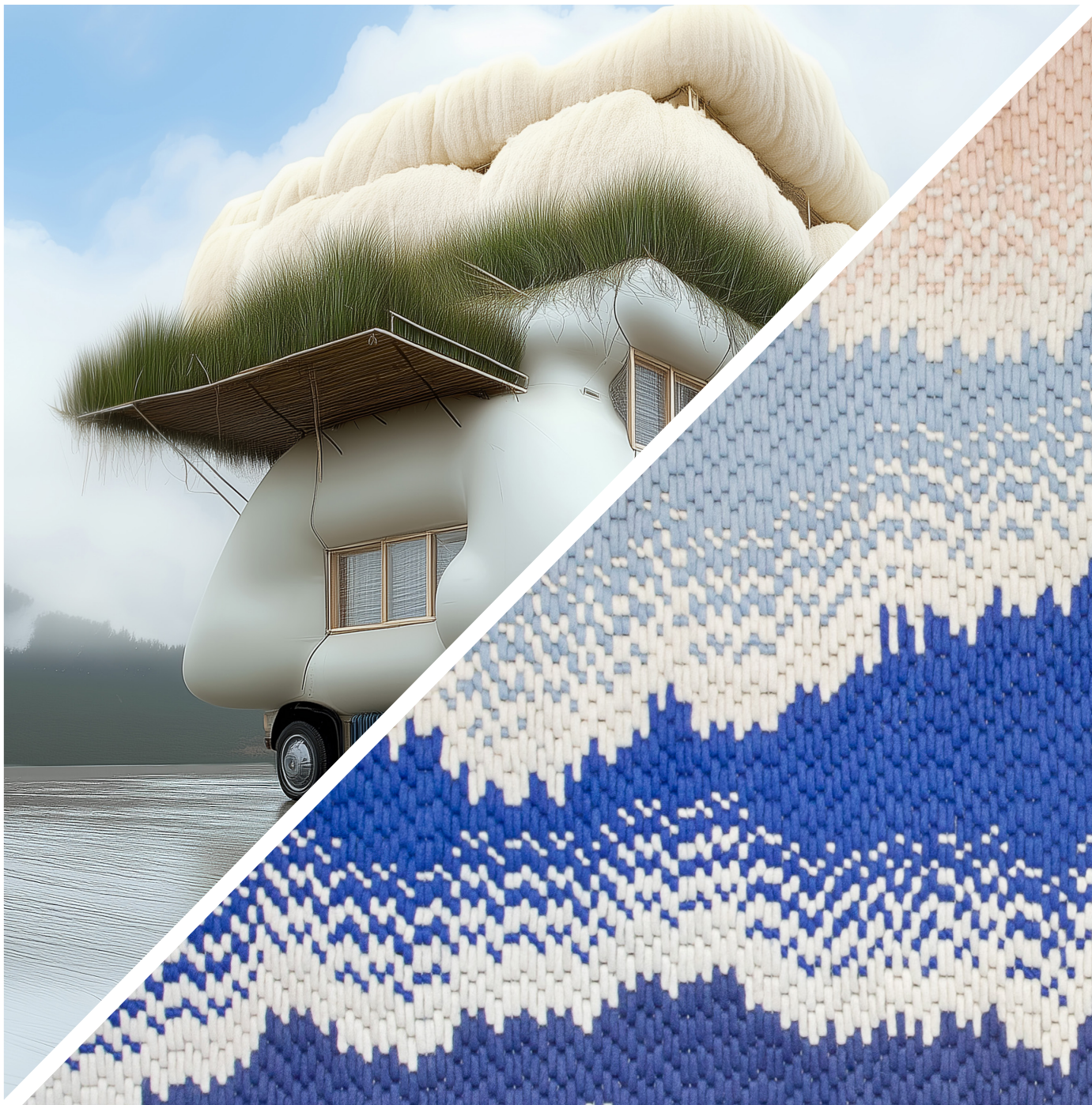




centre for innovation  
and design  
at Grand-Hornu

Repairing the world. ICA © Pam & Jenny & IA



Onda gan, Charlotte Lancelot

press  
release

**REPAIRING THE WORLD** 28.09.25 → 16.11.25

**WOVEN WHISPERS** 28.09.25 → 14.12.25

INTRODUCTION

This autumn, the CID-centre d'innovation et de design in Grand-Hornu is delighted to host projects led by other Belgian cultural institutions. **The Institut Culturel d'Architecture Wallonie-Bruxelles (ICA)**, an operator of the Wallonia Brussels Federation whose role is to analyse, mediate and co-construct architectural culture in the Wallonia and Brussels, will be presenting the exhibition ***Réparer le monde [Repairing the World]***. The exhibition is part of the Temps d'archi programme that uses utopias as a lever for thinking about living. Through stories, experiments and debates, the ICA invites architects, urban planners, artists, activists and all those who are curious to reconsider what cities and architecture can do for people when they are reinvented.

Alongside this architecture exhibition, the CID will reactivate the *Woven Whispers* textile exhibition from **Belgium is design, a project that Flanders DC, MAD Brussels** and **Wallonie-Bruxelles Design Mode** have been running jointly for over 15 years to promote Belgian design on the international scene. Presented in April 2025 in Milan, as part of the prestigious Design Wweek, Woven Whispers caught the attention of the discerning public who visits the Salone del Mobile and its off programme, the Fuorisalone. The exhibition, which showcases the diversity of Belgian textile design through a selection of 17 designers and studios, will be presented to a large public at the Grand-Hornu.

Marie Pok

REPAIRING THE WORLD,  
TEMPS D'ARCHI #11  
UTOPIES

From September 28 to November 16, 2025, the CID will host the exhibition ***Repairing the World*** produced by the Cultural Institute of Architecture Wallonia-Brussels (ICA). The show is part of ICA's ***Utopias*** program, which explores the intersection of architecture with other disciplines such as art, design, geography and more. Through experimentation and exploration, the four selected projects imagine alternative ways to "repair the world."

By rethinking a plant, materials, or geographical boundaries, each team reinvents uses and forms to surpass the frameworks that have historically defined them. **dallas, Camille Bleker,** and **Camille Gaillard** endeavor to make asphalt both precious and edible. **Cathy Crochemar** and **Tom Quin** transform invasive Japanese knotweed into a material for building, healing, and storytelling. **Studio Mire** and **Camille Mézi-Fardin** explore geographies beyond political borders to better understand bioregions and their identities. Finally, **TNM** and **calm\_e** construct a floating habitat by upcycling urban waste.

Press visit: Friday, September 26 at 11:00  
Opening: Saturday, September 27 at 18:00

**Exhibition in partnership** with [CID](#). With the support of **Cellule Architecture de la Fédération Wallonie-Bruxelles, a Loterie Nationale, A+ Architecture In Belgium, Mons Gestion Centre-ville.**

1

*Plumage*  
**dallas, Camille Gaillard, Camille Bleker**

What if asphalt became a resource, what would that reveal about how we build and consume our cities?

In *Plumage*, **dallas**, Camille Bleker and Camille Gaillard imagine a city on the path to self-sufficiency, where materials are no longer extracted and discarded but reused within a circular economy.

Noting how urbanization has heavily sealed the ground, *Plumage* proposes an alternative path: removing asphalt to restore the soil's vitality and permeability, then reimagining the fate of that material. At once problematic and precious, it becomes the foundation for a series of speculative fictions in which asphalt, omnipresent in public space, is diverted, transformed, and celebrated.

Paving, furniture, edible pâté : here, asphalt leaves the road and enters our interiors, our gestures, our bodies. This poetic and critical shift challenges our relationship to resources, to the urban heritage of today, and to the architectural forms of our growth models.

The installation includes utopian narratives tracing the "biography" of asphalt fragments, objects made from the repurposed material, and a performance featuring the tasting of edible asphalt pâté. At its heart, a unique team - architects, designers, a writer, and a butcher - blurs the lines between fiction, craft, speculation, and design. Together, they imagine a future where the city becomes matter for transformation, care, or even consumption. With humor and radicality, *Plumage* questions our urban legacy and invites us to rethink how we build cities by reinventing their resources.

**Biographies**

**dallas** is a collective of architects and designers active since 2018, working across a variety of projects: architecture, art installations, scenography, urban interventions, and objects. In an era of hyper- specialization, **dallas** embraces a generalist and experimental approach where material—between economy and subversion—takes center stage.

Writer and performer, **Camille Bleker** holds a Master's degree in Literary Texts and Creation from La Cambre. Her work explores the relationships between bodies, spaces, and inanimate objects. Her texts are published in literary journals (Sabir, Point de Chute, Habitante) and performed in public readings (CWB Paris, Maison Poème).

**Camille Gaillard** is a butcher-charcutière who graduated from the Institut Roger Lambion (Ceria) in 2025. A trained architect and founding member of the **dallas** collective, she bridges two seemingly distant worlds.

2

*The Last Plant on Earth*  
**Cathy Crochemar & Tom Quin**

What if the last plant to survive collapse wasn't rare or fragile, but one we once tried to eliminate?

*The Last Plant on Earth* envisions a future where Japanese knotweed - long classified as "invasive" - becomes the central resource of a rebalanced world.

The installation takes the form of a speculative repair workshop, set in an imaginary city in the year 2300. Here, we no longer build to dominate but to adapt, heal, and coexist with the living. The knotweed becomes building material, medicinal plant, food source, and a symbol of alternative urbanism based on cohabitation with what was once deemed harmful. Visitors step into a lab-like space where new uses are invented. Illustrated texts sketch the contours of a reimagined city. A knotweed-based drink reveals its nutritional benefits. A drying rack, press, and bricks display its structural potential. One section of the installation explores its healing properties.

By starting with a marginalized plant, *The Last Plant on Earth* offers an ecological utopia where cities are no longer built as walls but as networks. Welcome to the fictional era of the Polygonocene, a time to rethink how we live, produce, and inhabit together as resources dwindle.

**Biographies**

**Cathy Crochemar** is a curator and art critic. Her curatorial work is inspired by the concepts of creolization and globalization. Her exhibitions question legitimacy, space, and audiences, opening up new perspectives on the artistic experience. For her, exhibitions are meeting grounds for ideas, cultures, and individuals.

**Tom Quin** is an architect with Brussels-based practice DEV-space. His work is rooted in the reuse of bio-based materials. Since 2021, he has been developing a project around Japanese knotweed, seeking to turn this invasive plant into a sustainable, low-energy construction resource.



3

*Toward a European Bioregionalism*

Studio Mire & Camille Mézi-Fardin

What if tomorrow’s Europe were structured not by historic borders but by rivers, climates, soils, and ecosystems?

In *Toward a European Bioregionalism*, Studio Mire and Camille Mézi-Fardin propose a sensitive and committed reimagining of the European continent in light of ecological urgency. They envision a near future where the EU is reorganized through a more ecological, collective, and empathetic lens.

The installation combines archives, cartography, textile works, and speculative storytelling. It begins with the history, and limitations, of European climate policies, then shifts to a reading of the continent through life’s flows: animal migrations, geology, and biotopes. A Europe where natural systems redefine the very notion of citizenship. At the heart of this fiction is a redrawn map of the continent based on its biotopes. Each region becomes an ecological entity, represented by a crest symbolizing identity, shared resources, and new territorial narratives.

Halfway between art, critical geography, and speculative architecture, *Toward a European Bioregionalism* sketches a future that could begin today. It invites us to rethink our sense of belonging, our forms of governance, and imagine concrete forms of territorial coexistence.

Biographies

**Studio Mire** is a collaborative platform developing sensory environments through scenography, sound design, object-making, and architectural interventions. It comprises **Gaël Biache** [architect, urban planner], **Clémence Charpenet** [heritage cabinetmaker], **Lucile De Gori** [architect, sound artist], and **Lénaïck Kunze** [architect]. The studio champions a low-tech, resource-efficient, and reuse-oriented ethos.

**Camille Mézi-Fardin** is an artist committed to preserving and transmitting artisanal textile know-how. She designs and produces textile pieces (rugs, woven or tufted tapestries) and leads workshops and residencies in cultural institutions.

4

*Wandering Utopias*

**TNM & calm\_e**

What if the homes of the future were neither vertical nor connected but floating, autonomous, and made from our waste?

With *Wandering Utopias*, TNM and calm\_e imagine a low-tech, nomadic form of architecture: a floating dwelling. The project, built at full scale, explores the potential of an autonomous, mobile habitat made from bio-based and reclaimed industrial materials – including single-use plastic beer kegs.

Straddling artistic experimentation and alternative architecture, this floating model is adapted to rising sea levels and conceived as a social laboratory. A modular, dismantlable micro-architecture that serves as a platform for research, residencies, learning, and leisure, welcoming artists, scientists, residents, and collectives alike.

Inspired by experimental platforms like the *Floating University*, this new type of wandering habitat offers a practical response to a crucial question: how can we design sustainable housing from the things our societies discard? Here, architecture becomes a tool for transformation, merging research, ecology, and collective making. More than a prototype, it’s a living hypothesis meant to be tested, shared, and adapted.

Biographies

**TNM (Tomorrow Now Movement)** is a Brussels-based design studio and nonprofit association exploring single-use plastic recycling and circular economy solutions through creative design. TNM develops high-value projects in leisure, sports, tourism, and wellness, blending technical expertise with creativity to launch participatory, eco-friendly initiatives.

Founded in Brussels in 2020, **calm\_e** brings together architects, a hydrologist, a historian, and an anthropologist to tackle urban socio-environmental issues—particularly water management and pollution. Specializing in co-design, the collective leads school workshops and university projects, participates in local and international action-research programs, and contributes to exhibitions that foster exchange between academia and the general public.



About ICA :

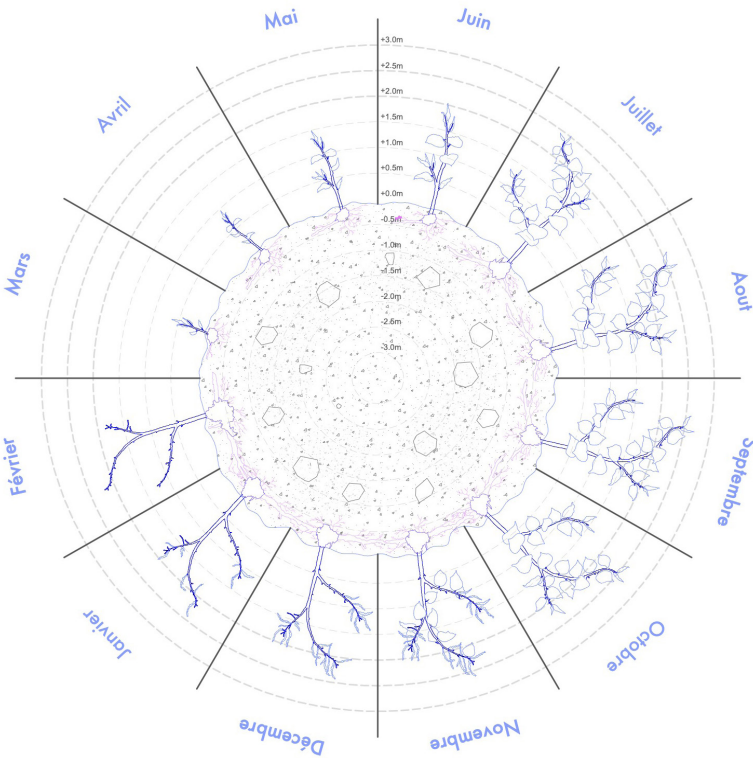
The Cultural Institute of Architecture Wallonia-Brussels (ICA) identifies, analyzes, communicates, and co- constructs the architectural culture of the Wallonia-Brussels Federation (FWB). It highlights architectural, landscape, and urban approaches that promote high-quality built environments and collective well-being.

Believing architectural culture is for everyone, ICA fosters dialogue between professionals, citizens, and public stakeholders each shaping and using the territory. ICA thus forms **the core of architectural culture** in the FWB, aiming to develop a reference cultural network and encourage its growth. It documents all activities related to architectural culture within the region.

[Kit media](#)

Cathy Crochemar & Tom Quin  
*The Last Plant on Earth*  
*The cycle of the knotweed*

© Tom Quin



Cathy Crochemar & Tom Quin  
*The Last Plant on Earth*  
*Treat yourself*

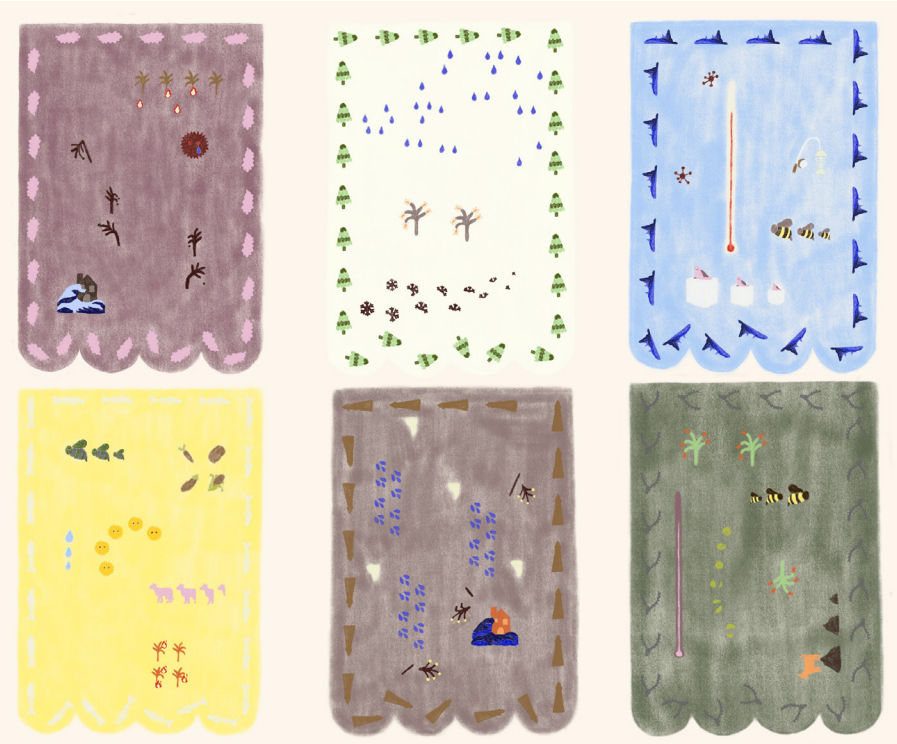
© Tom Quin





Studio Mire & Camille Mézi-Fardin  
*Towards European bio-regionalism,  
Blasons*

© Studio Mire & Camille Mézi-Fardin



TNM & calm\_e  
*Wandering utopia*

© TNM & calm\_e



dallas, Camille Gaillard, Camille Bleker  
*Asphalt extraction*

© dallas, Camille Gaillard, Camille  
Bleker





WOVEN WHISPERS  
BELGIUM THROUGH THE LENS  
OF TEXTILE INNOVATION

The textile design exhibition *Woven Whispers* was curated and organized by Belgium is Design for Milan Design Week 2025. Belgium is Design is a project initiated by the design organizations Flanders DC, MAD Brussels and Wallonie-Bruxelles Design Mode to promote Belgian design on the international scene.

The Milan Design week is a key event for the design industry. Since 2011, Belgium is Design has presented over 200 designers and projects, 11 exhibitions in the Fuorisalone, 15 years of presence at the SaloneSatellite. This year, Belgium is Design has concentrated its efforts on a major exhibition of textile design, *Woven Whispers* within *ALCOVA* project.

Back in 2011, the CID hosted an exhibition entitled *Belgium is design*, co-organised by Design Vlaanderen and Pro Materia, curated by Lise Coirier. *The Design for mankind* Triennial marked the first collaboration between several Belgian players. Today, the CID is reactivating this textile exhibition, which celebrates Belgian expertise that is both rooted in tradition and looking to the future. A future that is more sustainable, more inclusive and more cross-disciplinary..

THE EXHIBITION

With *Woven Whispers*, Belgium is Design pays tribute to Belgium's rich textile history by bringing together projects that highlight experimentation and research into materials, while exploring their varied applications and product development. The selected designers and design studios are: **Amandine David, Amandine Fabry, Charlotte Lancelot, Emma Cogné, Emma Terweduwe, Esther Van Schuylenbergh, Kato Herbots, La Gadoue, Minjung Kim, Morevi, Mathilde Wittock, Natalia Brilli, Rosie Broadhead, Sarah Carestia, Stefanie Everaerts, Xavier Servas.**

The selection also includes a project by designer **Juraj Straka** created in partnership with **Ibride France**, a French company specialising in interior design and renowned for its daring product for over 25 years. This collaboration came about thanks to the **D2B** project, an annual initiative of Belgium is Design that encourages meetings between Belgian designers and international companies.

The exhibition showcases 18 textile designers and design studios selected through an open call, presenting a diverse range of creations— from unique handmade pieces to industrially produced textiles objects ready for large-scale distribution. Together, they present a cross-section of what Belgium has to offer in contemporary textile design, embracing experimentation along the way. The exhibition includes inflatable lamps made from pig intestines, hand-felted tapestries, and a rug crafted from recycled plastic sheathing. Ancient techniques are revitalized, digital tools are applied to analog processes to create surprising results, and the boundaries of the loom are explored, demonstrating that textile design often extends beyond two-dimensional surfaces. This approach frequently results in complex weave structures suitable for industrial production.



The range of materials used is equally diverse: from raffia, recycled leather, natural and sustainable materials to upcycled existing fabrics, plant roots, and textiles with bioactive components offering therapeutic benefits. The lightness and transparency of the fabric often contrast sharply with the complexity of the design.

Alongside colorful, minimalist, luxurious, or expressive interior textiles for furniture, curtains, room dividers, flooring, and wall coverings, custom-made solutions are also showcased.

**Studio HIER, scenography**

Inspired by the exhibition's title, *Woven Whispers*, the HIER studio team created a delicate yet solid scenography.

Metallic wires form an airy, structural weave supporting custom suspension systems for each piece. Garments hover, tiptoeing above ground, subtly animated and elevated. Heavier works rest on recessed, legged platforms, appearing suspended yet grounded. Wires clamp gently to existing beams, respecting the space's historic character. Light and mirrors add a performative touch, mechanical meets poetic, like a ballerina's dance.

**Olympe Tits, photography**

This year, Belgium is Design has given Olympe Tits *carte blanche* to create the portraits of the designers taking part in *Woven Whispers*. She is a professionally trained dancer, choreographer and self-taught photographer, uniquely combining her background in dance and photography..

THE DESIGNERS  
AND THEIR PROJECT

For a detailed description of each project, please download the full dossier on [www.belgiumisdesign.be/press](https://www.belgiumisdesign.be/press)  
© All portraits by Olympe Tits.



Amandine David  
*MAAS RIVER\_20231128, 2024*  
Tapestry, cotton woven on TC2 loom (Texlab Liège).  
68 x 62,5 cm



Amandine Fabry  
*WRINKLES*, 2024  
Plaid, 80 % European wool & 20 % organic cotton. Produced in Belgium.  
188 cm x 130 cm



Charlotte Lancelot  
*ONDA*, 2025  
Felt-embroidered tapestry, 100 % wool. PVC net base for Gan Rugs.  
420 cm x 225 cm



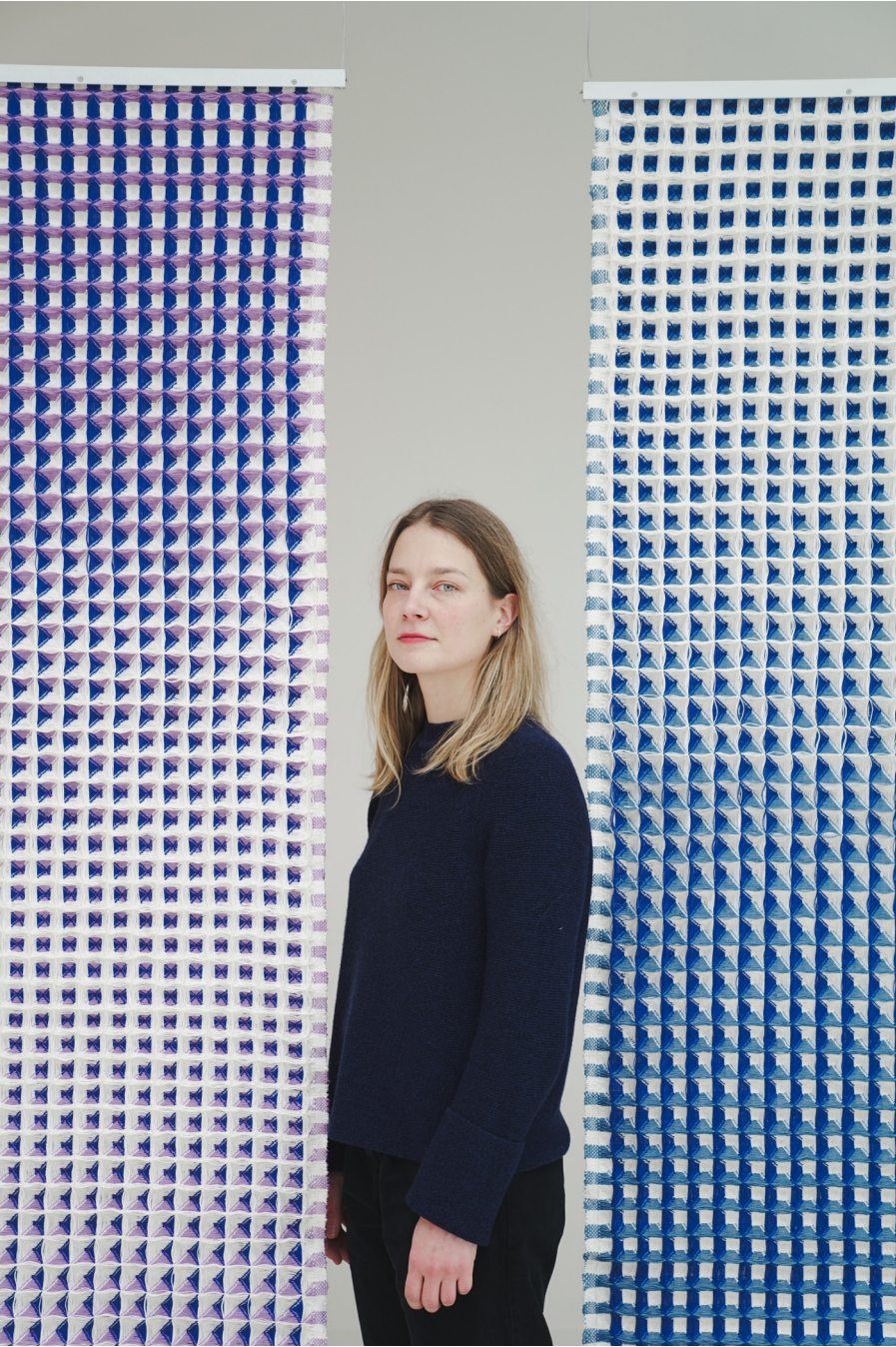


Emma Cogné  
*PIÈGE À SOLEIL*, 2024  
Indoor rug, ICTA sheath, polypropylene, braided ropes, used trampoline frame.  
180 x 180 cm



Emma Terweduwe  
*TRANSIENCE*, 2023  
Tapestry, jacquard woven, merino wool, Wolkat recycled wool, hand twined  
linen, bio cotton, trevira.  
165 x 200 cm / 90 x 165 cm  
This project and research was made possible through the support of TextielLab  
Tilburg [The Netherlands].





Esther Van Schuylenbergh  
*SHIFTING COLORS*, 2024  
Handwoven flax, 100 % linen  
90 x 160 cm



Juraj Straka (Textile Studio JS) X Ibride France  
*COLLECTION BOUCAN*, 2025  
Pillows: Printed velvet - Different sizes  
Light fixtures: Screen-printed solid laminate perforated sheet - Different sizes





Kato Herbots  
*SOLAR BLANKET*, 2024  
Fabric: cotton, carotene dye, industrial dye  
220 cm x 220 cm  
Dial: bronze casted



La Gadoue Atelier  
*APRES LA TEMPETE*, 2022  
Curtains, shirts from Belgian sorting centres, reused textile netting, assembly by quilting.  
Diptych : 2 x 125 x 415 cm





Mathilde Wittock – MWO Design  
*SOUNDRROOT*, 2024  
Mural tapestry, grassroot



Minjung Kim  
*MUES*, 2024  
Covers, cotton, wool, acrylics





Morevi  
*TERRA 5*, 2024  
Tapestry, Belgian wool hand-felted  
205 x 175 cm



Natalia Brilli & Atelier Contour  
*PERLEDO*, 2025  
Folding screen, raffia, cherry wood  
270 cm x 170 cm (width x height)





Sarah Carestia  
*ENTRE VOIR*, 2023  
Panels, linen and wool  
Variable (160 x 220 cm; 160 x 220 cm; 232 x 200 cm; 232 x 220 cm)



Rosie Broadhead, SKIN SERIES™  
*SKIN SERIES TEX004*, 2024  
Clothing and hammock, viscose, algae, elastane fabric





Stefanie Everaerts  
*KNITERATIONS*  
Footstool, wool, cotton, elastic produced using a STOLL flatbed knitting machine  
Ø 80 cm x height 40 cm



Xavier Servas  
*PUMPKIN*, 2024  
Sculptural lamp, natural pig gut, PLA, switch mode power supply, fan, socket and E27 bulb. Ø 90 cm x H 50 cm



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WOVEN WHISPERS

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A detailed press kit and high-definition images are available on:  
belgiumisdesign.be/press

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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
- Free guided tour from Tuesday to Friday at 3.30 PM, Saturday at 11 AM and 3.30 PM, Sunday at 3 PM and 4.30 PM
- 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 Olivier Devriendt, former second-in-command to 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



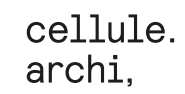
FLANDERS  
DISTRICT  
OF  
CREATIVITY

Wallonie  
Bruxelles  
Design  
Mode

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PARTNERS



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[lca-wb.be](http://lca-wb.be)



