



centre for innovation
and design
at Grand-Hornu

Program 2024-2027



In addition to the conservation and maintenance of the industrial heritage site of Grand-Hornu, the CID schedule 3 exhibitions per year. These thematic exhibitions cover current topics reflecting the cultural and social phenomena that can be observed in the work and research of national and international designers or architects. Particular attention is paid to designers of the Wallonia-Brussels Federation, when their actions are relevant to the theme. In addition, monographic exhibitions are also organized in order to highlight a unique and deserving practice. The designers of the Wallonia-Brussels Federation have always had a prominent place in this programme.

The 21st century is undergoing many upheavals. At all levels. Political, economic, demographic, social, human, cultural, climatic. The world is cracking, society is changing. As an expression of industry and human thought, design reflects our lifestyles and concerns. Its cultural interest lies in that it reveals a society at a given time. Like archaeology, design reflects the habits and customs, beliefs, techniques, conquests and daily struggles of a civilization. Beyond this capacity to study the world, design is also a powerful tool for transition, for transformation.

As an observer of the changes at work in the globalised world at the beginning of the third millennium, the CID are focusing their attention on design that addresses the issues of its time. Several axes are at the heart of the exhibition themes: the environment, foresight and unique practices.

AUTOFICTION

A biography of the automobile

06.10.24 > 16.02.25

Curator and set designer : Olivier Peyricot

The automobile is an unusual object, one that imposes its own crazy infrastructure on the world, as well as shaping the landscape and the atmosphere just as much as our imaginations: an object found in the blind spot of our day-to-day lives. More than 1.2 billion automobiles are on the roads around the world today. Presented in 2022 at the Cité du design during the 12th Saint-Étienne International Design Biennial, the exhibition *Autofiction* has been adapted to take into account the most recent developments in the issues surrounding automobiles for its latest incarnation at the CID.

The automobile is much more than a collection of thousands of different parts: as its automation continues, it is becoming more like a digital device every day, devouring data, recording and describing our environment. Its appetite for resources, both digital and physical, is nothing new: ever since it was invented, minerals and fossils have been mined to produce it, natural resources that are finding it harder and harder to cope with its widespread development. *Autofiction* presents a subjective, slightly embarrassing and often taboo biography of this object that now more than ever before is responsible for creating artificial, systemic, enormous and all-encompassing environments. *Autofiction* tells the story of the controversies rumbling away among designers and creators, thanks to three complementary biographical strands.

Part one is dedicated to the automobile as a four-wheeled smart electronic device. Automated, signal-receiving digital objects, today's cars produce a description of our environments and of ourselves that consolidates their quality as a connected object, a system object. So, in the 1970s, the Ant Farm group's Media Van captured recordings from the areas that it travelled through and the individuals it met, before reproducing them inside the same van on California's university campuses. More recently, Olivier Bosson and Nicolas Gourault's films raise questions about the setbacks faced by self-driving cars, shedding light on how fragile automated systems can be. While Didier Faustino's device for exploring dead architecture and Camille Ayme's California City tell us about a modern world in ruins, Degoutin & Wagon's robots remind us of our status as mobile animals. Benedikt Gross and Joey Lee's vehicle-as-a-device lets us "see things like AI" to understand technology from the inside.

Part two features a short fossilised biography of the automobile, before opening up to the broader theme of the modern issues relating to extraction. They may be championed by industry, but electric solutions are not the only option: we can reduce size and consumption as the electric Microlino has done, make vehicles lighter, focus on metabolism as the energy source for pedal-powered vehicles combined with electrical assistance as Canyon does, or we can turn cars into part of our heritage, either through local adaptations (use and maintenance),

proposed here by Toyota with their multi-purpose IMV-0, or by retrofitting cars, like Pierre Gonalons' R5 Diamant for Renault: the possibilities are endless. However, exploiting resources to keep on producing more ways of travelling is a rather dramatic approach, as demonstrated by Reporterre journalist Célia Izoard and photographer Benjamin Bergnes and their work on the Bou Azzer mines in Morocco, or Camille Ayme and her work on recycling cars at scrap yards. For his part, Belgian artist Eric Van Hove draws on the savoir-faire of Moroccan craftsmen to remind us that car manufacturing started out as a craft, and could become one once again.

The third and final part of *Autofiction* opens up new narratives for the automobile. These stories come from artists and designers from Wolfsburg in Germany after the Dieselgate crisis; from Lubumbashi in the Democratic Republic of the Congo where the industry of finding rare metals for electric vehicles is having devastating consequences on local populations; from Cuba where technological disobedience is facilitating a fragile form of survival; or from France, where designer-ceramicists are drawing on the automobile's past as a new resource. By sharing these imaginative new technical ideas, dreamt up by amateurs, we encourage a broad audience to explore what could be a technical democracy, thus reviving the notion of the automobile as a popular object.

© ARTHUR POCHERON, 2022
Angle mort, four de fonderie low-tech



ENCOUNTER(S)

Young Artists Award by the Parliament of the Wallonia-Brussels Federation

15.12.24 > 13.04.25

Each year, the Young Artists Award by the Parliament of the Wallonia-Brussels Federation rewards an artist (or collective) under the age of 40 with a link to the Fédération Wallonie-Bruxelles in the field of visual arts. This annual prize is awarded alternately to the following disciplines: design, sculpture and installation, painting and drawing, photography, printed image and digital art.

In 2024, design will have pride of place, embracing the various fields of application of the discipline, from industrial design to more craft-based production, including ceramics and textiles. Responding to concerns about climate change and the need to act responsibly on our environment and society, young designers today are engaging in practices that explore living things, innovate with materials and manufacturing processes, sublimate waste, experiment and pass on the most relevant practices with a view to eco-design.

The five studios shortlisted by the Prix 2024 jury are distinguished by their highly varied practices. However, they all share a marked interest in original working processes that set each of their creations apart. Maak & Transmettre, paulineplusluis, Thibault Huguet and Arnaud Eubelen have chosen to bring their differences together by mixing their creations and creating an unlikely dialogue between them. Carpets, seats, furniture, lamps and objects will rub shoulders in a clash of materials, shapes, images and narratives of the most diverse kinds. In this way, worlds with no premeditated links come together. As in Lewis Carroll's *Alice in Wonderland*, the objects defy appearances, defy logic and interact in completely unexpected ways. The designers were also generous enough to invite the public to try out their objects, with the workshop experience extending to touch and use.

As for the project La Chaise solidaire, put forward by a small group of young graduates from Saint-Luc Bruxelles, it will be installed outside. In order to combat the isolation of senior citizens, this folding chair will be set up in the public space for anyone who needs a moment's rest along the way.

Designers :

Maak & Transmettre, paulineplusluis, Thibault Huguet, Arnaud Eubelen, La Chaise solidaire

PAULINEPLUSLUI,
Neon, 2023.

© Photo paulineplusluis



MAAK & TRANSMETTRE,
The carpet as language, 2024

© Photo Lucile Dizier



LUCILE SOUFFLET

Common Grounds

16.03.25 > 24.08.25

Curator : Marie Pok

Sitting, lying, intertwined, posed, inverted... commandeering a public bench can conjure up some surprising images.

The unexpected shapes of Lucile Soufflet's seats play with archetypes, inviting us to rethink our relationship with public spaces, context and others. The different interactions that they trigger among users, passers-by and the environment are at the heart of the designer's approach. The image of her circular bench encompassing a tree sums up the way that context informs her projects. The fun structures that she developed for the Grand-Hornu remind us of the arches that intersperse its architecture. In the two buildings on the Peterbos estate in Anderlecht that she was involved with, the colours of the tiles adorning the walkways play with the palette generated by a pixellated photo of the view from upstairs.

While Lucile's work really shines when focusing on objects that have a relationship with space and the diverse, broad public of urban communities and groups, she certainly doesn't shy away from the meticulous, delicate, precise techniques involved in her studio pieces. Samples, models, fragments, sketches, photos and souvenirs come together on her workbench, like a pile of little bricks that she uses to build her project. Her ceramic and glass creations are even more personal, showcasing the areas of interest that have studded the career of this Belgian designer, who was born in Charleroi in 1975 and graduated from La Cambre ENSAV in 1996.

LUCILE SOUFFLET,
Céramique récup

© Photo : Lucile Soufflet



LUCILE SOUFFLET,
My place, Anderlecht

© Photo : Lucile Soufflet



WHAT DO YOU WANT BRICK?

25.05.25 > 28.09.25

Curator: Caroline Naphegyi

Set designer: Marie Douel

The origins of brick go back to the Egyptians (30000 BC). Shaped from the natural raw material of earth, fired or uncooked, its production method has evolved considerably with industrialization and, more recently, in response to climate changes issues.

The exhibition *What do you want Brick?*, whose title is borrowed from Louis Kahn, will feature some 50 works, from the modernist era to the present day. Architects have seized on the traditional standard brick as a building system, while diversifying their forms and materials. The structural elements evolve into facade motifs or claustras. Brick variations in bio-sourced raw materials and the reuse of waste from demolition and industrial overproduction represent major research alternatives applied to construction.

On a completely different scale, the artists and designers featured in the exhibition divert brick clay from its original purpose, giving it a whole new range of uses, both functional and symbolic, as many possible variations on this simple, multi-purpose form.

ARTISTS, DESIGNERS AND ARCHITECTS

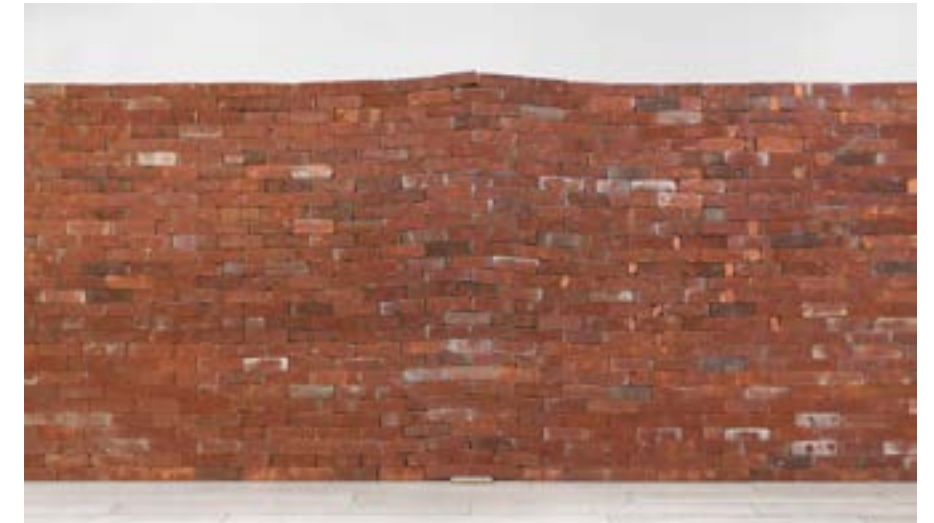
Alvar Aalto, Olivier Vadrot, Baptiste Meyniel, Patrick Fry, Michele Ciacciofera, Harun Farocki, Jorge Mendez Blake, Bosco Sodi, Filip Dujardin, Jan Vormann, Pinaffo Pluinage, Joseph Albers, Raphael Zarka, Bijoy Jain, Bram Van Derbeke, Moon Seop Seo, Anupama Kundoo, Gaoussou Traoré, MVRDV, Pierre Culot, les Frères Campana, Nathalie du Pasquier, Frédéric Gauthier, Atelier Polyhèdre, Francis Kéré, Arturo Franco, BC Material, Ellie Birkhead, Aurélien Veyrat, Gabriela Medero, Studio Eidola, Floris Wubben.

RESEARCHERS

Male Uribe Forés, Booserm Premthada, Shreyas More et Meenal Sutaria, François Azambourg, Aléa studio, Marijke Jans, Maria-Elena Pombo, MPH Architects, Hors Studio, Samuel Tomatis, Li Xiao-Ming, Suzanne Lambert, Nzambi Matee, Suzanna Skurka et Natural Material Studio, Anna Saint Pierre, Bart Lunenburg, Clarisse Merlet.

Jorge Mendes Blake
Amerika, 2019.

© Jorge Mendes Blake and OMR.
Ny's James Cohan show in 2019



MARION PINAFFO ET RAPHAËL PLUVINAGE
Appareillage palace, 2024.

© Pinaffo Pluinage _ Collection du
Hangar Y



PATRICIA URQUIOLA

16.11.25 > 12.04.26

Curator : Studio Patricia Urquiola and Marie Pok

As part of europalia españa, the CID is keen to welcome internationally renowned architect and designer Patricia Urquiola. Born in Oviedo in 1961, she studied architecture at the Universidad Politécnica de Madrid. She completed her studies at the Politecnico de Milan, where she was taught by Achille Castiglioni, who appointed her as his assistant lecturer. This meant that as her career continued, she was able to learn from Italy's grand masters, working in particular with Vico Magistretti and Piero Lissoni. She set up her own studio in 2001. It now has around a hundred employees, working in the fields of product design, interior design and architecture. Its client list is impressively long. But whatever the project may be, the designer's joyful, colourful and dynamic style always shines through.

The exhibition at the Grand-Hornu will mainly focus on Patricia Urquiola's design work over the last five years. It will provide a selective overview of her portfolio, covering her industrial and artisan output, as many projects straddle both of these worlds.

The exhibition will examine the approach to researching design and *re-design* (Latour) that Patricia Urquiola has adopted. Each project embodies a slow, passionate process, a permanent dialogue between the different partners involved. Above and beyond the initial brief, extensive research, memories, intuitive flashes of brilliance, temporal short circuits and experiments all feed into her creative process. Whether the end result uses the most high-tech or the most artisan solution, the research involved in these projects is constantly evolving, always open to redefinition and re-examination. As a result of this, the themes - especially those connected to the materials - remain open as they continue to evolve.

Some older pieces will also feature in the exhibition, having been reimagined and reproduced in new forms. They have been carefully redesigned, often with a greater focus on sustainability.

When it comes to ceramics, the exhibition will explore the reinterpretation of traditional techniques (Capodimonte, Bitossi, Rosenthal) or the use of innovative technology that significantly reduces water consumption (technique continue avec Mutina). Patricia Urquiola has also explored the techniques involved in working with glass. So for example we will see her ideas for new glass pastes produced from the waste generated by traditional production methods (Glas Italia).

Concerns are being raised about concrete production, which produces a huge amount of CO2. Next-generation cements are emerging, and Patricia Urquiola has been studying their properties against the backdrop of her partnership with the Cimento brand. Textiles are another area that Patricia Urquiola has researched extensively, from recycling natural fibres to creating the first fabric made out of 100% ocean-bound PET (Kvadrat) or regenerating super-sturdy modular flooring (Tarkett).

The exhibition will also include chairs made using organic terpolymer injection moulds (Andreu World), surfaces that use resins made from bark and natural waste (Etel and Mater), and recycled waste generated from blocks of marble combined with resin to create hybrid slabs (Budri).

PATRICIA URQUIOLA
Octopoda, Kvadrat, ReThink 2024.

© Photo Casper Sejersen



MEMO. REMEMBERING THE FUTURE

29.03.26 > 30.08.26

Curator: d-o-t-s (Laura Drouet, Olivier Lacrouts)

Production: Fondation Martell and CID Grand-Hornu

In the autumn of 2022, Simon Kofe – Tuvalu’s Minister of Justice, Communication & Foreign Affairs – addressed the audience of the COP27 conference with a distressing announcement. “As our land disappears, we have no choice but to become the world’s first digital nation,” the politician affirmed, while standing within a computer-generated landscape with fake palms swaying behind him.* Destined to be swallowed by the Pacific Ocean because of the rising sea levels, Tuvalu decided to conserve its “land, ocean and culture in the cloud, to keep them safe no matter what happens in the physical world,” Kofe said. “Piece by piece, we will preserve our country, provide solace to our people, and remind our children and grandchildren what our home once was. “A turning point in the race to safeguard the world as we know it before the Climate Crisis wipes it out permanently, the story of Tuvalu made the headlines of international newspapers around the world. Touching and upsetting, Kofe’s speech reminded us all of our fragility and how much we – as individuals and communities – are defined by the environments we inhabit and the memories they store. At a time of dramatic anthropic perturbations on the planet – and of growing ecological grief – with *Memo. Remembering the Future we ask*: can memory-triggers encourage us all to remember, care and react before it is too late? Can art & design help us challenge human exceptionalism and suggest ways of understanding the web of relationships that landscapes generate and whose future is at stake?

According to anthropologist Anna L. Tsing, familiar places leave profound ‘impressions’, or memories, on us when we engage in relationships with them and their inhabitants (both humans and non-humans). Whether they be smells, physical signs, songs, habits, or acts of destruction, we all – animals, plants, fungi and other microorganisms – leave traces in the places we inhabit and visit. We use them to communicate and exchange messages, remember specific paths, indicate limits or borders, intimidate, fertilise... Marked and shaped by them, landscapes remember too. Each with its own temporality and spatiality, traces need the others in order to be decoded. If we pay attention, put together they illustrate deeply intertwined multispecific cultures and connections that can be reactivated over and over again. Featuring existing projects, as well as newly commissioned works, *Memo. Remembering the Future* wishes to be a radical & inspiring exhibition capable of raising questions and stimulating actions. From immersive videos and scented installations

to fashion objects and poetry pieces, the selected exhibits tell stories of bonds broken by extractivist practices, while celebrating the power of multi-specific memories and forgotten myths as triggers for care and participation. Giving a voice to humans, non-humans and landscapes, *Memo. Remembering the Future* challenges human exceptionalism and goes beyond the idea that landscapes exist solely for us to contemplate or exploit. Conceived as a multisensorial journey, the exhibition wishes to encourage hope, compassion, imagination and peaceful revolutions.

FERNANDO LAPOSSE,
Resting Place (Prototype), 2023

© Photo : Fernando Laposse



DAMIEN GERNAY**25.05.26 au 9.10.26**

Curator : Marie Pok

CID is offering Belgian Designer Damien Gernay his first monographic exhibition. He was born in 1975, in the suburbs of Paris. Between 1994 and 1998, he studied design at Ecole Supérieure des Arts (ESA) Saint-Luc Tournai in Belgium. After school, he worked on scenography projects for contemporary dance and theatre clients in Belgium. From 2003 to 2005, Gernay was an artist-in-residence at Le Fresnoy, National Studio for Contemporary Arts in Tourcoing, France, a center for interdisciplinary artists. In 2007, he established his own design studio in Brussels. Gernay's work is highly experimental, driven by his desire to challenge boundaries between art and design. To date, his practice spans furniture, lighting, and accessories. His pieces often reflect a reverence for nature and the enigmatic; his larger oeuvre focuses on materiality, texture, and ambiguity. Close to the considerations of a painter or a sculptor, the imponderable plays a decisive role in his practice. The error is accepted and assimilated, making each piece unique with its own history, complexities, and intimate paradoxes. He combines control with spontaneity, mixing the smooth with the rough.

DAMIEN GERNAY,
Blanc cassé, table

© Photo : Damien Gernay

DAMIEN GERNAY,
Glaz, mirror

© Photo : Damien Gernay



DATA (WORKING TITLE)

2026

Curators : Benjamin Stoz and David Bihanic

Data design is an increasingly widespread practice. It uses graphic representation tools and methods such as computer graphics, layout reports, data flow maps, graphs and data visualisation dashboards. Data design transforms data into a comprehensible, functional and aesthetic table... but sometimes also into a work of art or a functional object. Mathieu Lehanneur has transformed data from the age pyramids of around a hundred countries into ceramic vases. A national and international call for projects will be launched to mark the occasion, and a collaboration with a school in the FWB will be initiated a year before the exhibition.

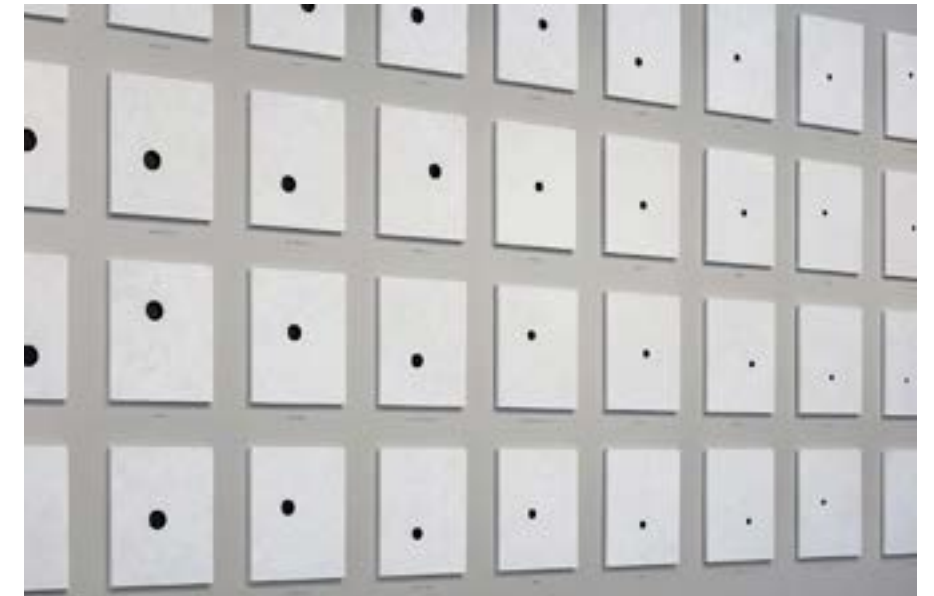
MATHIEU LEHANNEUR,
State of the world

© Photo : Mathieu Lehanneur



MATHIEU LEHANNEUR,
Live/Leave

© Photo : Mathieu Lehanneur



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Bastien Vanderper, David Vilain.

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Tous les jours de 10h à 18h, sauf le lundi.
Le site du Grand-Hornu est fermé les
24, 25, 31 décembre et le 1^{er} janvier.

Visites guidées gratuites pour les individuels
- du mardi au samedi à 11h pour le site
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- Le dimanche à 15h pour le site histo-
rique, à 16h30 pour l'expo de design

Les services administratifs peuvent être
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- Tarif groupes (minimum 15 pers.) : 6 €
- Groupes scolaires : 2 €
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6 ans
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Dirigé par Olivier Devriendt, ancien
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