'avérer accueillante pour toutes sortes d'activités informelles. Le besoin primaire est satisfait si cette conception offre une structure, un centre et un hébergement. Si sa mesure est en rapport avec le site et les personnes, et s'il permet une liberté d'utilisation et différentes formes d'expérimentations, il transcende alors la représentation et la symbolique que seuls les connaisseurs d'architecture sont en mesure de voir.

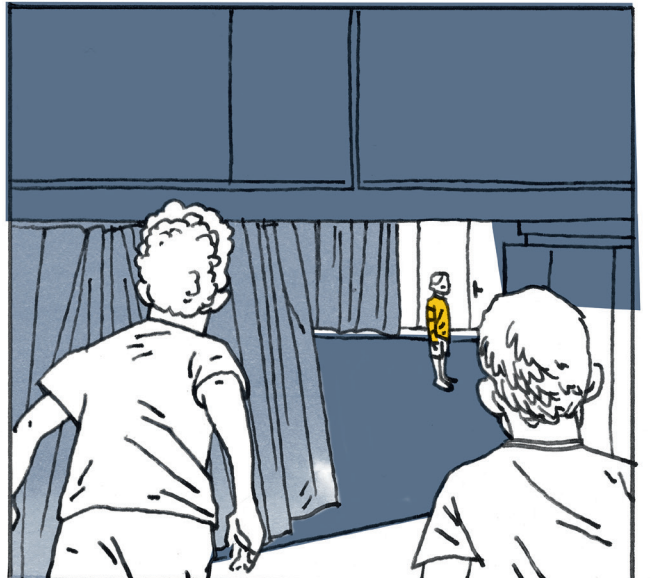
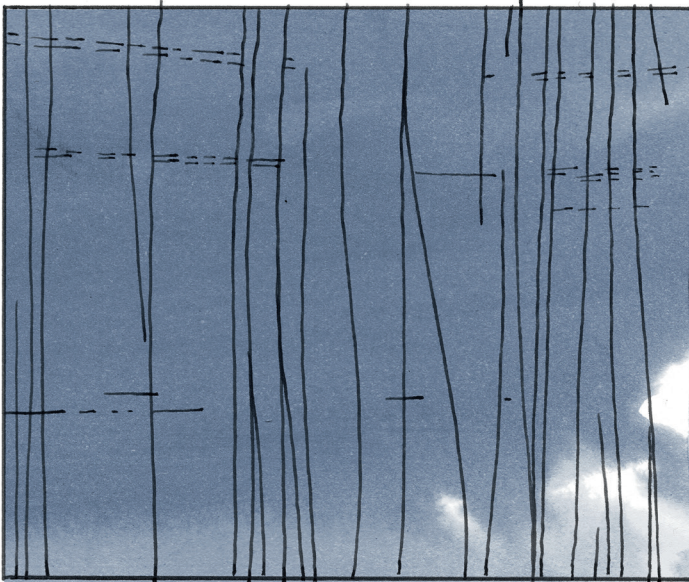
Le bureau d'architecture Baukunst opte pour une palette limitée de matériaux. Un plan graphique sobre est valorisé par un choix minimaliste des matériaux et encore davantage par une exécution irréprochable. Au niveau du site de La Fraineuse, c'est le cas pour le béton, le verre et l'acier. Ce savoir-faire – ou encore cette capacité d'obtenir un magnifique résultat sur le chantier par les entrepreneurs et les exécutants – est l'un des points d'attention de Baukunst, ce qui est tout à fait remarquable pour un jeune bureau d'architecture, mais qui n'est pas surprenant, si l'on examine le parcours d'Adrien Verschuere et de son équipe.

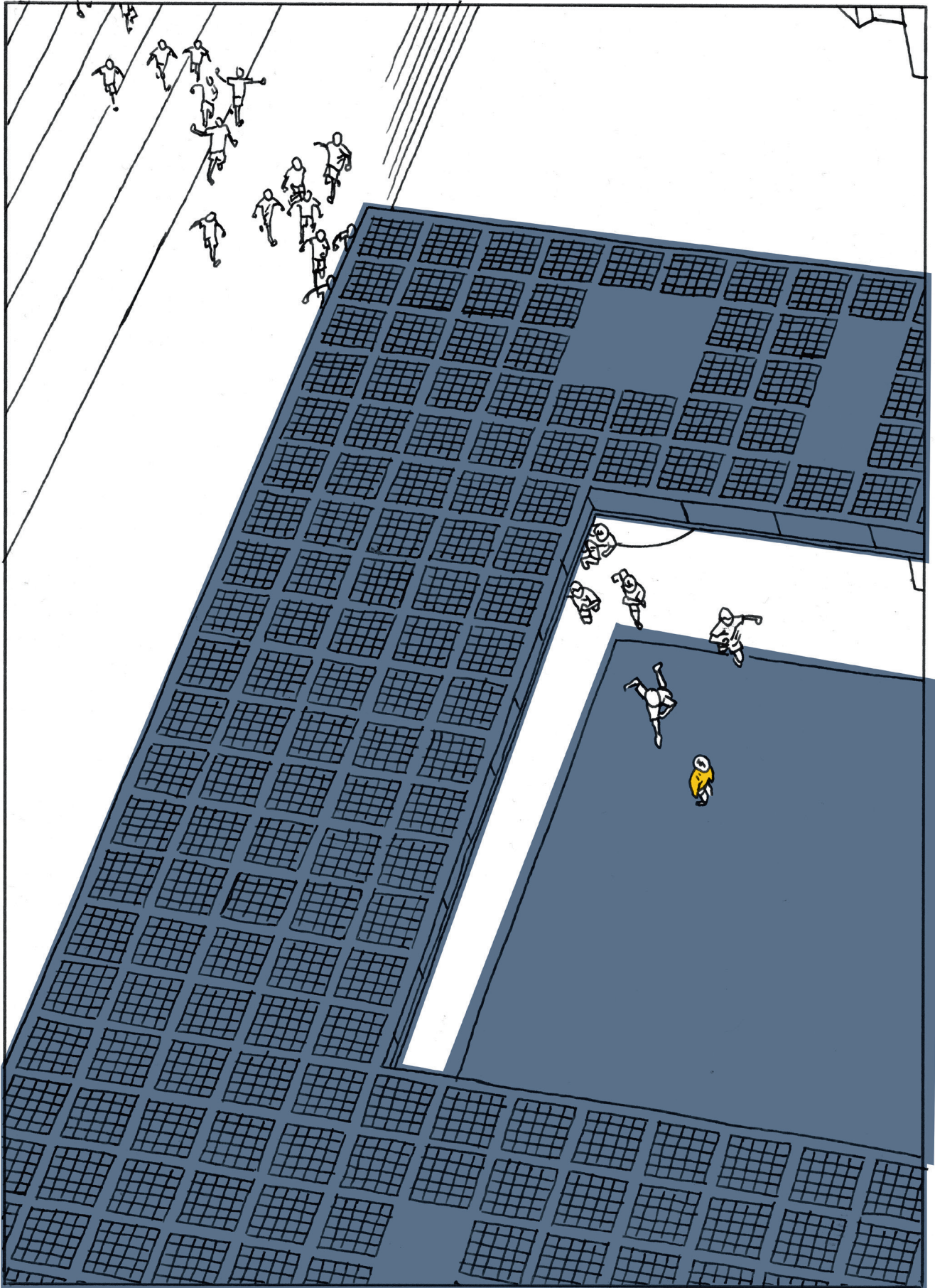
en. The redevelopment of the La Fraineuse sports site by the architects' firm Baukunst is an intriguing project in many ways. Their brief itself embraced a contradiction. Could a young firm with a limited track record yet rigorous design principles be entrusted with reorganising the whole historic site, dating from the 19th century? The answer was "yes". Indeed, the project was part of a series of pilot projects, initiated by the Architecture Unit of the Wallonia-Brussels Federation.

Baukunst architects' firm has managed to redevelop the entire site through a series of strategic design choices. The castle, for example, now rests on a gravel base. In addition, the topography of the site, as well as traffic and occupancy of its space have been given new meaning thanks to the new infrastructure.

In terms of construction, the ambitions of Baukunst take the tangible form of a pure structure, comprising hard boundaries, which create a certain abstraction, and generate a self-standing architecture. This architecture is not incompatible with the informal character or the apparent chaos of sports or youth camps. When designed for children, architecture does not have to be childish or playful. When mastered, a pure architectonic hierarchy, which clearly reflects some historical references, can be welcoming for any kind of informal activities. The primary need has been met if the design provides a structure, a centre, and lodgings. If its sizing is proportional to the site and individuals, and if it allows freedom of use and various forms of experimentation, then it transcends the values of representation and symbolism that only connoisseurs of architecture are able to see.

Baukunst architects' firm has opted for a limited range of materials. A streamlined graphic design is enhanced by a minimalist choice of materials, and even more so by faultless execution. As far as the La Fraineuse site is concerned, this is the case for concrete, glass and steel. This know-how, or the ability to obtain a great result from contractors and workers on the construction site, is one of Baukunst's key features, which is quite remarkable for a young architectural firm, or may not be after all, considering the previous track record of Adrien Verschuere and his team.





063. A PRACTICE

PLACE COMMUNALE DE MOLENBEEK

Info p. 93 | Plans/Drawings p. 253
Intro P. Blondel | B.D./Comic A. de Bruxelles

fr. *LES TEMPS CHANGENT*

Non, là, je vous parle d'avant, des années 2000, le bon vieux temps, avant que tout ne foire, avant le départ de Philippe pour la pension et des frères Abdeslam pour Paris, avant que notre commune soit célèbre, que les caméras du monde entier soient braquées sur elle, sur nous. Notre place communale était belle avant, il faisait bon s'y garer, il faut dire qu'en tant que fonctionnaire au service voirie, j'y avais ma place réservée. De mon bureau au premier, j'avais le nez dessus, deux cents toits de voitures, brillantes sous le crachin de novembre, brûlantes en juin, quand tout le quartier rentre au pays.

Puis, un jour, la roue tourne ; d'abord, les écolos qui s'invitent au collège⁽¹⁾ pour cinq ans. Tout le monde ronchonne : sont comme des pastèques, verts à l'extérieur, rouges à l'intérieur et pleins de pépins... Le service voirie devient « mobilité ». Et ça discute : par exemple, nous, on avait toujours voulu mettre notre chaussée de Ninove à six bandes, pour que les camions entrent bien profond dans la commune, pour donner du travail à nos p'tits gars pas très diplômés. Mais les écolos n'en veulent que deux, plus une pour les bus, une pour les vélos et une pour les arbres. Avec ça j'te demande comment j'arrive encore à mon parking ? Mais le plus dur est à venir... On organise un concours d'architecture : l'avenir de notre place. Et puis quoi encore ? Faut y réfléchir à ce vide ? C'est pourtant simple : une couche d'asphalte, une couche de pneus, puis les beaux toits brillants sous la drache.

Puis je découvre le projet : plus de parking ! Un espace « partagé » qu'ils disent les deux jeunes de Practice (un drôle de nom pour des architectes...). J'ai presque une attaque : « Et, en "practice", je leur dis, quand un de nos gars en BMW décapotable va faire son rodéo et écraser un petit Mohammed, tu feras quoi avec l'article de la *DH*⁽²⁾ ? »

J'ai donné ma démission. J'étais à trois mois de la retraite, mais ça m'a fait quelque chose quand j'ai fait mon créneau pour la dernière fois.

Je n'ai plus mis les pieds sur la place depuis quatre ans. Mais, hier, j'ai reçu la visite d'un collègue, il m'a expliqué : « Les travaux sont terminés, non, y a pas eu de rodéo, seulement des gamins qui jouent au ballon sous l'œil de leurs mamans. »

« Et les gars en BMW, ils font comment ? »

« Tu vas rire : ils ralentissent, d'abord pour ne pas déplaire aux mamans, mais surtout pour qu'on admire le polish des capots et l'éclat des jantes chromées... »

en. *CHANGING TIMES*

No, here I'm referring to the period before that, the 2000s, the good old days, before everything went south, before Philippe left on his retirement and the Abdeslam brothers headed for Paris, before our town became famous, the world's cameras zoomed on it, and on us. Before, our town square was beautiful and it was nice to park on it. Actually, as an official employed by the street maintenance department, I had my own reserved spot there. From my office on the first floor, I was just above the car park, overlooking two hundred car roofs shining under the November drizzle, sizzling in the June heat, when the whole district gets ready to move south.

Then, one day, the wheel turns; it starts with the ecologists who invite themselves to the College⁽¹⁾ of Mayor and Aldermen for five years. Everyone grumbles, it's like watermelons, green on the outside, red on the inside with loads of seeds... The street maintenance department is renamed "mobility" and everything is discussed: for example, we always wanted our Chaussée de Ninove to have six lanes to allow trucks to make their way deep into the municipality, and thus give our unskilled guys some work. But the Greens only want two, plus one for buses, one for bicycles and one for the trees; with all that, how do I get to my car park, pray tell? But the worst has yet to come... An architectural competition is organised to determine the future of our square. And what next? Do we really need to think about this empty space? It's quite simple: a layer of asphalt, a layer of tyres, and the lovely shiny roofs under the heavy rain.

Then, I discover the project: no more car park! A "shared" space, the term used by the two young professionals from Practice (a funny name for architects...). I almost have a heart attack: "And, in 'practice'," I ask them, "when one of our guys in his BMW convertible shows off on the square and runs over a little Mohammed, what will you do with the article published in *DH*⁽²⁾?"

I handed in my resignation. I was three months from retirement, but I did feel nostalgic when I parallel parked for the last time.

I haven't gone back to the square in four years. But, yesterday, a former colleague came to visit and explained it to me: "The works are over; no, there hasn't been any racing on the square, only kids playing ball under the watchful eye of their mums."

"And the guys in their BMWs, what do they make of it?"

"You're going to laugh: they slow down, first so as not to antagonise the mums, but especially to make sure people can admire the polished bodywork and shiny chrome wheel caps of their cars..."

(1) Le collège des bourgmestre et échevins est une institution exerçant le pouvoir exécutif au niveau communal en Région Bruxelles-Capitale. Il regroupe le bourgmestre, les échevins et le président du Centre public d'action social.

(2) *DH*: il s'agit du quotidien *La Dernière Heure*.

(1) The "collège des bourgmestre et échevins" is the executive body at municipal level in the Brussels - Capital Region. It includes the Mayor, the aldermen and the president of the Public Centre for Social Welfare (CPAS/OCMW).

(2) *DH*: refers to the daily newspaper *La Dernière Heure*.



— Where should I start?
 I notice that people are walking across the square
 without stopping... I try to approach them,
 unsuccessfully...
 — Uh... sorry...
 — Hello, do you live around here?
 — Yes... why?
 — Can I ask you a few questions?
 — No, thanks!

PHARMACIE | APOTHEEK

— Good morning!

064. L'ESCAUT + V+

QUAIS DE SAMBRE

Info p. 93 | Plans/Drawings p. 254
Intro K. Vandermarliere | Photo M-N. Dailly

fr. L'analyse d'une vue aérienne de la ville de Charleroi nous montre un tissu urbain constitué, d'une part, par une infrastructure du XIX^e siècle et, d'autre part, par des ruptures brutales en raison de la construction de grands bâtiments au cours du XX^e siècle. Mais ce qui est choquant, ce sont l'échelle, la quantité et l'impact de l'infrastructure routière qui traverse la ville et qui l'écrase littéralement. Par conséquent, toute notion d'échelle humaine fait défaut, qu'il s'agisse de la personne en tant que piéton ou en tant que flâneur. Par ailleurs, l'absence de nature, de vert et d'arbres est une troisième constatation.

Ainsi, le réaménagement des quais de Sambre, une tâche confiée à L'Escaut et V+, n'était pas une mince affaire. Toutefois, grâce à certains choix de projet stratégiques, ils ont réussi à étendre la rivière et les quais, ainsi que leur caractère linéaire, jusqu'aux façades des constructions. On note encore un faible marquage du zonage, mais une zone possédant sa propre identité se dégage grâce à une utilisation uniforme des matériaux et des couleurs, ainsi qu'à la création d'îlots comprenant des arbres et du mobilier urbain, afin, notamment, de pouvoir s'asseoir. L'élément crucial permettant de relier les deux rives est la création de la passerelle, légère et d'épaisseur fine, quasi comme un ponton, mais flottant au-dessus de l'eau. Cette passerelle est un peu plus large, de sorte que son rôle ne se limite pas à un passage pour piétons. De même, son positionnement exact est fondamental. Ainsi, cette passerelle mène à la rénovation et à l'agrandissement de l'ancienne Banque nationale, un projet qui a également été mené par L'Escaut et V+. Le bâtiment est en passe de devenir le Centre de l'image, lequel assurera ainsi en soirée de l'animation dans le quartier grâce à ses quatre salles de cinéma et à sa programmation artistique.

Un autre atout du projet réside dans les différentes manières d'appropriation qui ont été conçues spécifiquement. Ainsi, il est possible de se reposer, de rencontrer d'autres personnes, de prendre un bain de soleil ou de s'adonner à des activités plus sportives, telles que se promener, jouer, courir, faire du vélo et même, dans une moindre mesure, circuler en voiture. Une telle diversité exige une forme de réflexion proactive et comprend toujours un certain risque. Ainsi, l'utilisateur décide, en fin de compte, si cela fonctionne et si c'est efficace.

Outre la qualité spatiale et architecturale du projet, c'est surtout l'impact symbolique qui caractérise le projet. La preuve que la ville peut renaître de ses cendres, et que la création d'une viabilité et d'une générosité en un lieu est une question de volonté politique et de vision, ainsi que d'investissements dans des ressources existantes et nouvelles. À cet effet, un haut degré de professionnalisme des concepteurs urbanistes et des architectes est requis, et leurs propositions doivent témoigner d'une réflexion critique et d'une inventivité réelle afin de créer de nouveaux concepts.

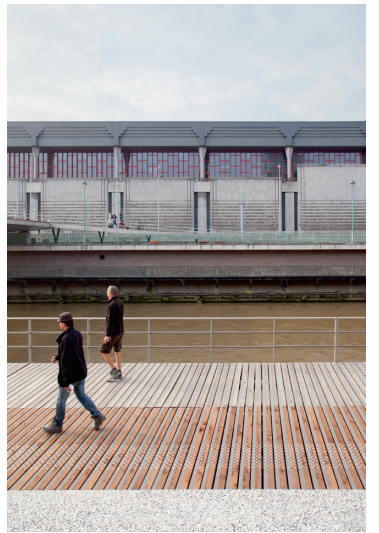
en. Analysis of an aerial view of the city of Charleroi shows an urban fabric consisting, on the one hand, of 19th century infrastructure, and, on the other, sudden disruptions in the building line due to the construction of large buildings in the 20th century. What is shocking, however, is the scale, quantity, and impact of the road infrastructure crossing the city and which literally crushes it. Therefore, any notion of human scale is lacking, whether an individual is a pedestrian or a strolling through the city. Furthermore, one will notice the absence of nature, greenery or trees.

No wonder then that the redevelopment of the quays along the Sambre, which was entrusted to L'Escaut and V+, was not an easy task. However, by deciding to opt for strategic projects, they managed to extend the river and the quays, as well as their linear character, including in the façades of the buildings. Even though the zoning still remains barely perceptible, an area with its own identity has emerged through the consistent use of materials and colours, and the creation of islands planted with trees and fitted with street furniture, allowing people to sit down among other things. The crucial element in connecting the two river banks is the creation of the lightweight and airy bridge, almost pontoon-like, yet floating above the water. This bridge is somewhat broader than the norm, thus making sure its role won't be limited to enabling only pedestrians to cross from one bank to the other. Similarly, its precise positioning is key. For example, this bridge leads to the renovation and expansion of the former Banque nationale, a project which was also completed by L'Escaut and V+. The building will soon become the Centre de l'image, a four-screen cinema complex which will provide evening entertainment in the neighbourhood with its film and art-house programming.

The many possible uses which were designed specifically constitute another strength of the project. It is therefore possible to rest, meet other people, lounge in the sun, or practice more physical activities, such as walking, playing, running, biking, and even, to a lesser extent, drive a car. Such diversity requires some form of proactive thinking, and always comes with a certain level of risk. Ultimately, the user will decide if the design works the way it is, and if it is effective.

Besides the spatial and architectural quality of the project, it is mainly characterised by its symbolic impact. It is proof that the city can rise from the ashes, and that creating sustainability and properly equipped amenities in a location is a matter of political will and vision, as well as investing in new and existing resources. To this end, a high degree of professionalism is required from town planners and architects, and their proposals must demonstrate critical thinking and inventiveness in order to create new concepts.







001. ICI ARCHITECTES
SCHOONEJANS



a. Rue Pierre Schoonejans 30, 1160 Auderghem **stab.** Lacasse-Monfort **peb.** Sabine de Halleux **mo / bo.** Privé/Private.

- fr. Un projet de logement à configurations multiples, répondant aux demandes actuelles, facilitant ainsi sa mise en location. C'est à la fois un logement unifamilial 4 chambres avec garage et jardin, un duplex 3 chambres et studio avec terrasses ou encore un « logement kangourou ». Ce dernier offre aux seniors la possibilité de conserver une certaine autonomie avant d'entrer en maison de repos ou à un jeune adulte de cohabiter avec plus d'indépendance avant son départ du logement familial.
- en. A housing project with multiple configurations, in line with current demand, and therefore easier to lease out. It can be simultaneously a 4-bedroom single-family dwelling with garage and garden, a 3-bedroom duplex and studio apartment with balconies, or a "kangaroo housing unit." The latter gives seniors the opportunity to retain some independence before moving into a nursing home or allows a young adult to live more independently in the family home before leaving the nest.

002. LRARCHITECTES
CONSTRUCTION D'UNE HABITATION DANS LES BOIS
CONSTRUCTION OF A HOUSE IN THE WOODS



a. Allée du Vicinal, 1390 Biez **stab.** Luc Delvaux **peb.** C02 Challenge **mo / bo.** Privé/Private.

- fr. Construction d'une habitation de petite taille sur un terrain arboré pour une famille de quatre personnes. Niveau 0: 1 espace de vie + 1 espace technique. Niveau 1: 3 chambres + 1 salle de bains.
- en. Construction of a small size home on a wooded plot for a family of four. Level 0: 1 living area + 1 equipment room. Level 1: 3 bedrooms + 1 bathroom.

003. VANDEN EECKHOUDT-CREYF
ARCHITECTES
PHIL & KATYA



a. Avenue J.Jongen 40, 1180 Uccle © **img.** Vanden Eeckhoudt-Creyf architectes **mo / bo.** Privé/Private.

- fr. Maison unifamiliale.
- en. Single-family home.

004. MARTIAT + DURNEZ ARCHITECTES
HABITATION ST HOUSE



a. Chemin de Gabelle, 4500 Huy © **img.** L. Brandajs **mo / bo.** Privé/Private.

- fr. Habitation familiale sur un terrain qui résulte de la division du jardin d'une habitation existante.
- en. Family home on a plot resulting from the division of the garden of an existing house.

005. NICOLAS DUVIVIER ARCHITECTES
MA0801



a. Rue Constantin Lepaige, 4000 Liège **dsner.** Nicolas Duvivier architectes © **img.** L. Brandajs **mo / bo.** Privé/Private.

- fr. Maison unifamiliale 3 chambres en ossature bois, basse énergie et utilisant les énergies renouvelables.
- en. Timber-frame 3-bedroom single-family house, low energy building using renewable energy sources.

006. CÉLINE VAN IMPE
HABITATION CHAUDTHIER HOUSE



a. Rue Chaudthier 206, 4051 Vaux-sous-Chèvremont
stab. Bureau d'études Lemaire peb. Céline Van Impe ©img. Verne
mo / bo. Privé/Private.

- fr. Maison unifamiliale 3 chambres +
1 bureau/bibliothèque.
- en. Single-family home with 3 bedrooms +
1 office/library.

007. VERS.A
M GARDEN PAVILION



a. 9600 Renaix ©img. Maxime Delvaux.

- fr. Construction d'un pavillon pour un collectionneur
d'art et d'une cuisine semi-professionnelle.
- en. Construction of a pavilion for an art collector and a
semi-professional kitchen.

008. ATELIER CHORA
MAISON WALLERAND HOUSE



a. Rue des Héros, 4350 Remicourt stab. Atelier Chora ts / st. Atelier Chora
peb. Atelier Chora mo / bo. Privé/Private.

- fr. Maison 4 chambres sur un terrain au relief complexe,
mais très intéressant.
- en. 4-bedroom home set on a plot with a complex yet very
interesting terrain.

009. ATELIER D'ARCHITECTURE
PIERRE HEBBELINCK – PIERRE DE WIT
SCHAAP

Proje(c)t pp. 24 — 29 | Plans/Drawings p. 244



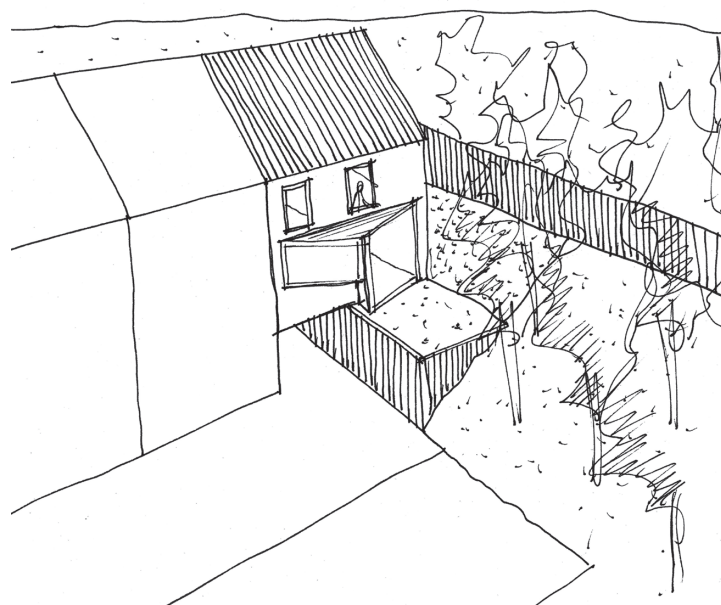
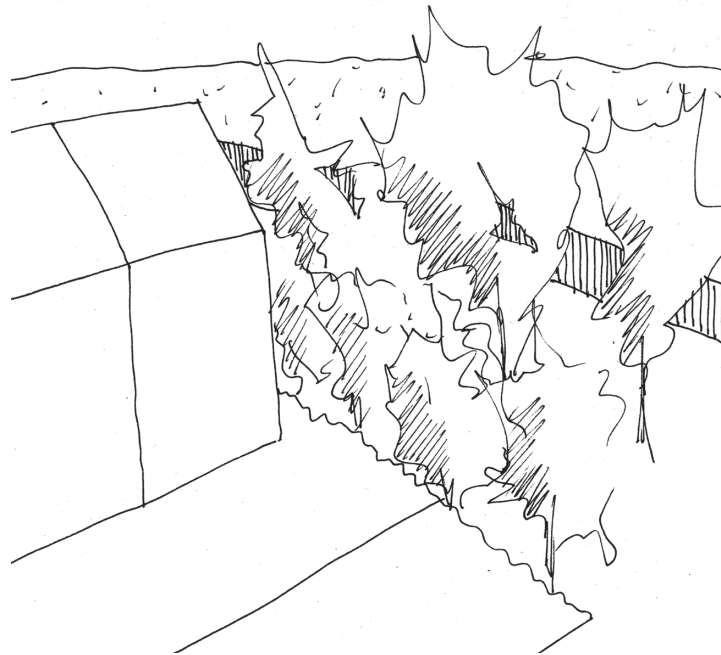
a. Route de Grumelange 6, 6630 Martelange ©img. François Brix
mo / bo. Privé/Private.

- fr. Le programme consiste à construire une maison
d'habitation privée sur un terrain de grande taille
et très en pente à Martelange, à la frontière avec le
grand-duché de Luxembourg. Le terrain se présente
comme une entité paysagère en bordure de la
Sûre. Le terrain est très pentu jusqu'à la rivière.
Le maître de l'ouvrage demande une architecture
simple, ramassée, pour consommer peu de surface
et considérer fortement les valeurs paysagères et la
topographie particulière.
- en. The brief involved building a private home on a large
and very steep plot in Martelange, on the border with
the Grand Duchy of Luxembourg. The land is viewed
as a landscape entity along the Sauer River. The plot
slopes steeply towards the river. The building owner
requested a streamlined and compact architectural
design with a small footprint while focusing on the
landscape values and specific topography.

018. **KARBON'**

UN BRIN DE PAILLE
STRAW-BALE HOUSE

Info p. 31 | Plans/Drawings p. 246
Dessins/Sketches ... Karbon' | Text(e) C. Vandernoot



TO PLANT ONE'S HOUSE

RADIANCE 1 *Appearances*

For a long time, we were looking for a house we could renovate. One day, out of desperation, we started looking at sites. I spotted one located not far from where we lived and surprisingly inexpensive for the area. We drove by. Charlotte did not get out of the car. Characterised by an impressive slope, the plot was narrow, at the end of a cul-de-sac and bordering a high brick wall, and had been taken over by hostile vegetation: apparently impossible to build on. I then produced a quick sketch.

There is a height difference of six metres between the street level and the top of the plot which becomes narrower as it rises; the south orientation, usually preferred for the garden, is on the street side in this case. The site determines the house layout. Prompted by its connection with the particular topography, the presence of the high brick wall which has to be preserved and the incidence of sun exposure, a dwelling with three façades is created that judiciously meets these constraints. The house is anchored to the plot, and the various living quarters laid out in direct relation with external levels are enriched on every floor with a new connection to the context, as the volume gradually rises from the ground.

This land was waiting for a fearless building contractor and a down-to-earth architect, or the other way round. As chance would have it, those roles became inextricable.

RADIANCE 2 *The Levels*

Level 0
partial connection to street / side and rear façades against ground
entrance / storage rooms / equipment room
concrete walls and floor

Level 1
opening to street/ rear façade against ground
living room / kitchen
timber frame and wall and floor insulation in shuttered hemp-lime
concrete

Level 2
3 façades above ground
play area / 2 bedrooms / bathroom
prefabricated timber-frame wall panels insulated with bales of straw and a thin layer of clay

Level 3
3 façades above ground
2 bedrooms / studio
prefabricated timber-frame wall panels insulated with bales of straw and a thin layer of clay

RADIANCE 3 *Two Building Phases*

The house requires different building strategies in line with the complexity of the site subdivided by layers. Equally crucial, affinities for bio-based renewable materials are taken into account in the building parameters. These reflect the views shared by Matthieu and Charlotte on what the act of building should mean, and more specifically building a house where one plans to live.

Concevoir la maison comme un système global qui fonctionne de la façon la plus cohérente possible demande d'anticiper les techniques constructives et les matériaux pour répondre aux besoins à venir. Le chantier s'est révélé un véritable moment d'échange de savoir-faire, et la confiance instaurée avec les corps de métiers a fait de cette aventure familiale une expérience passionnante.

Le chantier est divisé en deux phases, dont la première relative au terrassement s'avère techniquement complexe. La solution retenue dédouble les parois pour réduire considérablement le budget de ce poste capital dans le projet. Des parois berlinoises – prédalles insérées de force entre des profilés métalliques implantés de manière régulière autour du terrain à évider – sont montées à distance de la limite réelle de la maison. Entre ces parois suivant le dénivelé et le mur de la maison, une grande quantité de béton est coulée pour transférer les charges à la dalle de sol. Cette solution plus ingénieuse qu'un mur de soutènement classique, qui aurait dû à lui seul retenir la poussée des terres, a non seulement permis au projet de survivre financièrement, mais le vide de 1,5 m grappillé en pourtour de la maison trouve d'heureuses destinations : un passage extérieur entre les plateaux extérieurs, une zone de rangement et, au point le plus haut, à l'arrière du séjour, le vide laisse l'opportunité de percer une baie. La seconde phase du chantier est en partie gérée en autoconstruction. Au premier étage, le sol et les murs en ossature bois sont montés sur place et comblés entre les gîtes de béton de chanvre-chaux banché. Une paroi de zinc à l'extérieur de ces murs s'enroule autour de la maison pour former un soubassement protecteur. Aux niveaux supérieurs, les pans de mur – structures en ossature bois remplies de ballots de paille – préfabriqués par l'entreprise belge Paille-Tech atteignent une épaisseur de 50 cm. Ils ont ensuite été recouverts de bois, enduits d'argile ou de chaux pour les finitions. L'un des intérêts d'utiliser des matériaux écologiques est de créer des parois perspirantes qui laissent la vapeur d'eau migrer à travers les murs. Dans une même réflexion, les murs du séjour sont moins isolés que ceux des pièces à l'étage. Cette isolation différenciée s'explique par l'aménagement dans le séjour d'un poêle de masse qui fonctionne par rayonnement – seule source de chaleur pour l'entièreté de la maison.

Les voix montent par la cage d'escalier. Par le même chemin s'échappent la chaleur et les odeurs. En bas, Violette, de la farine plein les mains, regarde son papa pétrir le pain.

RAYONNEMENT 4

Un voisin

La parcelle est longée par un ancien mur d'enceinte édifié au début des années 1900 lorsque le domaine est acquis par des religieuses françaises. Plusieurs châteaux s'y sont construits successivement, dont celui de Saint-Job. Les actuelles chaussée de Saint-Job, avenue Dolez et Vieille Rue du Moulin délimitent l'ancien tracé du XIII^e siècle. Au XVIII^e siècle, le domaine, couramment appelé la maison de Wanzyn, est une vaste propriété qui comprend quelques maisons et leurs jardins, des terres cultivables et un vaste étang. Le nom de la petite rue Baron Roger Vander Noot qui vient buter contre le mur lui a été donné par l'un des propriétaires du domaine, baron de Carloo et bourgmestre de la ville de Bruxelles en 1700. Aujourd'hui, du lierre s'enlace et s'agrippe au mur d'enceinte, des myosotis le coiffent. Vis-à-vis paisible de briques cristallisant une histoire oubliée, il est omniprésent à chaque niveau de l'habitation. Sa matérialité de par sa proximité apporte beaucoup d'intimité aux espaces intérieurs. C'est au dernier étage, dans la chambre de Lucien, que se découvre au-delà du mur le paysage paisible du Plateau Avijl, une toile de fond qui varie selon la saison et son feuillage.

Vers le soir, la lumière de l'ouest atteint la terrasse arrière et les ombres projetées sur le mur dansent au soleil couchant. Une main contre le mur rugueux, poreux, en vie ; il a pris la chaleur de fin du jour.

RAYONNEMENT 5

Les détournements

La façade avant s'ouvre sur l'espace public, elle s'émancipe de l'alignement pour légèrement se plier, se déhancher et prendre des vues : une réinterprétation du bow-window traditionnel. Partiellement occupé par un large plan de travail, il est devenu un poste d'observation pour les enfants. Lucien et Violette adorent s'y poser. À ce même niveau, la reprise des terres permet l'implantation d'une terrasse dans la continuité du séjour et d'un jardin en gradins qui ponctuent l'impasse en s'adossant au talus et au mur d'enceinte.

Le retournement de la maison sur la rue m'amusait tout particulièrement. Cette disposition s'affranchit des contraintes urbanistiques : nous ne sommes pas en pleine ville, d'autres configurations peuvent être inventées.

Les tailles des chambres sont délibérément modestes pour privilégier de larges paliers de circulation. Simultanément espaces de jeux et de travail, ces espaces communs s'ouvrent et accompagnent l'environnement extérieur : le mur d'enceinte en briques, le jardin encore à l'état sauvage, les arbres préservés. Les 110 m² habitables sont optimisés au maximum, mais agrémentés de trouvaillles pour donner la sensation d'espaces amples. Ainsi, la découpe de certaines baies profite astucieusement de l'épaisseur de la sous-pente, ce qui augmente considérablement l'apport de lumière et modifie la perception des pièces. En toiture, afin de répondre au Règlement régional d'urbanisme mais surtout à la dénivellation, le second versant s'élève pour récupérer un espace à l'arrière, côté jardin, qui prend des airs de cabane perchée dans la cime des arbres. Ce profil assure également une échappée pour la ventilation naturelle au point culminant du toit.

RAYONNEMENT 6

Une démonstration

La fenêtre est entrouverte. Tout proche, le chant des oiseaux. Être dans les cimes, au bord des champs, sur le Plateau Avijl. Ouvrir grand la fenêtre, respirer l'air du printemps, même si demain il grêle.

Le concept de maison passive pour lequel Matthieu ne partageait que peu d'affinités lui a donné l'envie de prendre le contre-pied et ainsi démontrer qu'il est possible de construire une habitation qui s'en approche en termes de consommation énergétique, mais qui n'impose pas le passage par des techniques complexes qui demandent à être entretenues. L'architecture n'a pas toujours eu besoin d'une extrême technicité pour être performante. Une composition spatiale empreinte de bon sens, un choix porté sur des matériaux écologiques, des modes de construction en réponse au site mènent ici à une architecture bioclimatique. L'accent est clairement mis dans le confort ressenti. Étant donné le tirage naturel de la ventilation, les matériaux doivent pour ce faire être davantage capables de réguler l'humidité au sein de la maison. Bien que moins bon isolant que d'autres, le béton de chanvre-chaux présente une effusivité thermique élevée. Déjà à partir de 25 cm d'épaisseur, le déphasage est très faible : la température peut changer dans la maison, mais celle captée par la masse du mur reste stable. Ainsi, l'hiver, les murs sont une enveloppe qui forme un cocon douillet ; l'été, les murs plus frais que la température ambiante intérieure et extérieure transmettent une sensation de fraîcheur.

RAYONNEMENT 7

Le quotidien

En hiver et à la mi-saison, chaque matin, nous allumons un feu. Un second plus tard dans la journée quand il fait très froid. Une heure après, tout le mur émet de la chaleur et nous réchauffe, comme le font les rayons du soleil. Comment ventiler, rafraîchir, chauffer son intérieur ? Ces choix si élémentaires découlent de considérations essentielles sur ce que signifie habiter. Quels liens tisser aujourd'hui entre l'architecture et le sentiment de bien-être ? Cela peut paraître naïf ou idéaliste, mais une de nos préoccupations était de construire tout simplement une maison dans laquelle on se sente bien.

Les architectes ont souvent les cheveux mi-longs. Mi-longs et blancs comme Dieu le Père, et ce n'est pas un hasard. Dieu le Père, architecte de l'univers créa l'homme-architecte à son image et dit:

Pierre, tu es pierre, et avec les pierres, fais quelque chose de cet édifice

Un théâtre par exemple

Je te donne dix ans

Pour remplir ta mission



Architects often have medium-length hair. Medium length and white like God the Father, and this is no coincidence. God the Father, Architect of the Universe, created man-architect in His image and said:

Peter, your name means stone; use these stones to turn this building into something.

A theatre for example.

You have ten years...

To fulfil your mission.

