



centre for innovation  
and design  
at Grand-Hornu



Studio Makkig&Bey, Prototype Work at Home for Proofflab © Photo Studio Makkig&Bey

press  
release

# HOME MADE

## CREATE, PRODUCE, LIVE

Curators: Chloé Braunstein-Kriegel and Fabien Petiot  
Scenographers: Sam Baron and Sophie Albert

15.10.23 → 11.02.24

## INTRODUCTION

After exploring themes such as living together [*Together. The new community architecture*, 25.03>01.07.2018], alternative modes of production [*Halte à la croissance. Design et décroissance*, 01.07 >21.10.2018], the CID turns to the subject of working at home.

"What am I making at home?"

That is no doubt a question that we all asked ourselves during the lockdowns we went through during the Covid-19 health crisis. Confined at home, we rediscovered our living environment, with all its qualities and its restrictions. As remote working became the norm for many of us, we had to make do with what we had, both isolated from and connected to one another at the same time. This historic, and often unnerving, period has also urged us to ask questions about what we produce and what can be made from home.

Chloé Braunstein-Kriegel and Fabien Petiot, curators of the exhibition *HOME MADE. Create, produce, live*, respond to this by bringing together long history, contemporary creation and forward-looking projects. They present a selection of international designers and collectives who, alongside a collection of experiences, testimonials and historical objects, help us to grasp the implications of home manufacturing, its repercussions on the intimate space of the home, but also on the city as a whole.

From the home-based workers of the 19th century to the contemporary "maker", working in the home has a long history that the exhibition *HOME MADE. CREATE-PRODUCE-LIVE* reminds us of showcasing projects by designers and architects who are thinking about its future developments. Some see home working as a poetic utopia, while others approach it from a more pragmatic point of view. But they all bring us back to questions that are both straightforward and mind-boggling – what does living mean? what does working mean? The exhibition tackles these questions from a joyfully creative perspective.

A home music studio, 3D printing, producing fabrics, making furniture and micro-architecture, urban agriculture and recycling materials: a wide range of different scenarios illustrate how residents have become increasingly professional, part of a network that pushes the boundaries further and further away from home.

## THE EXHIBITION

The exhibition takes the form of a geographical journey. Four kinds of space form the structure for the exhibition, revealing how work and the domestic sphere influence one another. The **WORKSHOP**, the **HOME**, the **RESIDENTIAL BUILDING** and, finally, the **NEIGHBOURHOOD / CITY / REGION** reveal how work always spills over into its immediate and more distant surroundings, so much so that cities and the countryside are reshaped.

### **PART 01. THE HOME WORKSHOP. When work meets privacy**

Whether the space was specifically designed for a professional activity, or work encroached on it to such an extent that its original function is replaced, the home workshop has long been a place in which work and home life came together, and even merged. We're talking about the 19<sup>th</sup> century *canuts* in Lyon, working "en chambre" (in the bedroom), silk workers for whom the imposing Jacquard loom took up a significant proportion of the home, the *chambrelans* (literally people who worked in a "chambre", or bedroom) in Limoges, who worked from home, decorating porcelain for manufacturers, or the tapestry and carpet makers of Aubusson, for whom the horizontal loom jostled for space with the rest of the furniture. Added to these home-based crafts are all the small-scale activities that sprung up in Western Europe with the proto-industrial age of the late 18<sup>th</sup>-early 19<sup>th</sup> centuries. This system, based on subcontracting work outside the factory walls, monopolised, isolated and mostly subjugated the emerging proletariat, even in the countryside.

After the sewing machine was invented in the middle of the 19<sup>th</sup> century, it is the invention of the portable computer that has blurred the boundaries between work and home life from the 1980<sup>s</sup> onwards. Until then, homes were mainly used as a workplace by manual workers, but they have now been gradually taken over by professionals in the service industry, who can work from home. Today, the latest technology, much smaller and more financially accessible, such as 3D printing, has allowed a kind of relocation of production.

This intertwining of work and home life also has an impact on the creative work of many contemporary designers who produce things for themselves. As such, their workshops are spaces dedicated to experimentation, where the familiar day-to-day world and its backdrop influence their projects, and vice versa.

### **PART 02: HOME**

#### **Chapter 1: The professional resident**

Since the second half of the 20<sup>th</sup> century, the home has gradually separated itself from paid and productive work. It ended up becoming the almost exclusive domain of family life, relaxation and leisure. The arrival of tech in the home – primarily computers and smartphones – now means that we can work or be entertained in any room in the house, encouraging each member of the family to be more autonomous and bringing profound changes –not always positive– within the family.

The growing success of household appliances worthy of any professional ones also helps to change the domestic space: cooks aspire to create the dishes of a Michelin-starred chef, projectors mean you can watch immersive films in your living room, your bedroom can resemble a hotel suite, while your bathroom can make you feel as though you're in a spa.

In the 1970<sup>s</sup>, "cocooning" was the word used to describe the retreat into your home. Are we now experiencing a form of "bunkering"? Internet brings in the culture of the outside world at home, whereby a whole array of services is available from the comfort of your armchair. To such an extent that you might wonder if there's any point going out at all!

Through this return to the home, work and production from home are embodied in a form of empowerment as the ultimate convenience. Inhabitants in their own right, creators and makers bring much smaller, more accessible tools into the domestic sphere, like 3D printing or laser cutting, which up until now have been subcontracted out. This technology helps us give objects a second lease of life. And whether the neighbours like it or not, your home can even become a *home studio*, where you can produce your own home-made music.

### **PART 02 : HOME**

#### **Chapter 2: Locked down**

Our long-time relationship with work, with the environment that forms its backdrop and, by extension, with the urban landscape as a whole, was suddenly turned upside down by the Covid-19 pandemic and its impact, starting with the lockdowns. This health crisis both revealed an underlying phenomenon and sped up a process that had already begun. With our movements limited, in lockdown or even in quarantine, many of us were faced with the sudden dilution of our time. Family life, work and leisure set the pace for this entrenchment in homes, which were not equipped to cope with the juxtaposition of work and home life for any length of time.

As we became makeshift teachers or hairdressers, our working lives punctuated by video calls, or if only by cooking, we produced things, got back in touch with long-forgotten skills, and acquired new knowledge.

Architects and designers, whether employees or freelancers, adapted to this period of tension, mixed up with uncertainty. Halfway between a new kind of "Robinson Crusoe experience" and "enlightened" DIY, reappropriating industrial and artisanal tools allowed them to experiment and innovate while doing. The domestic backdrop turns out to be a source of inspiration, as well as a rich library of materials on which to draw. Surrounded by their family, or connected to the whole wide world, creators are never island dwellers.

**PANEL PART 03: THE RESIDENTIAL BUILDING. A “Machine for living in”**

From the insulae of ancient Rome to the international experiments of the 1960<sup>s</sup> and 1970<sup>s</sup>, the apartment block is about much more than how many floors or how tall the building is. A real “machine for living in”, according to Le Corbusier’s famous words, the apartment block provides a portrait of an era, encapsulating its aspirations. Today, it is expected to be reversible, with flexible, even à la carte functions. It is the meeting point between the residents and their neighbourhood.

The flourishing of remote working paves the way for the buildings of the future. Cohousing, urban agriculture, environmental sustainability, architectural reversibility and urban regeneration: how can the apartment block become a laboratory for how we live together? Indeed, individualism, the desire for privacy, the increasing autonomy of inhabitants, do not exclude some form of conviviality: growing vegetables, pooling raw materials, repair workshops and the optimisation of communal spaces demonstrate this.

Lastly, the cramped nature of our accommodation is driving us to spill outwards, from the balcony to the roof, via the communal spaces, just like the garden cities of the past. In the background, there is more pressure than ever: with climate change on the one hand, and the predictable scarcity of resources on the other. For architects, bringing home working on the front stage, means thinking about the conditions for a more convivial life, whilst preserving the necessary privacy of the home.

**PART 04 : NEIGHBOURHOOD, CITY, REGION**

When working from your bedroom shapes the landscape

There is a theme that runs through this exhibition: home is not an autonomous entity, cut off from the world. The fact that what we produce at home spills out into the outside world is in fact permanent, as demonstrated by the “15-minute city”. This concept demands that we rethink the efficiency of transport networks, as well as how well buildings perform. Indeed, we expect architecture to be versatile, reversible and sustainable, as well as being suited to the specific needs of inhabitants.

Where the global meets the local, home working contributes to a worldwide economy as much as it does to a circular model, and as such requires local expertise. It also helps to reshuffle the cards of how cities are organised, from individual neighbourhoods to its surrounding regions.

Producing things at home, or within your immediate environment, encourages new kinds of economies, as well as the sharing of knowledge, materials and tools. The emergence of this kind of network of activities reminds us of those who, in the past, connected the suppliers of raw materials, home workers and the customers within a region, or even a country.

This organisation could even help to revitalise isolated communities, with the creation of groups of rural businesses (clusters), rebalancing the relationships between urban and country life.

**DESIGNERS**

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**THE CURATORS****Chloé Braunstein-Kriegel**

Lives and works between Paris and Bangkok.

A recognized specialist in the creative fields, Chloé is interested in all forms of design, and in issues relating to the living environment: graphic design, objects, furniture, interior design, decoration, urban planning and architecture are her favorite fields. As an analyst of environments and lifestyles, she pays particular attention to the societal and historical contexts of the themes she tackles.

With a varied and international background, she works on many levels: as a design critic, author of analytical texts and monographs, consultant to designers and institutions, exhibition curator, lecturer and workshop designer.

In 2019, she and art and design historian Fabien Petiot founded *The Polymathic*, a research and creative studio in which they work together on writing and exhibition design.

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

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

**Fabien Petiot**

Lives and works in the Netherlands.

Fabien thrives on a multidisciplinary approach marked by his knowledge of art history, the creation of objects and spaces, and his forward-looking vision of the fields of craft and industrial production.

Designer (founder of studio Beau Travail), art historian, scenographer, author, teacher, conference and workshop organizer, consultant, exhibition curator...: his global approach eludes categorization and is based on bold telescoping of history, art, technology, economics and societal issues.

With Chloé Braunstein, he co-authored *CRAFTS. Anthologie contemporaine pour l'artisanat de demain* (éditions Norma, 2018 in English / 2019 in French), which serves as a manifesto and roadmap for their practice: bringing together contemporary issues and the diversity of creation embraced on an international scale.

www.beautravail.nl  
www.thepolymathic.com

## THE SCENOGRAPHERS

### Sam Baron

Lives and works between France and Portugal.

Sam's re-readings and reinterpretations of traditional skills question the usefulness of today's material productions, and the very existence of new archetypes. While anchoring his creations in both artistic and functional research, he affirms a marked taste for cultural and historical narratives, while inscribing his vision in the everyday.

Sam was awarded the Grand Prix de la Création de la Ville de Paris (2010), as well as the Silver Cube from the NYC Art Directors Club. The AD&D association (London) awarded him a Yellow Pencil for the issue of Colors magazine he edited.

His work is regularly cited in the international press, and is included in international museum collections.

He was Creative Director of the Fabrica communications research center in Treviso (2007-2018.)

At the Grand-Hornu, he produced the exhibition *Objet préféré* with Fabrica (2011), as well as the scenography for the exhibition *Futur archaïque* (2015).

For this project, Sam Baron is being assisted by **Sophie Albert**, a long-standing acquaintance who met on the benches of the Ecole Nationale des Arts Décoratifs in Paris and went on to work for a number of clients including jeweller Dinh Van, publisher Pierre Frey and the restaurants of the Bagatelle group.

Sophie trained as a designer and has worked extensively with set designer Elizabeth Leriche at the Maison et Objet fairs in Paris.

For some years now, she has also been devoting herself to ceramics, a passion she nurtures from her workshop in her native Mayenne (France).

## THE CATALOGUE

A catalogue co-published with Stichting Kunstboek resumes 120 objects, projects and experiments presented in this major exhibition.

Edited by Chloé Braunstein-Kriegel and Fabien Petiot, the catalog for the exhibition *HOME MADE. Create, produce, live* develops an original approach, combining the rich history of working at home with the forward-looking approaches and creativity of contemporary designers and architects.

What do we produce at home?

At a time when telecommuting has become the norm, this book looks at how the professional and the intimate meet at the heart of the home. Bringing work back into the home is no trivial matter: environmental issues, living together, new urbanity and relocalized production are all part of the challenges raised.

Chloé Braunstein-Kriegel and Fabien Petiot have called on a number of experts to shed light on the issue of working from home. These include an essay by Didier Terrier, a historian specialising in the worlds of work in the eighteenth and nineteenth centuries: *Travailler à distance, hier et aujourd'hui*; followed by a text by English architect and architectural historian Frances Hollis: *Conception pour le travail à domicile. From architectural history to contemporary innovation*.

Four chapters deal respectively with the following aspects of working from home:

- The home workshop. When work meets privacy
- The professional resident
- Locked down
- The residential building. A "machine for living in"

Each of these chapters covers a variety of topics such as :

- chamber ceramists in Limoges (by heritage curator Ariane Aujoulat)
- Antony Neuckens' photographic survey of Belgium in 1910
- music produced in a home studio (by electronic music specialist Christophe Vix-Gras)
- an astonishing manufacture of hair jewelry (by textile designer Antonin Mongin)
- new home technologies as a form of post-industrial relocation
- reparability, the technological know-how of the homeowner
- the do-it-yourselfer, that perpetual confined space
- architectural modularity, towards à la carte living

Format: 17 x 24 cm (portrait)  
Number of pages: 144  
Soft cover with flaps  
Retail price: €29.95  
ISBN English edition: 978-90-5856-712-3



## COLOPHON

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Graphic Design : Catarina Carreiras, Laetitia Centritto  
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Special thanks to donators, designers and lenders

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*Do it, chair, 2000*

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*Tuborama with View, 2018*

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Turbina Studio  
*Future Archeology*

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Ciguë  
4 examples of lamp in cast aluminium,  
2019

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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
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- 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  
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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).

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**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. In addition, **Rizom** also offers a new fast food service in the cafeteria, which was recently transformed by designer Benoît Deneufbourg.

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