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1. INTRODUCTION

Queen Elisabeth Music Chapel *Under the honorary presidency of Her Majesty Queen Paola*

The New Building takes wing!

Finally, the green light is on! Construction of the New Building has been under way since September 16! This event brings to a close 10 years of intense recasting of the program content and turns a new page in the history of the Music Chapel, while bringing to an end a long process of architectural and administrative reflection.

A public utility foundation since 2008, the Queen Elisabeth Music Chapel was actually founded in 1939. Its curriculum has been entirely overhauled since 2004, and is now defined around two main lines:

1. High-level training in 5 disciplines (voice, violin, piano, cello and chamber music) with masters in residence. Six illustrious names in classical music advise and guide the Music Chapel and its young musicians in 2013-2014: **José van Dam, Augustin Dumay, Maria João Pires, Abdel Rahman El Bacha, Gary Hoffman** and the **Artemis Quartet**.

2. Career integration through a network of cultural partners in Belgium (Bozar, Flagey, Monnaie, the major orchestras, etc.) and from all over the world, including Europe, Japan, and the USA. More than 200 concerts were produced, co-produced or initiated by the Music Chapel during the 2012-2013 season.

The Music Chapel hosts some fifty young talents in residence every year from Belgium and abroad (21 nationalities in 2013-2014), the aim being to rank among the best institutions for young talents in the world.

The operating **budget** of the Music Chapel is currently €2.5 million per year. It is funded as follows: 80% by the private sector (foundations, companies, private sponsors, own revenues) and 20% by public aid (European Union, Federal Scientific Policy, Ministry of Education of the Wallonia-Brussels Federation, etc.).

The New Building is a project that was launched in 2006 with the selection of the architectural firms of **Synergy International** and **L'Escaut**, which specialize in cultural structures and buildings with high environmental value. It was subjected to a long programmatic reflection, followed by an application for a heritage certificate and finally a building permit, which was obtained in March 2013. This extension and improvement will enable the Music Chapel to pursue the renewed dynamic impetus initiated in 2004. When construction is completed, it will be in a position to offer the young musicians and their masters premises, adapted to the new project by providing in particular:

- 20 additional residential studios – a specific feature of the Music Chapel.
- 3 new music, rehearsal and recording rooms, which are essential for its activities.
- New working and living quarters that will enable these artists to progress in a genuine music laboratory.

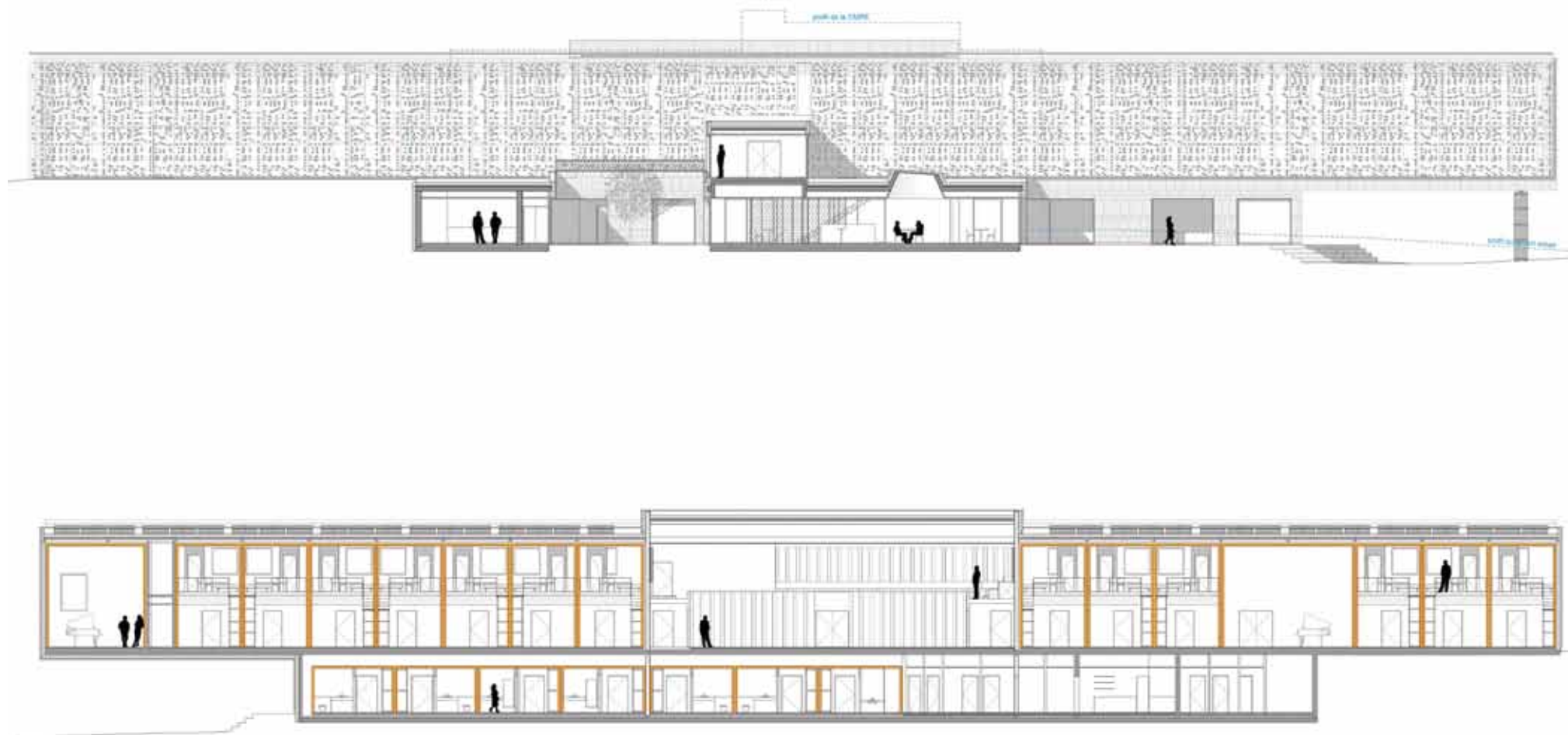
The New Building will enable everyone to work under a spirit of mentoring which is conducive to the development of the talent, rigor and sensitivity of each and everyone... so as to train new generations of musicians. Embedded in its Belgian landscape, the Music Chapel continues to develop its international calling more than ever before.

In very concrete terms, funding the New Building is quite a challenge!

For a budget that exceeds €8 million, the Music Chapel has managed to raise more than 50% of the funding, the aim being to raise the remaining amount in the months and years to come.

Planned for the end of 2014, the official opening of the building will bring to a close a very special year for the Queen Elisabeth Music Chapel: its 75th anniversary!

Bernard de Launoit
Executive President



2. AN ARTISTIC PROJECT AT THE ORIGIN OF THE MUSIC CHAPEL

Project of a Queen

Inaugurated on 12 July 1939, the **Queen Elisabeth Music Chapel** is characterized by quality training for exceptional young talents. A **center of excellence of international scope and prestige**, the Music Chapel plays host to top-level musicians and ensembles in residence (the musical elite of tomorrow) in piano, violin, cello, chamber music and voice. When the Music Chapel was created, the famous critic Emile Vuillermoz had already described it as a sort of “modern Villa Medici.”

Openness, flexibility and excellence *Content overhaul in 2004*

Sixty-five years later, in 2004, the Music Chapel embarked on a thorough reorganization of its curriculum and approach to career integration. The artistic curriculum of the Music Chapel is based on **three pillars**:

- **Openness:** The Music Chapel has an international calling embedded in a Belgian landscape
- **Flexibility:** The Music Chapel endeavors to adapt to the profile of each young person by offering him or her a tailor-made program (variable cycles)
- **Excellence:** The masters in residence – currently **José van Dam, Abdel Rahman El Bacha, Augustin Dumay, Maria João Pires, Gary Hoffman** and the **Artemis Quarter** – and their guests (**Frank Braley, Hervé Niquet, Christopher Warren-Green, Jean-Philippe Collard, Christian Arming, Gérard Caussé, Alain Garichot, Helmut Deutsch, June Anderson, Dmitri Bashkirov**, etc.), attest to the prevailing spirit of mentoring young talents.



© Chapelle Musicale

A center of artistic excellence

The training program for each musician is tailor-made and is based on **six axes**:

1. Training through mentoring by masters in residence: The presence of masters in residence with high flying careers in the music world constitutes the corner stone of the educational approach. Mentoring by a master in residence entails an informal handing down of professional experience, guidance and support to a young musical talent making his or her first steps towards career integration, plus shared experiences where the master in residence and the young talent perform together.

2. Career integration: A particularly extensive program of concerts and recitals guarantees career integration for young soloists. In this sense, the Music Chapel is not only an “actor” in music life, but also a “guiding institution” thanks to its contacts with the music world on an international scale. More specifically, the Music Chapel maintains a solid network of national and international partners:

National orchestras and choirs: Orchestre National de Belgique, Brussels Philharmonic, Orchestre Philharmonique Royal de Liège, Orchestre Royal de Chambre de Wallonie, De Filharmonie, Brussels Chamber Orchestra, Orchestre Symphonique de la Monnaie, Bruocsella Symphony Orchestra, Vlaams Radio Koor, Octopus.

International orchestras: Koninklijk Concertgebouw-orkest (NL), London Chamber Orchestra (UK), Sinfonia Varsovia (Poland), Kansai Philharmonic Orchestra (Japan), Musica Viva (Russia), Chamber Orchestra of Philadelphia (USA), I Cameresti del Maggio Musicale (Italy), Orchestre National de Lille (France), English Chamber Orchestra, Wiener KammerOrchester.

Concert halls: Concertgebouw, Flagey, BOZAR, La Monnaie, Maison de la musique, Musée des Instruments de Musique, Bibliothèque Royal de Belgique “Albertine,” Maison des Arts de Schaerbeek, Château de Westerlo, Palais Royal de Bruxelles, Cercle de Wallonie, Centre culturel de Stavelot, Scandinavian School of Brussels, Musée du Louvre (France).

National festivals: Musicales de Beloeil, Midi Minimes, Été Mosan, Classissimo, Festival de Wallonie, Festival Musical de Lasne, Zomer van St Pieter, Côté Cour Côté Jardin, Les amis du Zoute.

International festivals: Poona Music Society (India), Abu Dhabi Music & Arts Foundations (United Arab Emirates), Schiermonnikoogfestival (Netherlands), Vexin Festival, Radio France Montpellier Festival, Festival de Menton, Les Flâneries Musicales de Reims, Académie International d’Été de Nice, Auditorium du Louvre, Festival d’Aix-en-Provence (France), Les Sommets du Classique (Switzerland), Ravello Festival, Pietrasanta in Concerto (Italy), El Jem International Symphonic Music Festival (Tunisia), Istanbul Foundation for Culture & Arts, Ephesus Foundation (Turkey).

Own productions: After the Chopin Festival in 2010, the Brahms Festival in 2011, the Festival *A la française* in 2012, the Music Chapel is co-producing with Flagey, the Music Chapel Festival *The Romantics* in 2013, with the Brussels Philharmonic and the Orchestre Royal de Chambre de Wallonie.

International tours with Sinfonia Varsovia: Naples, Venice, Rovijn, Dubrovnik, Corfu, Bari, Split, Trieste, Ephesus, Athens, Istanbul, Kusadasi, Sabrata, Leptis Magna, Barcelona, Palma de Majorca, Sousse, Mdina, the Aeolian Islands, Ravello and Rome.



© Gil Grimonster

3. Promotion of young artists in residence: Young artists are promoted in particular through the development of the Music Chapel's CD collection under the Fuga Libera label, but also through its contacts with the international press.

Discography policy of the Music chapel: a collection under the Outhere label (Fuga Libera and Zig Zag/Territoires): 8 CDs to date, including 2 with the Orchestre Philharmonique Royal de Liège (Saint-Saëns and Vieuxtemps), and 2 with the Sinfonia Varsovia under the baton of August Dumay, CDs of Dvorak with Hrachya Avanesyan, and Lalo with Nikita Boriso-Glebssky, accompanied in particular by the pianist Jean-Philippe Collard, and finally a prestige box set on the occasion of the Music Chapel's 75th anniversary.

European network of opera academies (enoa). Founding member of the enoa: A network supported by the European Union that comprises 11 partners, the aim of which is to have more than 1000 young people and teachers go throughout Europe in 80 workshops and 10 new productions.

4. Artists Village: A genuine laboratory of music life and creativity in Europe. For the 2013 season, the Music Chapel plays host to 57 young artists from 25 countries from all over the world, ranging from Belgium to Latin America, to the United States, and including Japan, China, South Korea, Russia and many other European countries. The Music Chapel organizes activities that help young talents to develop contacts among musicians and to attend workshops and conferences.

5. Facilities: All of this work is carried out in a space and an environment that are conducive to concentration, work, meditation, friendliness and exchanges. The quality of this exceptional location, the proximity between the team of the Music Chapel, the teaching staff and the young musicians constitute integral parts of the educational approach.

6. Equinox : Social and Artistic Department headed by **Maria João Pires**. The Music Chapel provides the artists in residence an opportunity to get involved in the Equinox social projects for choirs, one in Belgium for children in difficulty, and the other in Burundi in association with SOS Village d'Enfants. The aim is simple: to share the artistic excellence of the Music Chapel, thanks to the masters in residence and young musi-

cians, with audiences which normally have no access thereto: children from underprivileged, often multicultural neighbourhoods, in Belgium, or children from poor, isolated regions abroad, often devastated by conflicts. The Music Chapel soloists are invited to share their art, culture and pleasure in making music. Bearing in mind that music has a value that contributes to a certain quality of life, we can only wish that it is accessible to all.



© La Monnaie



© Synergy International

3. NEW BUILDING IN THE SERVICE OF THE ARTISTIC PROJECT

Development of the Music Chapel

The **New Building** project is based on:

- An increase of the capacity of artists in residence, a specific feature of the project since 1939
- An increase in the training premises
- The creation of a new recording and broadcasting studio

Since its artistic project was recast in 2004, the Music Chapel has gone from 12 artists in residence to some sixty young people in 2013, and now organizes more than 250 concerts a year. As a result, the institution's development is out of phase with the 1800 m² of floor space available in the current buildings at this time, and required it to relocate courses, while it is not in a position to house all the young people – which was its specific feature at the outset nonetheless.

It is however essential for the Music Chapel to develop so as to maintain a competitive position with regard to other major music education institutions in Europe. The purpose of this extension of the building is to enable the Music Chapel to develop its activities whilst relieving the current buildings from an increasingly more intensive use.

Whereas the current building comprises 1850 m², the new extension will double the floor space to 3500 m²:

- 8 old residential and rehearsal studios
- the current 'Salon de la Reine'
- 20 additional residential studios will enable the Music Chapel to house a large number of artists in residence
- a large music studio will be used for rehearsals as well as concert and a real recording studio equipped with professional equipment by the music production and publishing group Outhere
- 2 rehearsal studios will be available to musicians and ensembles in residence or in concert
- an Artists Village (restaurant, kitchen available, lounge area, gym and recreation facility) will provide the quality environment necessary for attaining the objectives of the Music Chapel.



© Synergy International

Today - 1850 m²

Residential studios (35 m ²)	12
Rehearsal and concert studio	1
<i>'Salon de la Reine' (100 m²)</i>	
Dining room	12 people
Coaching hours	5500 h/year
Intramural concerts	50/year
Extramural concerts	200/year

Tomorrow - 3500 m²

Residential and rehearsal studios (35 m ²)	28
Rehearsal and concert studios	2
1 <i>'Salon de la Reine' (100 m²)</i>	
1 <i>Large rehearsal studio (160 m²)</i>	
Rehearsal studios	2
2 <i>rehearsal studios (50 m² each)</i>	
Artists' Little Global Village	
Restaurant	60 people
Lounge for soloists in residence	
Kitchen for soloists in residence	
Gym and recreation facility	
Logistical facilities	
<i>(kitchen/catering/storage, etc.)</i>	
Library	
Coaching hours	5500 h/year
Intramural concerts	100/year
Extramural concerts	200/year

STUDIOS DE LOGEMENT

20 nouveaux studios-logements
9 anciens studios-logements

STUDIOS DE MUSIQUE

2 studios de musique de 40 m²

GRANDS STUDIOS DE RÉPÉTITION

Grand studio de répétition 130 pl.
Cabine d'enregistrement
Studio de la Reine 90 pl.

CIRCULATION, ACCUEIL

Desk d'accueil

ARTISTS VILLAGE, CAFÉTERIA, SÉJOUR

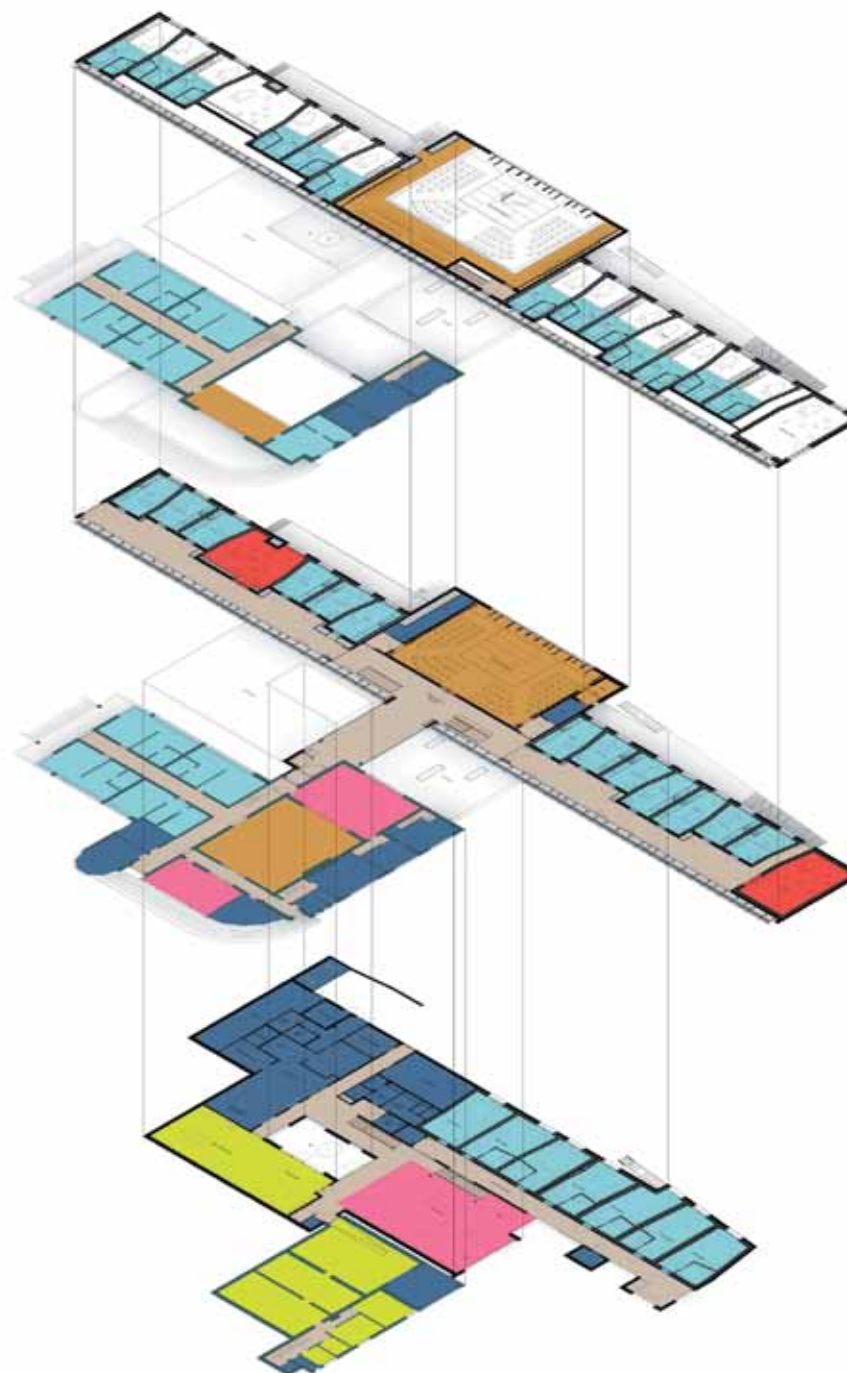
Artists Village
Salle cafétéria 40 pl.
Zone séjour ouvert sur le jardin

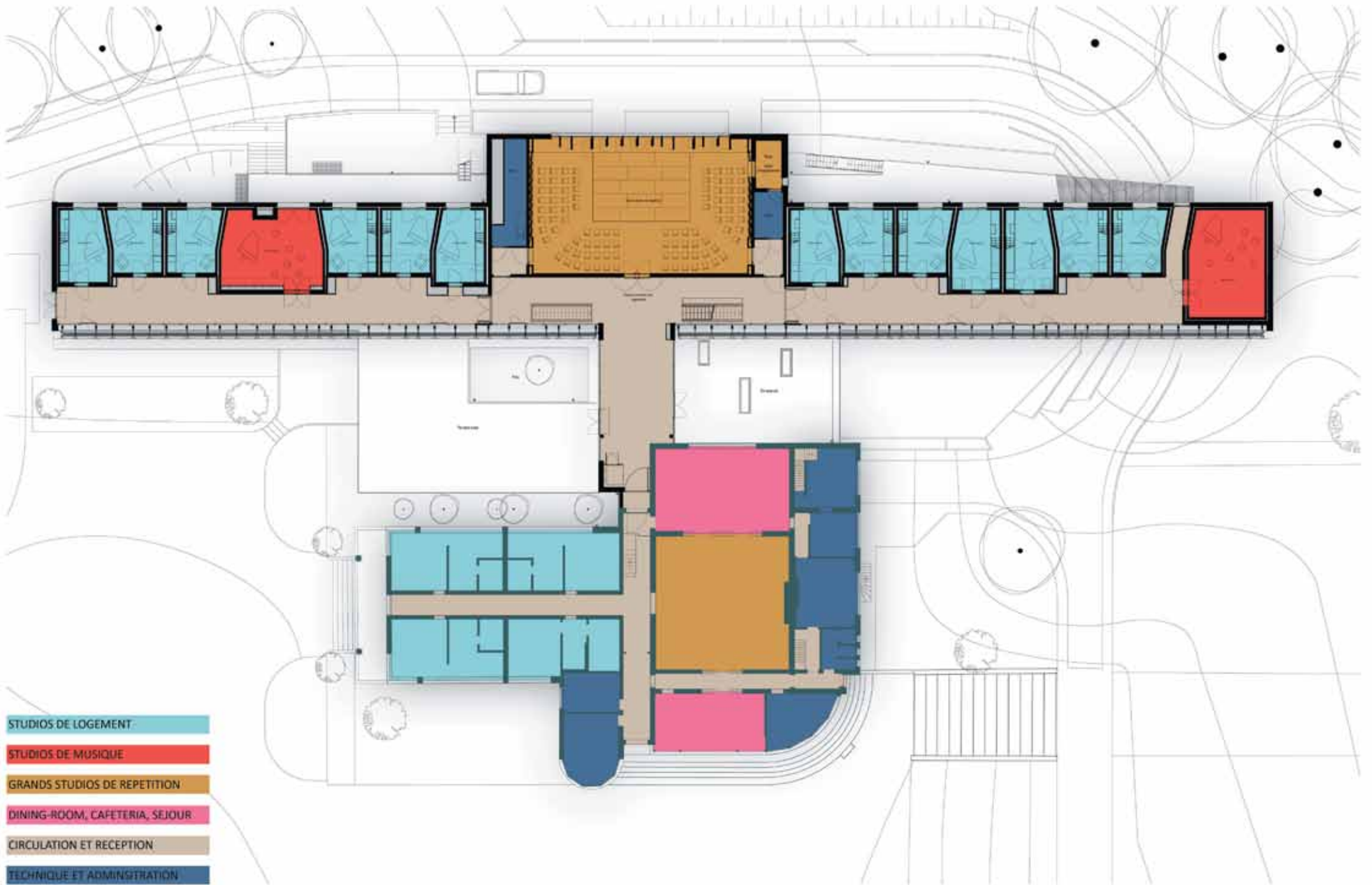
SALLE DE DÉTENTE, ESPACES LOISIRS

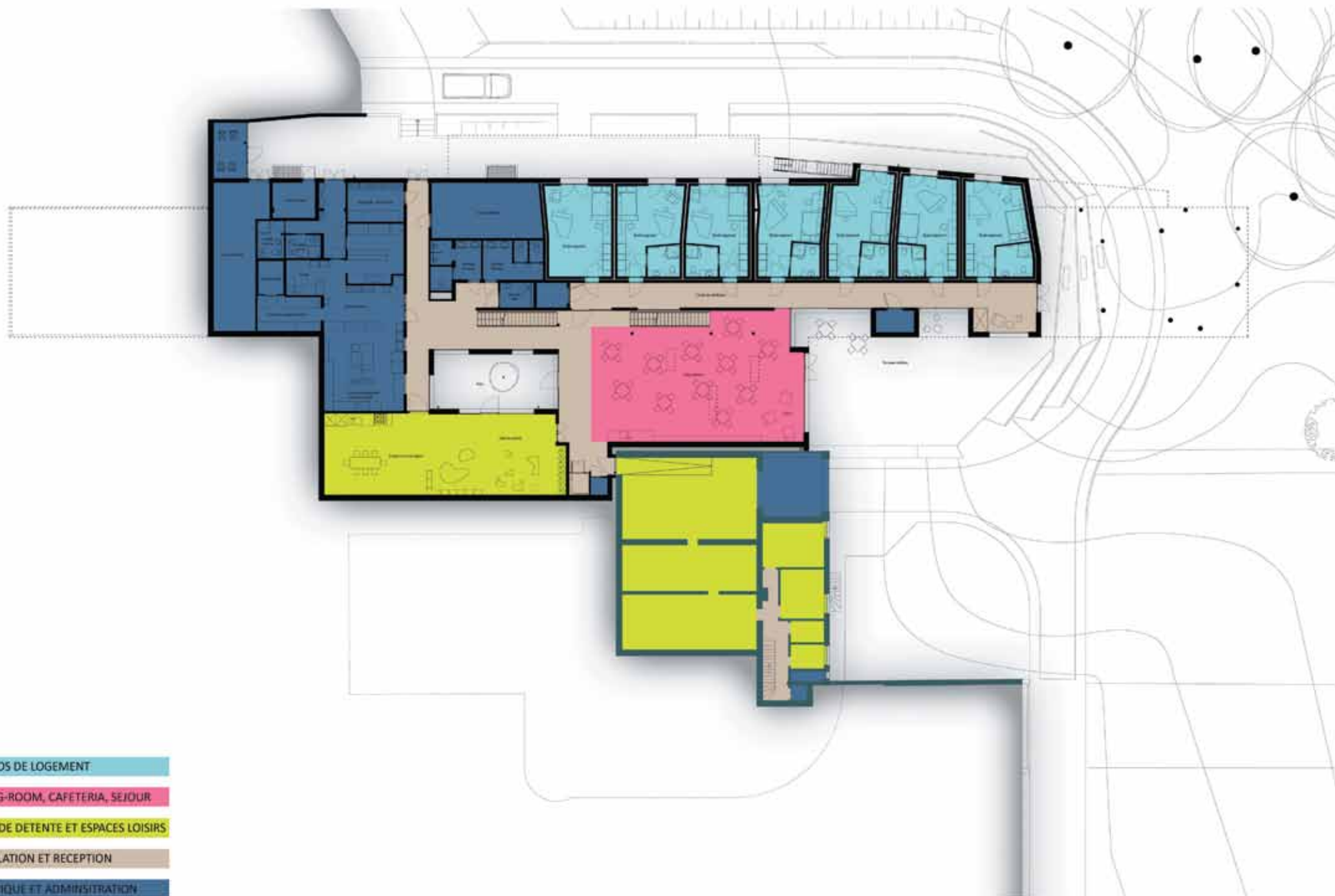
Salle de séjour
Cuisine commune
Bibliothèque
Espaces détente et loisirs

TECHNIQUES, ADMINISTRATION

Cuisine professionnelle
Sanitaires pour l'accueil au public
Buanderie
Espace de stockage
Office traiteur
Bureaux pour les administrateurs
Conciergerie
Locaux techniques
Local poubelle







4. AN ARCHITECTURAL, ACOUSTICAL, LANDSCAPING & ENVIRONMENTAL CHALLENGE

An architectural challenge

The Music Chapel consists of a main building and a park designed by the architect **Yvan Renchon** (1939), and of an annex built in 1951. The entire estate is characterized by a “soft” modernist design enhanced by an art-deco vein, devoted entirely to the art it houses: music. Silence and resonance are two of the initial qualities, somewhat disturbed by urban development, but still sufficiently present to foster the growth of the institution as an educational and residential venue to host young talents.

In 1994, the main building was listed as a “Monument.” This architectural heritage context today requires the two chief architectural firms, the architects **Olivier Bastin** (l’Escaut Architecture) and **Sébastien Cruyt** (Synergy International) as well as the interior designers, to adopt a respectful attitude and to establish a real quality dialogue between the old and the new.

The New Building looks like a horizontal bar, more than 80 meters long. The south frontage resembles a glass screen which, depending on the outdoor light conditions, can afford a glimpse of life in the corridor and rehearsal rooms, or a reflection of nature and the old building. A real “backdrop” of the main monument, the New Building is connected to the old building by a base that capitalizes on the inclination of the terrain to create a large quantity of surface. This base, which plays host to collective student life activities (Artists Village), is enlivened by a patio and a large opening onto the garden and the forest, while its terraced roofs can accommodate a large audience during public events.



© Synergy International

An acoustical challenge

In such a project dedicated to music, the circulation, amplification, absorption, resonance or insulation of sound requires the services of a top-flight acoustician.

Rémi Raskin (who has carried out other internationally prestigious assignments, such as the acoustical improvements in the Garnier Opera House in Paris) pursued this project through two complementary strategies: the insulation of the rooms from each other, and the mastery of the sound quality.

Each residential studio and rehearsal studio is insulated according to the “box in the box” principle, which makes the composition and structure of the building extremely complex. The sets of insulating and absorbing materials are composed in accordance with the geometry of each room. Wood is put to important use in the floor, paneling and as acoustical correction material.

The internal acoustics of the large studio are characterised by a ceiling which essentially reflects and scatters sound, thanks to modular reflectors fixed on ball and socket joints which will be turned or adjusted in the process and at the end of the works, and an array of absorbing and scattering elements on the walls for acoustical reverberation through non-parallel sliding absorbing / reflecting panels. We actually considered that it would be interesting to be able to adjust the building at the end of the works so as to vary the internal acoustics of the studio (lateral reflections and

acoustic reverberation) and its occupation. Perpendicular reflecting elements on the glazed ensure the return of sound to musicians and singers. The floor is reflecting of course, in wood.

The acoustical insulation between residential studios is based on the principle of independent, semi-heavy boxes, uncoupled from each other by structure-borne cuts: a floating slab holds the brick walls, which in turn support a heavy false ceiling. This arrangement is intended to achieve the best acoustical insulation possible between the studios for a given size and cost. The only thing left then was to address the internal acoustics, the acoustical reverberation of the studios, by playing on the nature of wall coverings, down to the nature of the storeroom doors, making sure that a fine balance was struck between the different frequency bands.



© Synergy International

A landscaping challenge

The New Building fits in its natural environment in a way as to blend in with the décor without distorting the original site. The architects have managed to do this by resorting to **different architectural elements and techniques**, starting by the choice of natural materials:

- The south façade of the New Building resembles a glass screen, thereby conferring a certain immateriality to the structure. The transcription of a music score is silk-screened on the glass plates, transposing an image of music in nature. This mirror screen plays with the reflection of nature and of the existing building in turn.
- The rest of the building is covered by a light-gray mineral material in nature stone or reconstructed stone matt in appearance. It is designed to react with the seasons and with bad weather, and to fit in the site with its dominant vegetation.
- To complete the stone and glass, the lightest and most discrete ironworks possible are in stainless steel, while the outdoor joinery and the window frames are in wood.
- Furthermore, thanks to the terracing of the terrain, the New Building can be installed discretely so as not to compete with the old building. Dug into the ground, it tends to produce a visual effect of pushing towards the wood.

Improvements of the surrounding areas

In addition to the Music Chapel building, the park as a whole, designed by Y. Renchon, was also listed as a site. The landscape architect **Jean Noël Capart** (JNC International) was consequently asked to see to the improvements of the areas surrounding the new building.

The extension project entails an increase in the maximal parking demand during concerts. To meet this demand in part and also to make room in front of the Music Chapel, there are plans to lay out a landscaped parking facility of 44 places at the entrance of the tree-lined avenue, to the north-west of the site. This moreover provides easier access to the new center of gravity of the building, the entrance of which is on the west façade. The new parking is there to do away with cars parked in front of the pond. It was therefore designed as a landscape element that is inserted discretely under the existing plant canopy. It is adapted to the site, by emerging discretely from the terrain in certain places to conceal the parking areas, without damaging the roots of the trees.



© AMS

An environmental challenge

The choice of building materials and methods for the new building was made after extensive reflection to guarantee their sustainability and to optimize the environmental balance in the long term (gray energy, recyclability, carbon balance). In concrete terms, no effort has been spared to erect a low-energy building that is virtually autonomous in terms of resources and waste.

The New Building must meet the following objectives:

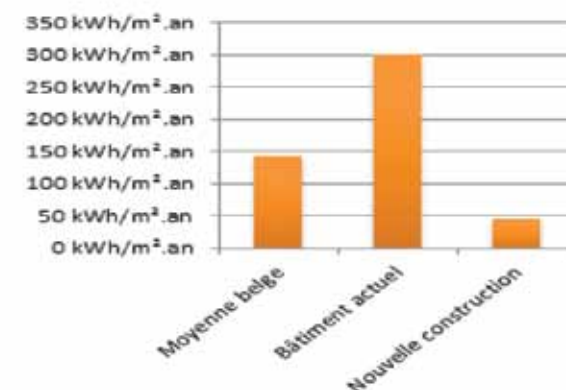
- guarantee the heating and hygiene comfort (CO², humidity, odors) for occupants and visitors;
- reduce the energy needs by aiming for very low energy;
- feature sustainable building materials and methods;
- limit drinking water consumption and limit the wastewater discharges.

The energy engineer, **Laurent Neuville** (A+ Concept), has consequently opted to:

- **optimize each wall** according to its orientation and intended use by calculating the type and thickness of each insulating material;
- **integrate a double-skin façade** to limit overheating;
- **optimize the air-tightness** of the building and study the structural nodes to limit thermal bridges;

- **gather rainwater** for the toilets and maintenance purposes. Install an individual treatment plant with dispersal drain (a filter bed)
- Install controlled mechanical ventilation with **energy recovery** (80%) connected to a motorized bypass for free cooling in summer.
- reflection on the nature of the materials to guarantee **optimal sustainability** (production, implementation, life of the building, recycling).

PAROIS	U const		U législation	Niveau K
Façades	0.17 W/m ² K	✓	0.32 W/m ² K	21
Toiture	0.13 W/m ² K	✓	0.27 W/m ² K	
Plancher	0.18 W/m ² K	✓	0.35 W/m ² K	
Menuiseries	1.5 W/m ² K	✓	2.2 W/m ² K	



Extremely low energy needs

-> VLE criterion

Reduced drinking water consumption

No untreated water discharged in nature

Optimization of the energy systems

Objectives

1. Limiting the energy consumption and strive for **energy independence**
2. Use **renewable energy sources**
3. Ensure the **comfort of occupants** and visitors, and facilitate the operating controls for the building manager

Solutions

Solution 1 : For common spaces and for ventilation, connect to the existing installation, with replacement of the old oil-fired boilers by gas-condensation boilers.

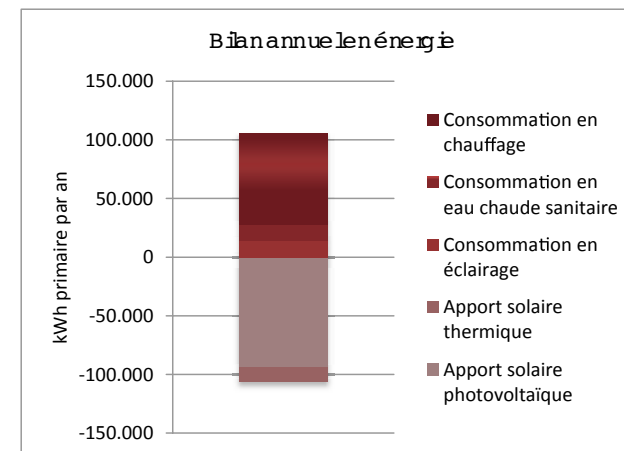
Solution 2 : For the residential studios (low and variable needs), and where acoustics are the major challenge, use highly efficient electric heaters with local programmable thermostats.

Solution 3 : Use **thermal solar panels** for the production of sanitary hot water for the bathrooms and the kitchen (plus part of the heat production).

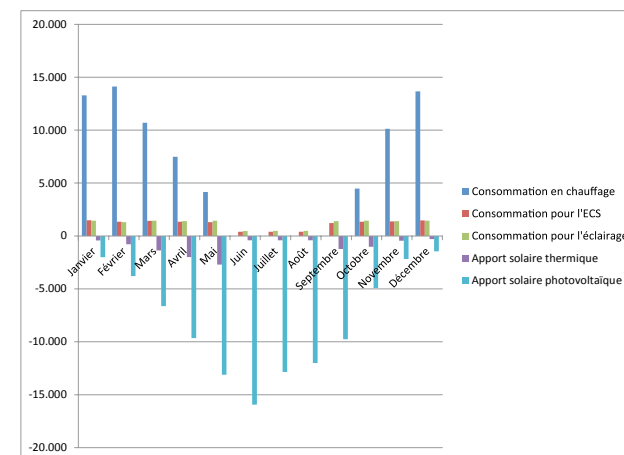
Solution 4 : Use **photo-voltaic solar panels** on the roof and the façade to compensate the heat consumption and the lighting of the residential part.

Solution 5 : Use an all-air system with **humidity control** coupled with a **cold radiating ceiling** for the main studio, to ensure optimal user-comfort.

Solution 6 : Select highly efficient **LED-lighting** systems.



**The primary energy balance
(studios and common areas)
is neutral on an annual basis -> 0 kWh**





5. A FUNDING CHALLENGE

Operational funding

Queen Elisabeth Music Chapel, *public utility foundation*

Since its legal restructuring in 2008, the Queen Elisabeth Music Chapel is based on two structures: *a public utility foundation* that manages the operational aspect, and *a social-purpose corporation*, which owns the property. The latter provides the facilities required for the proper running of the foundation. The two entities are private, while being partially supported by the public authorities.

Funding of the public utility foundation

Queen Elisabeth Music Chapel

• Annual operating budget:		€ 2.500.000
Artistic department (courses by masters in residence and teachers):		50%
Cultural department (production of concerts, etc.):		25%
Facilities and administration:		25%
• Funding sources:		
• Public sector subsidies:	20%	€ 500.000
• Private partners:	55%	€ 1.375.000
Private individuals:	17,5%	€ 437.500
Private foundations:	20,0%	€ 500.000
Sponsors :	17,5%	€ 437.500
• Production and own revenues:	15%	€ 375.000
• Capitalization funds (private income):	6%	€ 150.000
• Other:	4%	€ 100.000
TOTAL OPERATING BUDGET		€ 2.500.000

Note: Donations to *the public utility foundation* are **tax deductible**; the public sector therefore contributes significantly to private funding. This fiscal measure is of capital importance for the funding of philanthropic, artistic and cultural institutions.

Funding of the New Building

Music Chapel, social-purpose corporation

In the long term, the Music Chapel is to be funded entirely with own funds. To be able to meet the urgent operational needs of the new facilities, the construction of the New Building had to get under way as promptly as possible. Consequently additional funding is needed through a bond issue and a bank loan.

• Overall construction and layout budget (incl. VAT):	€ 9.000.000	
• New set of pianos (private funding)		
FUNDING SOURCES:	TARGET	ATTAINED
• Own funds:	€ 3.850.000	€ 2.850.000
- Société Philharmonique de Bruxelles (2009):		€ 1.850.000
- Province of Brabant Wallon (2011):		€ 1.000.000
- <i>To find</i>		€ 1.000.000
• Bond issue (private placement):	€ 2.000.000	
- <i>To find</i>		€ 2.000.000
• Donations:	€ 5.000.000	€ 2.970.000
- Companies and private individuals:	€ 3.750.000	€ 2.550.000
- Public subsidies, National Lottery:	€ 1.000.000	€ 295.000
- Skills-sharing sponsorship (companies):	€ 250.000	€ 125.000
- <i>To find</i>		€ 2.030.000
• ING bank loan (9+1 years):	€ 3.000.000	€ 3.000.000
• Partial recovery of VAT:	€ 900.000	
- <i>To find</i>		€ 900.000
TOTAL FUNDING SOURCES	€ 14.750.000	€ 8.820.000
- <i>To find (total)</i>		€ 5.930.000
• Repayment bank loan	€ 2.000.000	
• Repayment bond issue	€ 3.000.000	
• Interest on loans	€ 750.000	
BALANCE FUNDING SOURCES	€ 9.000.000	





6. STAKEHOLDERS OF THE NEW BUILDING PROJECT

Client

Music Chapel,
social-purpose corporation

Jean-Pierre de Launoit, Chairman

Bernard de Launoit, Executive Director

Sophie Gosselin, General Secretary

Partners

SYNERGY International

Sébastien Cruyt, architect

Michaël d'Udekem, architect

L'ESCAUT Architectures

Olivier Bastin, architect

Annachiara Eliseo, architecte

JNC International

Jean Noël Capart, landscape architect

Guillaume van der Vaeren, managing director

Laurent Miers,
project manager – landscape architect

CAPRI Acoustique

Rémi Raskin, acoustician expert

A+ CONCEPT

Laurent Neuville, engineering firm for special techniques and energy design

GREISCH

David De Wolf, stability engineering firm

Contractor

CFE - AMART

Renaud Bentégeat, managing director

Steven Luyckx, general manager AMART

Olivier Peeters, manager 'bouwteam'

Advisers

HSP

Michel Scholasse, partner

Fabrice Evrard, staff member

PLANECO

Anne Marneffe, coordinator – environment unit

Music Chapel,
social-purpose corporation

Board of Directors

Jean-Pierre de Launoit, Chairman
Bernard de Launoit Executive Director
Bernard Boon Falleur
Géry Daeninck
Philippe de Buck van Overstraeten
Yvan de Launoit
Gabrielle du Chastel de la Howarderie
Paul Dujardin

Queen Elisabeth Music Chapel,
public utility foundation

Board of Directors

Vincent Pardoën, Chairman
Géry Daeninck
Paul Dujardin
Peter de Caluwe
Bernard Focroulle
Philippe Delaunois
Sylvia Goldschmidt
Bernard de Launoit
Viviane Reding
Yvan de Launoit
Robert Tollet
Julien De Wilde
Frans van Daele

Honorary Presidents

Jean-Jacques de Launoit
Jean-Pierre de Bandt

Executive Committee

Bernard de Launoit, Executive President
Géry Daeninck, Executive Director
Julien De Wilde, Director

Sophie Gosselin, General Secretary

Artistic Committee

Bernard Focroulle, Chairman
Bernard de Launoit
Peter de Caluwe
Christian Renard
Arie Van Lysebeth

Ambassadors Committee

Sylvia Goldschmidt, Chairman
Werner Van Lembergen, Vice-Chairman
Axel Miller
Willem Van de Voorde



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7. BIOGRAPHICAL ANNEXES

Olivier Bastin, architect

In 1983, Olivier Bastin earned a degree in architecture from the ISA Saint-Luc in Tournai. In 1987/88 he underwent theatre design training at the Atelier Sainte-Anne. In 1989, he founded “L’Escaut” with Micheline Hardy, a firm for architectural projects and multiple artistic disciplines. The most important projects include the National Theatre in Brussels, the Photography Museum in Charleroi, the Marni Theatre and the Cyber Theatre in Ixelles, the Victor Jara Cultural Centre in Soignies, and various housing projects and public spaces. These projects have won various prizes, including the International Mies Van Der Rohe prize in 2012 for the Victor Jara Cultural Centre. Various publications underscore the interest for these projects with a strong architectural identity.

An instructor of architecture since 1994, Olivier Bastin was appointed Master Architect of the Brussels Region in 2009, and has since performed his duties while maintaining a targeted activity in L’Escaut Architectures, in particular for the project of the Queen Elisabeth Music Chapel.

Sébastien Cruyt, architect

Born in 1971 in Ixelles, Sébastien Cruyt has been a civil engineer and architect since 1996. He studied at the Catholic University of Louvain and at the Escuela Technica Superior de Arquitectura (Universidad Complutense de Madrid). From 1996 to 2000, he worked as a stability engineer. In parallel, he has taken part and won several architectural competitions, particularly in cooperation with Synergy International. In 2000, he became a partner of the architectural firm Synergy International, which has specialized in sustainable development issues for more than 27 years (energy conservation, ecological footprint, energy balances, environmental management, etc.). He has developed projects in Belgium and abroad that have attracted coverage in the trade press and have won prizes. In parallel with his activity as an architect, he has since 2000 pursued a career as a designer in line with his sustainability concerns. This adventure has led to citations such as the “Vitra” prize. Sébastien Cruyt has also contributed to cultural life in Brussels: he is the director of an art education and training center, a non-profit association known as “Recyclart” situated at the Chapel station.



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Jean Noël Capart, landscape architect

A firm known as JNC International was created by the landscape architect and town planner Jean-Noël Capart in 1968. It is based on the Anglo-American model of inter-disciplinary firms, bringing together landscape architects, architects, town planners and engineers specialized in landscape architecture, town and country planning, and urban design, and is bolstered by an environmental research cluster. Their vision lies in a perception of the environment focused on the harmonious relationship established between town and country. Their work method, which is characterized by a creative and participatory process, is aimed at integrating the human stakes in respect for the environment, thereby contributing to its development. During its 40 years of existence, JNC International SA has gained extensive experience through projects in many countries. The different missions they pursue include: large landscapes, road, rail, waterway infrastructure and facilities, urban sites, rural sites, industrial sites, business, shopping and industrial estates, sport and leisure complexes, recreational and tourist developments and parks and gardens. Each of them adopts various recovery, conservation, restoration, creation, restructuring or conversion processes.

Rémi Raskin, acoustician

Rémi Raskin, 57 years old, is a French acoustician, engineer (ESTP), DEST (IT) degree in acoustics, who founded – and has for more than 25 years headed – the engineering and measurement firm CAPRI ACOUSTIQUE. Together with his wife, Arielle Raskin, an architect with a degree from the ESA and a 2-year degree in acoustics, he undertakes projects for the renovation of theatres and concert halls, such as the heavy overhaul of the Garnier Opera House in Paris, the Garnier Opera House in Monte Carlo, the Th. M. du Châtelet, the Rouen Opera, the Grand Th.-Opéra de Reims (music), the Th. N. de l'Odéon in Paris, the improvement of existing premises such as the orchestra pit of the Th. de L'Archevêché (Festival de musique d'Aix-en-Provence 2013), the Cour d'Honneur du Palais des Papes in Avignon, the creation of a symphonic music concert hall in the Espace Niemeyer in Le Havre (Le Vocan), the Th. N. de Bretagne in Rennes, the Th. N. de Corbeil-Essonnes, the Th. de Colmar, Grand Th. de Papeete in Tahiti, the large and small auditoriums of the Palais des Festivals in Cannes, new concert halls such as that of the Opéra de St-Etienne, the Th. N. de Bruxelles, the Th. Garonne in Toulouse, the Espace Culturel et de congrès d'Évian, the Th. de Fréjus, the Th. Liberté in Toulon, the Espace des Arts in Vannes, the Maroc Télécom concert hall in Rabat (Morocco), the Centre Int. de Deauville, the large concert halls of Le Mans, Bordeaux and Beauvais, and various music conservatoires equipped with auditoriums (Reims, Laon, St-Dizier, St-Pierre, Bois-le-Roi, Villeneuve-le-Roi), the radio and television studios of FRANCE TELEVISIONS and CANAL PLUS, or the RFO.

Laurent Neuville, energy engineer

The engineering firm A+ Concept was created by the engineer Laurent Neuville in 2010 on the basis of an interdisciplinary approach to energy and sustainable development. Composed of engineers, architects, specialized draftsmen and certifiers, the team is capable of taking on the most ambitious environmental challenges while proposing a pragmatic and realistic project. The experience of the team members, combined with an innovative vision, has enabled A+ Concept to meet successfully the many requests for design and expertise from the private and public sector. Cases in point include the Libramont Exhibition and Congress Centre, the Wierde passive offices, an eco-district of 120 housing units in Jambes, the renovation and installation of two biomass boiler rooms on the Maredsous site, a passive school in Hannut, etc. A+ Concept also makes its expertise available for all environmental certification, energy audit, or responsible energy missions. In this field, lasting partnerships have been established with private institutions such as the CHC for its new 700-bed hospital and with a good number of municipalities in Wallonia and Brussels.

UNDER THE HONORARY PRESIDENCY OF HER MAJESTY THE QUEEN PAOLA

Muziek en de vorming van jongeren
liggen me erg nauw aan het hart
en het verheugt me deze verenigd
te zien binnen de MuziekKapel Koningin
Elisabeth.
Mijn innigste wens is dat het excellentieniveau
van de MuziekKapel jonge talenten moge
helpen om het beste van zichzelf te geven,
en zo een internationale muzikale elite
te vormen, over culturen en grenzen heen.

Paola →

I am particularly interested in music and the training of young people, and delighted to see these interests combined in the Queen Elisabeth Music Chapel.

My dearest wish is that the Chapel's level of excellence will help young talents give the best of themselves and contribute to an international musical elite that transcends cultures and borders.





8. ACKNOWLEDGEMENTS AND PARTNERSHIPS

Music Chapel partners



With the support of



PRIVATE FUNDERS

With the involvement of



*Je souhaite que la Chapelle Musicale
forme de grands artistes qui
feront honneur à la Belgique.*

Elisabeth



*Ik wensch dat de Muziekkapel
grote kunstenaars moge opleiden,
die België tot eer zullen strekken.*

Elisabeth

I wish that the Musical Chapel will train great
musicians who will bring honor to Belgium.

S.M./H.M. Elisabeth 01.05.1940



Queen Elisabeth Music Chapel, *public interest foundation*

Under the Honorary Chairmanship of Her Majesty Queen Paola

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