



**centre for innovation
and design**
at Grand-Hornu



Maak & Transmettre, *Le tapis comme langage*, 2024 © Photo Lucile Dizier

Press
release

ENCOUNTER_(S)

Prix Jeunes Artistes
du Parlement de la Fédération Wallonie-Bruxelles

Curator: Marie Pok
Scenography: Marie Douel

December 13, 2024 → April 13, 2025

INTRODUCTION

Maak & Transmettre
Paulineplusluis
Thibault Huguet
Arnaud Eubelen
La Chaise Solidaire

Every year, the Young Artists Award organised by the Parliament of the Wallonia-Brussels Federation recognises an artist (or collective) under the age of 40 with a connection to the French Community of Belgium in the field of visual arts. This annual award alternates between the following disciplines: design, sculpture and installation, painting and drawing, photography, printed image and digital art. In 2024, it is design that takes centre stage, encompassing all of this discipline's different incarnations, from industrial design to craftsmanship, by way of ceramics and textiles. Young designers today are attempting to respond to climate issues and the need to act responsibly when it comes to our environment and our society. They are embracing practices that explore life, coming up with innovative ideas for materials and production processes, upcycling rubbish, experimenting with and sharing the most relevant approaches to eco-design. The five studios shortlisted by the panel of judges for the 2024 Award stand out in a wide range of different techniques. However, what they have in common is a keen interest in original ways of working, which is what makes each of their creations unique. Maak & Transmettre, paulineplusluis, Thibault Huguet and Arnaud Eubelen have however decided to bring their differences together, combining their creations for some unlikely conversations and encounters. Rugs, chairs, furniture, lights and objects come together in a clash of materials, shapes, images and narratives that couldn't be more diverse. And so different worlds collide, without any obvious connections. As they do in Lewis Carroll's *Alice's Adventures in Wonderland*, objects are not always what they seem, defying logic and interacting with one another in completely unexpected ways. The designers have very generously invited members of the public to try out their pieces, so that the workshop experience extends to include touching and using the objects. *La Chaise Solidaire* is the brainchild of a small group of young graduates from Saint-Luc, Brussels, and will be an outdoor installation. Designed to tackle loneliness among the elderly and make the urban landscape a more reassuring space, this folding chair is set up in a public space for anybody who needs a rest as they go about their day.

Maak & Transmettre
À l'ombre, alanguies, 2022

© photo Rafael Elguendam



La Chaise Solidaire

© photo La Chaise Solidaire



MAAK & TRANSMETTRE

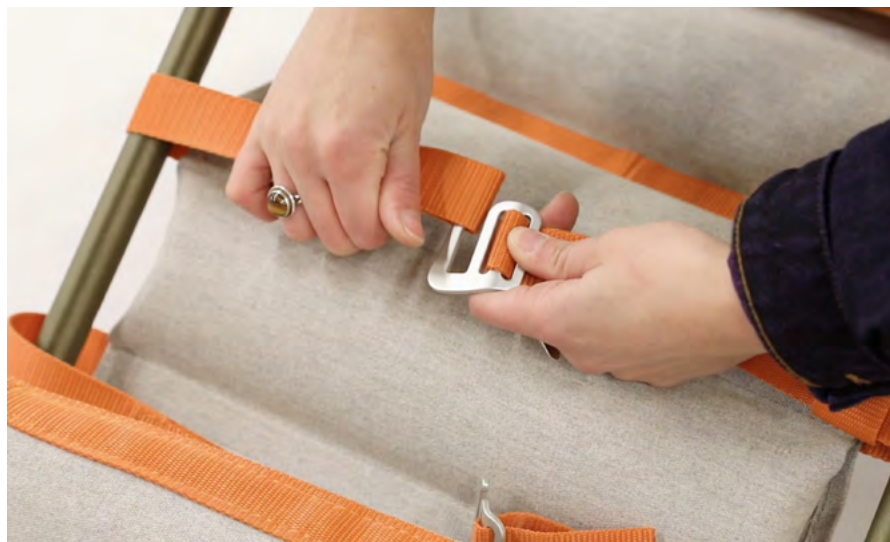
After studying textile and industrial design at La Cambre, Alice Emery [°1993], Mathilde Pecqueur [°1991] and Salomé Corvalan [°1994] pooled their respective sensibilities to take a different approach to tufting* and develop a number of alternative applications above and beyond rugs. But their collective approach explores a range of different spheres as well. Driven by their social and political involvement, their work involves a diverse array of collaborations, including in particular with local organisations, giving talks about the inclusion and place of women in design, as well as conversations and activities that reflect their need to pass on their ideas.

The trio use words and writing as tools to express their desire to create, turning thoughts into stories to evoke their memories and feelings. Maak & Transmettre's intuitive approach to design results in everyday objects with a poetic twist: curtains featuring arches evocative of twilight, a tapestry with a window peeking through, a curvaceous colourful chair... Most of the pieces that do not feature tufting take on a theatrical role, inviting the user/audience to try them out by touching them, lying down on them and enjoying the physical experience of these architectural installations.

* tufting: a technique involving pulling yarn through a canvas to make rugs.

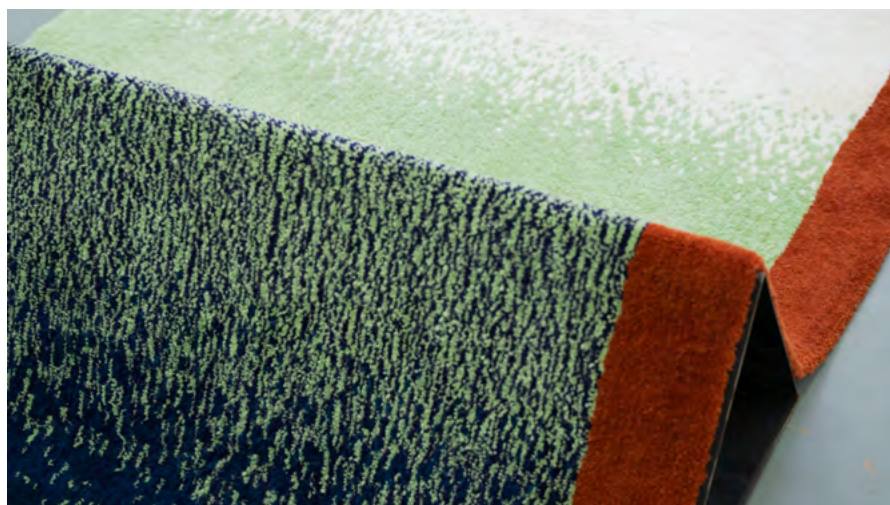
Maak & Transmettre
SABLON, 2024

© photo Gilles Piat



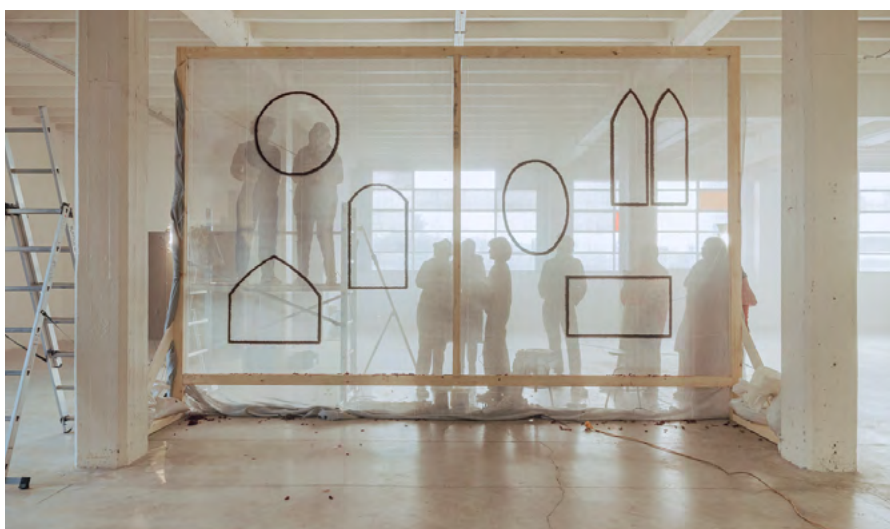
Maak & Transmettre
À l'ombre, alanguies, 2022

© photo Rafael Elguendam



Maak & Transmettre
Le tapis comme langage, 2024

© photo Lucile Dizier



THIBAUT HUGUET (°1989, FR)

Thibault Huguet trained as an industrial designer, achieving a Master's from the École supérieure d'art et design de Saint-Étienne, before spending six years working for leading design agencies. He set up his own studio in Paris in 2020. Now based in Brussels, he continues to work with big brands like Cartier, Paco Rabanne and Givenchy, as well as with architectural studios, for whom he designs furniture and bespoke items. Alongside this work, he produces his own creations, working in partnership with French and Belgian craftspeople. He teaches at the École Boulle, in Paris, passing on his desire to consolidate links between design and craftsmanship.

Thibault Huguet is inspired by a wide range of different areas, including shipbuilding and aeronautics, as well as fields that are even further removed from design, such as archaeology. His creations blend traditional craftsmanship with the limitations of industrial design so that they enrich one another. Some production processes involve unexpected techniques, such as the petrification of a shape in a source of water rich in calcite. This approach means that each piece provides a rich narrative, enhanced by every meticulously executed detail.

Thibault Huguet
Lamp#1, 2021

© photo Thibault Huguet design studio



Thibault Huguet
EQUARRI, 2021

© photo Thibault Huguet design studio



Thibault Huguet
STOOL #1, 2021

© photo Thibault Huguet design studio



ARNAUD EUBELLEN
(°1991, BE)

A graduate of the industrial design programmes at Saint-Luc Liège and La Cambre, Arnaud Eubelen inhabits his creative world with sculptural objects made exclusively out of fragments of obsolete furniture, waste and unwanted building materials, collected during painstaking searches of our streets. All of these urban fragments have come together to form a repository of materials from which he sources the components of his creations.

The results of this distinctive approach resemble everyday objects that deliberately disobey well-established rules for materials and how they are conventionally used. By deconstructing and then reassembling these recovered materials, Arnaud Eubelen blurs the boundaries between traditional categories of works of art and household objects. Thus he reveals the chaotic energy, the entropy of the urban mutations around us, creating a conversation between outside and inside, between the street and our personal space. Assembled using low-tech techniques, his pieces conjure up new aesthetics, maintaining the potential for use, but first and foremost an ephemeral state, an object in the present tense, simply fixed by a handful of nuts, ready to be taken apart in the future.

Arnaud Eubelen
Made in Belgium, détail, 2024

© photo Arnaud Eubelen



Arnaud Eubelen
Useless and so on, view of the exhibition, Vienna, 2024

© photo Arnaud Eubelen



PAULINEPLUSLUIIS

After studying applied arts and cabinet-making respectively in France, Pauline Capdo (°1992) and Luis Bellenger (°1987) ended up in Belgium, where they completed their studies in industrial design at Saint-Luc Tournai and then at La Cambre. In 2017, they set up their studio in Brussels and devote themselves to creating furniture and objects, particularly lighting.

Attentive to their environment and scenes of ordinary life, paulineplusluis capture images that resonate in our collective memory to interpret them through projects with great narrative force. To bring these images to life, they focus on ordinary, simple and inexpensive materials, often borrowed from other fields and then turned to unexpected uses. Simple, sensitive and poetic, their objects oscillate between craft and industry, sometimes finding their way through editions, notably Matière Grise, Deknudt Mirror, Hartô, Serax, sometimes self-publishing. Designed with great economy of means, the objects take advantage of the specific features of the materials and processes used to rationalise production and simplify assembly. Incorporating the various requirements of responsible design, they are functional and designed to last, supporting users for as long as possible.

paulineplusluis
Multitude, 2022, Matière grise. © Photo

© photo paulineplusluis



paulineplusluis
Néon, 2023

© photo paulineplusluis



paulineplusluis
Paint, 2022, Deknudt Mirrors

© photo Deknudt Mirrors &
paulineplusluis



LA CHAISE SOLIDAIRE

All graduates of the Institut Saint-Luc Bruxelles in social innovation design, Lona Guilhot-Vitry (°1999), Marie Dassonville (°2000) and Marjane Laâbas (°2000) form a collective with complementary skills, covering various fields from interior architecture to object design. Social innovation, which is the focus of their practice, consists in developing new responses to new social needs or needs that are not met under current market and social policy conditions, involving the participation and cooperation of the stakeholders concerned, in particular users. These innovations concern not only the product or service itself, but also the way it is organised or distributed, in areas such as ageing, early childhood, housing, health, the fight against poverty and exclusion, etc. The design methodology enables all these parameters to be taken into account in proposing innovative solutions. What's more, the trio's aim is to integrate greater attention to materials, their origin and their life cycle into their thinking. Their approach also places great importance on experimentation and testing with the public concerned.

La Chaise Solidaire, the collective's first project, was born of an idea that took a long time to mature. During their studies, the three students had the opportunity to work with the non-profit organisation Métiss'Agés. Working with a group of senior citizens on the theme of mobility, they identified a number of difficulties and needs. At the end of their Masters course, they decided to take this initial reflection further. They took part in a number of workshops with the Labolobo ASBL, confirming the needs and expectations of senior citizens identified earlier, such as the lack of seating on daily journeys, which leads to isolation and a feeling of insecurity among people who have difficulty getting around in public spaces. To make these journeys more reassuring and serene, they designed a folding chair to be installed in the public space. It can be fitted around existing signposts. *La Chaise Solidaire* can be used on a temporary basis, allowing passers-by to take a break during their journey at strategic locations. Thanks to its compact design, it can be placed on narrow pavements, making it complementary to urban benches.

For the exhibition, two prototypes will be installed in the town of Boussu-Hornu, enabling the devices to be tested in real-life situations. The first is made of bright green tubular steel. The backrest and seat are covered in solid wood from the Soignes forest (Sonian Wood). The white tubular steel structure of the second prototype is complemented by a recycled plastic back and seat, supplied by Bel Albatros, a Brussels-based workshop that collects and recycles plastic waste, transforming it locally into a new, responsible material. Produced for the exhibition, a third example will be installed inside the Grand-Hornu, in the elliptical courtyard halfway between the entrance and the exhibition hall.


**CID - CENTRE FOR INNOVATION AND
DESIGN at Grand-Hornu**

Site du Grand-Hornu
Rue Sainte-Louise 82
B-7301 Hornu

+32 (0)65 65 21 21
info.cid@grand-hornu.be

www.cid-grand-hornu.be

 cidgrandhornu

 cidgrandhornu

PRESIDENT

Fabienne Capot

DIRECTOR

Marie Pok

COMMUNICATION DEPARTMENT

Massimo Di Emidio
+32 (0)65 61 39 11
massimo.di_emidio@hainaut.be

PRESS CONTACT

Sophie Carrée PR
photo : sophiecarree.be/press
+32 (0)2 346 05 00
press@sophiecarree.be
www.sophiecarree.com

OPENING TIMES

Every day from 10 AM until 6 PM, except Mondays.
The Grand-Hornu is closed on 24, 25, 31st December and 1st January.

The office can be reached during weekdays from 8 AM to 4.30 PM.

ADMISSION FEE

- Combined ticket for the Grand-Hornu site / CID / MACS: €10
- Discount: €2 or €6
- Group rates (minimum 15 ppl.): €6
- School groups: €2
- Free for children under 6
- Free entry on the first Sunday of the month
- Audio-guides for the historic site: €3
[FR / DUTCH / GERMAN / ENGL / IT / SP]

Free guided tours for individuals

- from Tuesday to Saturday at 11 AM for the historic site, at 3:30 PM for the design exhibition
- Sunday at 3 PM for the historic site, at 4.30 PM for the design exhibition.

BOOKING NUMBER

Advance reservation required for guided tours (by appointment) of exhibitions
and/or historic site (FR / DUTCH / GERMAN / ENGL).

+32 (0)65 61 39 02
reservations@grand-hornu.be

CATERING

Run by Chef Olivier De Vriendt, former second-in-command to Chef Sang Hoon
Degeimbre at L'Air du Temps, Rizom offers a cuisine that is a cross between cultures.

info@rizom-restaurant.be
www.rizom-restaurant.be
+32 (0)65 61 38 76

PARTNERS

