



ZAVENTEM

ATELIERS

out of catalogues

Directed by Lionel Jadot

Written by Jérôme Hoppe
Translated by Rune E. McKellar

Photographed by Stan Huaux & Jeremy Marchant

Designed by Juliette Amigues

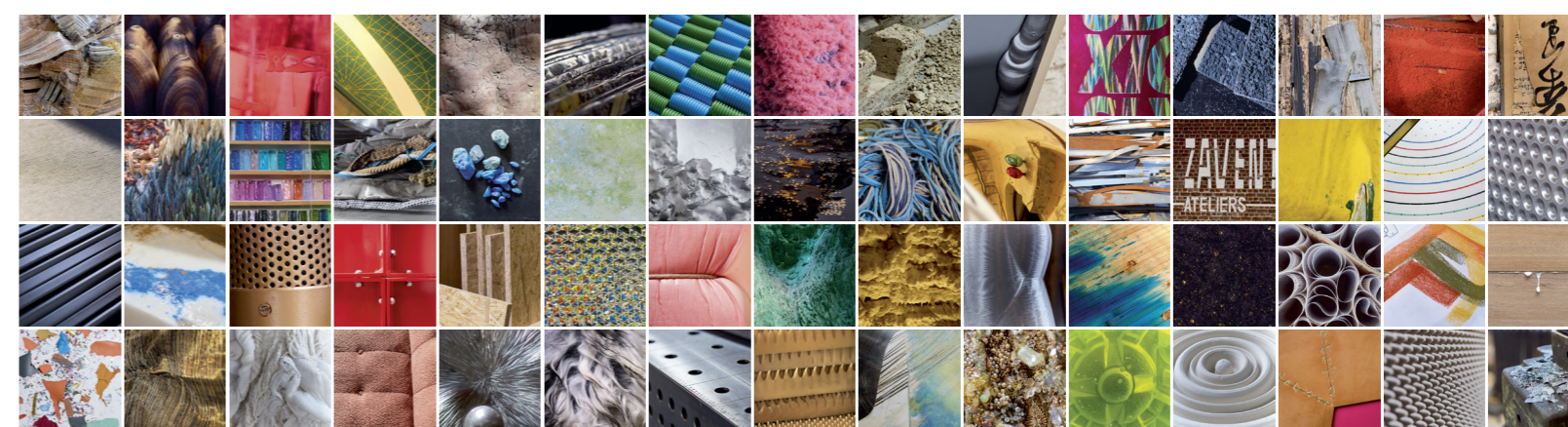
ZAVENTEM x Mix ATELIERS

Zaventem Ateliers viert dit jaar zijn vijfde verjaardag. Opgericht in 2018 op initiatief van **Lionel Jadot**, in een voormalige papierfabriek aan de rand van Brussel, wekt hun reeds rijke geschiedenis enthousiasme en nieuwsgierigheid. In deze korte periode is **een uniek collectief opgebouwd**, waarvan de samenhang en invloed blijven groeien.

Vandaag is de renovatie door Lionel Jadot en zijn ploeg van het voormalige hoofdkantoor van de **Royale Belge** in Brussel - een meesterwerk van functionalistische architectuur uit de jaren 1960 - de eerste keer dat alle talenten die hij in Zaventem heeft samengebracht carte blanche krijgen in één enkel architecturaal project. Via een horizontale aanpak, zonder tussenpersonen, en rechtstreeks verankerd in de esthetiek van het gebouw, **hebben Lionel, zijn team van interieur-architecten en de 25 ateliers die hen letterlijk omringen (evenals een twintigtal andere lokale ontwerpers)** meubels, verlichting, beeldhouwwerken, wandtapijten, gordijnen, accessoires, enz. gecreëerd, specifiek voor deze unieke plek. Het verbluffende en tijdloze resultaat van dit langetermijnproject, **The MIX**, geeft een monumentaal gebouw in het Brusselse landschap al zijn uitstraling terug. Dit evenement, dat veel publiciteit kreeg in de Belgische en internationale designwereld, toont de ambitie en de kracht van het ZA-project en vormt de ideale gelegenheid om de publicatie van een boek waarvan het idee al enkele jaren in de pijplijn zit, tot een goed einde te brengen.

Elk exemplaar komt met een unieke bladwijzer, handgemaakt door één van de 25 studio's van Zaventem Ateliers en vervaardigd met hun herkenbare werktuigen en technieken.

Afmetingen : 28 x 21 cm
Pagina's : 296
Verkoopprijs : 69€
Gepubliceerd in het Engels.



Sinds de herfst van 2019 heeft dit moderne gilde ook zijn eigen schrijver: **Jérôme Hoppe**, toen antropologiestudent, koos ervoor om zijn masterthesis te schrijven over deze gemeenschap van creatieve ateliers en zet sindsdien zijn rol als bevoorrechte waarnemer van het ZA-avontuur voort. Als muzikant en zoon van een beeldhouwer heeft Jérôme de geur van het atelier, de muziek van het gereedschap en de liefde voor het materiaal, die een groot deel van zijn eigen carrière hebben gekenmerkt, herontdekt. **Door een globale analytische visie, een (zeer) langdurige aanwezigheid en zowel informele als specifieke interviews te combineren, schetst hij een persoonlijk beeld dat zich richt op de menselijke dimensie van het avontuur en neemt hij ons mee naar de familie die in deze voormalige fabriek huist. De vertaling van het Frans naar het Engels wordt verzorgd door zijn maat Rune Mc Kellar, wiens pen perfect samengaat met de zijne om de literaire kleur van de tekst te behouden.**

Stan Huaux en Jeremy Marchant speelden ook het spel van observatie en het ontmoeten van hun onderwerp over een lange periode. Toen ze hun *Polymorpha*-project aan Lionel kwamen voorstellen, waren ze meteen gefascineerd door de werkomgeving die op Zaventem was gecreëerd. Ze werden verliefd op de plek, het team, de voorwerpen en materialen die ze daar tegenkwamen en het proces dat zich daar ontvouwde, waardoor ze

Samen en in dagelijks contact met de makers die in Zaventem verzameld zijn, creëren ze een origineel en opwindend object: een reis om een groep mensen te ontmoeten, allemaal verschillend, maar allemaal verenigd door hun relatie met de materialiteit van dingen.

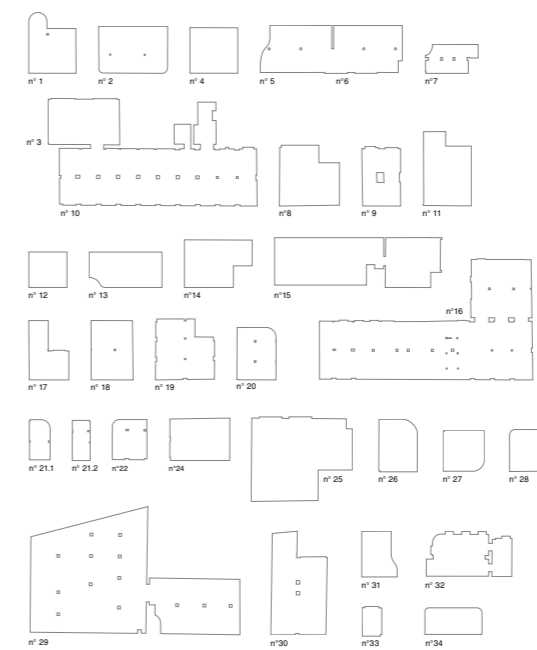
deel konden uitmaken van het dagelijkse leven in de werkplaatsen en foto's konden maken die de intimiteit van het creatieve proces vastlegden. Deze nooit eerder vertoonde foto's ondersteunen een benadering die gebaseerd is op de relationele, sociale en maatschappelijke dimensies van wat zich binnen de muren van ZA afspeelt en brengen de interacties, dialogen, samenwerkingen en collectieve levens van de kunstenaars en ontwerpers tot leven. Voortbouwend op deze basis richtten ze hun fotografische aandacht vervolgens op MIX en het werk dat daar werd geproduceerd, waarbij ze een totaalvisie boden die de studio koppelt aan het object ter plekke.

Juliette Amigues (die ook werkte aan *Polymorpha*) combineert haar vaardigheden als grafisch ontwerper met haar gevoeligheden als bibliofiel boekbinder om dit hybride kunstboek te maken, geschreven en gefotografeerd vanuit een binnenperspectief. Deze balans van vaardigheden maakt haar de voor de hand liggende keuze om tekst en illustraties te presenteren in een lay-out in pure ZA-stijl, met bijzondere aandacht voor de materiële en tactiele aspecten van het fysieke volume. **Dit alles vindt plaats onder de creatieve, veelzijdige en speelse blik van Lionel Jadot.**

CONTENTS

A Scribe at ZA.....	4
A BUILDING BROUGHT TO LIFE.....	17
A POST MODERN BUILD.....	33
Erica & Pieter.....	42
Justine & Emma.....	54
Aurélie & Marlène.....	66
Jean-Michel & Apolline.....	76
Vladimir & Gauthier.....	86
Adeline & Pierre.....	100
Joaquim.....	112
Pierre-Emmanuel & Simon.....	118
Serban.....	130
Grégoire & Arno.....	184
Alexandra & Lila.....	198
Théo & Caro, mentalKLINIK, Yasemin & Birol.....	210
Sophie & Pascale.....	226
Nicolas.....	238
Clara & Rosane.....	241
Chen & Leneida.....	254
Lionel.....	260
An Open File.....	272
THE MIX: A STORY OF SYNERGIES.....	127
Lionel, Pierrat & Juliette M.....	128
Lobby.....	142
Library & Work.....	144
Timber Restaurant.....	146
Ruméo Bar.....	148
Terrace.....	150
Fitness Center.....	152
Wellness Center.....	154
Hotel Bedrooms.....	156
Fox Food Market.....	158
Crabba & Tammy.....	160
Lamps & Chairs.....	164
LOST AND FOUND.....	775

ATELIERS



mentalKLINIK

Yasemin Baydar & Birol Demir
216, 217, 218, 219, 220, 221, 222, 223, 224, 225

ATELIER 185

Clem Vanhee
143, 148, 149, 254, 255, 256, 257, 258, 259

PIERRE CODDENS

101, 106, 107, 108, 109, 110, 111, 142,
143, 144, 146, 153, 152, 166, 167

EMMA COGNÉ

54, 58, 59, 60, 61, 62, 63, 64, 65, 144, 145, 163

SOPHIE COUCKE

144, 147, 153, 160, 236, 237, 238, 239, 234, 236, 237

ARNO DECLERCQ

143, 144, 167, 168, 169, 190, 191,
192, 193, 194, 195, 197

DIM atelier

Vladimir Stevov
36, 68, 69, 90, 91, 92, 93, 96, 97, 98, 99, 143, 166, 176

STUDIO ÉLÉMENTAIRES

Apolline Couvreur & Gauthier Haziza
41, 77, 82, 83, 84, 85, 86, 87, 94, 95, 96, 97, 98,
99, 152, 153, 157, 158, 159, 166, 177

LILA FARGET

154, 155, 164, 166, 202, 203,
204, 205, 206, 207, 208, 209

FUTUREWAVE

Joaquim Froment, Cécile de Bellefroid & Guillaume de Foestraets
112, 113, 114, 115, 116, 117, 144, 167

GROND STUDIO

Pieter Van Broeyssel & Astrid Van Dieën
98, 42, 43, 49, 50, 51, 52, 53, 146, 147

ADELIN HALOT

100, 102, 103, 104, 105, 110, 111,
146, 147, 167, 166, 176

HOME SAILS

Melissa Scordo & Jean-Michel Trappet
63, 72, 73, 74, 75, 76, 78, 79, 80, 81,
86, 87, 143, 144, 146, 147, 157

SERBAN IONESCU

150, 191, 192, 193, 194, 195, 147

ATELIER LIONEL JADOT

Lionel Jadot, Guillaume Thilly, Pierrat Decoinck, Cristina Guzman, Louise Michiels, Juliette Geensert, Juliette Moyersoen, Julien Croonen, Honorine Pardon & Sandrine Descamps
138, 139, 140, 141, 142, 143, 144, 147,
148, 153, 154, 155, 156, 157, 158, 159,
166, 167, 260-261, 262, 263, 264, 265,
266, 267, 268-269, 270, 271, 281

MAISON JONCKERS

Armand Alexandre & Grégoire Jonckers
143, 184, 185, 186, 187, 194, 195, 196, 197,
198, 199, 200, 201, 208, 209, 283

KRJST STUDIO

Erica Schillebeekx & Justine de Meriem
40, 43, 44, 45, 46, 47, 52, 53, 55, 56, 57,
64, 65, 143, 144, 146, 147, 157, 176

ROXANE LAHIDJI

39, 143, 144, 146, 153, 157, 160, 166, 245,
246, 247, 248, 249, 250, 251, 252

AURÉLIE LANOISELÉE

66, 68, 69, 70, 71, 74, 75, 144, 166

LUNALOTTA

Liesveld Geomart
143, 148, 149, 254, 255, 256, 258, 259

ATELIER CHARLES SCHAMBOURG

Nicolas Baryen
23, 140, 141, 143, 146, 147, 148, 238, 239, 240,
241, 242, 243, 244, 251, 252, 253

PASCAL RISBOURG

144, 146, 157, 166, 230, 231, 232, 233, 255, 256, 257

SIMON TENTOON

Simon Collins
122, 123, 124, 125, 126, 127, 128, 129

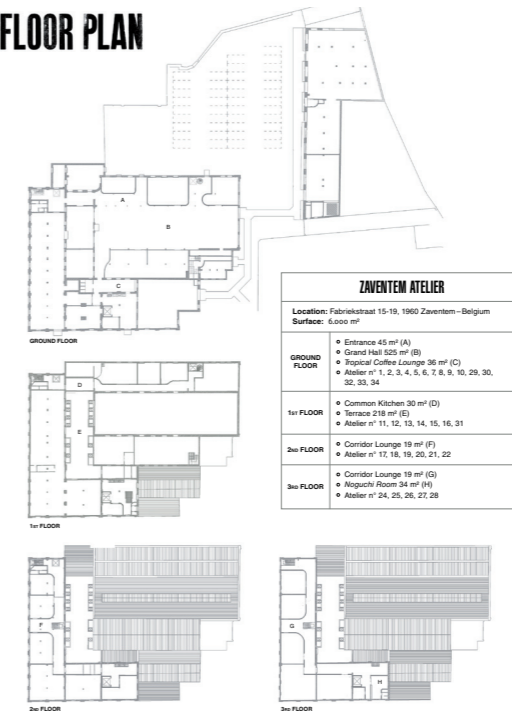
TOUCHE-TOUCHE

Théo Demans & Carolin Giesner
148, 149, 153, 157, 166, 210, 211, 212,
213, 214, 215, 222, 223, 224, 225

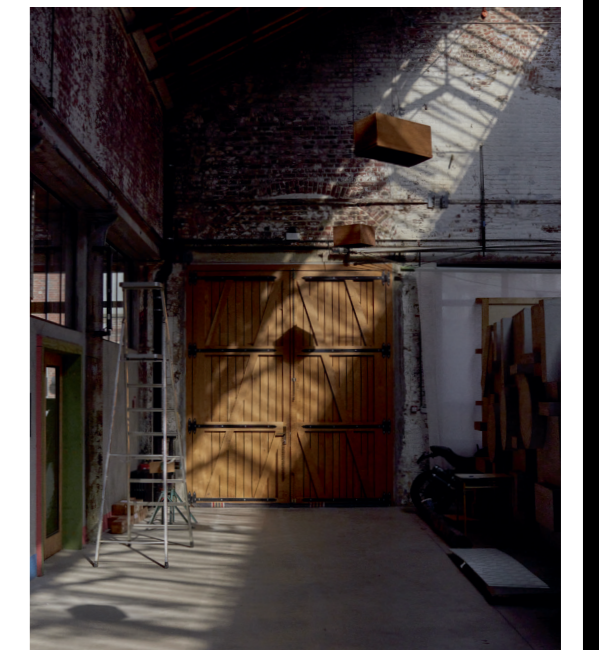
PIERRE-EMMANUEL VANDEPUTTE

110, 115, 120, 121, 126, 127, 128,
144, 146, 147, 153, 157

FLOOR PLAN



A BUILDING BROUGHT TO LIFE





EXPRESSIVE COMMUNAL SPACES

On this canvas of nostalgia and modernity, splashes of bright colour stand out here and there, one of the hallmarks of Lionel's idiosyncratic style. They adorn the plants and the few doors with wooden frames, mostly on the ground floor. An open fireplace constructed out of rusty grates is positioned in the centre of the Grand Hall's western wall, leading up into a black chimney pipe. A scattering of sofas and vintage armchairs are gathered in front of the hearth, mismatched and worn, looking around a braided rug. The building has four such lounges, two on the ground floor and two on the upper floors. All done up in Lionel's favoured 'topical' aesthetic.

Arguably the classiest, the Topical Coffee Lounge is a tableau of ornate wicker furniture and tropical plants, lit by a large bay window. The trunks of four century-old Japanese trees loom over the scene, their interiors dappled with bright spots. Although it features the only coffee machine on the ground floor, visitors are scarce, preferring the lure of the open fire.

The lounge sits on the Grand Hall in the very much space that regularly hosts meetings and informal gatherings, evident in the layout of the furnishings, which are regularly shifted around in the course of daily use, or to accommodate specific events. Layouts never last more than a few weeks here, while the other lounges remain unmoved, their furniture still arranged in its original pattern.

The Topical Lounge is the only such space to bear an official name, in connection with its omnipresence in Zaventem Airlines' promotional photos. Along with its companion second and third floor lounges, it brings up the rear in a more liminal capacity, enhancing ZA's casual and relaxed vibe on a level more decorative

than functional. The ceremonial existence of these spaces works to project a part of the building's recent history into its regular use.

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, carpeted 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 vogelpak (birdhouse) in a corner. Like the lounge below, the terrace is in near-constant flux, altered for events 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.

Grégoire
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 notes, stories of things that people have witnessed 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 is just makers, makers working with their hands, so it's fair to say that matters to what connects everyone here." Justine: "People are so influenced by their environment, of course the building is going to have an influence on what we create."

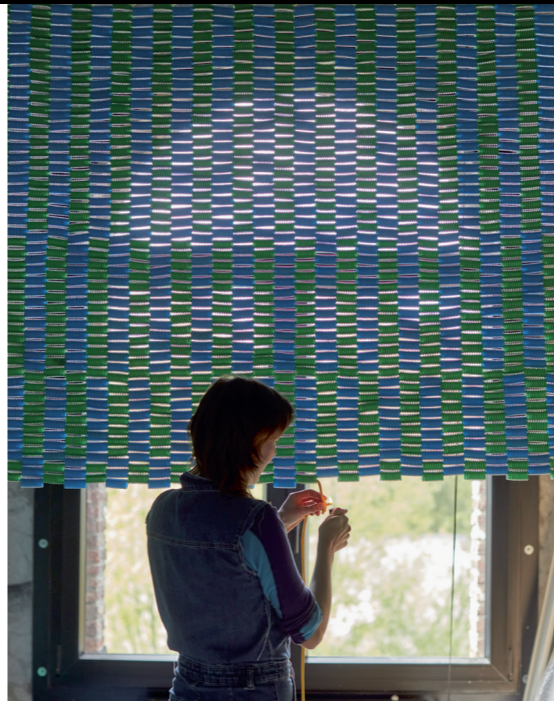
The building stands as an alliance of function and aesthetic, a concrete symbol. It is the foundation and framework of the activities within, its construction and its design open for (close) literal and abstract doors to its occupants, and it's also an active agent that exercises a palpable and sometimes paradoxical influence on its inhabitants. To understand ZA, it must be taken into account as a vital actor in the play itself that "makers 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 (CuZn30Ni40). Produced on demand by a carpenter in the Balkan mountains, Belgium. Approximately 12 kg per piece.
b. Handmade wooden planks, hand-cut in various volumes.
c. Leather diving gloves, size 10. The leather is smooth to prevent dust adhesion.

88

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, you become 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

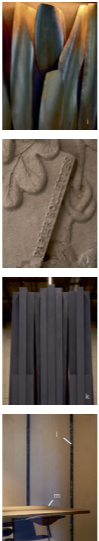
89



LOBBY	
+ RECEPTION + NOYAU + MEETING ROOMS	
Location:	2nd floor
Surface:	Lobby & Reception, 300 m ² + 4 Meeting Rooms 70 m ² + Noyau 75 m ²
150 linear metres of benches and 650 linear metres of LED lights.	
NOYAU	<ul style="list-style-type: none"> Bunker sculpture, scorched lino wood, sealed with black oil by Arno Declercq.
RECEPTION	<ul style="list-style-type: none"> Acaïlhou, bespoke reception desk, with fully formed and engraved casted brass by Masso Jonckers 2 handies by Atelier Lionel Jadot, cast by Fondrière West. 2 Fan Lights by Lionel Jadot.
FURNITURE	<ul style="list-style-type: none"> Woodwork by Vertigoignon Coffee table by Pierre Coedens. 2 Green My table, concrete manufacturing base by Lionel Jadot. 3 Urak 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 Schumbourg leather. 21 Judo chairs by Atelier Lionel Jadot X Artform. Brass roses by Atelier 185 & Lum.Lota.
LIGHTS	<ul style="list-style-type: none"> 17 Brass lampshades by DIM Atelier. 10 salt lampshades by Rosine Lahidi. 6 floor lamps by Atelier Lionel Jadot, same Noguchi lampshades.
TEXTILES	<ul style="list-style-type: none"> Sentiment, tapestry by KRJST Studio. 30 m curtains and rails by Home Galls, reproduced later by Legoboue Hélie.
METALS	<ul style="list-style-type: none"> Papier-mâché meeting rooms walls by Papier Boukettis. Juno tables for meeting room by Jean-François O'D. Recycled plastic baseboards by Bel Albatros.
Interior design by Pierrot Decroonick & Juliette Moyserson.	

The Mix-A Story of Synergies

Lobby



The Mix-A Story of Synergies

179

THEY & CAND
We cover a whole spectrum of practices, which essentially converge into the idea of creating both, 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 as much 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 erotic scene of the film: 35 people who are blindfolded, covered in oil. Mixed 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.



212

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 invite people in, 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, handle them, it's a bit "against the grain". All these audiences are there, art school students etc., everyone's touching stuff, sitting on the sofa, 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!



Théo & Caro, mentalKLINIK, Yasmine & Brol

touche-touche

213



Komt uit op **7 maart 2024**,
ter gelegenheid van **COLLECTIBLE 2024**.

Papieren van  **FEDRIGONI**
PAPER

Gedrukt door **GRAPHIUS** in België