



**THÉÂTRE  
DE LIÈGE**

**PRESS PACK  
ARCHITECTURE**

**THE THEATRE DE LA PLACE BECOMES THE THEATRE DE LIEGE**

**Renovation of the Société Libre d'Émulation building**

**by Pierre Hebbelinck and Pierre de Wit**

Having recently relocated to Place du 20-Août in the city's historic centre, the Théâtre de Liège will now be part of a new dynamic, extending its influence locally, nationally and across the Euroregion (Belgium, Germany, the Netherlands and Luxembourg), as well as on the international cultural scene. Furnished with new reception areas (an exhibition room, bar, restaurant and bookshop), the Théâtre de Liège – boosted by its new home and resolutely geared towards the city and its residents – is preparing to fulfil an important mission. Obviously an artistic and cultural mission, but a political one too, by reinforcing intercultural dialogue in order to promote the diversity of genres and contribute to the emergence of a citizenship in a Europe we would like to see even more free, democratic, social, pacifist and, above all, artistic.



## 1. Renovation and relocation

*From Place de l'Yser to Place du 20-Août*

To get the 2013-14 season underway, the **Théâtre de la Place**, recently renamed the **Théâtre de Liège**, will be relocating into the completely renovated and extended building of the **Société Libre d'Émulation** in the city centre's Place du 20-Août. This ambitious building project is one of a series of major renovation projects of cultural and economic facilities undertaken by the City of Liège and its partners.

The project to relocate the Théâtre de la Place's activities to the Société Libre d'Émulation building began in 2002. This society was established in 1779 with the vocation of promoting the arts, letters and sciences. Located in the heart of urban life, opposite the University of Liège, its premises were destroyed by fire in 1914, making way in 1939 for a building designed by Julien Koenig. Partly destroyed in the Second World War, renovation work began in 2011. Liège-based architects **Pierre Hebbelinck and Pierre de Wit** – the designers behind the Museum of Contemporary Art Grand-Hornu (MAC's), Le Manège in Mons and the restoration of the former Halle aux Viandes in Liège – were appointed to mastermind the entire project, comprising architecture, engineering, stage design and acoustics.

The project is centred on converting and extending the existing building in order to house the theatre in a prestigious and appropriate setting. The Émulation is preparing to become a multi-disciplinary facility in the service of creation, welcoming theatre, choreography and music. The premises will offer technical facilities on a scale and convenience not previously found in Place de l'Yser, the Théâtre de la Place's home for almost thirty-five years. The complex includes a large theatre (557 seats), a small theatre (145 seats), an exhibition space for visual arts, a rehearsal room and new reception areas (a restaurant, bar and bookshop). In all, the building's surface area is 7,800 m<sup>2</sup>. The costume workshops and stores are being integrated into this building, while the set construction workshops have moved to a new space in Ans.

The budget for the building's renovation is **23 million euros**, of which 55% is coming from the **Wallonia-Brussels French Community**, 16% from the **Walloon Region**, 10% from the **Province of Liège** and 19% from the **City of Liège**. This will provide a complete overhaul of Place Cockerill and Place du 20-Août and will also involve the demolition of the old installations in the Théâtre de la Place in Outremeuse and its complete conversion.

This will allow the theatre, which in 2006 became the European Centre for Theatrical and Choreographic Creation under **Serge Rangoni**, to consolidate its reputation and position as Wallonia's leading theatre.

It is a project which, both culturally and in terms of the city's urban planning, represents a major advance in Liège's development.

## Scope of the relocation

There are two angles to the radical restoration and extension of the site of the Émulation for the City of Liège: a cultural angle and an urban planning one. The idea is to kill two birds with one stone by renovating or creating strong cultural anchors while, as and when necessary, redeveloping the immediate surrounding area in a global plan favouring soft mobility and the feel of an agora, something already evident in Place Saint-Etienne.

It began with the Cinéma Sauvenière which opened in May 2008 on land belonging to the city, giving Liège a prestigious venue for championing the 'seventh art'. The transformation of the old baths into Mnema La Cité du Miroir will allow the completion of the redevelopment of Place Xavier Neujean and give Liège residents a remarkable resource for promoting democracy and education.

The opening of the new Grand Curtius followed in March 2009, providing five museums in one in a strong architectural gesture creating a new quasi permanent passageway between the Quai de Maastricht and the fully renovated Place Saint Barthélémy. The Grand Curtius enables Liège to offer collections and infrastructures to the public on a truly international scale.

Also renovated, the Opéra has enjoyed new facilities since the 2012-2013 season, enabling it to extend its influence further in Liège and far beyond.

Now that the Théâtre de la Place, called this for the last time, is taking possession of its new theatres and workshops in the Émulation, its position as a leading player in the cultural life of Liège is reinforced.

## Key dates

### KEY DATES OF THE **SOCIÉTÉ LIBRE D'ÉMULATION** BUILDING

**1779** Creation of the Société Libre d'Émulation

**1914** A fire destroys the building in the First World War

**1934-1939** Restoration and development of the building by Julien Koenig on its original site

**From 1946** Cultural activity in the venue flourishes

**1985-1999** The Asbl de la Société Libre d'Émulation relocates and the building which carries its name is occupied by the Conservatoire

**2011** Start of renovation work

**2013** The Théâtre de Liège moves into the Société Libre d'Émulation building

### KEY DATES OF THE **THÉÂTRE DE LA PLACE**

**Early 19<sup>th</sup> century** Creation of the Théâtre du Gymnase, Place Saint-Jacques, which then moves to Place Saint-Lambert and becomes the Théâtre du Nouveau Gymnase

**1975** In an urban transformation project, the Théâtre du Nouveau Gymnase changes its infrastructure and moves to Place de l'Yser, becoming the Théâtre de la Place owing to its location

**2013** The Théâtre de la Place moves into the Société Libre d'Émulation building (renovated by the architects Pierre Hebbelinck and Pierre de Wit) and becomes the Théâtre de Liège

## 2. The architectural project

### *Captivity quickly kills*

by architects Pierre Hebbelinck and Pierre de Wit

Well known by people in Liège who have visited it in large numbers in the past, the *Émulation* is a building in the neoclassical style located on Place du 20-Août, in the heart of Liège, opposite the historic headquarters of the University. It was built between 1934 and 1939 by the architect Julien Koenig to house the activities of the Société Libre d'Émulation, a cultural organisation rooted in Liège life since the late 18<sup>th</sup> century. The street-side façade, the roof, the promenade gallery, the theatre on the ground floor and the staircase leading to the first floor were listed as monuments in 1998.

The project centres on the conversion of the existing building – including the restoration of the listed parts – and its extension, so that it can house the Théâtre de Liège in a prestigious and appropriate setting. It is based on the concept of an evolving and comprehensive venue. The building will be a multi-disciplinary resource in the service of creation, welcoming theatre, choreography and music on an international scale and allowing technical services to be grouped together for greater rationalisation.

The complex will offer spectators a large theatre comprising 565 seats with a 18x21-metre stage and a small 145-seat theatre. The small theatre has retractable seating so that it can be transformed into a space for rehearsals and creation looking out onto Place du 20-Août.

In all, the useable surface area of the new theatre will be over 7,800 m<sup>2</sup>, more than double the building's original area.

The existing building will be converted to have the identity of a theatre, welcoming the public through the neoclassical facade behind which is the lobby, the box office and a bar-café. The audience will pass through the listed lobby – equipped with a cloakroom – which will give access to the large theatre and the exhibition room. The large theatre, whose current seating configuration is not suitable for a theatre, has been designed taking into account the many parameters governing the theatrical facility and its precise demands (visibility curve, soundproofing and acoustic diffusion, blackout, audience comfort) while respecting the venue's heritage. The result is the creation of a new free tier in the theatre, barely touching the floor and having no contact with the walls.

The integration of stage technologies and technical equipment in general is a challenge if the coherence and spirit of the building are to be retained.

On the first and second floors there will be an education space, public toilets, “Regency” lounges as a space for encounters, eating and events, as well as access to the small theatre. The top storeys will house all the theatre's administrative offices and caretaker services.

Besides this conversion, a group of new structures will complete the building, allowing optimisation of the spaces. The new parts will be located between Place du 20-Août and Rue des Carmes and will house some of the theatre's technical services (set access, stores, costume workshops, decoration, make-up/wigs, prop storage), the facilities required for creation and welcoming artists (rehearsal room, dressing rooms, foyer etc.). On Place du 20-Août, the emphasis of the small theatre in relation to the city will reveal the existence of a theatre of contemporary creation on the premises. The requirement to create a new emergency exit onto Rue Sœur de Hasque will allow the courtyard space of the Société Libre d'Émulation building and exhibition spaces of the Cercle des Beaux-arts to be reconfigured and enhanced.

One of the project's main architectural challenges has been to find adequate strategies for producing a building with a strong unitary value despite it being formed of two wholes, but especially one with façades on three streets and one square.

One of these strategies is the search for unity in materials. Glass, concrete and wood will largely be used in the expression of the new interventions, excerpts from the materiality of the original project to accompany and enhance the existing building. They will contribute to the transparency and illumination of

the premises in line with the same philosophy adopted in 1934 by the architect Julien Koenig. Besides other factors of unity, the work in symbiosis with visual artist Patrick Corillon is revealed in a way that reflects the substance of the building's activity. We suggested a project to him not only for the public reception areas, but also the reception areas for everyone who uses the building (actors, stage managers, administrative staff, directors etc.). We worked long and hard on sharing our architectural objectives, proposing Corillon's interventions as openings onto the imaginary world underpinning theatre activity in all its constituent parts.

The body is the place of conception and also that of perception. Designing a place is about giving it tactility and sensuality. The creation has also been fulfilled by collaborating intensively on its furniture. First of all with the theatre's teams for whom we have designed many objects that extend the ergonomics of gestures, but also working extremely closely with Vitra, emphasising the convergence of constructive attitudes between Jean Prouvé's furniture and our intentions.

PIERRE HEBBELINCK & PIERRE DE WIT

Established in 1994, the Atelier d'Architecture Pierre Hebbelinck undertakes architectural research on all scales. The world of creation is actively developed with the same relevance, be it in reflections for collective facilities, family accommodation or furniture, providing ongoing sources of new research.

**Pierre Hebbelinck** was born in 1956 and graduated in architecture from the Institut Lambert Lombard in Liège in 1981. He opened a professional practice the following year. He combines his work as an architect and lecturer in Belgium and abroad with that of publisher. In 1996, he represented Belgium at the 6<sup>th</sup> International Architecture Exhibition in Venice. In 2002, he won the Baron Horta award for MAC's Grand-Hornu.

**Pierre de Wit** was born in 1969 and graduated in architecture from the Institut Saint-Luc in Liège in 1993. He joined Pierre Hebbelinck in 1997. He has been a director of the Atelier d'Architecture since 2005 and also teaches in the architecture faculty of the University of Liège.

The studio's recent public projects include the Museum of Contemporary Art (MAC's) Grand-Hornu and the creation of the Le Manège theatre in Mons. In 2004, the Atelier d'architecture established the publishing house "Fourre-tout" with the aim of publishing works that allow the poetic universe of the desired architectural approach to be shared.

### 3. ARTISTIC INTERVENTIONS

*One venue, several artists*

#### Patrick Corillon, visual artist

##### Room names

In June 2011, that is two years before the theatre opened, I was having a drink with a friend in *Le Monde à Cheval*, a little café in Outremeuse. I explained to him that I had just been asked to name the different rooms in the new Théâtre de Liège, and how fascinated I was by this exercise which was completely unexpected and unfamiliar.

A man seated alone at a table near ours raised his head and looked me right in the eyes.

“You poor thing. Don’t do it!

— What do you mean?

— Don’t get involved. What right do you have to give names to places that belong to everyone! If you’re allowed to name your children, your dog, your cat or even your holiday home, it’s only because you promise to remain devoted to them until the end of their lives. But here, are you planning on sleeping in the building? Looking after it when it gets its first cold?

— I see what you mean, but what do you suggest I do?

— Don’t name any of it and stop anyone else from doing so either.”

He came and sat down at our table and told us his life story. He had spent around twenty years in Indonesia and since coming back to Liège had had great difficulty fitting in. He no longer understood anything about how we live together here.

While we offered him a drink, he explained to us that on an archipelago to the north of Bali, public spaces were never named. If someone new wanted to find out about these places (streets, schools cemeteries, shadow theatre), you made yourself understood by designating a part of your body most closely related to the place you were looking for. The answer about which way to go was given using the same principle: an artery, a vein, a wrinkle was designated like a road marked on a map. This rule allowed all public spaces to be experienced physically from the inside, as if they were really part of ourselves; as if we carry them in us and have to look after them as we would our own body. A few weeks later, during a meeting with the architects, city managers and theatre managers, I suggested we adopt this method to orient spectators inside the building. Everyone was struck by the idea. It would be a unique experience in Europe and would give the Théâtre de Liège a strong identity.

PATRICK CORILLON

SALLE DE LA GRANDE MAIN	(large theatre)
AU CREUX DE LA MAIN	(beneath the large theatre)
SALLE DE L’ŒIL VERT	(small theatre)
SALLE DES PIEDS LEGERS	(exhibition room)
SALON DES POMMETTES	(first lounge)
CARRÉ DES CILS	(second lounge)
SALLE DES NOUVELLES TÊTES	(rehearsal room)
SALLE DES FRONTS CROISÉS	(document room)
SALLE VIVE	(cultural activities)

##### Text in the building

The project proposes short texts whose form and meaning interact with the places in which they are presented. These texts can be found in twenty-six places in the building. Each of them presents a short story evoking the world of theatre. Here, for example, is a story presented on the terrace wall of the rehearsal space: *Many actors put flowers in their rehearsal scripts on the lines they’re afraid of forgetting on stage. This doesn’t stop them from forgetting their lines, but whenever their mind goes blank it makes them think of a flower and results in the experience being less painful to bear.*

These stories are positioned in a specific way depending on the places. The texts can be pyrographed, printed on vinyl, sandblasted onto concrete or their contours painted onto a wall. In some places the letters can be ten centimetres high, in others four millimetres.

In terms of their form, all the texts are very different, but the same unity brings them together: all the letters are in the same Egyptian font and all the letters are either black or shadowed. The intention is to offer (without imposing it) an imaginary walk through the building. The theatre is a place in which words are embodied.

Patrick Corillon was born in 1959. He lives and works in Liège and Paris. He is very representative of the new generation of Belgian artists whose work can be described as hybrid, blending artistic media of all kinds: objects, films, installations, photographs and texts... Between fiction and reality, Patrick Corillon questions and develops a startling poetic dimension in his work. He invents lives and characters. His favourite is Oskar Serti (1881-1959), a Hungarian writer whose adventures frequently feature in Corillon's exhibitions. Patrick Corillon's work has been exhibited all over the world. His trilogy *Le Diable abandonné* was presented at the Théâtre de la Place.

## Marie-Françoise Plissart, film-maker and photographer

Marie-Françoise Plissart has been commissioned to make a film and photographic report on the Société Libre d'Émulation building.

MAKING THE FILM

*The fourth wall*

A documentary by Marie-Françoise Plissart

Release date 9 October 2013 // Quai des Belges

[52 minutes]

This is a film about the construction of a theatre which will involve exploring everything that has gone into it. The craftsmen and actors involved will be heard, with those from the theatre questioning the people building it and vice versa. In the background, like a vast receptacle for these creations, Liège itself will appear like a huge theatre.

For several years now, architecture and the city have been the focus of my work. I started filming the buildings that make up Brussels' heritage. It began with the Solvay library, then the Martini tower — which also houses the Théâtre National — then its destruction. Quite naturally, I photographed the creation of the Théâtre National then the creation-restoration of the new Théâtre de la Balsamine. This vision of particular points and turning points in the city extended to the city itself through a book, *Bruxelles Horizon vertical*, seen from the rooftops. *L'occupation des sols* is a film I made from this same viewpoint in 2001 on the invitation of producer Michel de Wouters and with the help of Mathias Nouel. From a viewpoint where you can see everything, all immersed in the same hubbub, it was about summing up a spirit, an ambiance, challenges and tensions without words.

Around the same time, I produced my first report in Kinshasa. I really wanted to go back there to understand the combination of global disaster and individual energy. I returned with the anthropologist Filip de Boeck in 2001 and this encounter produced *Kinshasa, récit de la ville invisible*. *Le fleuve Congo* is a film I made on the embankments of the same city, an 18-minute sequence shot. Crude material with the story coming from the bare embankments.

Following that, in 2005, Diane Hennebert suggested I film the building site of the Atomium, the symbol of progress in 1958. Every day offered unimaginable activities and everyone was caught up in how big the task was. The film's sound and images provide a coming and going between the material of the building site and the many metaphors of the atom.

In 2011, Serge Rangoni proposed that I film the renovation of the theatre at the Émulation. I felt I was in familiar territory as much because of the theatre as the architecture: I photographed the Théâtre de la Place from different angles, photographing the public, behind the scenes, the city of Liège and the relocation of its sets. I had also met the architect Pierre Hebbelinck ten years ago and lengthy conversations have extended how I photograph architecture. Finally this film makes a link with a passion in my early days: I started out doing portraits of actors.

*The question of theatre is the mise en abyme of my profession: creating a frame from a scene.*

When people ask for me today, it is generally as a photographer who “specialises” in architecture. Without doubt this is where I come from, this is where my greatest skill lies. But for ten years now, my work has evolved in two directions: towards video on the one hand and portrait on the other, looking for a more incarnate image, as if these two main themes go hand in hand – the integration of movement and the desire for incarnation.

MARIE-FRANÇOISE PLISSART

#### BOOK PUBLICATION

**Edited by Rafaël Magrou, architecture critic**

**Photographs by Marie-Françoise Plissart**

**Due for publication in 2014**

This proposition for a book consists of a publication that can be read on different levels so that it is accessible both to the general public who are new to the subject and to professionals working in architecture and theatre. It will be polyphonic in nature, following a continuous line in the proposition, articulated between past, present and future, heritage and contemporary architecture. And it will be about understanding the stage as a tool of creation in the service of writers and directors as well as formalising and making comprehensible the complexity of the project to transform/adapt the Société Libre d'Émulation building into the Théâtre de Liège. The process of transformation will be favoured over that of the simple outcome.

Rafaël Magrou is an architect and architecture critic. He is also a journalist (T&a, 'A'A', EXE, etc.) and freelance exhibition organiser (Pavillon de l'Arsenal and Cité de l'Architecture et du Patrimoine, Paris, Arc en rêve in Bordeaux and Le Lieu Unique in Nantes). He teaches in project workshops (Bachelors and Masters) at ENSA Clermont-Ferrand and ENSA Paris Malaquais. Specialising in performing arts venues, he has studied the stage architecture of the 20<sup>th</sup> century (DEA Panthéon Sorbonne, doctoral work, various publications issued and in progress), commissioned various exhibitions on the subject (*Scènes d'Architectures*, the French pavilion at the Architecture Biennale in São Paulo, Brazil in 2007; *Lieux de spectacles à Paris* and *Théâtres à Paris*) and collaborated on various publications on the subject (Techniques & Architecture, AMC, Mouvement). He is currently extending this research into the relationship between architecture and the stage in a university thesis.

**Mathilde Kempf & Armelle Lagadec, architects**

**Permanent exhibition: *Parlons d'architecture!***

The Théâtre de Liège's renovation is getting people talking about architecture. Beyond the building which is will house its theatres and offices, the theatre wants to seize the opportunity of integrating new spaces to contribute to developing a culture and interest in architecture, urban planning and the city. That is why it will propose a tool to the public in the form of an exhibition which can be seen in the Vive du Théâtre room and will support workshops offered by the team. The exhibition and workshops will be intended for a public that knows very little about architecture. The objective is to whet curiosity, introduce reference works, raise questions and stimulate discovery, imagination and reflection. Everyone will be able to choose a subject or idea and take their own route, whatever their age, prior knowledge and interest. The challenge is to show that architecture is not reducible to a drawing of a facade or a style, but accompanies our day-to-day life all the time, everywhere and in all spaces.

The exhibition will be open from the theatre opening on 3 October 2013

## 5. **vitra.** FURNISHES THE THÉÂTRE DE LIÈGE

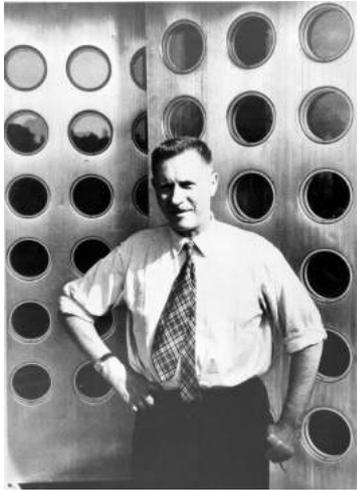
Vitra is a furniture maker dedicated to developing healthy, intelligent, inspiring and sustainable furniture solutions for offices, homes and public places.

Vitra's products and concepts are developed in Switzerland. The meticulous design process combines the company's engineering excellence with the creative genius of leading international designers. It is our goal to create products that are functional and inspiring.

Initiatives like the Vitra Campus architecture, the Vitra Design Museum, workshops, publications, collections and archives are all integral elements of Vitra. They give us the opportunity to gain perspective and depth in all our activities.

[www.vitra.com](http://www.vitra.com)

Vitra has been making Jean Prouvé's furniture since 2001.



In terms of design, architecture and engineering, Frenchman Jean Prouvé (1901-1984) is among the most versatile and innovative figures of the 20<sup>th</sup> century. Prouvé, who always considered himself to be a constructor, wanted to combine utility, authenticity of material and economy (minimal use of materials and the simplest construction method) with the complexity of mass production. From letter-openers to door and window hinges via lights, furniture, facade elements, prefabricated houses, modular construction systems and large arrangements of stands for salons and exhibitions, his work comprised practically anything that could be built using an industrial manufacturing method. Jean Prouvé always sought logical and useful answers to required functions. Today he is considered to have been a pioneer in the development of mass-produced furniture.

## KEY PARTIES IN THE PROJECT

### Contracting authority

#### CITY OF LIÈGE

Deputy Burgomaster of Works  
Department of Works– Communal buildings section

#### ATELIER D'ARCHITECTURE PIERRE HEBBELINCK PIERRE HEBBELINCK AND PIERRE DE WIT – ARCHITECTS

Rue Fond Pirette, 43  
4000 Liège  
[www.pierrehebbelinck.net](http://www.pierrehebbelinck.net)

- Stability: **Bureau d'Etudes Greisch s.a.**
- Special technology: **Pierre Berger bureau d'études s.a.**
- Acoustics: **ATS s.p.r.l.**
- Signs: **Winston Spriet – Design + Art**
- Stage design : **Beodea s.p.r.l. (Erika Boda and Alain Prévot)**
- Artist: **Patrick Corillon**

### Health and safety

**COSEP s.a.** – Rue Fond Cattelain, 5 – 1435 Mont-Saint-Guibert

### Technical supervision

**SECO** – Rue d'Arlon, 53 – 1040 Brussels

## BUDGET

**Total amount including VAT and revisions € 23,000,000** (excluding fees)

### Subsidies from different authorities towards the cost of the works:

Wallonia-Brussels French Community – Cultural infrastructures	55 %
Wallonia Public Service– Heritage department– Restoration office	16 %
Province of Liège	10 %
City of Liège	19%

Financial assistance of € 54,417 was given by the Fonds David-Constant on 31/03/2011 to restore the decor of the Émulation's "salon vert", largely created by the Liège painter Dieudonné Deneux in 1768, an initiative from the Office of the Burgomaster of Culture of the City of Liège.

## APPOINTED COMPANIES

### Contract 1: Restoration and conversion works

Duration: 400 working days

#### SOCIÉTÉ MOMENTANÉE GALERE – GILLES MOURY

Rue Joseph Dupont, 73 – 4053 Chaudfontaine

### Contract 2: External joinery works

Duration: 115 working days

#### RAMENCONSTRUCTIE CORSWAREM NV

Heersterveldweg, 10 – 3700 Tongeren

**Contract 3: Stage design works**

Duration: 175 working days

**S.A. ÉLECTROTECHNIQUE ET MÉCANIQUE PUTMAN FRERES**

Rue Henri-Joseph Genesse, 30 – 1070 Brussels

**Contract 4: Supply of seating and telescopic tiers**

Duration: 75 working days

**S.A. JEZET SEATING**

Siberiëstraat, 10 – 3900 Overpelt

**Contract 5: Supply and installation of signs**

Duration : 40 working days

**AJV S.P.R.L.**

Chaussée d'Alsemberg, 125 – 1420 Braine l'Alleud

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