

# entrer:

Five recent projects by Belgian architects  
at the Wallonia-Brussels Centre\* in Paris  
Exhibition hosted by Wallonia-Brussels Architectures

- ▶ From 5 November 2015 to 12 January 2016
- ▶ 4 november 2015

Press preview at 5 p.m. by Audrey Contesse, exhibition curator  
Official opening from 6.30 to 8 p.m.



© Maxime Delvaux

## Projects by :

Atelier Gigogne+L'Escaut architectures,  
Baukunst,  
Baumans-Deffet,  
VERS.A,  
MSA, Ney & Partners

## Curated

Audrey Contesse

## Photographs by

Maxime Delvaux

## Sound design by

Christophe Rault

**Wallonie-Bruxelles Architectures (WBA)** presents five projects that reflect the diversity of architectural output from Wallonia and Brussels, waiting to be discovered in the course of an audiovisual stroll.

Each of these projects – most of which are public facilities set up either within the city walls or at a distance from the city – testifies to the efforts undertaken by the architects and their clients as well as to 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 an industrial site converted to accommodate a twofold cultural and commercial purpose, a heritage restoration project aimed at preserving the memory of artworks, the transformation of a public space, sports facilities in harmony with the landscape in an exceptional setting, and a private commission for a small pavilion intended to house and showcase a private art collection.

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 synchronized 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 pertinence of the projects.

## 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 at the Wallonia-Brussels Centre in Paris. Five projects have been selected from among recent architectural output in Wallonia and Brussels that bear witness to the expertise of their architects, in the field of both project management and 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 miles 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. The stroll 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. The identifying features specific to each project have thus been identified, such as preciousness versus technicity (Atelier Gigogne+L'Escaut), infrastructure as architecture (Baukunst), the additive process (Baumans-Deffet), the hijacking of the function of the object (MSA+Ney & Partners), and meticulousness of construction (VERS.A). These main themes 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. Artworks, a plan showing the assembly phases for a footbridge, a curtain sample, a formula for insulating concrete, etc. are now shown 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 boards.

Christophe Rault has installed two sound recordings. 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 midway between video and photography: the films of each of the projects are a series of static shots in which slow motion becomes barely perceptible. It is a work that draws the visitor's attention to transport them from one atmosphere to another and from one use of the project to another.

Image, sound and objects have been 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 shown in order to enter the exhibition. They then go 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 makes up the image, the only element of the project that is usually conveyed. At the end of the stroll, each visitor will leave with a poster in A0 format that displays the image of a 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 one hand, the sound is heard through speakers; on the other, more intimately, it is played through individual headphones.

The speakers air 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, and 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 midway between video and photography. The five videos (one per project) are each a series of static shots in which slow motion is barely perceptible. Each video lasts three minutes and can be watched on the way around.



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## The projects

### The Artothèque in Mons, a converted chapel

*Atelier Gigogne+L'Escaut architectures*

The Artothèque, a storage and conservation tool for the heritage of the town of Mons, has been housed 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 artworks, in a building of considerable heritage value.

They have done so by creating a vertical fault line that opens out across the height and length of the nave through which all three dimensions of the chapel's original interior space can be grasped, 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 reserved for the scientific staff.

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 line through which natural light pours in adds 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,

*Atelier Gigogne+L'Escaut architectures*

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.

#### Contact Escaut

[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: 2011–5

Location: Reims (FR)

### Banks of the river Sambre

In partnership with: V +

Type: development of the banks of the river Sambre and construction of a footbridge

Implementation: 2010–5

Location: Charleroi (BE)

### Conservatory of 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.



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# ADEPS sports centre La Fraineuse in Spa

## *Baukunst*

The sports centre – multipurpose hall, administration, dining hall, cafeteria, etc. – is embedded in the site and the local area, in a landscape whose topography proved decisive for the project design.

As a self-reliant structure, the building's architecture is intimately interconnected 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, listed as a heritage site by Belgium's Monuments & Sites agency. By way of a common bedrock, the project nurtures a dialogue between the past and modernity with the castle in a way that transcends the notion of a divisive modernity.

The expanses of outdoor covered areas enable the building to be used for a variety of purposes while ensuring 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 Verschuere 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 Verschuere 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.

### **Contact Baukunst**

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+ 32 2 647 86 84

## Three other projects

### **Structure and gardens**

Type: public space

Implementation: 2009–14

Location: Brussels (BE)

### **First-aid post**

Type: competition – pre-selected

Implementation: 2015

Location: Knokke (BE)

### **Passerelle de Watersportbaan**

Typologie : Concours – présélectionné

Réalisation : 2015

Lieu : Gand (BE)

### **Watersportbaan footbridge**

Type: competition – pre-selected

Implementation: 2015

Location: Ghent (BE)



© Alain Jansens



© Alain Jansens

# Interlac, conversion of a dairy into a cultural and commercial complex in Dison

*Baumans-Deffet*

The project, the conversion of a former dairy factory into a multipurpose cultural complex with shops, is situated on a former industrial site that is currently undergoing 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 (ERDF), 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, re-establishes 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 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 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 force of the site's private developer 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.

### **Contact Baumans deffet**

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## Three other projects

### **CPAS Stéphanie**

Type: housing

Implementation: 2009–15

Location: Brussels (BE)

### **Val Benoit**

Type: master plan and civil engineering

Implementation: 2012–

Location: Liège (BE)

### **Neufchâteau**

Type: administrative centre for physical education, sports and outdoor activities

Implementation: 2009–13

Location: Neufchâteau (BE)



© Maxime Delvaux

## **M garden, the pavilion of a private collector in Renaix**

*VERS.A*

Built for an art collector, the M pavilion was designed as an exhibition space that would complement the existing villa, which became too small to properly exhibit all the artworks 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 imbued 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 raw and rough outer facade 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 while 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.

### **Contact VERS.A**

[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 multipurpose facility

Implementation: under construction 2015 – completion November 2015

Location: Anderlecht (BE)

### **MARIEMONT**

Type: development of the public spaces of the Domain of Mariemont and construction of an information kiosk

Implementation: under construction 2015 – completion December 2015

Location: Morlanwelz (BE)



© Serge Brison



© Serge Brison

# Place de la Cage aux ours in Brussels, public space development

*MSA en association avec 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 the support of the Brussels-Capital Region and the municipality of Schaerbeek.

The square used to be cut in two, torn apart by the railway embankment that forced users to make a detour. The redevelopment revolved around a steel footbridge, installed in 2013, spanning the railway tracks and bringing together the two parts 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.).

### Contacts MSA

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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: Technum

Type: redevelopment

Implementation: 2011

Location: Brussels (BE)

### Fransman footbridge

In partnership with: Ney & Partners

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

**WBA** sets out to :

- Promouvoir et valoriser à l'étranger le savoir-faire des architectes.
- Accompagner et apporter un soutien aux talents wallons et bruxellois dans leurs démarches à l'exportation.

Pour ce faire, **WBA** :

- Presents architects to international partners.
- Organizes their presence at trade fairs and exhibitions abroad.
- Invites decision-makers and the international press to meet our.
- Develops promotional materials: brochures, exhibition catalogues, etc.
- Provides information on financial support, opportunities abroad (competitions, partnerships, etc.), assistance with prospecting;
- Organizes 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 organizes exhibitions with a panel of architects centred on a particular theme or angle of approach. 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 4836m2 Inventaires #1 in 2014 in Lille, Paris and Lyon, entrer: is the third initiative of the WBA in France.**

<http://www.wbarchitectures.be>

**Audrey Contesse** is an art historian and 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 the *Architectural Review Flanders*.

In 2009 she organized the series of films and lectures on landscape and landscape architects in Belgium called 5/5 at the Institut supérieur pour l'étude du langage plastique (ISELP) 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.

#### **Contact Audrey Contesse**

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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*, which presents 25 projects realized in the Wallonia-Brussels Federation.

In 2014 he collaborated with architects Sebastien 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.

#### **Contact Maxime Delvaux**

<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, Texas, where she worked for the Dominic Walsh Dance Theatre Company, Pascal Rambert and Mercury Baroque Ensemble.

Her work as a visual artist and film-maker 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 2010–1. 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, midway between documentary and film essay: *Dragon Women*.

#### **Contact Frédérique de Montblanc**

<http://frederiquedemontblanc.com/>

**Eurogroupe** is a graphic design office that set up in Brussels in 2013. It consists 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).

#### **Contact Eurogroupe**

<http://eurogroupe.org/>

## Catalogue

The *entrer*: catalogue completes the exhibition. It proposes other types of analysis of the architectural projects, which are also inspired by the idea of the stroll, in the same vein as the exhibition. Five international architecture critics – Pierre Chabart, Asli Çiçek, Francesco Della Casa, Phineas Harper and Sebastian Redecke – offer their personal take on 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 flip books that each represent a sequence of an architectural stroll through 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.

208 pages, French and English. 20 x 27 cm.

Available from bookshops as of 5 November 2015. Price: 20 euro.

## 'entrer :' season in Paris

Coinciding with the exhibition *entrer.*, a season devoted to Belgian contemporary architecture opens in the autumn of 2015. It will take place in three stages :

**5 November 2015 from 9 a.m. to 2 p.m.**

**A round table** moderated by Jean-Louis Violeau with the 5 firms on show and representatives of French public and private clients around the question "The evolution of the French architectural commission over the past decade".

This round table is preceded by a guided tour of the exhibition by curator Audrey Contesse, followed by lunch.

**Adress :**

**Wallonia-Brussels Centre in Paris**

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+ 33 1 53 01 96 96

**24 November 2015 at 7 p.m.**

Conference at the Pavillon de l'Arsenal on the topic "How to modify the context to make it more sustainable: five Belgian examples". This conference will be held in the presence of the firms Baukunst, Baumans-Deffet, L'Escaut, MSA and Vers.A and will be moderated by Audrey Contesse.

**Adresss :**

**Pavillon de l'Arsenal,**

21 Boulevard Morland 75004 Paris

Metro station : Sully-Morland, Bastille

[info@pavillon-arsenal.com](mailto:info@pavillon-arsenal.com) - [www.pavillon-arsenal.com](http://www.pavillon-arsenal.com)

+33 1 42 76 33 97 - +33 1 42 76 26 32

**10 December 2015 at 7 p.m.**

[exhibition from 3 to 31 December]

To mark the exhibition entrer:, the Parisian bookstore Volume is organizing an exhibition and sale of a selection of photographs by Maxime Delvaux in December. On the occasion of the opening of this event, a discussion will be held between the Belgian firms presented in entrer: around the issue of architectural photography and its use by architects.

**Adress :**

**Librairie Volume,**

47 Rue Notre Dame de Nazareth 75003 Paris

Metro station : République, Temple, Arts & métiers ou Strasbourg-Saint-Denis

[contact@librairievolume.fr](mailto:contact@librairievolume.fr) - [www.librairievolume.fr](http://www.librairievolume.fr)

+33 1 85 08 02 86

The season will continue **in 2016** with a series of events organized in cooperation with Parisian schools of architecture.

## 'entrer:'

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

### Staff

**Curator** : Audrey Contesse

**Scenographer** : Frédérique De Montblanc

**Graphic designer** : Laure Giletti et Gregory Dapra

**Sound design** : Christophe Rault

**Photographer** : Maxime Delvaux

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### Contact curator

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**Informations :**  
**[www.entrer.be](http://www.entrer.be)**



## PRACTICAL INFORMATION

# Wallonia-Brussels in Paris

▶ Exhibition presented  
from 5 november 2015 to 12 january 2016

▶ Price : 2€



### **CENTRE WALLONIE-BRUXELLES A PARIS**

**Director : Anne Lenoir**

127-129 rue Saint-Martin - 75004 Paris

M°: Châtelet-les-Halles, Rambuteau

[info@cwbc.fr](mailto:info@cwbc.fr) - [www.cwbc.fr](http://www.cwbc.fr) - 01 53 01 96 96

Open from Monday to friday from 9h to 19h,  
Saturday and Sunday from 11h to 19h.

Closed public holidays.

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**CENTRE WALLONIE-BRUXELLES**  
PARIS