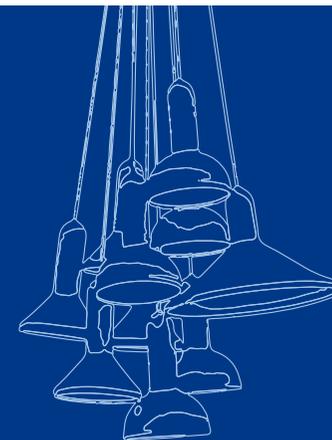
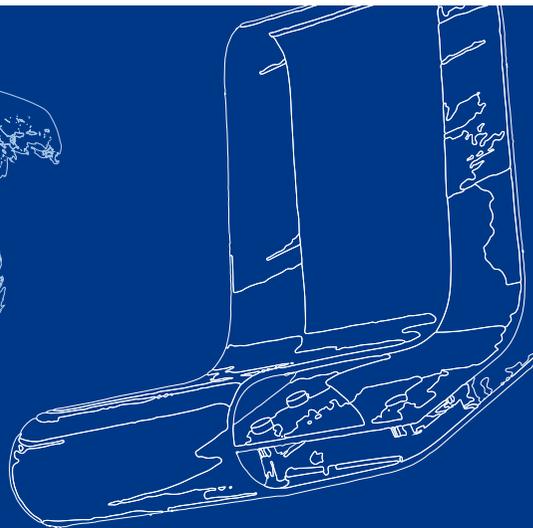
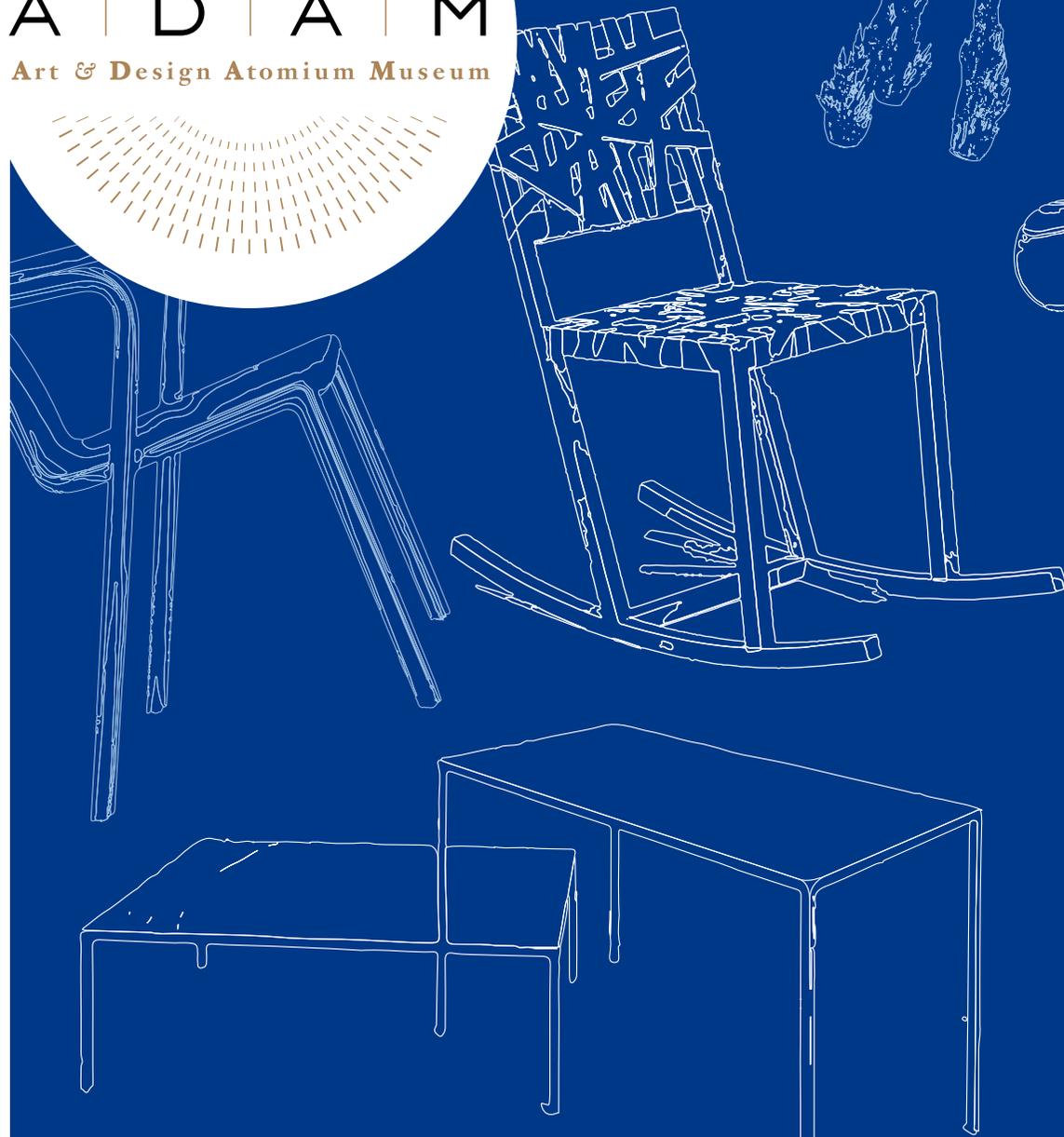


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Art & Design Atomium Museum



16.09.16 ▶ 05.02.17

INTERSECTIONS^{#4}

CID & FRIENDS

THE GRAND-HORNU DESIGN COLLECTION

TEMPORARY EXHIBITION

DESIGN

ADAMUSEUM

BRUSSELS
DESIGN
SEPTEMBER



ART & DESIGN ATOMIUM MUSEUM [ADAM]

Both a museum and an arts centre, the Art & Design Atomium Museum [ADAM] is devoted to art and design from the 20th century and today.

Established after the Atomium's acquisition of the Plasticarium collection in December 2014, the ADAM presents a permanent exhibition showing the various creative uses made of plastic from the 1950s to today. Besides the large area dedicated to the Plasticarium collection, there is a space of around 1,200m² designed to hold **TEMPORARY EXHIBITIONS** showcasing major themes and artists from the worlds of design, photography and contemporary art.

The ADAM also contains an **AUDITORIUM** with about 400 seats, and offers **EDUCATIONAL** and **CULTURAL SERVICES** with activities designed for children, teens and school groups, as well as a programme of lectures and screenings linked to the themes that have been explored.



SUMMARY

From 16 September 2016 to 5 February 2017, ADAM invites the CID – centre d'innovation et de design au Grand-Hornu to exhibit part of its collection within the framework of its biennial design event, *Intersections*. This is an opportunity to discover some iconic pieces from these holdings, which comprise works by Belgian and international designers, both past and contemporary.

The collection at the Grand-Hornu [formerly known as Grand-Hornu Images] was launched in the late 1980s, financed by the Province de Hainaut and backed by the non-profit association CID – centre d'innovation et de design au Grand-Hornu. From the outset, its development occurred in an empirical fashion, as it grew over time and through exhibitions.

Today the collection comprises holdings that are certainly still at an embryonic stage, but are increasingly representative of the work of Belgian and international designers. Far from being comprehensive, and in a state of constant development, it now contains

around 500 objects of various types (furniture, light fixtures, ceramic pieces, home accessories, installations and so on). There are small and large series, one-off pieces and prototypes.

The program is based on alternating thematic and monographic exhibitions devoted to designers, often in the early stages of their careers. In this way, a very strong connection has been forged between the creators and the institution. For the fourth edition of the design biennial *Intersections*, the exhibition *CID & Friends* presents 150 pieces from this body of work, illustrating the affinities and friendships born through the Grand-Hornu's programme of exhibitions. The objects might have been presented in alphabetical order, by type, material, year of creation or arrival in the collection. Instead, however, a more random manner of presentation prevailed, reflecting the coherent and contextual process by which they were acquired for the collection. The result takes the form of a walk in the company of friends through the holdings of the CID.

DESIGNERS TO [RE]DISCOVER DURING THE EXHIBITION

.RAD PRODUCT + DIMITRI BÄHLER + ALDO BAKKER + SAM BARON
+ JURGEN BEY + BIG-GAME + RONAN & ERWAN BOURULLEC +
CHARLES RAPHAËL + PIERRE CHARPIN + CHEVALIER MASSON +
MATALI CRASSET + JEAN-FRANÇOIS D'OR + NATHALIE DEWEZ +
CHEIKH DIALLO + TOM DIXON + DAVID DUBOIS + NEDDA EL ASMAR
+ FABRICA TEAM + OLIVIER GAGNÈRE + ELISABETH GAROUSTE &
MATTIA BONETTI + MARTÍ GUIXÉ + HUTTEN + CHARLES KAISIN +
XAVIER LUST + LUC D'HANIS & SOFIE LACHAERT + DIRK WYNANTS
+ JASPER MORRISSON + NESTOR PERKAL + FIEN MULLER &
HANNES VAN SEVEREN + NENDO + OFFICE KERSTEN GEERS +
DAVID VAN SEVEREN + AMAURY POUDRAY + RUYANT + ANNICK
SCHOTTE + MARTIN SZEKELY + UNFOLD DESIGN STUDIO + MARIJN
VAN DER POLL + JÓLAN VAN DER WIEL + DIRK VANDER KOOIJ +
MARTEEN VAN SEVEREN + DANNY VENLET + ROBIN VERMEERSCH
+ SARAH VIGUER + MARIUS WATZ + SYLVAIN WILLENZ.

AN ORGANIC COLLECTION

MARIE POK - curator

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How is a public collection formed? How does it take account of the cultural, economic, technological and societal issues of its time? How is it organized? How is it preserved? How does it reveal itself? What are the specific aspects of a design collection? These are questions which must be asked with each new acquisition or instruction relating to a work. The particular history of the design collection at the Grand-Hornu provides some answers to these questions.

HISTORY

“This collection was launched in the late 1980s, with the purchase of two precious pieces of furniture intended to decorate the ‘Grand Bureau’ at the Grand-Hornu, a prestigious area where important guests are usually received. The items in question were the *Solaris* chest of drawers by Shiro Kuramata [1977] and a writing-desk and bookcase set, *Max*, created by Ettore Sottsass [1980]. But the actual intention of establishing a design collection had not yet been formed; these two pieces only became part of the collection retrospectively, when, much later, we pondered the idea of showing the public all the objects brought together since the first acquisition. The collection then developed in an empirical fashion, far from any pre-established theories, as it grew over time through design exhibitions held at the Grand-Hornu. It is composed of pieces deliberately acquired for the purpose of conservation, small and large series, one-off pieces or prototypes specifically produced for exhibitions ; some have been given by the designers as gifts.”¹ In this way, Françoise Foulon, co-founder of Grand-Hornu Images and its director from 1984 to 2012, describes the birth of the collection. This is principally financed by the Province of Hainaut. The annual acquisition budget currently stands at 20,000 €.

¹ Collections Connections, collective work under Françoise Foulon's direction, Stiching Kunstboek, 2007. P.4



FABRICA TEAM, *La volière*, 2011

© Photo by Gustavo Million

AN ORGANIC COLLECTION

A PUBLIC DESIGN COLLECTION

For several years, the acquisitions were held in the offices at the Grand-Hornu. Like *Solaris* and *Max*, pieces by Kuramata and Sottsass that still remain in the Grand Bureau, chairs, vases, cabinets, lamps, shelves, trestle tables and other pieces of furniture and decorative accessories adorned the staff offices, fulfilling the purpose that gave them meaning. As design by its very nature is a response to a need, by presenting these objects in a living context in which they were used as originally intended, their reason for existing was reactivated. However, the question of their conservation very soon arose. Natural wear and tear, aggravated by daily use, was jeopardizing the safe preservation of certain pieces. In this way, those which present a risk of deterioration are now protected and kept in air-conditioned storage areas belonging to the Province of Hainaut. Of course, one might question the suitability of shutting away in a warehouse articles that were intended to serve one or more functions. Is this not contrary to their very purpose? As a reflection of society, its customs, behaviour and technological potential, design forms an archive that may be kept by a public institution as a witness to history. But design is also regarded as a cultural and artistic phenomenon. Bauhaus, in the early 20th century, and the Union of Modern Artists, from the 1930s, both made considerable contributions to the recognition of this fusion between architecture, art and the applied arts. It should be remembered that these disciplines formed just one practice in the days of Antiquity, a custom that continued until the Renaissance. As such, design objects may be preserved using the same methods as works of art. This implies that design is referenced and documented to the same degree.

In 2015 the CID initiated a major inventory of the collection. A database was especially created by the Bien à Vous company, so as to offer museum and exhibition curators, researchers and students a reliable research tool. In this way, the collection will be gradually put online as of September 2016, and will be accessible to all on the



© Photo Guy Rebmeister - Tiphaine Guitton

DAVID DUBOIS, *Bulb*, 2012

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internet. As well as contributing to the prestige of the designers' work, the virtual exhibition of these acquisitions will play a part in a move to share knowledge and contribute to the dynamics of research forming part of the cultural institution's mission. In addition, the holdings are regularly documented, so that the information collected on the works that are held is readily available.

THEMES

Whether in the case of an individual or a cultural institution, the act of collecting must involve creating a coherent ensemble, in which each element occupies a place that gives it meaning in relation to the collection as a whole. In this way, collectors have to determine the bases on which their collections are structured, organizing each piece around these. Items can also be grouped together at a later stage, when a theme or tendency emerges through the process of accumulation, whether this occurs in a systematic or natural manner. In the case of the Grand-Hornu, one may well describe the acquisition process as *opportunistic*. As stated earlier, most of the pieces have been acquired through the exhibitions held there. It is a way of supporting the designers whose work is exhibited, and of reinforcing the connections with partners involved in the different projects, such as CIRVA, the porcelain manufactory at Sèvres, CIAV and so on. Today the collection comprises holdings that are undeniably modest and markedly incomplete; however, they are increasingly representative of the unique work of key Belgian and international figures in the world of design.

In retrospect, one can detect several themes within the design collection at the Grand-Hornu. It is characterised by three areas of focus: **Belgian design, the notion of work through industry and crafts and new tools.**



BIG-GAME, Woodwork, 2007

© photo Fabrice Gousset

Due to its geographical location, the Grand-Hornu naturally gives prominence to **Belgian creators**. BIG-GAME, Nathalie Dewez, Jean-François D'Or, Charles Kaisin, Xavier Lust, Maarten Van Severen, Muller Van Severen, Sylvain Willenz and many others have been the subject of individual exhibitions there, as is reflected in the holdings. Belgian expertise, industry and creativity form a fertile terrain, enabling talents which are now internationally recognized to emerge.

However, the exhibition programs are not limited exclusively to designers, whether as individuals or groups; above all, they chart the development of the profession, of its challenges, its teaching, and its technological and cultural transformations. One of the values dear to the institution is applied to all the objects in the collection: the notion of **work**. Whether this is **artisanal, conceptual or industrial** in nature, it is work that is showcased through all the items held in the collections. Since the Industrial Revolution, the world of design has witnessed countless innovative methods and technological developments, from heavy industry to the most refined of crafts, via scientific research. Today, it has become increasingly common to encounter hybrid production processes, combining these different methods. Recognizing the value of work is also a way of paying tribute to the memory of the Grand-Hornu site. This former coal-mine, founded in the very early 19th century, experienced immense prosperity and achieved considerable international recognition for the quality of the work carried out there, and its combination of technical and social innovation. In addition to the vision of its founder and the genius of its engineers, the CID would like to pay homage to the daily labour of the miners by bringing together, cataloguing and exhibiting the objects that result from these working processes, diverse but unfailingly exemplary.

From the early 2010s, following the development of phenomena that has occurred in the creative domain, the collection has incorporated several objects that are more closely associated with the creative process itself, together with **new instruments**

and tools of production invented by Generation Y. The emergence of 3D printing as a widespread mode of production has been closely studied by the CID. The scheduling has been attentive to these new tools, methods devised by a generation of designers who are much more concerned with reinventing processes more respectful to the human race and its environment than with creating a new chair. Moreover, current design increasingly resembles a strategy that influences and modifies our behaviour. Several pieces, such as those by Unfold, Dirk Van Der Kooij and Jolan van der Wiel, confirm this tendency.

SELECTION CRITERIA

Although they are contextualised within the framework of exhibition programs, the acquisitions meet a certain number of requirements. Moreover, the selection criteria are constantly evolving, some being imposed in the course of historical developments (the emphasis on sustainability for instance) and as a result of changing norms and expectations. The importance of the formal appearance of the pieces, which predominated in the 1990s, diminished in the following century, when new ecological and ethical demands emerged and unprecedented types of production tools were developed in response to new challenges. Needless to say, each criterion varies according to the articles.

- > **Authenticity** : the object must under no circumstances be a copy, but an authentic and original creation.
- > **Integrity** : the object must respect strict deontological rules and is sold for what it is. It conceals no defects, and does not originate from any questionable production method. The designer and the manufacturer are both responsible for the item.
- > **Exemplariness** : the object may be cited as an example within its category, or of a designer's work, a movement, a material, a manufacturing process, or an aesthetic.
- > **Innovation** : the object contributes something new, experimental and different in

AN ORGANIC COLLECTION

relation to what already exists within its category, whether at a conceptual, formal or material level, or in its manufacturing process.

- > **Representativity** : the object is representative of the work of a designer, an era, a movement, or a manufacturing process.
- > **Sustainability** : the object respects the principles of sustainable development.
- > **Form** : the object has been designed. Its proportions, together with the general appearance of its form, ensure that it is aesthetically appealing.

EXHIBITION INTERSECTIONS #4 : CID & FRIENDS

In 2016 the collection counted 500 examples of different categories (furniture, light fixtures, home accessories, installations, textiles and so on), held in the Grand-Hornu's reserve collections. For the fourth edition of the design biennial *Intersections*, the exhibition *CID & Friends* presents 150 pieces from this ensemble, reflecting the affinities and friendships forged during these exhibition programs. Among cardboard containers and inventory labels, the pieces are aligned on standard shelving, similar to that used in warehouses. They could certainly have been presented in alphabetical order, by type, material, year of creation or entry into the collection, but a more random manner of presentation finally prevailed, reflecting the coherent and contextual process by which they were acquired for the collection. A few small arrangements were carried out within this random order, regrouping certain designers according to a real or subjective affinity, based on the individuals or their work. Finally, through the choice of items exhibited, it is their creators, the friends of the CID, the human aspect, which comes to the fore. The friendships born of the different projects which have built the Centre d'Innovation et de Design are also reflected through the sketches and dedications that the designers have given to the institution. This is a walk in the company of friends through the holdings of the CID.



MARIE POK

—
DIRECTOR OF THE CID [CENTRE D'INNOVATION ET DE DESIGN AU GRAND-HORNU] AND CURATOR OF INTERSECTIONS#4
—

Born in 1974, Marie Pok has a Master's degree in French Literature. A freelance journalist since 1998, she has worked with a great many specialist art, design and architecture magazines. She has contributed to a large number of catalogues and multi-authored books, and has published several monographs on Belgian architects. In 2006 she co-founded the Design September festival, working as its artistic director until 2011. An independent curator, she has also launched several initiatives promoting Belgian design abroad for Designed in Brussels and a variety of public organisations. She has been Director of the CID - centre d'innovation et de design au Grand-Hornu since 2012. She takes part in a large number of judging panels.



JOLAN VAN DER WIEL, *Purple Gravity stool*, 2011

COLLECTING: AN OUTMODED PLEASURE?

OLIVIER WATHELET - anthropologist

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ow that the act of innovating has been proclaimed as the dominant ideology of our creative economy, promoting a collection may seem to be an anachronistic gesture in many respects. For some, a collection conveys the image of bourgeois societies where wealthy enthusiasts make inventories of the treasures and curiosities they have acquired (or, indeed, actually plundered) on their exotic travels. In other scenarios, it recalls childhood pastimes, sometimes shamefully prolonged into adulthood – this involves the collection of stamps and of “trinkets” of every kind, when friends and family are called on to search for items missing from the set. Finally, amassing collections is also the work of museums and arts centres, whose vocation is to create a heritage and to educate: a collection tells the story of a group, highlighting its presence and conveying messages relating to its activities.

Whether we love or mistrust collections, they respond in this way to three essential purposes: learning, exchanging and constructing an identity – the design collection at the Grand-Hornu also forms part of this tradition.

As objects of study, efforts are made to produce inventories of collections held in cultural institutions, which requires painstaking research in the quest to rediscover knowledge that has been dispersed. As objects of exchange, the pieces forming a collection are regularly

lent to other institutions. Links based on friendship and trust are then forged between curators; the process of sending and receiving the works develops in this way through comings and goings between favoured partners. Finally, as it conveys an identity, a collection bears witness both to a project and to an original story, which will be altered gradually as a result of the transformations that occur within the institution.

THE COLLECTION: A LIVING BEING

This initial, functional interpretative framework is superficial in nature. The collector knows that a collection amounts to more than this; almost like a living being, it grows, feeding on an assorted variety of materials. At first it is an uncertain, varied group of objects. And then one day, it acquires a word. Too large to be no more than a simple accumulation of items, it is named, and thereby becomes a collection. On occasion, this word is clearly used in a somewhat random way, and those who then become the custodians of the so-called collection are not, however, aware of the performative character of this announcement; the size, structure, and the minimal amount of order required to constitute a collection are all lacking. There are collectors who devote themselves to a project, that of making the animal they have created in this way grow, by providing it with sufficient nourishment. In order to

do so, they give meaning to something that previously had none. Sometimes they look for rules in the sequences of things, like entomologists who organize the animal kingdom into categories in a search for missing links. Otherwise – as is the case here, with the Grand-Hornu – the emphasis is on shared encounters – it is one of the mechanisms involved in creating a collection that tends to prevail for a time, contributing to its development in the manner of a vertebral column. Before it mutates. Or dies.

COLLECTING LIVING ITEMS

Placed in an inventory, a box, or an exhibition, the “collection animal” has ceased to be completely wild. He has left his habitual territory. In this way, each institution faces the difficult exercise which, like the debates presiding over the creation of the Musée du Quai Branly, consists of finding a balance between representation and manipulation. Is a ceremonial Bwaba mask still powerful once it has been placed in a display case? It is not unusual for museums of cultural heritage to hold ceremonies enabling representatives of the people using the sacred objects in their collections to revive that function. What about design objects? Should they be deconsecrated, dismissed from their role, or should they retain it?

COLLECTING: AN OUTMODED PLEASURE?

The question is particularly thought-provoking as it lies at the heart of Man's attachment to objects. This is true in the case of the exchanges of kitchen knives carried out among mothers and mothers-in-law on certain Greek islands, as noted by American anthropologist David Sutton, or when enthusiasts of "vintage" video games explain to French sociologist Jean-Baptiste Clais the importance of the use, over-use and repair of these items as the focal points of their commitment and of their identities as legitimate collectors. Finally, it is true in the case of designers who, like Jeremy Edwards and his "Free Furniture" project, devote themselves to salvaging discarded objects in order to design and create pieces that draw their appeal from their reconstructed histories. In this case, as in so many others, it is their patina and wear and tear that forge the relationship between Mankind and objects, and which produce a precarious, shifting balance between function and form, at the heart of the very definition of design.

AT THE RISK OF ATTACHMENT

Venturing into that difficult question of preserving the living aspect of collections is particularly risky as collectors, and more broadly, those who live with a collection, cannot treat it as if they were simply technicians. For collecting amounts to forming attachments, creating deep and lasting connections with the set of

objects to whose living existence they contribute. There is a dangerous character to the act of collecting. This can lead to extreme, violent and compulsive practices. As La Bruyère disapprovingly noted in his day, and not without justification, it represents what is perhaps the quintessential amoral act. Great risk is involved when the collection, in some way, possesses the collector – when it forces itself on him, sometimes to an extreme degree and against his will.

Aside from the crimes and the passions that collections can trigger, this logic of attachment can also function in an ordinary manner, as clearly noted by Brigitte Derlon and Monique Jeudy-Baillini in the case of art enthusiasts. According to the two anthropologists, the true privilege enjoyed by collectors is that of experiencing their collections on a daily basis. They inhabit their collections just as their collections inhabit them, creating a highly intimate relationship that collectors above all seek to share. And this mechanism is evident even in the most tenuous attachments that each of us has to "the quite ordinary, insignificant little things, souvenirs, mementos, good-luck talismans" that ethnographer Véronique Dassié has detected in the personal lives of her contemporaries.

BEYOND ORDER, UNCERTAINTY

Consequently, we might ask questions concerning the motives that compel an institution to commit itself to a collection. Hazardous, problematic and polemical, a collection is also destined to remain unfinished. For it is never entirely complete. And even if it appears to be, the existence of variations, copies and "rejects" revives the quest.

We must therefore regard the act of establishing a collection as a creative practice. This interpretation is reinforced by at least two possible approaches.

The first of these concerns the possibility of experiencing our knowledge of something in a different way, for example by noting the similarities between two pieces that have been produced or used in different places. Two chairs demonstrate the structure of a seat, a chair and a table reflect the art of receiving guests, while a wooden chair and pencil suggest the variety of uses offered by that material. The possibilities are almost limitless. This is the universal principle of innovation dear to Claude Lévi-Strauss – the fortuitous encounter between different forms of culture gives rise to a powerful form of creativity, which has turned out to be a decisive, motivating force for Humanity.

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The second involves the possibility of giving structure to the cognitive exploration of an object, by placing concepts in a tangible, orderly arrangement. In the case of industrial design, in particular, objects fit into traditions formed of principal and secondary trajectories, demonstrating the fact that a genealogy of items is in the process of being established. Now identified and instantiated, it has become possible to use that genealogy as a central principle to be applied to the creative act: the main traditions may be seen as the backbone of new creations; the secondary traditions represent multiple possibilities of diverging from the obvious path and rethinking a theme, a function, a form. The point is to open the way to a generation of new traditions and to mirror the future.

British designers Antony Dunne and Fiona Raby have recently presented design as a critical narrative, in the form of provocative fiction proposing the possibility of alternatives to the world we inhabit. This principle of critical design is based on the idea of “future cones”: starting from a single point – the present – they open out as a result of the quest for alternatives to our present existence. This is precisely the power possessed by collections: they present potential visions of the future, while fulfilling the purpose of displaying the present, in all its density, complexity, and potentiality. Far from constituting a single point of departure, collections create a catalogue of completely un-

precedented possibilities. And in this way, they form an impressive means of instigating creativity and freedom.

AN INFRASTRUCTURE FOR INNOVATION

Researchers today, engaged in studying the mechanisms of innovation, seem to be gradually rediscovering the importance of infrastructures. Without these, there is no collective capacity to invent and create. Far from being residual elements of outdated models, they are, on the contrary, the essential pillars of the creative society that is developing today. With this notion in mind, a collection may be understood as an infrastructure of the social imaginary. In this respect, it represents a resource for the common good, and for all involved in creating change, whether this economic, social or cultural in nature. In order to fulfill this function, a collection must emerge from its store, and incorporate itself one way or another into the practical domain. It should be handled, used to “play a part” and to adapt to the activities undertaken by inventors, project sponsors and more broadly, by everyone. It should be recognized as a living entity and drawn upon in order to create new worlds, while relying on its own strengths. This requires new creative processes to be devised, so that a collection would no longer simply be seen as an item to be catalogued

and an example of cultural heritage, but as a subject incorporating concepts that are all the more precious, rich and powerful since it is, by its very nature, an engaging being.



FABRICA TEAM, *L'appartement*, 2011

© Photo by Gustavo Million

SCENOGRAPHY

P

Planning the scenography of the first exhibition presenting the design collection at the Grand-Hornu involves immersing oneself not just in design, but also in memories. This collection is both the fruit of an accumulation of iconic works of great quality, and the result of encounters, private views and collaborations with Belgian and international designers.

Planning this scenography in the brand-new ADAM Museum is particularly interesting as it creates a comparison between two collections (the permanent Plasticarium collection and the CID's holdings), both of which have been patiently and thoughtfully developed.

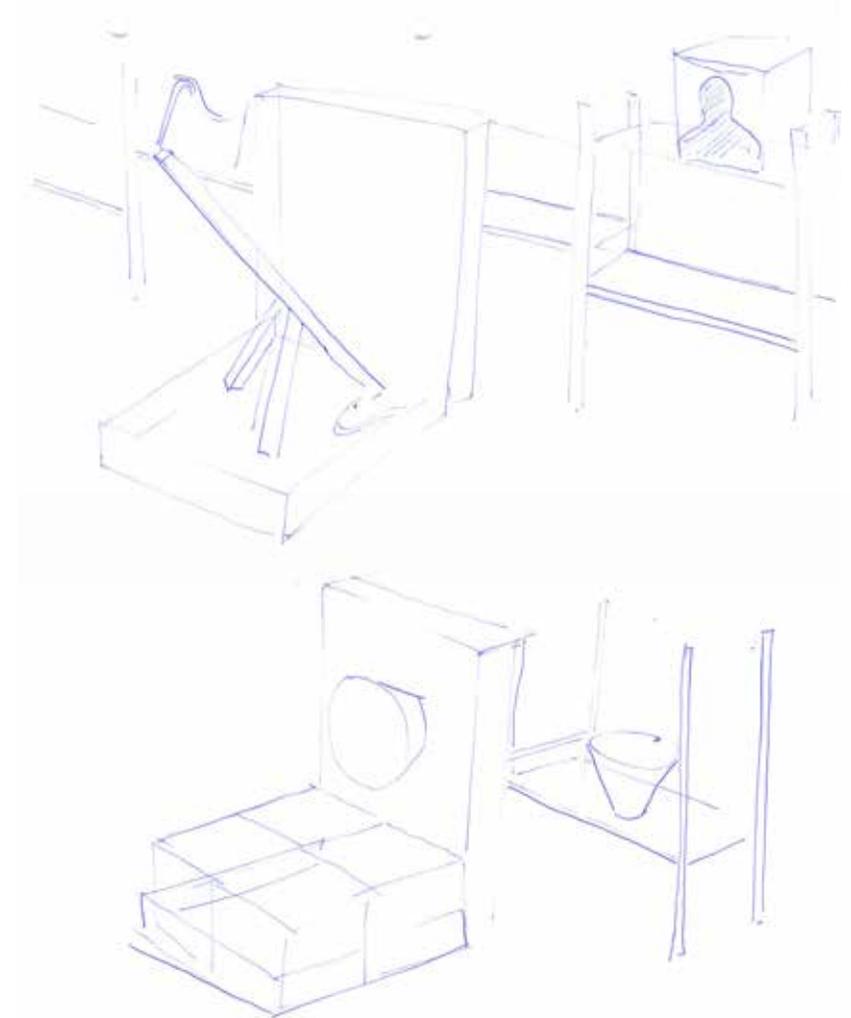
The notion of displaying the objects as if they were “stock” stems from the aim of presenting them on the same footing, as **A COMMUNITY OF OBJECTS ENGAGED IN A MUTUAL DIALOGUE BOTH WITH EACH OTHER** and with their era.

As the basis for their display, the scenographers responsible for the exhibition **INTERSECTIONS#4 CID & FRIENDS**, chose shelving already used for the ADAM collection. The reserve collection at the ADAM can be seen by visitors, as it forms an extension to the main exhibition.

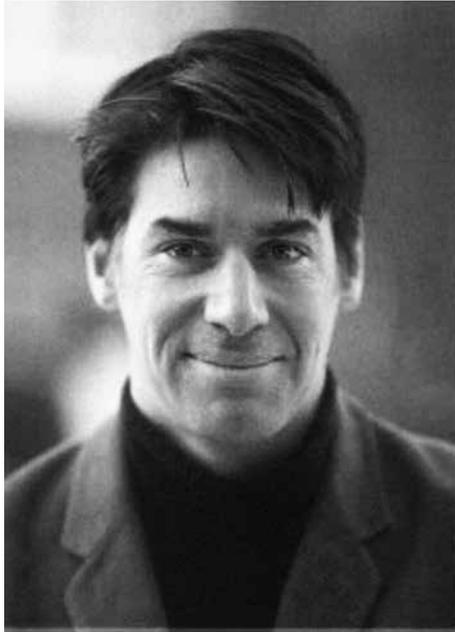
SUSTAINABILITY

This shelving will be used at the Grand-Hornu when the items return to its reserve collections. As is the case with each edition of **INTERSECTIONS**, the team has taken particular care to reduce the exhibition's impact on the environment, and campaigns for scenographic projects that respect the principle of recycling all the material used.

The exhibition **INTERSECTIONS#4 CID & Friends** presents **150 ITEMS** from this large collection, reflecting the partnerships and friendships created through the programme of exhibitions. Over thirty years later, the passion, quest for innovation and bold approach that inspire the exhibitions and purchases are as just strong as ever. This is a walk among friends.



THE SCENOGRAPHERS



SÉBASTIEN CRUYT

—
Sébastien Cruyt is an architect and runs Synergy-International, whose activities extend from Europe to Africa. The programmes in which the company is involved are highly varied, and are all firmly rooted in the principle of sustainability. He has often created settings for exhibitions and presentations, such as the work he carried out on the “curved wing” at the Grand-Hornu (in 50 / 50 partnership with Charles Kaisin), and the extension of the Queen Elisabeth Music Chapel (in partnership with Escaut). Sébastien Cruyt is Chairman of the Board of Directors at the Recyclart Arts Centre.



PHILIPPE PINCKAERS

—
A member of the “papy boom generation”, Philippe Pinckaers founded the company Exhibit International S.A., which specialises in general or specific layout design throughout the world, working for trade shows and fairs, conventions and various events. He acts as a consultant to the European Commission regarding the participation of companies in Africa, the Caribbean and the Asia-Pacific Region in trade shows held in Europe. Together with Sébastien Cruyt he created a collection of cardboard furniture, produced through a semi-industrial process, in collaboration with the ORIKA company, which is based in Clermont-Ferrand. He co-created the scenography for the Intersections biennial with Sébastien Cruyt.



SOFIE LACHAERT & LUC D'HANIS, *Anamorfofis*, 2008



MAARTEN VAN SEVEREN, *Low Chair Plastic LCP*, 2000

INTERSECTIONS A CONTEMPORARY DESIGN BIENNAL IN BRUSSELS

D

Developed by the Atomium Expo department, **INTERSECTIONS** was created in 2010 as part of the Design September event. Every two years, the Atomium, (and now the ADAM) offers a variety of perspectives on contemporary design, a favourite theme for this iconic feature of Brussels's landscape.

The first edition showcased the work of three designers working with objects, furnishings, street furniture and textiles : Jean-François D'Or, Nicolas Destino and Linde Herman.

The aim behind **INTERSECTIONS#2**, held in 2012, was to encourage people to "look differently at the objects that surround us" and to pursue an exploration on the nature of design, which produces objects situated midway between artistic creations and commercial products.

In 2014, the Atomium opened its doors to Belgian talent.

INTERSECTIONS#3 brought together three designers whose work stands at the crossroads between crafts, design and art : Kaspar Hamacher (who works with wood), Hugo Meert (who works with clay and ceramics) and Vera Vermeersch (who weaves carpets and tapestries).

INTERSECTIONS#4 WILL BE HELD FOR THE FIRST TIME AT THE ADAM, WHICH OPENED IN NOVEMBER 2015. ON THIS OCCASION, THE EVENT WILL HIGHLIGHT THE COLLECTIONS OF THE CID AT THE GRAND-HORNU.



BRUSSELS DESIGN SEPTEMBER 2016 MORE THAN 100 DESIGN EVENTS IN THE CITY



B

Brussels Design September has become the meeting place for design enthusiasts and encompasses over 100 cultural and commercial events in Brussels. For a month, the city becomes the meeting platform for numerous Belgian and international designers.

Brussels Design September gathers activities such as exhibitions, conferences, Arts & Crafts routes, the Commerce Design Brussels or the Brussels Design Market. So many places for dialogue and meetings between designers, architects and design enthusiasts. A true urban route to be followed going through stores, pop-up stores, galleries, cultural venues.

Faithful to the multidisciplinary spirit of the event, the different movements, influences, references and trades that participate in Design today will also be put in the limelight.

BRUSSELS CITY OF DESIGN

These few past years, Brussels has incontestably developed itself as city of Design. Thanks to the talent and the ingeniousness of our designers, the place of Design in the city starts to have its noble letters. Design September always wanted to connect with the city and represent its various exaltations and diversities. The importance of the event and its influence takes shape more and more: design in its most various forms takes an increasingly important place in the daily life of Brussels: urban furniture, installations, lights, innovations of our designers in the urban landscape. It has contributed in a positive way to the city's reputation and to its economic and tourist activity. Brussels needs events that put creativity and innovation in the front row. Design September is proud to contribute to it.

PROGRAM OF ACTIVITIES

NOCTURNES OF THE BRUSSELS MUSEUMS

> Thursday 22 September 2016

In collaboration with the Brussels Council of Museum, the ADAM will take part in the **Nocturnes of the Brussels Museums** on 22 September. The permanent collection and temporary exhibitions will be accessible to the public without any need for reservation, from 5 pm to 10 pm [admission €3]. A guided tour of CID & Friends will be provided at 8 pm by the exhibition curator, Marie Pok.

FAMILY BRUNCH AT ADAM

> Sunday 06 November 2016

Original and fun package, the **Family brunch at ADAM** gives the opportunity to explore the museum and its collections in a friendly atmosphere from 10 am to 3 pm. It is also an opportunity to meet those who run the museum and temporary exhibitions during a tour or brunch.

PRICES €5/adult and €3/children and adolescents [>18].
DISCOVERY WORKSHOP [6>14] advance booking required.
CONTACT + INFO atomiumexpo@atomium.be

SHUTTLE HORNU-BRUSSELS / ADAM-CID

> Sunday 22 November 2016

As part of the *Intersection#4 CID & Friends* and *Lionel Jadot.Mixed Grill* exhibitions, the CID and ADAM offer a connection by **shuttle**. You can visit both exhibitions according to the schedule below without having to worry about your transport or parking, and travel in comfort in our shuttle that will take you from one site to the other. A full day dedicated to the discovery of two unusual exhibitions and places.

9 am : Depart from Hornu in front of the Grand-Hornu site

10 am : Arrive at ADAM. Visit the *Intersection#4 CID & Friends* exhibition

12 noon : Depart from ADAM

1 pm : Arrive at Hornu. Lunch in the Brasserie du Grand-Hornu or free picnic

2 pm : Visit the *Lionel Jadot. Mixed Grill* exhibition accompanied by Lionel Jadot.

4 pm : Departure from Hornu to Brussels

PRICE €10

[includes admission to 2 exhibitions + shuttle]

PACKAGE INCLUDING LUNCH €30

[includes admission to 2 exhibitions + shuttle + a tasty lunch at the Brasserie du Grand-Hornu, comprising a plat du jour + water or soft drink + coffee]. Possibility for a snack or sandwich at the Brasserie or free picnic.

AN INITIATIVE OF THE ADAM

EXPO

- › CURATOR
Marie Pok
- › SCENOGRAPHY
Sébastien Cruyt + Philippe Pinckaers
- › GRAPHIC DESIGN & ART DIRECTION
Sign* + Laetitia Centritto [CID]
- › INVENTORY
Dominique Blondiau, Elodie Davoise,
Michel De Cubber, Nathalie Delsippée,
Madison La Placa, David Marchal
- › CREDITS
CID - centre d'innovation et de design du Grand-Hornu
- › COLLABORATORS
Martine Acar, Dominique Blondiau, Sophia Bouarfa,
Aubane Brebant, Giuseppe Cannella, Maryvonne Colle,
Mattéo De Felice, Brigitte Delattre, Gaëtan Delehouzée,
Nathalie Delsipée, Véronique Demebski, Filip Depuydt,
Jean Estiévenart, Françoise Foulon, Sophie Gallez,
Céline Ganty, Loïc Goemaes, Marianne Jayé,
Laurence Lelong, Hervé Liénard, Maxime Mairesse,
Vincenzo Mauro, Justine Mertens, Jean-François
Paternoster, Thierry Pochet, Carine Saber,
Mattéo Sciuillo, David Vilain, Olivier Wathelet,
Maryse Willems, Cataldo Zitolo, Emmanuëla Zoppé.
- › THANKS TO
Béatrice Agosti,
Fabienne Capot [présidente de l'asbl CID],
Françoise Foulon, Pierre-Olivier Rollin
- › CONTRIBUTORS
BIG-GAME, Fabrica, Pierre Charpin, Matali Crasset,
Sofie Lachaert, Annick Schotte, Richard Hutten, Magis,
Flos, Alessi, Emeco, Vitra

ADAM

- › GENERAL DIRECTOR
Henri Simons
- › DEPUTY DIRECTORS
Julie Almau + Johan Vandenperre
- › EXHIBITIONS DIRECTOR
Arnaud Bozzini
 - INTERN
Cristina Bargna
- › PRESS & COMMUNICATION
Inge Van Eycken + Axel Addington
+ Sarah Torrekens
 - Caracas > Hélène van den Wildenberg
 - PasdeBlaBla > Sophie Goeminne
- › THE TEAM OF THE ADAM AND THE ATOMIUM
- › PEDAGOGICAL SERVICE
Arkadia + Fondation CIVA



FABRICA TEAM, *L'ordinateur portable*, 2011

CONTACTS

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Place de Belgique 1 - B-1020 Brussels
Every day, except Tuesdays, from 10h to 18h
[ticket office closes at 17h30]

WWW.ADAMUSEUM.COM



ALDO BAKKER, *Swing*, 2014