

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

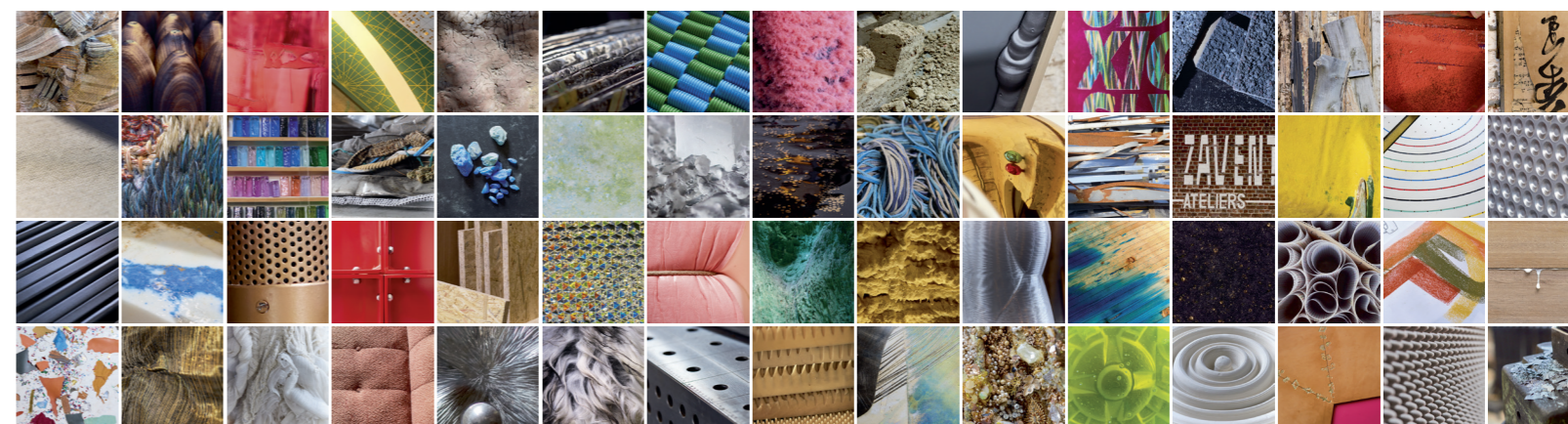
ZAVENTEM x Mix ATELIERS

Zaventem Ateliers is celebrating its fifth anniversary this year. Founded in 2018 at the initiative of **Lionel Jadot** in a former paper factory on the outskirts of Brussels, it has already sparked a lot of interest over the course of its short but dense history. Early on, Lionel began selecting artisans to join Zaventem, gradually assembling a group of **handpicked makers who have grown into a unique collective**, a cohesive and influential entity which shows no signs of slowing down.

After his team of interior architects earned the opportunity to renovate the former **Royale Belge** building, a masterpiece of 1960s brutalist architecture, Lionel gave carte blanche to the ZA artisans to work on the project under his direction - the first time the group have worked all together. Employing a horizontal approach with no middlemen, firmly anchored in the building's aesthetic, **Lionel, his team of architects, and the crafters of the 25 studios that (literally) surround them, along with around twenty local designers**, set to work to create furniture, light fixtures, sculptures, tapestries, curtains, accessories and more, all crafted specially for this unique location. The astonishing and timeless result of this long-running project, called **The MIX**, has fully restored the radiance of a landmark building in the Brussels landscape. This widely publicized event in the world of Belgian and international design demonstrates the ambition and vitality of the ZA project, and represents the perfect opportunity to materialize an idea that has been germinating for several years: the publication of a book about Zaventem Ateliers.

Each copy comes with a unique bookmark, handmade by one of Zaventem Ateliers' 25 studios using their signature tools and gestures.

28 x 21 cm
296 pages
Selling price incl. VAT : 69€



Materials from ZA

Since the fall of 2019, this modern-day guild has been granted its very own scribe: **Jérôme Hoppe**, then an anthropology student, chose to write his master's thesis about this community of creative studios. He then stayed on to continue in his role as privileged observer of the ZA adventure. A musician and sculptor's son, the world Jérôme has joined is a familiar one, where he is surrounded by the smell of workshops, the music of tools, and the love for materials that defined a substantial stretch of his own journey. **Combining an analytical and global outlook based on (very) long-term presence with informal and specific interviews, he paints a personal picture focusing on the human dimension of the team**, inviting us to meet the family who inhabit this old factory. His accomplice **Rune McKellar** is providing the **translation from French to English**, working hand-in-hand with him to preserve the literary character of the text.

Stan Huaux and Jeremy Marchant have also joined in this game of observation and long-term contact with their subject. When they first came to Zaventem to present their *Polymorpha* project to Lionel, they were immediately enthralled by his brainchild. Their fascination for the location, the team, the

Together, and in daily contact with the creators gathered in Zaventem, they are creating an original and exciting object: a journey to meet a group of people, all different, and all united by their relationship with the materiality of things.

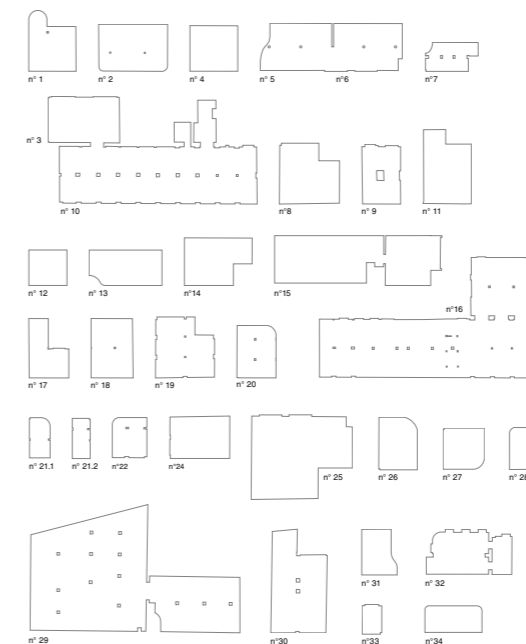
objects and materials they encountered there, and the group's unique approach, led them to integrate into the daily life of the workshops, capturing lived-in shots of the intimacy of creation. **These unreleased photos join the text to make a statement about the relational, social and societal dimension of what is playing out within ZA's walls**, bringing to life the interactions, discussions, collaborations and collective life of the artists and designers. Having laid this deeply person-centered foundation, they then set their photographic sights on the Royale Belge building itself, and the work that has been carried out on it, presenting an overarching outlook which links each workshop to the object *in situ*.

Juliette Amigues (who also worked on *Polymorpha*) will be **combining her graphic design abilities with her bibliophile bookbinder sensibilities to craft this hybrid art book**, written and photographed from an inside perspective. This balance of skills makes her the obvious choice to showcase text and illustrations in a layout in pure ZA style, with particular care for the material and tactile aspects of the physical volume. All of this is taking place **under the creative, versatile and playful gaze of Lionel Jadot**.

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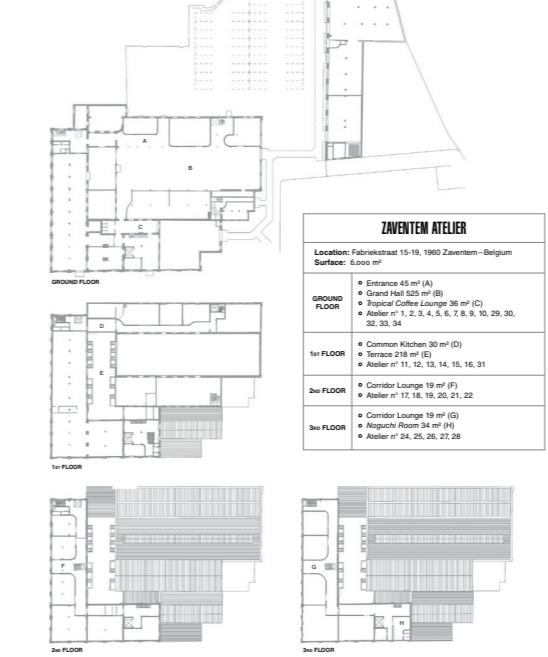
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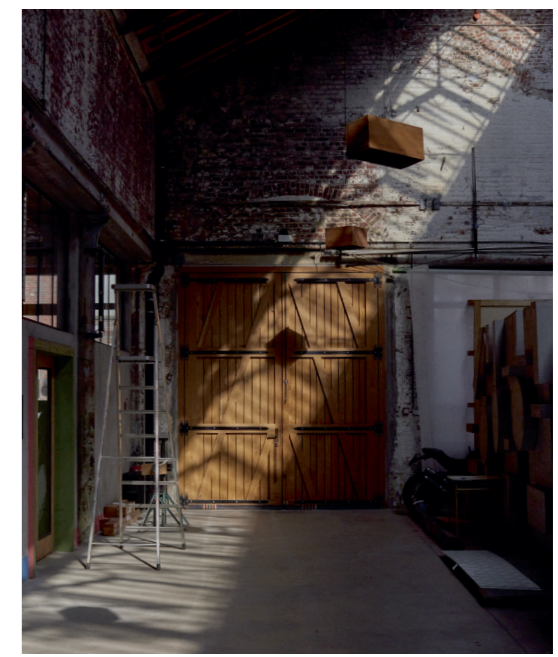
PIERRE-EMMANUEL VANDEPUTTE

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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 drenched with bright paint. 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 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.

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 weaving 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." Justin: "People are so influenced by their environment, of course the building is going to have an influence on what we create."

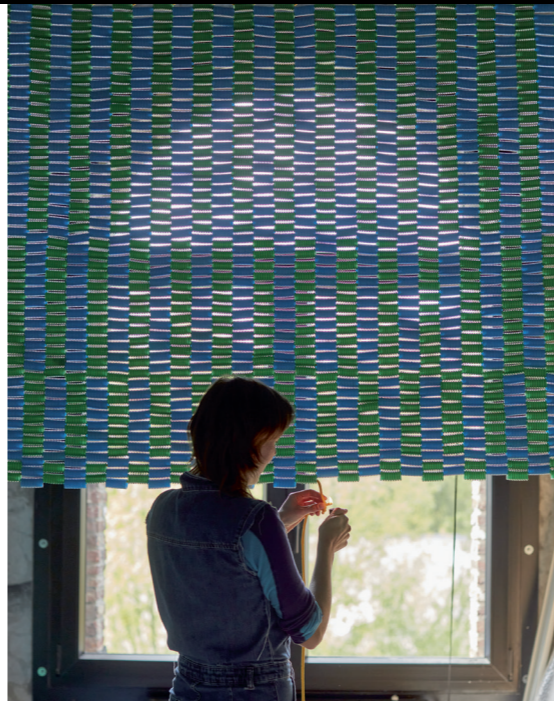
The building stands as an alliance of function and aesthetic, a concrete symbol. It is the foundation and framework of the activities within, its construction and design open for (close) literal and abstract doors to its occupants, and it's also an active agent that exercises a palpable and sometimes 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 NOÛVE T'YXUUX



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.

"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 m ² + 4 Meeting Rooms 70 m ² + Noyau 75 m ²
150 linear metres of benches and 650 linear metres of LED lights.	
NOUVEAU	<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 handles 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 Coddens. 2 Green Myrta stools, concrete manufacturing base by Lionel Jadot. 2 Urak chairs, wood panels and ottoms from workshop panels by Lionel Jadot. Shelving box, stools, Louisa-Nouve and university benches by Lionel Jadot. 21 Judo chairs by Atelier Lionel Jadot X Chair Doctor, with Atelier Charles Schumbourg leather. 21 brass and aluminium tables 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

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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(s). 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.

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 to, we use magicians' 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...

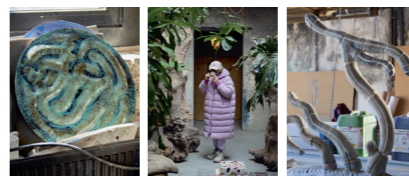
T Yeah! That's why there are so many stools, that's why there are ceramics that look bendy, that's why there are these kinds of antagonisms brought together in the same capsule.

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 stools, 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 Yessmin and Brol at dinner!



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Théo & Caro, mentalKLINIK, Yessmin & Brol

touche-touche

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To be released on **7 March 2024**,
during **COLLECTIBLE 2024**.

All papers from  **FEDRIGONI**
PAPER

Printed by **GRAPHIUS** in Belgium