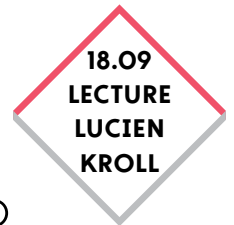


ATELIER D'ARCHITECTURE
SIMONE & LUCIEN KROLL



EXPO

ONGEDWONGEN ARCHITECTUUR
UNE ARCHITECTURE HABITÉE
ENGAGED ARCHITECTURE



22 JUNE – 18 SEPT. '16

NOTRE SOUS-SOL A DU BON!



PIERRE LOCALE UNE IDENTIFICATION POUR L'UTILISATEUR

Pour identifier les produits de type pierres ornementales, issus de l'industrie extractive wallonne, il existera désormais une appellation « Pierre locale », concrétisée par un logo. Ce logo est un nouvel outil de promotion des produits issus de l'industrie extractive wallonne, qui permettra aux utilisateurs de les identifier clairement et rapidement dans la gamme des matériaux pierreux de construction commercialisés. Il garantit l'origine wallonne du produit auquel il est associé. Le logo « Pierre locale » vise à assurer une visibilité maximale des produits pierreux wallons et à leur donner une image de référence unique, afin que leur utilisation devienne un réflexe dans le chef de tous les maîtres d'ouvrages, tant publics que privés.



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Une initiative de



PIERRES & MARBRES WALLONIE

soutenu par le Ministre wallon
de l'Environnement



Wallonie

Dear Visitors,

The work of Lucien Kroll, with his wife Simone, has been resonating far and wide to the four corners of the world for the past fifty years. The desire to create an architecture involving participation, encouraging the kind of flourishing conditions ideal for communities to live together, at the expense of industrialised housing, has given this major figure an international reputation.

As a consequence, this first monographic exhibition about Kroll in Belgium provides a justified return to Brussels, in homage to this talented builder. Designed by the Cité de l'Architecture et du Patrimoine in Paris, the exhibition has been enhanced further and tailored for a Brussels audience through the use of documents sourced from the architect's own funds - now finally a prophet in his own country.

Through the new CIVA Foundation, the Brussels Capital Region has equipped itself with the means required to tackle today's major urban issues. It is now developing an ambitious project that brings together the resources, knowledge and expertise of cultural associations in Brussels that play an active role in architecture, town planning, landscaping and the study of ecosystems.

So it was only natural, given this new context, that this superb exhibition should benefit from special support from the Region.

We wish you all a most enjoyable visit.

Rudi Vervoort,
Minister President of the Brussels Capital Region

THE CITY IS WORTH LIVING IN

Full of contrasts and faced with multiple challenges, the city is alive and kicking. It's become a symbol of a dynamic and progressive civilization. The world now counts almost 3.3 billion urban dwellers; that's 4.5 times more than in 1950. And projections suggest that by 2030, over 60% of the world's population will live in towns and cities.

As a real-estate developer, **Atenor** is particularly attentive to the evolution of urban life. Active, as we are, in its inevitable and necessary transformation, **Atenor** continues to

develop a variety of dense and mixed projects in urban centres and near communication hubs.

Atenor gives city lovers, no matter whether they live or work there, buildings that are both adapted to harmonious communal living and their evolving expectations.

ATENOR
ACTING FOR CITIES

Auteur de la célèbre *Mémé* à Bruxelles et connu dans le monde entier pour sa pensée marquante, Lucien Kroll est l'une des figures majeures de l'architecture belge. Précurseur à plus d'un titre, il dénonce depuis 50 ans les dérives du modernisme, de l'urbanisation et de l'industrialisation du logement. C'est l'un des premiers architectes à avoir abordé l'écologie de façon globale et à avoir pris au sérieux la participation citoyenne.

Aujourd'hui, son travail suscite une lecture et un intérêt renouvelé, relayé par des figures aussi différentes que Patrick Bouchain et Rem Koolhaas. Kroll apparaît à plusieurs égards comme un précurseur. L'échec des grands ensembles est avéré et les recherches d'alternatives en matière de logement collectif sont multiples. La participation, à géométrie variable, s'est peu à peu institutionnalisée. L'écologie est une composante inaliénable du projet architectural. De nombreux architectes, constitués en collectifs, brouillent les frontières entre profession libérale et activisme urbain, entre figure de l'auteur et du médiateur. La production de certains bureaux contemporains, belges ou étrangers, entre en résonance avec son langage vernaculaire et individualisé.

Créée en 2015 par la Cité de l'architecture et du patrimoine à Paris, l'exposition montre plus de 80 projets en Belgique, en France, aux Pays-Bas, en Italie ou encore en Afrique, conçus entre 1954 et 2010. Ce guide propose une sélection de projets construits en Belgique. Il n'est pas tant un condensé de l'exposition qu'un road book nous invitant à aller visiter l'architecture de Kroll comme elle se doit : hors les murs.

AROUND THE EXHIBITION

Debate

Participatory design as educational issue
Methods, practices and risks
Organized by Judith le Maire & Philippe De Clerck
With Dag Boutsen (KU Leuven), Thierry Decuyper (ULB, V+), Rob Hendriks (Academie Groningen), Corine Sadockh (LRA, Ensa Toulouse, RAMEAU), Bruno Vellut (UCL)
25.08.2016 10:00-15:00
Centre for Fine Arts, Room M1
In French and English
Free entrance / Subscription required www.a-plus.be

Debate

The genius of La Mémé
How to preserve postmodern participative architecture?
Organized by Dag Boutsen & Rob Hendriks
With Peter Blundell-Jones, Jan de Vylder (dvt architecten), Piet Vollaard (Archined)
08.09.2016 10:00-17:00
Centre for Fine Arts, Room M1
In English
Free entrance / Subscription required www.a-plus.be

Lecture by Lucien Kroll

18.09.2016 - 15:00
Centre for Fine Arts, Room M
In French
€ 8 - 5
Info & ticket: www.a-plus.be

Guided tour of La Mémé & of the exhibition

Info & ticket: www.a-plus.be

Marie-Cécile Guyaux
Co-ordinatrice de la programmation A+

1. Diversity everywhere

De Duinpieper, old person's home, Ostend, Belgium, 1985

A house for about 100 elderly people. The volumes and the roofs are 'compatible' with the recent area. All the studios, windows, colours, sizes, corridors are different: to stimulate the senses through architecture. The corridors are punctuated by little bridges that define sections and change the scale of the length.

Each room is fitted with a window, a small one since it must be fire-resistant. Some decorate them with small curtains, flowers, small statues or religious motifs.

The common dining and resting areas are decorated with motifs inlaid in the concrete. The floors have different colours: everything is done in order to help the people find their bearings.



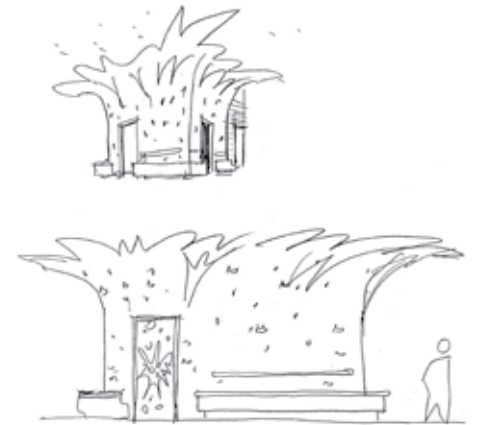
▼ De Rudderstraat 2 - 8400 Oostend



6



7



2a. Amplifying the disorder

'Mémé', Faculty of Medicine area,
Woluwe-Saint-Lambert, Belgium, 1970-1971

In revolt against the authorities, the medical students of the Université catholique de Louvain had put our name forward to create an architecture in their image. They had heard about our participatory methods. The authorities accepted - it was the price to pay for the cessation of hostilities.

We then spent two wonderful years: all the people involved in this operation were won over by this confident participation. We worked closely with the students, the authorities and the technicians, differentiating each space, amplifying the random 'disorder' of the lively proposals.

Our practices were ecological: 'organic' because we were dealing with the movement of life and not the object alone, 'psycho' because the personal trends were more meaningful than the technical ones, and 'socio' because it was important to show the relations that held the environment together and not the analytical schemes that constrained it in an official academic form, which would always be their enemy.

Then came the invitations to tender, the questions of money, and the authorities ceased being so tolerant. Conflicts erupted and my contract was broken off for no reason: I was only able to carry out half of what we had studied ...

Complexity of the images and the spaces, mix of compatible uses, mobility of the spaces before the collective creativity of the residents, rather ordinary materials, open and not brutal techniques, rejection of absurd repetitions of identical elements, separation of supports and contributions, agglomeration of prefab components that diversify the landscape: this at last resulted in another image of architecture. Participation with the students and other interested parties was intense, and equally so with the craftsmen who were able to create free personal works.



Place de l'Alma - 1200 Brussels



2b. Enchanting reality

Alma metro station, Woluwe-Saint-Lambert,
Belgium, 1979-1982

The metro line had been rerouted from Avenue Hymans towards the Faculty of Medicine. A train station was meant to open in the part occupied by the students and connected by paths and footbridges to the faculties and the hospital.

The location of the Alma station ran along the foundations of the buildings. It seemed so complicated that it was natural to ask us to design it.

Our initial contacts with the management of the Brussels public transport authority STIB and the Region were constructive and friendly: they never wavered over the years.

First gesture: to leave the underground and accept the sun. Coming from Brussels, it is always a surprise - then back into the tunnel. The platforms were at the natural level: the entrances and exits were easy and made use of escalators and stairs.

We modelled the thickness of the slab covering the station on the loads of the buildings that were planned for the site. The columns are stockier as the weight increases.

To liven things up, we moulded a tree from the Ardennes and then used it for the formwork of these columns.

The wall around the metro station is quite composite. On the side of the Faculty of Medicine, it starts with a low wall and a macramé of iron cables. To the west, I added an umbrella skirt. I undulated the wall at the top and then at the front. The wall consists of panels of Triplex glass stuck in the ground and ornamented by Simone with flowers, herbs and vegetables she knows well. It is a way of asking forgiveness for having blocked someone's path ...

Further on, there are joined posts in afzelia wood. The fire points are fitted with sunflowers visible from afar. Huge panels in Triplex glass painted by Simone with motifs of hops and grapes enclose the station café. The sliding gates are traditional: Simone mollified their fridity by covering them with flowers, vegetables, herbs, etc.

Place de l'Alma - 1200 Brussels



3. Neighbours

Apartment building, Auderghem, Brussels, Belgium, 1961

We have lived for the past fifty years on Avenue Lou-
is Berlaumont in an apartment building that had been
naively designed among us, the future residents, in
the hope of achieving pleasant and simple neigh-
bourly relations, no more: 15 units and my studio.

A friend owned a plot of land and wanted to pay for
her house by selling the unused part. In the 1960s
there lingered this vague desire for co-housing: it
rubbed off on me too. Except that in this case, the
mutual obligations were limited to those of ordinary
apartment buildings.

I first organized the construction's capable volumes,
and then I looked for people interested in building
collectively. Friends, relatives and strangers came
together and everything was discussed with a view
to a more relational lifestyle. Logically, all the apart-
ments are different, according to the desires of the
different people. I took charge of the site and the
management. Then life as neighbours began, in a
friendly atmosphere.

No need for psychologists to solve any problems
among neighbours. Here it was the freedom of ur-
ban anonymity tempered by politeness that reigned,
no more. But in the event of an accident we could
count on the neighbours.

As the years went by, the owners sold or rented their
apartment to newcomers whose sole motives were
suddenly financial. Relations came to resemble the
relations governing all apartment buildings: stingy
and distracted. We got used to the distant and
sometimes even pleasant greetings of 'morning' or
'evening'.

▼ Avenue Louis Berlaumont - 1160 Brussels



4. Non-directive spaces

La Maison Familiale, Braine-l'Alleud, Belgium, 1965

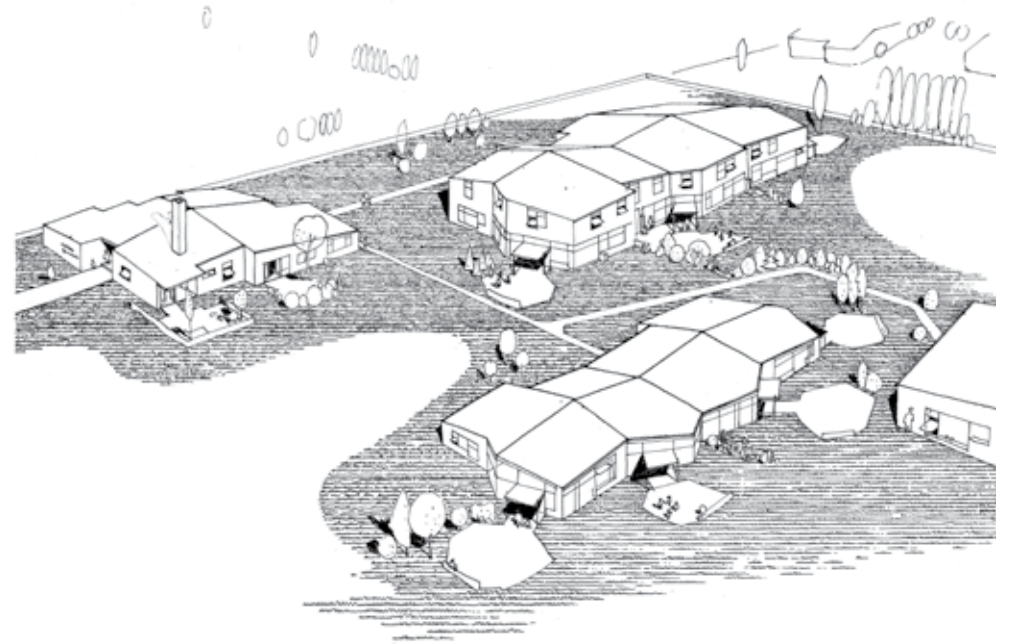
This school was founded by educator Claire Vandercam and was intended for children who were slightly lagging behind in primary school and who sometimes suffered from autism.

The difficulties encountered by these children were due to their relations with adults, with other children, with space. This support is based on the way people 'are' in front of the child, their way of understanding and accepting everyone's reactions within the group. In this sense, this support is non-directive, founded on the psychology of Carl Rogers and his 'person-centred therapy'.

The building had to model itself on this approach and to avoid any severity, any regularity or monotony in order to become a tool, a catalyser of relations. So, not a work-school, but a house in a neighbourhood. The children had 'their own space' which they created themselves, with the adults, as a family, without any competition, at their own pace, developing their natural curiosity to learn in an accepted exchange. An attitude that should be normal.

The architecture copied this approach. The classes and lounges are all different for different groups. The rooms are not lined up, but clustered around three centres. The colours vary, as does the height. No room, no lighting, no orientation, no time is identical.

The materials and the forms are 'ordinary', poor: blocks, cement, bricks, dyed wood.



▼ Rue du soleil levant 5 - 1420 Braine-l'Alleud



5. A collective house

Dominican monastery, Ferme de Froidmont, Rixensart, Belgium, 1975

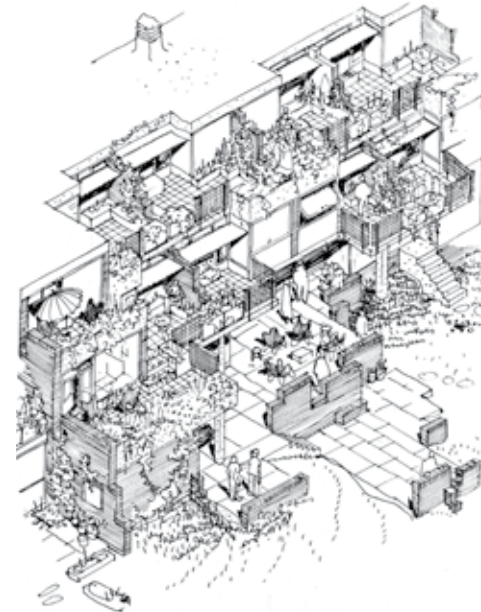
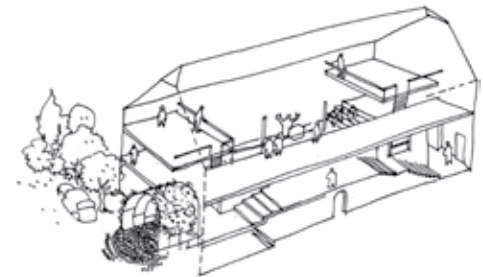
The old Ferme de Froidmont in Rixensart suddenly found itself in the middle of suburban housing developments. The Dominicans wanted to live there without cutting themselves off from the area. I reopened the right of way that ran through their courtyard and regrouped, as on a public square, the various elements which, one day, could become autonomous and cooperative: the parish church, a small youth house, a public library, a hospice and seminar rooms, the house of the Dominicans and six apartments.

Instead of isolating oneself from the area by means of a 'sanitary green zone', a future development plan was considered and made possible.

The form of the church was modelled over the course of a large number of meetings with the parishioners. We opened up the roof with a skylight with a jagged shape. It poured light into the centre and revealed the clouds passing overhead. The hailstones interrupted the priest, and when the sun appeared, the coloured glass suddenly painted him orange.



📍 Chemin du meunier 38 - 1330 Rixensart



6. Progressive

[Ex]House of the Dominicans, Ottignies, Belgium, 1974

They wanted a house and not a convent: a place that could be rearranged as they disappeared one after the other.

I saw it as a hamlet made up of distinct houses connected by openings through the adjoining walls.

In order to avoid having a solemn front door, I suggested that the entrance hall should be 'like a living room', with a double door through which we could see chairs and a table inside: that would take the edge off the coldness of a lifeless room.

Long discussions with the future residents, asking each one what they preferred, choosing the colour of their 'cells': enough of white and dirty grey, time for purple, pink ... It does not take much to add a personal touch.

Thirty years later, the hamlet was sold to families that settled there as though it had been designed with them in mind ...



▼ Rue de Renivaux 29a - 1340 Ottignies



7. Basic

IATA craft school, Namur, Belgium, 1979-1989

The art workshops of Maredsous Abbey, getting rather old, instead of closing and disappearing, joined forces with a craft school from Namur. They drafted the programme together, but they had a miserly budget. I respected the surfaces of the latter, installed the minimum equipment and even avoided insulating the walls: the hollow bricks could be insulated from outside over time and the ceilings could be insulated from the inside when they had the means. We later carried out two successive extensions.

▼ Rue de la montagne 43a - 5000 Namur



8. A 'lay' church

Church, Biesmerée, Belgium, 1968

The village, a bit removed from the world, lives closed in on itself. The church, in a poor state, had become too vast, too high, too frigid, too sad. 'The village' had asked me to draw up some plans: I suggested doing this with the locals, of course. Many sessions. Discussions at the local council on what a church could mean today: its local character, above all.

Simone and I, we slept at the carpenter's home.

In the nineteenth century, Biesmerée conducted a 'war of religion' against its bishop and its priest, to the extent that the village was banned from worship. The villagers then built a vast café where, at Easter, they all performed, together (without the priest), a Passion written by one of them. They regularly organized Napoleonic 'marches', among themselves. The church had to be shortened; we had to keep traces, to hang its bells (they did not want a steeple: too ecclesiastical), and therefore to draw a metallic frame just so that one could see them ring out but not higher than the neighbour's cornice (the cabin driver checked). They were very sensitive about the laity of their church and about the symbolism of religious forms.

I recycled columns and stones carved in the gothic windows to create new stained-glass windows. With the help of Simone, they were chosen by the children of the village and commissioned from the glassworks in Saint-Just.



▼ Rue du village 12 - 5640 Biesmerée



9. First participatory experience

Maredsous Abbey, Namur region, Belgium, 1957-1972

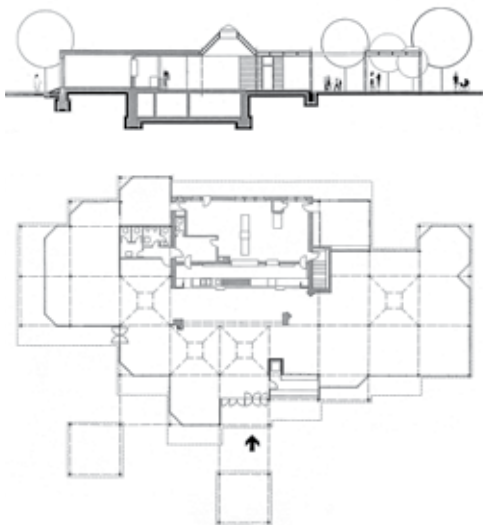
It is at the Benedictine Maredsous Abbey that began my first experience of 'naïve' participation. A cowshed for sixty milking cows had to be transformed into craft workshops.

I had nothing else to do: I had the time to question several times all those who were involved. This seemed to me like the most natural thing to do: I did not yet know all these professions, neither individually, nor collectively. The operation was generously directed by Fr Thomas Desclée, the abbey's cellarer: he quite naturally became a close friend.

I had not had a religious upbringing at home. I was innocently entering this world that was brand new for me. I felt neither obedient nor hostile: I was delighted to discover so many endearing people gathered together.

Things did not stop there. After that there was a building that could be dismantled and a cheese dairy.

▼ Rue de Maredsous 11 - 5537 Denée



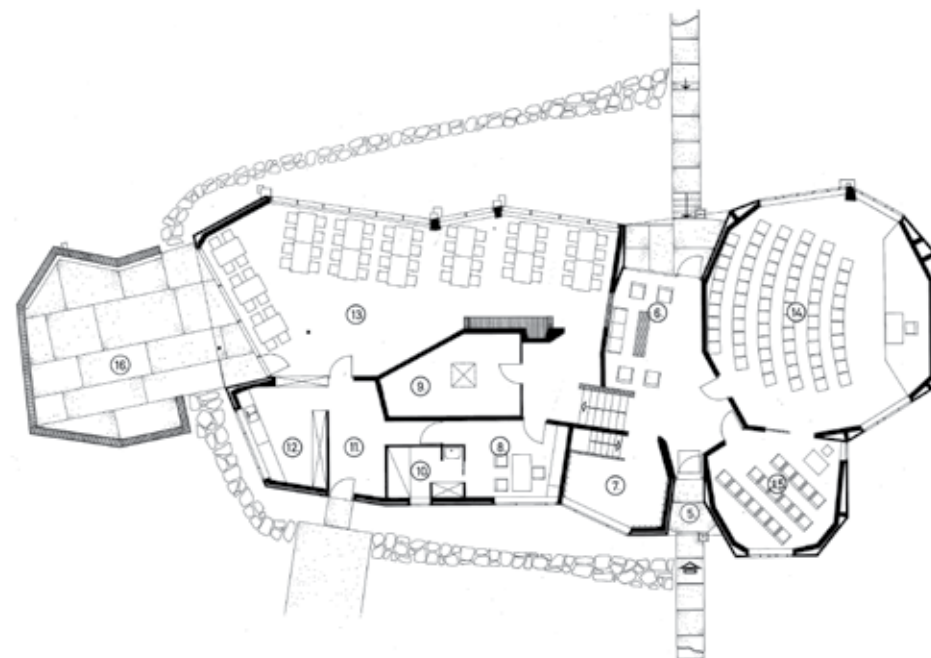
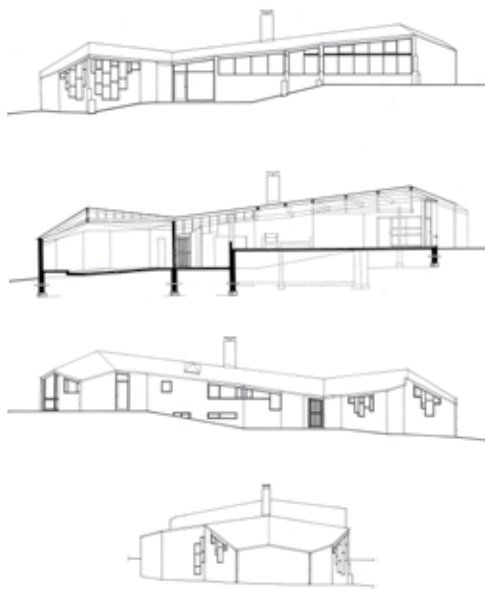
10. A meeting place

A meeting place at Chevetogne Abbaye, Ciney region, Belgium, 1963

This Benedictine monastery had devoted itself to the communion of the churches and in particular of the Russian Orthodox Church of which part of the community followed the rite. The Benedictines intended to construct an ecumenical meeting place: participatory lectures, a space for discussion, a dining hall and a small bureau.

The building was closely modelled on the vast, restless landscape of the Condroz. The lecture room fosters discussion: the seats are not lined up, so everyone can see beyond the person to his left or right, and can better appreciate reactions. The techniques are traditional: brick, wood, a concrete screed, woodwork.

▼ Rue du monastère 65 - 5590 Chevetogne



Colophon

This hand-out is published on the occasion of the exhibition Atelier d'Architecture Simone & Lucien Kroll organized by Bozar/A+ Architecture in Belgium at the Centre for Fine Arts Brussels, 22 June - 18 September 2016

BOZAR

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Communication: Shendy Gardin
French language revisor: Christine Roels

Exhibition

Initially conceived by the Cité de l'architecture & du patrimoine, Paris, 2015

President: Guy Amsellem
General director: Luc Lièvre
Head of cultural development: Marie-Hélène Contal
Curators: Marie-Hélène Contal and Patrice Goulet with Bernard Fasel
Artistic Direction: Lucien Kroll
Graphic Design: Duofluo (Dorothee Beauvais & Florence Jacob)
Production: Myriam Feuchot, head of Exhibition production unit, with Marion Zirk, project manager and Odile Pradel, travelling exhibition coordinator

For the adaptation in Brussels:

Scenography, Archives, Iconography: Lucien Kroll, Bernard Fasel
Graphic Design: Duofluo
Scientific advisor for the adaptation in Brussels: Dag Boutsen
Project coordination: Marie-Cécile Guyaux, Roxane Le Grelle

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The project wouldn't have been originally possible without the support of Patrick Bouchain and the city of Nantes.

CONSTRUIRE EN BOUWEN MET **BETON**



Concrete Design Competition - Masterclass Dublin 2014 - © bureaubakker

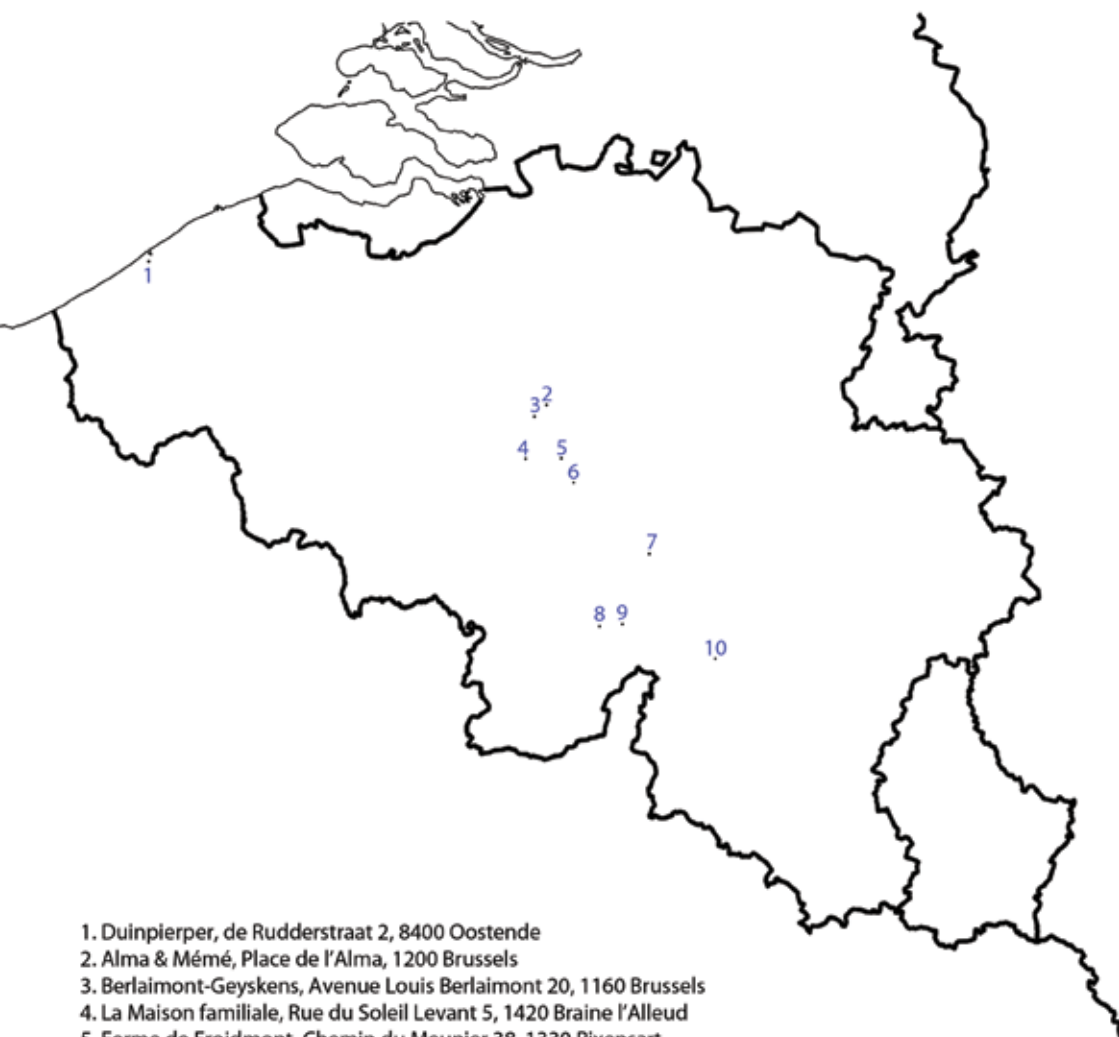


FEBELCEM
Bd du Souverain / Vorstlaan 68
1170 Bruxelles / Brussel
02 645 52 11
www.febelcem.be
info@febelcem.be

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1. Duinpierper, de Rudderstraat 2, 8400 Oostende
2. Alma & Mémé, Place de l'Alma, 1200 Brussels
3. Berlaimont-Geyskens, Avenue Louis Berlaimont 20, 1160 Brussels
4. La Maison familiale, Rue du Soleil Levant 5, 1420 Braine l'Alleud
5. Ferme de Froidmont, Chemin du Meunier 38, 1330 Rixensart
6. Ex Maison des Dominicains, Rue de Renivaux 29a, 1340 Ottignies
7. IATA, Rue de la Montagne 43a, 5000 Namur / Namen
8. Eglise de Biesmerée, Rue du Village 12, 5640 Biesmerée
9. Abbaye de Maredsous, Rue de Maredsous 11, 5537 Denée
10. Centre de rencontre, Rue du Monastère 65, 5590 Chevetogne