



ZAVENTEM

ATELIERS

out of catalogues

Dirigé par Lionel Jadot

Écrit par Jérôme Hoppe
Traduit par Rune E. McKellar

Photographié par Stan Huaux & Jeremy Marchant

Mis en page par Juliette Amigues

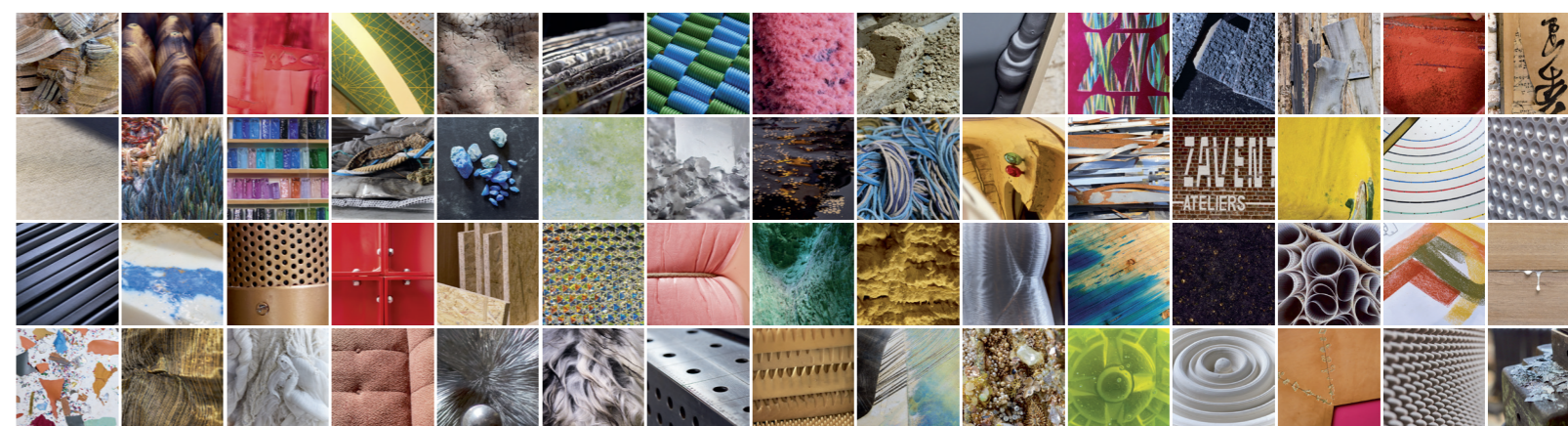
ZAVENTEM x Mix ATELIERS

Zaventem Ateliers fête cette année son cinquième anniversaire. Fondés en 2018 à l'initiative de **Lionel Jadot**, dans une ancienne usine de papier de la périphérie bruxelloise, leur histoire déjà riche suscite enthousiasme et curiosité. Sur cette courte période s'est construit **un collectif singulier** dont la cohésion et le rayonnement ne cessent de s'étendre.

Aujourd'hui, la rénovation, dirigée par Lionel Jadot, de l'immeuble de l'ancien siège de l'ex-**Royale Belge** à Bruxelles – chef-d'œuvre de l'architecture brutaliste des années 1960 – donne pour la première fois carte blanche à l'intégralité des talents rassemblés à son initiative à Zaventem, au sein d'un même projet architectural. En combinant une approche horizontale, sans intermédiaires, et ancrée directement dans l'esthétique du bâtiment, **Lionel, son équipe d'architectes et les 25 studios qui les entourent littéralement (ainsi qu'une vingtaine d'autres designers locaux)** ont créé mobilier, luminaires, sculptures, tapisseries, rideaux, accessoires etc. spécifiquement pour ce lieu unique. Le résultat étonnant et intemporel de ce travail de longue haleine, **The MIX**, redonne tout son rayonnement à un édifice marquant du paysage bruxellois. Cet événement largement médiatisé dans le monde du design belge et international démontre l'ambition et la force du projet ZA, et représente l'occasion idéale pour concrétiser la publication d'un ouvrage dont l'idée germe depuis plusieurs années.

Chaque exemplaire est accompagné d'un marque-page unique, fabriqué à la main par l'un des 25 studios de Zaventem Ateliers, avec leurs outils et gestes signature.

28 x 21 cm
296 pages
Prix de vente TTC : 69€
Publication en anglais.



Depuis l'automne 2019 en effet, cette guilde des temps modernes compte également son propre scribe : **Jérôme Hoppe**, alors étudiant en anthropologie, choisit d'écrire son mémoire de master sur cette communauté de studios de création, et poursuit depuis son rôle d'observateur privilégié de l'aventure ZA. Musicien et fils de sculpteur, Jérôme retrouve le parfum de l'atelier, la musique des outils et l'amour de la matière qui ont rythmé une bonne partie de son propre parcours. **En combinant une vision globale analytique, une présence de (très) longue période et des entretiens tant informels que spécifiques, il brosse un tableau personnel qui se focalise sur la dimension humaine de l'équipée** et nous emmène à la rencontre de la famille qui habite cette ancienne usine. La traduction du français vers l'anglais est assuré par sa complice Rune Mc Kellar, dont la plume se marie parfaitement avec la sienne pour restituer la couleur littéraire du texte.

Stan Huaux et Jeremy Marchant ont également joué le jeu de l'observation et de la rencontre sur le temps long avec leur sujet. Venus présenter leur projet *Polymorpha* à Lionel, ils ont immédiatement été fascinés par le cadre de travail créé à Zaventem. Leur

Tous ensemble, et en lien quotidien avec les créateurs réunis à Zaventem, ils créent un objet original et excitant ; un voyage à la rencontre de personnes toutes différentes mais unies par un lien particulier à la matérialité des choses.

coup de cœur pour le lieu, l'équipe, les objets et matières qu'on y rencontre et la démarche qui s'y déploie leur a permis de s'intégrer dans le quotidien des ateliers, et d'y réaliser des clichés habités de l'intimité de la création. **Ces photos inédites soutiennent un propos axé sur la dimension relationnelle, sociale et sociétale de ce qui se joue entre les murs de ZA**, et permettent de donner vie aux interactions, aux dialogues, aux collaborations et à la vie collective des artistes et designers. C'est forts de cet ancrage qu'ils ont ensuite posé leur regard photographique sur le MIX et le travail qui y a été réalisé, offrant une vision globale qui relie l'atelier à l'objet in situ.

Pour mettre en forme ce **livre d'art hybride** écrit et photographié de l'intérieur, **Juliette Amigues** (également présente sur *Polymorpha*) **conjugue ses talents designeuse éditoriale avec son expérience sensible et artisanale de relieuse bibliophile**. Cet équilibre lui permet de sublimer textes et images grâce à une mise en page fidèle à l'état d'esprit ZA, et à un soin particulier pour l'aspect matériel et tactile du livre. Le tout **sous le regard créatif, touche-à-tout et joueur de Lionel Jadot**.

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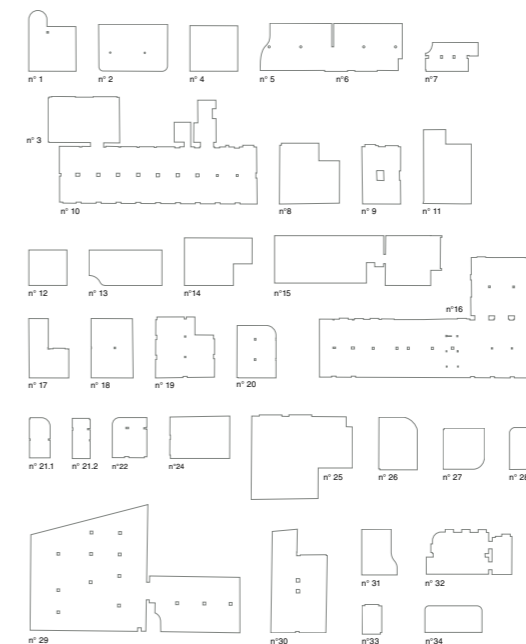
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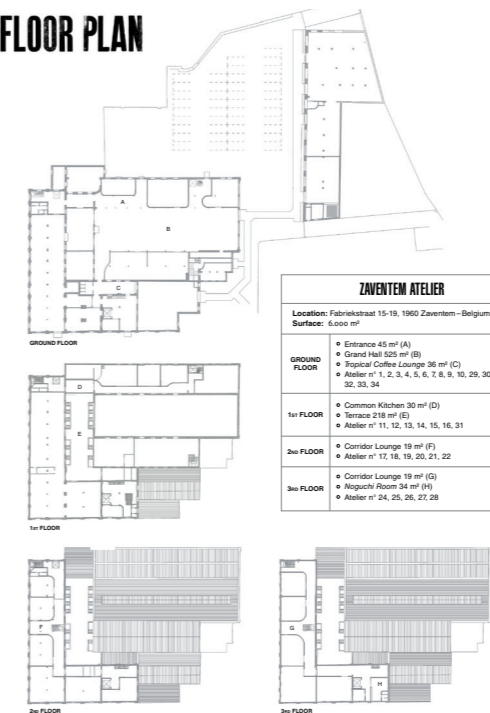
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FLOOR PLAN



A BUILDING BROUGHT TO LIFE





than functional. The ceremonial existence of these spaces works to project a part of the building's essence to its regular users.

A fully equipped kitchen is located on the first floor, which also serves as a communal dining space. The cabinets, worktop, stove, range hood and sink are professional grade stainless steel, while the microwave, dishwasher and fridge are standard consumer models. Plastic CURVER lockers on stainless steel shelves are labelled by name and stocked with individual supplies. The basic communal rules are displayed on a large blackboard, a useful reminder that makes Clément and Sandrine's job easier. Large sliding glass doors open onto the terrace: concrete-plank flooring. Lines of concrete plant beds hold plants and shrubs, interrupted by light wells that work to brighten the ground floor. Two sides of the terrace are occupied by Lionel's offices, and the third offers a view of the Grand Hall and perhaps work shop. A long string of lights hangs 1 metres above, adding whiteny on mild summer evenings. The furniture layout is designed to accommodate outdoor dining, including a vogelpark farboard in a corner. Like the lounge below, the terrace is in near-constant use, altered for the season, by the plants or change to the furnishings. Zaventem's creatives meet here daily during meal breaks, swapping inspiration in the course of lively discussions.

Gregoire

What makes this work is this shared understanding that we have. When we meet out here, we don't talk specifically about business, instead we swap ideas, stories of things that people here witness that's what's great. For the duration of the meal, it's a change of pace, you get to chat with people who are passionate about the same things as you, which makes it really fun.

The kitchen is in regular use every day, leading to the occasional domestic skirmish – but overall, it's a lively place, where residents can come and spend some time to break the solitude of their workshops.

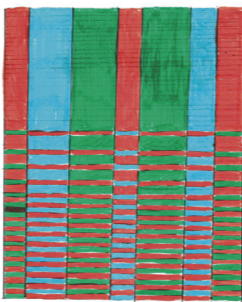
The atmosphere here is memorable, one of a kind. The venue unites aesthetics and function, the evident care poured into even the tiniest detail a palpable testimony to Lionel's commitment to creating an ideal, luxurious working environment for the occupants and for himself – but also his desire to highlight the building's history, displaying the assets of the past and owning its complex heritage. A key part of Lionel's concept is the idea that the workshops here are places of manufacture, where objects are made by craftsmen and crafters: "I don't like the term 'working', because we're manufacturing here, there are machines and everything. That's one of the most important selection criteria when it comes to integrating a new studio."

The choice of this former factory as the location in which to develop this idea speaks clearly, enunciating its resolution as a participant in the conceptual approach that's being put into practice at ZA, rooted in hands-on work as a physical medium. Pierre Demontyck, Zaventem Airlines' in-just maker, makes working with their hands, so it's fair to say that matter is what connects everyone here: "Injustice: 'People are so influenced by their environment, of course the building is going to have an influence on what we create'."

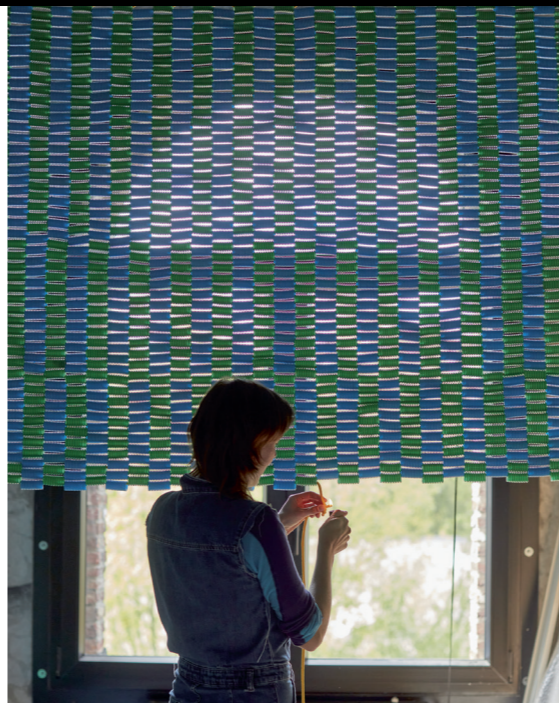
The building stands as an alliance of function and aesthetics, a concrete symbol. It is the foundation and framework of the activities within, its construction and design open for (close) detail and abstract doors to its occupants, and it's also an active agent that exercises a palpable and sometimes paradoxical influence on its inhabitants. To understand ZA, it must be taken into account as a vital actor in the place, a living entity that "makes people make". Starting with Lionel, when it inspired him to initiate this latest transformation. "The architecture of Zaventem is Lionel."



A Building Brought to Life



CHAC NOÏSE T'YXUX



Justine & Emma

Emma Cogné



a. Solid brass base (CuZn39Ni). Produced on demand by a carpenter in the Balkan mountains, Belgium. Approximately 12 kg per piece.
b. Handmade wooden panels, hand-cut in various volumes.
c. Leather diving gloves, size 10. The leather is smooth to prevent dust adhesion.

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Textural blades, dimensional flashes, miniature landscapes hanging from a thread, between radiance and depth, the saboteur rigs out of the blaze brazenly exhibit their burns. Huge and lonely, airy and intricate, they make light of gravity, and slice through the darkness; their majestic lines reveal a decisive, intuitive and impartial gesture. Vladimir weaves together asperity and refinement, brilliance and sobriety, expertise and improvisation, he purposely plays with fire, drawing out shards of light and coarse emotion.



VLADIMIR

Vladimir founded DIM atelier in 2015. DIM as an homage to his grandfather, DIM like soft lighting, DIM like the Bulgarian word for smoke. Since then, his idiosyncratic light fixtures have tirelessly toyed with the tension between eye for detail and brutality of material, forging a subtle balance between grace and rusticity. His steel, glass, copper and bronze pieces bear the mark of manual, organic toil, imbued with improvisation, tenacity and maturity. His chaotic approach contrasts with the nobility of his chosen materials and the apparent simplicity of his hanging pieces and light fixtures. Both captured and captivating, Vladimir's path is a moving tightrope with no net and no safety net. "I started training to be a professional painter while I was still a kid, at age 10. The first course that went to was about painting with pencil, painting still life, and to analyse everything in front of everybody. You do it to everybody, and everybody does it to you, we became an extremely strong group. Basically, you have to believe in what you do to be an artist, if you doubt about everything, you're lost. You hear an opinion, and you want to please it. And then you hear another opinion, and you want to please it too, etc. But on the other hand, if you think everything you do is great, you're also in trouble. Finding this balance between trusting yourself, your feeling and what you do, and also doubting it, in order to improve... It's a very fragile and interesting balance, that I believe is crucial for an artist, or a creative, no matter what you do."

Vladimir & Gauthier

DIM atelier

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LOBBY
+ RECEPTION + NOYAU + MEETING ROOMS

Location: 2nd floor
Surface: Lobby & Reception, 300 m² + 4 Meeting Rooms 70 m² + Noyau 75 m²

150 linear metres of benches and 650 linear metres of LED lights.

NOYAU

- Bunker sculpture, scorched lino wood, sealed with black oil by Arno Declercq.

RECEPTION

- Acaïlhou, bespoke reception desk, with fully formed and engraved casted brass by Masso Jonckers
- 2 handles by Atelier Lionel Jadot, cast by Fondrière West.
- 2 Fan Lights by Lionel Jadot.

FURNITURE

- Woodwork by Vertigoignon
- Coffee table by Pierre Coddens
- 2 Green My table, concrete manufacturing base by Lionel Jadot.
- 2 Uruk chairs, wood panels and ottoms from workshop panels by Lionel Jadot.
- Shelving box, stainless, Louisa-Nouve
- University benches by Lionel Jadot.
- 21 Judo chairs by Atelier Lionel Jadot X Chair Doctor, with Atelier Charles Schambourg leather.
- 21 Judo chairs by Atelier Lionel Jadot X Artform.
- Brass roses by Atelier 185 & Lum.Lota.

LIGHTS

- 17 Brass lampshades by DIM Atelier
- 10 salt lampshades by Rosine Laloué
- 6 floor lamps by Atelier Lionel Jadot, same Noguchi lampshades.

TEXTILES

- Sentiments, tapestry by KRJST Studio.
- 30 m curtains and rails by Home Galls, reproduced later by Legoboue Hélie.

MEETING ROOMS

- Papier-mâché meeting rooms walls by Papier Bouleites.
- Juno tables for meeting room by Jean-François Oti.
- Recycled plastic baseboards by Bel Albatros.

Interior design by Pierrot Decroonick & Juliette Moyserson.

a. KRJST Studio.
b. Legoboue Hélie.
c. Original juno table-cast wall.
d. Metal Lono Jadot X Home Golloué.
e. Home Golloué.
f. Green My table.
g. Pierre Coddens.
h. Lionel Jadot.
i. Masso Jonckers.
j. Papier Bouleites.
k. Arno Declercq.
l. Bel Albatros.
m. Jean-François Oti.

The Mix-A Story of Synergies

Lobby



The Mix-A Story of Synergies

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THEY & CAND

We cover a whole spectrum of practices, which essentially converge into the idea of creating holes, spaces. Physical spaces, spaces of acceptance; spaces for the new rituals of our societies, which are more human. They incorporate animals, nature, with a holistic vision of how we inhabit the Earth. Our practice is really about building bridges.

Théo and Caro intertwine scenography and sculpture to embody touche-touche studio. They're working on collaborations in every direction, taking part in an approach that deliberately blurs all kinds of boundaries, an approach which is designed to reshape our visions of the world. If we want to convince people that there are other ways to read realities, move away from the dominant schema, how can we show that and build bridges to these alternatives? By creating spaces and objects that question us such as they invite, Caro and Théo are speaking to both our bodies and our souls. Their work, especially on archetypal objects, plays with usage and habits, opening doors and creating throughways. There are certain forms that suggest a usage, and we love to play with that. In front of a film or another work of art, a big squatty armchair can be a door!

"When you look at what we did for the Venice Biennale, it's playful, it's fun, even though it's a very technical project. It's a project conceived in a complex way, to be accessible to all kinds of bodies, all kinds of visitors. But what is shown and what is interacted with is something very comical: people enter this universe, they can have fun, and they're confronted with a film that really speaks about the different relationships people have with their bodies, a film about touch and sensuality. The installation is a huge puzzle of shapes made of fabric and foam, presenting a kind of landscape, a handmade, multicultural, queer landscape. And this landscape brings to mind intertwined bodies, in connection with the most ecstatic scene of the film: 55 people who are blindfolded, covered in oil. Making bodies interesting."

T Our scenography practice is entirely political. We work exclusively in queer activism, with performers and artists whose comments are specific, political, focused on the relationships among different groups within our societies.

At the moment, Caro, for example, is working on a piece with a Zurich theatre troupe, whose unique aspect is that all the actors have Down syndrome. Our scenographies make people fit, we use magician's tricks in an attempt to reshape reality. That's why everything is handmade, it's because we want to show that it doesn't take much more than, in our case, two people in a studio, to reshape a vision of the world.

J You're reshaping reality by hand...

T Yeah! That's why there are so many objects, that's why there are ceramics that look bendy, that's why there are these kinds of antagonisms brought together in the same capsule.

J And how does your sculpture practice fit into this approach?

T It's more spiritual, it's linked to bodily relationships between us and our world, us and other worlds – visible and invisible – between people, between people and other species. We are also trying to reshape the relationship to the artwork. Because "touche-touche" means that in our exhibitions, you can touch the works. Besides, it's a bit "against the grain": All these audiences are there, art school students etc., everyone's touching and, sitting on the side, moving the income burners... When there's a collector in the room, it doesn't always make the job very easy for the gallery manager! (smiling) When it comes to confirming the axis of the work... We've chosen a different approach, we make sculptures that are meant to be touched.

J That's something political as well, right?

T The whole idea of creating tangible objects, spaces that are used: the whole idea, in fact, is to realise that a lot of sources of suffering and a lot of optimal realities are constructions. And we realise this precisely when we confront viewpoints and realities. Just like we did with Yasmine and Brol at dinner!



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Théo & Caro, mentalKLINIK, Yasmine & Brol

touche-touche

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Papiers de chez  **FEDRIGONI**
PAPER

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