

Grand-Hornu Images is to become

CID – centre for innovation and design at Grand-Hornu

A. INTRODUCTION

According to its current statutes, “The aim of Grand-Hornu Images is to promote, restore and manage the historic site of Grand-Hornu, as a heritage site in the Province of Hainaut. This management involves the creation of a centre for the long-term development of culture, tourism and the local economy. The association seeks to promote artistic, technical and social culture, and extend its influence beyond the Province of Hainaut. It offers assistance for creation and production.”

At the time it was founded in 1984, the object of Grand-Hornu Images included many other areas, such as cinematographic, audio-visual, IT and stage production, urban planning, cutting-edge techniques and musical arts. The missions assigned to the association in order to breathe new life into the former mining site were far too broad at the time. They emanated from the vision of an initial think-tank formed in the early 1980s by Claude Ollinger, Jean-François Escarmelle, Laurent Busine, Claude Durieux and Françoise Foulon.

The first board meeting was attended by Claude Durieux, Maurice Herlemont, Henri Guchez, Claude Marlier, Jacques Renard and René Liégeois. They were joined in 1989 by Martine André, Jacques Maesschalck, Françoise Foulon, Georges Ollinger and Henri Urbain.

Since its establishment, Grand-Hornu Images has organised nearly 80 exhibitions and cultural events, including at the outset, such wide-ranging exhibitions as for example “The Morgue” by Andres Serrano, Jules Verne, “La Terre vue du ciel” by Yann Arthus Bertrand and “La main de l’homme” by the photographer Sebastiao Salgado. Performances and concerts were also held at Grand-Hornu in partnership with the Manège Maubeuge as part of “Inattendus”, often working with its team. Those who remember these times speak of having turned their hands to all kinds of work, from the ticket office for guided tours and serving behind the bar and behind the scenes in the production and set creation, and they were even required to become actors in “La Tempête” by Mauro Gioia in 1998 and “Les envahisseurs, le retour” by Cataracts in 1993.

Over the years, under the direction of Françoise Foulon, the programming of Grand-Hornu Images soon became oriented towards design, a cultural domain that was then at its height, both in the media and in institutional terms. We can cite in particular Passion Plastiques, Ingo Maurer, Martin Szekely, Matali Crasset, Grouste and Bonetti, the Bouroullec brothers, Pierre Charpin, Big-Game and the memorable adventure of the Fabrica project, for which all of the members of the teams at

Grand-Hornu Images and the MAC's talked about their favourite object, which resulted in a unique object created by the technical team... Following the closure of the Design Centre in Brussels in 1985, the only organisation in Belgium dedicated to contemporary design was the Design Museum in Ghent. The programming at Grand-Hornu Images therefore filled a gap in the Belgian landscape. Furthermore, when in the 1990s the French Community of Belgium developed the project to establish its contemporary art museum (the MAC's) at the Grand-Hornu site, the programming of Grand-Hornu Images definitively abandoned the disciplines of photography and digital images, to confirm its commitment to design and the applied arts. The management and heritage conservation of the site, which is owned by the Province of Hainaut and has now been listed as world heritage by Unesco, remains of course one of the association's fundamental activities.

On 1st December 2014, Grand-Hornu Images will therefore become the CID – Centre for Innovation and Design at Grand-Hornu. This centre aims to promote contemporary design through a programme of exhibitions and mediation activities, highlighting innovation, experimental research, the emergence of new themes and horizons for research in design, architecture and graphic art. By presenting the diversity of these creative domains, the CID raises the public's awareness of a culture of design and architecture. It questions, studies and explains this culture through a dialogue with creators, researchers and also the public.

Open enclosures and other works

Andrea Branzi

From 5th October 2008 till 1st February 2009



© CID au Grand-Hornu, photo Michel De Cubber

1. Étapes

Ronan+ Erwan Bouroullec

From 8th March till 31 may 2009

2. Home made

Matali Crasset

From 4th May till 31 August 2003



© CID au Grand-Hornu, photo Michel De Cubber



© CID au Grand-Hornu, photo Michel De Cubber

B. CID - centre for innovation and design at Grand-Hornu

B. 1 How can we define the concept of design?

For Roger Tallon (1929-2011), cited by the Grand Larousse Encyclopédique: "it is neither an art nor a mode of expression, but a methodical creative approach that can be applied generally to all fields of conception."

The art critic Raymond Guidot is somewhat narrower: "Design refers to the part of creation which, in the conception of an object (or system of objects), guarantees the coherence between the technical imperatives of manufacturing, the object's internal structure, its utilitarian value and its appearance."

Le Petit Robert defines design as an "industrial aesthetic applied to the search for new forms that are adapted to their function".

This last definition contains the four essential pillars for an understanding of design.

- Industrial production
- Function or the obligation to be useful
- Aestheticism
- Innovation

For each creation, the balance of these four aspects varies. The one that the CID will focus on is innovation.

B. 2 Innovation ?

We generally understand the notion of innovation in its industrial sense, as being something which has brought about progress or has even revolutionised an activity sector. It can also be understood as a modification of a management, marketing or communication strategy. The fact of breaking with customary practice and a creative way of working is also a form of innovation.

This very broad notion of innovation therefore needs to be focused somewhat in the context of our activities.

We would first of all distinguish between innovation and invention. Invention is a novelty, the first occurrence of an idea to design a new product or industrial manufacturing process. It is a laboratory phenomenon. In contrast to invention, innovation is an industrial phenome-

non that cannot be patented. It is more of an approach that sometimes but not necessarily includes one or several inventions and one or several new technologies. Innovation is an attitude, an evolution in our way of thinking, creating and producing.

Far more than just industrial or technological, innovation is also cultural, philosophical, social and educational. It is the mirror of change in our society. In cultural terms, design is additionally a precious illustration of our world, its aspirations, its euphoria, its follies, doubts, anxieties and issues.

Because it is the driving force for change, progress, surprise and risk. The design critic Yves Mirande even speaks of disruptive innovation, in the sense of a total break with conventional ideas. Far more than technological advances, we are interested in the disruption of thought caused by innovation. One of the most striking examples of this, which Yves Mirande and Nicolas Henchoz describe in their book "Les ruptures fertiles"¹, is that of the botte-cul, a one-footed milking stool used in Switzerland. Students at ECAL (Lausanne) revisited this archetypal object of rural Swiss culture to give it aesthetic, humorous and even erotic interpretations and variants.

In his management book "Design-Driven Innovation"², Roberto Verganti agrees wholeheartedly with this, as he explains that innovation is not specifically concerned with technology but the meaning of and way of thinking about and understanding things. To innovate is to change ways of thinking.

Daniel Libeskind, the world-famous architect who designed the new conference centre in Mons, considers that innovation is technical, programmatic and aesthetic, as well as being philosophical and social. As aspects of culture, architecture and design only have meaning if they are connected to humanity. For Ground Zero, for which the architect's Masterplan was selected, instead of occupying the centre of the site with spectacular buildings to make an "architectural statement", he filled it with an architectural void in order to enhance the public space, with more attractive roads and more freely moving traffic. Change has to come from attention to the individual. Furthermore, Libeskind associates innovation with sustainability, which for him go hand-in-hand. But contrary to what we might believe, this concern does not only refer to the facilities in a building or its energy efficiency. Most architects are nowadays aware of the fact that sustainable development is not just about installing new, sophisticated, energy-saving technologies. The revolution involves a new, more global reflection, one which envisages sustainable architecture as a sign in the landscape which communicates something, which leads to an added aesthetic value, or value in terms of our experience and feeling.

1. Yves Mirande, Nicolas Henchoz, *Les ruptures fertiles. Design et innovation disruptive*, PPUR, Lausanne, 2014.

2. Roberto Verganti, *Design driven innovation*, Harvard Business Press, Boston, 2009.

3. Alain Seban, Preface, in Bernard Stiegler (ed.), *Le design de nos existences à l'époque de l'innovation ascendante*, Fayard, 2008, p. 10

4. *In Progress*, mongrafik editions, Blou, 2010, p.100

5. *In Progress*, mongrafik editions, Blou, 2010, p.100

In just a few years, digital technologies, biotechnologies and nanotechnologies have shaken up industry, manufacturing processes and also the ways in which we look at the world. The CID is not about studying these new technologies and media as such. Nevertheless, what strikes us about these new technologies is how they bring about a “new relationship between industrial design and the practices of everyday existence”³. By taking a non-specialist stance towards the evolution of the digital world and its impact on the worlds of design and architecture, we also ask the question posed by Nicolas Henchoz from the EPFL + ECAL Lab: “How can we give meaning to emerging technologies so that they strike a chord with our emotions, our daily lives, our living spaces and our environment?”⁴

Alongside digital advances, new ways of envisaging artisanry and its inclusion within contemporary work deserve to be studied and promoted. The CID will therefore pay particular attention to innovative projects which incorporate traditional know-how. Innovation requires and at the same time encourages a transmission of artisanal techniques and know-how, albeit with a new vision or associated with other techniques and with a renewed vision of production methods. In 2010, Nicolas Henchoz considered that “industry is still organised in a highly fragmented manner with regard to innovation and progress. On the one hand we have technological innovation and on the other, the creation of designers who often intervene too late in the process. If we consider progress as a positive ideal, we necessarily have to revisit the collaboration between these specialisations.”⁵ Nowadays, designers such as Delo Lindo, Normal Studio, Formafantasma, Unfold and Jolan Van der Wiel orient their work around this notion of collaboration or even fusion between disciplines, between manual and virtual, artisanal and digital. An entire generation which has benefited from the institutional teachings of the Royal College of Art, ECAL and the Design Academy of Eindhoven are now working in this way.

B. 3 Design and innovation in the CID's programming?

6. Raymond Loewy, “Never Leave Well Enough Alone”, John Hopkins University Press, Baltimore, 2002, p. 278

In his famous essay “Never Leave Well Enough Alone” Raymond Loewy⁶ analyses consumer behaviour. “It is a sort of tug-of-war between attraction to the new and fear of the unfamiliar. The adult public’s taste is not necessarily ready to accept the logical solutions to their requirements if this solution implies too vast a departure from what they have been conditioned into accepting as the norm. In other words, they will go only so far. Therefore the smart industrial designer is the one who has a lucid understanding of where the shock-zone lies in each particular problem.” The designer and manufacturer have to be innovative, to propose something new and have a certain surprise, but not too much if they want the product to remain “sellable”. The CID will also be seeking this “shock-zone” beyond the comfort zone, the point of resistance where the viewer is confronted with something unfamiliar. But rather than remaining on the safe side, the CID will enter and transgress into it. The aim is not to shock the spectator, but to help him overcome his fear of novelty and the unknown. There is a very strong social foundation in the notion of overcoming one’s fear of the unknown. This approach is nothing more than a call to openness towards otherness.

The CID also intends to promote and share work whose narrative power is an invitation to dream, or whose speculative or prospective aspect formulates utopias. Fiction is a major aspect in a designer’s creation. Sometimes he finds an expression which borders on poetry. This is the case for example of the works of Dunne & Raby, Matali Crasset, Markus Kaizer, Wieki Somers and Jolan van der Wiel. These are just a few of the representatives of these approaches which have been or will be presented at Grand-Hornu in this spirit, notably in the “In Progress”, “Space oddity: design/fiction” and “Futur archaïque” exhibitions.

It is difficult however to speak of innovation and dreams in the current economic context. Daniel Libeskind offered an interesting reflection on this subject.

“We can no longer build and spend money unthinkingly as we have done up until now. At the same time, we must in no way allow the crisis to interrupt cultural development. What we build today is what we are handing down to future generations. What are we going to do? Leave them a depressing environment? Let’s not forget that in the United States, some of the most emblematic, fascinating buildings were constructed during the great depression.” The current economic climate and in particular the budget cuts imposed on culture, cannot undermine the search for innovation, boldness, renewal and excellence. We have to resist the lead ceiling that the latest measures have imposed on culture. Resisting is also surpassing these constraints through new lines of work and new methods. This is clearly what is

happening in terms of design. For several years, we have seen a young generation of designers considering no longer the production of finished products (the nth chair) but of course the creation of new tools, new manufacturing processes and economic models that enable us to create in a gloomy context, aware of the potential peril with which industrial activity is threatening the planet. This research will be promoted in particular in the CID's programming.

C. MEDIATION TOOLS

7. *Un neurologue juge les audio-guides*, interview by Maureen Marozeau, *Le Journal des Arts* n° 406, 31st January to 13th February 2014

It is legitimate to expect an institution dedicated to design and innovation to contribute not only its content but also a transmission method, mediation tools in line with its ambitions. The CID's mediation policy, be it to discover industrial heritage or for exhibitions, is developing rapidly.

As Pierre Lemarquis, author of "Portrait du cerveau en artiste", explains: "Faced with the work of art, our system of decoding visual information situated at the back of our brain starts up. An area of the temporal lobe that enables us to recognise faces (the fusiform gyrus) is also activated. In other words, when confronted with a work of art, our brain behaves in the same way as if it were looking at a living being. The mirror neurones, connected to the circuits involved in empathy, drive us to imitate what we see in the work, to be in harmony with it. Finally the pleasure and reward system is triggered if we like the work. [...] If we have an audio-guide in our ear or a text in front of us, the information is directed to other areas of the brain, which are involved with language or reading and are more recent in terms of our historic evolution. This highly elaborate part of the brain manages to decode the meanings of words that we have heard or read."⁷

The human being tends to have a more spontaneous appreciation of things that he recognises, which are familiar and reassuring to him. The mission of the cultural institution is to broaden this comfort and appreciation zone. Mediation tools, such as texts, the audio-guide, the tablet and apps, certainly contribute a whole series of information that enables the visitor to better understand the work and its context and to intellectualise it. But whilst not being able to take into consideration each visitor's individual history, these tools bias the spontaneous relationship and the encounter between the spectator and the work of art. The CID's missions include raising the public's awareness of contemporary culture, its objectives and products, its architectures and landscapes. The systematic recourse to the audio-guide, the QR code or the tablet can play a paradoxical role in this approach. Our vision of the future does not pass by the adoption of new technologies placed at the service of visits at any cost. We favour the emotional, sensitive aspect of the discovery of contemporary culture. This is why we favour above all guided tours, dialogue and transmission by people. Interactive by definition, the visit accompanied by a guide is also enhanced by the public's reactions, their knowledge and questions. Since it was established, the CID has organised free daily guided tours.

An increasing number of institutions are equipped with Smartphone applications and tablets with dedicated content, even if there has not been the boom that was expected. We are envisaging them for the CID and the Grand-Hornu site. Yet like most institutions, the obstacle is not so much the technical means (which are now accessible) as the budget and human resources to work on this aspect. In the current context, this type of modernisation of mediation tools cannot feature in our list of priorities. Innovation, in the sense of progress, remains for us the promotion of content through interpersonal exchange, dialogue and transmission. It is clear that in the long term, these methods should be supplemented by effective technological tools, in order for us to be able to maintain a consistency between the means adopted for our transmission tasks and the objectives that we are currently setting ourselves.

Nevertheless in terms of communication, the CID is equipped with an effective website, connected to a system of newsletters and a Facebook page. We are currently working on the creation of an online catalogue of the CID's collection.

D. THE NEW LOGO

D. 1 The Procedure

On 3rd June this year, the board of directors of the npo Grand-Hornu Images ratified the npo's new name: CID - centre for innovation and design at Grand-Hornu, subject to an embargo until 1st December.

Following an invitation to tender extended to a selection of ten Belgian graphic design firms, the three least expensive bids were chosen.

The three chosen candidates were invited to take part in a competition whose prize for the best proposal of a logo project/intention was worth 500 EUR.

D. 2 The Brief

The new logo had to reflect the CID's identity. The mission of the CID - centre for innovation and design at Grand-Hornu is to promote contemporary design through a cultural programme of exhibitions and mediation activities. The main priorities of its programming are:

- innovation
- experimental research
- the emergence of new profiles
- the emergence of new research horizons
- the emergence of new themes in the sectors of design, architecture and graphic design.

The site's identity is also based on the rich heritage of its past. The CID's mission is to preserve and hand down this historic legacy to future generations and to develop activities to transmit and promote this heritage.

The CID is also defined in conjunction with the MAC's (museum of contemporary arts at Grand-Hornu). The logo has to be able to be combined with that of the MAC's.

The CID is a provincial npo. The site's logo has to be able to be combined with that of the Province of Hainaut.

The winner was announced on 2nd September.

D. 3 Ekta

Ekta is a young graphic design firm established in 2011 by Guillaume Deman and Flore Figuière. The two graphic designers, who trained at the ERG and ENSAV La Cambre respectively, work in a complementary manner, each nurturing projects with different approaches and techniques. The duo envisages the discipline of graphics as the opportunity to endlessly renew questioning in relation to specific contexts. Their commitment in the cultural sphere offers them the possibility to undertake entire collaborative processes that are rich in debates. Their production aims above all to be accessible and amusing.

D. 4 The new logo

At the historic site of Grand-Hornu, the oval courtyard is a powerful, central, symbolic location. Even if the logo presented here makes no direct reference to it, the simple form that it traces is the starting point of our work, in terms of creating the identity of the CID (Centre for Innovation and Design at Grand-Hornu).

The oval is divided up in order to form the letters C, I and D. The oblique position of these three elements underscores the dynamism of the disciplines which the CID is aiming to present. The logo is solid and the typography assertive, whilst at the same time permitting a certain graphic abstraction.

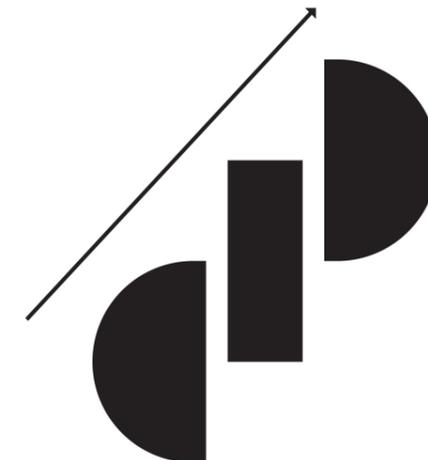
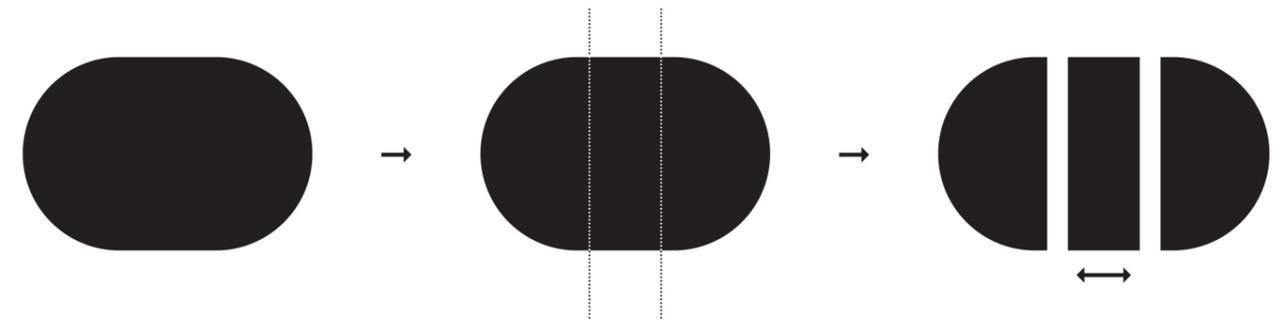
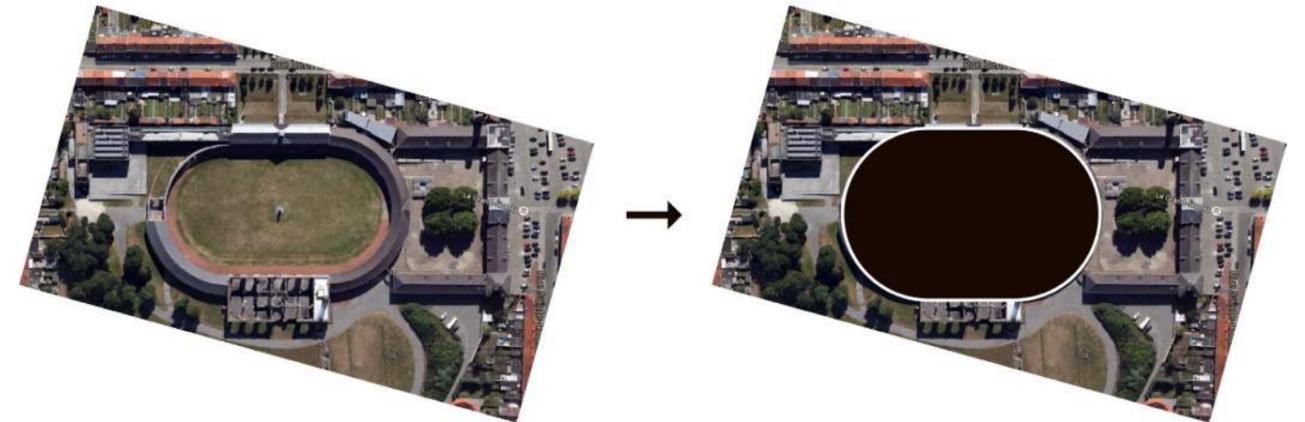
These three simple forms are a direct reference to "design", which generally makes use of basic, formal elements to develop spaces, volumes, motifs and graphic forms.

Furthermore, these three abstract elements can be enhanced or modified as requirements and inclinations dictate, for exhibitions and major events at the CID. The logo provides the opportunity to explore a multitude of simple or complex graphic variations. This variety of forms reinforces the CID's ambition to promote creativity, innovation and experimental research. Like design itself, its identity will therefore be constantly evolving.

The logo's solid base and broad potential for variation therefore offer the possibility to develop a unique, comprehensive and flexible visual identity. This new identity can be expressed across the range of the CID's activities. It could be used on paper supports, the website, printed publicity, catalogues and packaging used in the shop.

Apart from the logo, the identity will include the new "Simplon" font, whose simple, geometric lines were designed by the Swiss typographer Emmanuel Rey in 2011.

Ekta

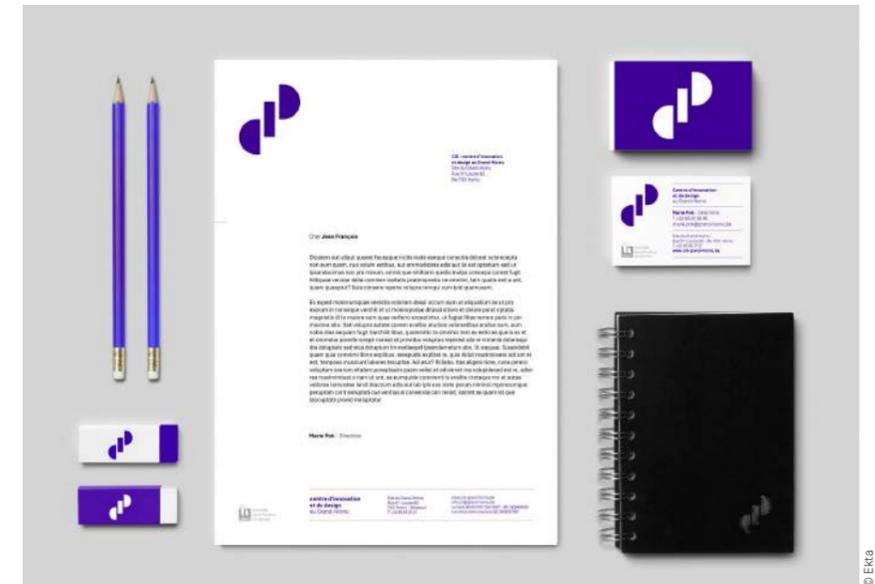


Starting point and development



Logo with baseline

By-products



© Ekta



© Ekta



© Ekta

E. PROGRAM 2015

Futur Archaïque

From 25th January till 19th April
2015

Exhibition devised and created by
CID and mudac, Lausanne
Exhibition curator: Yves Mirande

The *Futur archaïque* exhibition presents the connection that currently exists between the immediate, short-term or even distant future and the past, the archaic—in the sense of returning to fundamental principles, [*arkhē* in Greek means *beginning*]. It is illustrated here from the perspective of design. The exhibition highlights how young as well as not-so-young designers create objects that reveal our roots, which have been given a rough ride by modernity.

The 19th and 20th centuries saw the arrival and then the consecration of design. It began with the industrial revolution and the possibility for large-scale manufacturing—the Thonet bistrot chair was the first to be mass-produced—and has continued via the Arts & Crafts movement until the post-war design boom. For all its progress, reason and rationalisation however, over time modernity has abandoned by the wayside the intrinsic value of objects, their very essence and a certain form of aura. This has occurred both in the development of working drawings worthy of the Ulm School, of which Roger Tallon said, “If Ulm had continued, we would probably have ended up with a univocal formalisation aiming towards the ‘non-object’, in a complete absence of visibility,” and in a material, formal, etc. one-upmanship. Design has in some way been emptied of its sense or even its senses.

Nowadays, fundamental change is afoot! Instead of taking a negative attitude towards our roots, brushing them aside or even denying them, we are forced to admit that creators—artists, architects and above all designers—are working with and making the best of them, to create totally innovative, astounding objects. Such as the *Jar* by the designer duo Formafantasma made with a cow’s bone. These objects offer an insight into as yet subterranean social desires, but which are emerging in a whole range of fields.

A refreshing exhibition that explores the reappearance of these archaic forms in design, also implicit in this project is a sociological insight into these emerging but essential desires to reconnect with our roots. We can no longer contemplate the future without reconnecting to our roots, which constitute the foundations that support us. Whatever they may be! Those of the history of humanity and those which are closer to home, in our families.

Peugeot design lab /Design by
Pierre Gimbergues, *Sofa Onyx*



© Peugeot design lab

1. Barnabé Fillion, Unfold, *The Peddler*

2. Ami Drach & Dov Ganchrow, BC-AD
(*yellow series*)



© Unfold



© Moti Fishbein

Jasper Morrison

From 7th May till 13th September 2015

As part of Mons 2015

Jasper Morrison (London, 1959) is a designer respected and celebrated around the world. Grand-Hornu is thrilled to host his first-ever retrospective. This major event will bring together key moments in his 35-year career, across furniture, kitchenware and home electronics.

These pieces will be accompanied by archival material in a specially designed installation that stays true to his principle of beguiling simplicity.

Jasper Morrison designs objects that we love to live with but whose qualities might go barely noticed. He believes that good design has less to do with making products noticeable than with making sure they are useful. He has worked with leading manufacturers in Europe including Cappellini, Alessi, Flos, Magis and Vitra; Japanese brands such as Muji; and technology companies Samsung and Sony.

He opened his Office for Design in London in 1986. He currently has offices in London, Paris and Tokyo

Jasper Morrison, set made for an exhibition at the DAAD Galerie, Berlin



© Studio Morrison

chevalier-masson : things to do

From 4th October 2015 till 10th January 2016

Anne Masson & Eric Chevalier have been combining their approaches for some ten years. Both work with the textile medium, whose design they question through an experimental approach towards the material, with no preconceived ideas of what the outcome will be.

Moved by a spontaneity and pleasure of making, they consider textiles in different contexts, as a medium connected with cultural, personal or collective, functional and entertaining issues. Appropriating various techniques with freedom and precision, they capture all of the ephemerality and fragility, familiarity or mystery, fun or comfort that the material conveys.

The exhibition aims to illuminate the organic, mobile and elastic spirit of their work. For the processes in which they immerse themselves are never ultimately stopped, but are liable to be variously activated and coloured according to circumstances. The exhibition will also present the collaborative, interdisciplinary practice in which they have been engaged for several years with architects, designers and choreographers. All of these projects broaden the horizon of their work and question the various statuses and dimensions of fabric.

Chaise pelote, 2009



© L&S Ductaux

Europalia Turkey
October 2015 till January 2016

Exhibition or conference on the emerging architecture in Istanbul. Program under preparation / construction.

PARTNERS



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OPENING TIMES

every day from 10 AM until 6 PM, except
Mondays.

ENTRY PRICE

- Combined ticket for the Grand-Hornu site/CID/MAC's/: €8
- Concessions: €2 or €4/5
- Group rates (minimum 15 ppl.): €4/5
- School groups: €2
- Free for children under 6

Guided tours (by appointment) for exhibi-
tions and/or the historic site (FR/DUTCH/
GERMAN/ENGL).

BOOKING NUMBER

00.32 (0) 65/61.38.81.
reservations@grand-hornu.be

Audio-guides for the historic site: €2 (FR/
DUTCH/GERMAN/ENGL/IT/SPANISH)

Information about late night openings,
M.I.C.E and room rentals
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