

					12/12	news 2024-25
bachelor	spatial arts	180 credits			4/4	interior architecture
master	spatial arts	120 credits		4/4		interior architecture master
bachelor	visual arts	180 credits			4/4	digital arts
bachelor	visual arts	180 credits		4/4		comic book – publishing
master	visual arts	120 credits		4/4		comic book – publishing master
bachelor	spatial arts	180 credits			4/4	interior design
master/advanced master	plastic, visual and spatial arts	120 credits / 60 credits		4/4		social innovation design
bachelor	spatial arts	180 credits		4/4		drawing and technology in architecture
bachelor	visual arts	180 credits			4/4	graphic design
bachelor	visual arts	180 credits			4/4	illustration
bachelor	visual arts	180 credits			4/4	advertising
					4/4	colophon / List of 2025 graduates

graduate's journal

esa st-luc 2025

esa st-luc bxl graduate's journal 2025



Safe Pact Mini Festival Artwork, © Sylvain Brillault

plastic, visual and spatial arts

esa St-Luc Bxl is an arts college that aims to train creative people under the guidance of relevant academics, researchers and professors in a coherent yet demanding way. esa St-Luc Bxl's teaching and research programs focus on the professions of design, housing and interior design, ecodesign and innovative policies. It also covers new forms of graphic and visual communication as well as contemporary storytelling, including digital.

publisher's note Dear readers,

We are proud to offer you this edition of the 2025 Alumni Journal, which presents a selection of the best works of students from the various courses in plastic, visual and spatial arts at esa St-Luc Bxl.

In the age of digital technology and artificial intelligence, esa St-Luc Bxl has chosen to maintain a high level of requirements and quality artistic and theoretical teaching. This emphasizes the technical know-how and experimentation, as well as research that have made its reputation. Our ambition is to train seasoned creatives, with an openness to others and a curiosity that will allow them to enter the professional world, while equipping them with a critical mind, a methodology and the autonomy necessary to carry out a singular artistic project.

The transversal approach that characterizes our pedagogy extends well beyond the boundaries of the workshop. In the newsbook, you will find an overview of the collaborative projects that have emerged in the 2024–2025 academic year, often at the initiative of teachers and thanks to our network of partners. International mobility is one of the major axes of our institutional strategy. We know how much a stay abroad, as part of the Erasmus programme or an internship, can be a decisive experience in the career orientation of students. We also encourage exchanges between teachers in the context of research projects in order to enrich and renew knowledge.

The field of creation is marked by the major challenges of the 21st century: the migration and climate crises, the abusive exploitation of natural resources, the polarization of political ideologies... With the Sambre project, which aims to give legal status to the eponymous river, esa St-Luc Bxl has positioned itself as a key player in the reflection on sustainable development and the consideration of inter-species relationships. We are convinced that creatives have a key role to play in the construction of new narratives and imaginaries, which are essential to inhabit the world of tomorrow more serenely.

Happy reading and discovering our talents!

Septembre Tiberghien
Director

Cécile Dujardin
Arnaud Salmon
Deputy Directors

Philippe Lepinois
Academic Advisor



Sac s'exprime, performance by Pierre Daniel, April 3, 2025, photo © esa St-Luc Bxl

2024→2025

Contemporary art more than ever a vector of encounters at the M30

exhibitions / workshops

Since its creation in 2019, the M30 exhibition space at the esa St-Luc Bxl, has hosted many events and exhibitions. The 2024–2025 season notably welcomed Jot Fau, whose exhibition *Retourner la terre* (Turning the Earth) (13.12.24→10.01.25) was held in parallel with a workshop with the students of Thisou Dartois' textile workshop. With this exhibition, Jot Fau addressed the relationship between domestic space and habitat, as a place that hosts experience that is both intimate and universal. The notion of turning over evokes both the ecological crisis that leaves our "mother house" upside down, and the action of ploughing the soil for planting to see the birth of tomorrow's harvest. The materials and objects patiently assembled by the artist, like *ex-voto*, seem to summon the restorative power of pagan rituals.

In March 2025, Pierre Daniel took over the M30 with *Sandwich, Sac, Couronne and Boulon s'exposent place Morichar* (Sandwich, Bag, Crown and Bolt on Show at the Place Morichar, 21.03.25→04.04.25), a new *in situ* installation that took advantage of the hybrid nature of the venue, while referring to its nourishing functions, punctuated by the performance *Sac s'exprime* and a meeting hosted by Septembre Tiberghien. As part of the exhibition, Pierre Daniel also worked with the students of Juan Paparella's sculpture workshop.

With these two proposals, the M30 program is more than ever a reflection of the proliferation of workshops. By building bridges between artists, students and teachers, the M30 reminds us of its essential vocation of cultural mediation and the need to establish a permanent dialogue between contemporary art and the school.

In 2024–2025, the M30 venue gave pride of place to contemporary art, inviting artists, students and teachers to meet around exhibitions combined with workshops.

15.10.2024

The rights of nature: towards a legal recognition of the River Sambre

inaugural conference / FRart project / transversality

The inaugural conference of the 2024–2025 academic year was presented by Marine Yzquierdo, lawyer and expert in the rights of nature. It focused on the legal recognition of the Sambre River in Belgium and France. A member of an association called Notre Affaire à Tous, she presented the concept of the rights of nature from a legal perspective, in connection with initiatives such as the Loire Parliament. The introduction was provided by Olivier Pestiaux, who is conducting artistic research, supported in 2024 by the esa St-Luc Bxl as part of the FRart scheme. The central questions of this research are the following: how can this right of the living be embodied artistically around the River Sambre? What forms can the resulting narratives take? Can they generate new views and imaginations?

Faced with the ecological crisis as well as social and economic fragility, it is urgent to rethink our relationship

with the living and with the Sambre in particular. In addition, this research attempts to give a central and political role to art as a generator of new enthusiasms that enable transdisciplinary and transformative mobilizations.

Throughout the 2024–2025 academic year, collaborations with various teachers and courses took place, including Interior Architecture and Comic Book – Publishing, in order to create synergies and promote a transversal approach. A restitution in the form of an exhibition was held at the M30 in September 2025, bringing together works by students from the Faculty of Architecture of UCL-LOCI, esa St-luc Bxl and artists associated with the Sambre project.

To learn more, listen to the podcast:

→ soundcloud.com/esa-st-luc-bxl/les-droits-de-la-nature-vers-une-reconnaissance-de-la-riviere-sambre



View of the Sambre, photo @Igetec / Marine Yzquierdo at the inaugural conference, photo @ esa St-Luc Bxl

Responding to the current ecological crises, the Sambre project, winner of the FRart 2024 program, is using art as a catalyst for transdisciplinary mobilizations. Throughout the 2024–2025 academic year, collaborations with esa St-Luc Bxl created artistic synergies and fostered a transversal approach.

09.2024 + 02.2025

Sambre2030 in Thuin and Charleroi

workshops / FRart project

In September 2024, the students of the master 1 in Comic Book – Publishing visited Charleroi supervised by Olivier Pestiaux. The objective was to create a documentary comic book story on the theme of water, freely inspired by the history of Sambre, its inhabitants (human and non-human) and the local ecosystem. This exercise is part of the workshop's pedagogy, which aims to anchor the student's editorial project in reality. They are asked to present a reflection fed by different sources of information on a given subject, with a relevant and original angle. This reflection and the story told was notably nourished by the immersion in the field and the meeting with actors related to the subject.

As part of Sambre2030, the bachelor 3 Comic Book – Publishing students also went to Thuin for a week-long workshop from February 2 to 6, 2025. They were invited to collect information, scout the location and start developing a scenario. The instruction was to tell a story in webtoon format: a journey, a trip, with the Sambre (and if possible in connection with its legal identity) as an important element of the story. The technique was free, the story had to be finished for the display at the end of the workshop. The webtoon is a form of comic book on screen, specifically produced and designed for reading on phones with vertical scrolling.



Sambre Project, restitution to the M30, photo @ esa St-Luc Bxl



Sambre Project, restitution to the M30, photo @ esa St-Luc Bxl

02 + 06.2025

Eco-poetic trail and common goods

workshops / FRart project

As part of the Sambre 2030 project, the students of the master 1 in Interior Architecture were immersed in a demanding collective exercise in February 2025: to imagine, in groups, a complete response to a fictitious contract for the design of an eco-poetic cultural trail along the Sambre. From territorial diagnosis to sensitive vision, the projects explored a wide range of forms: itinerant survey devices, landscape installations, mobile exhibitions, walking trails on and along the water. At the heart of the approach: listening to the river, summoning history, provoking encounters, giving voice to human and non-human stories. The exercise allowed the students to experiment with group work inscribed in the complexity of a vast territory. This involved addressing the contemporary issues of ecology, living things and the link with inhabitants — where the project becomes as much a tool for sensitive transformation as an act of design.

Sambre 2030 was also the subject of the end-of-year work of the students of bachelor 1 in Interior Architecture, for which they had to design, in one or more containers, a program related to the question of "common goods", while also having to meet the needs and constraints that they had identified during their survey in the nearby territory. The preparatory work consisted of a survey of the entire banks of the Sambre between the towns of Marchienne-au-Pont and Châtelet in order to imagine a project consistent with the territory explored.

10.10 → 08.11.2024

Queer??Comix

exhibition

In 1980, in the United States, a group of underground authors published the first comic book magazine dedicated to homosexuality: *Gay Comix*. This project marked the beginning of a long relationship between comics and LGBT and Queer struggles. Forty-five years later, *Queer?? Comix* is an exhibition that shows the work of eight young artists from Belgium, Germany, Algeria and France. The event traces an artificial genealogy between this new generation and their "elders" who dared to draw homosexuality for the first time. The plates by Sarah Böttcher, Romane Bourdet, Garance Charlot-Carton, Romain Grostabussiat, Uy-Vinh Landru, Gaspard Le Roux, Gabriel Mafféïs and Melek Zertal all reflect on the aestheticization of homosexuality and queer narratives in comics. *Queer?? Comix* is also a curatorial look at the modalities of display offered by contemporary comics.

This exhibition, the first proposed and set up at the M30 by a student, was initiated and curated by Joachim Léonard Guex. A graduate student in a master's degree in Comic Book – Publishing, it follows his in-depth thesis on the magazine *Gay Comix*, written as part of his own practice as a comic book author. He was also awarded the Scam Belgium (Civil Society of Multimedia Authors) 2024 prize for his project *Héritier.ères*, a magnificent comic book that shows great finesse and a beautiful mastery of the issues, the use of the space of the page but also fascinating reflections on both the exhibition and the book as an object.

During the opening, a discussion moderated by Joachim allowed the audience to better understand the questions raised by *Queer?? Comix* by giving the floor to the invited artists. Listen to the podcast here:

→ soundcloud.com/esa-st-luc-bxl/queer-comix

How does the new generation of authors approach homosexuality in their works? What new forms do comics take to translate desire, love, sorrow or the quest for identities?

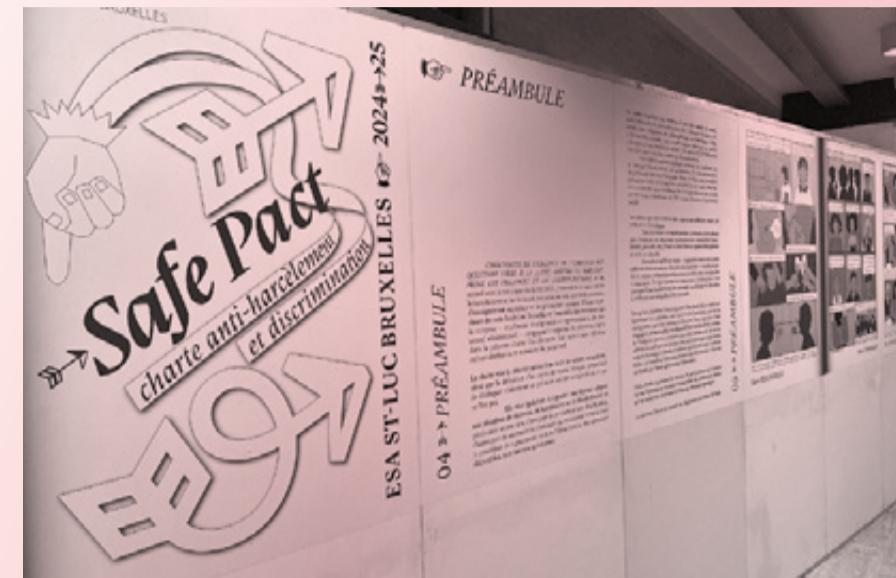


Meeting with the artists hosted by Joachim Léonard Guex, photo @ esa St-Luc Bxl

12 → 29.11.2024

Safe Pact Mini Festival

events



Display of the Safe Pact, photo @ esa St-Luc Bxl



Bye Bye Binary conference, photo @ esa St-Luc Bxl



Round table on gender in the thesis, photo @ esa St-Luc Bxl



Wild hairdressing workshop, photo @ esa St-Luc Bxl

To celebrate the launch of the *Safe Pact*, an anti-harassment and discrimination charter, esa St-Luc Bxl put gender in the spotlight throughout the fall of 2024. The *Safe Pact* is the result of a collective reflection that brought together students, teachers and members of the administrative team to fight against all forms of harassment and discrimination. The *Safe Pact* explains the values and commitment of the school on these issues. It gives clear indications for reacting in the event of a problematic situation and includes a series of resources, internal and external, to best support students. It is part of a more global approach, carried out within all Brussels arts colleges, in particular through the creation of SAFESA in 2022, a unit funded by the Pôle Académique de Bruxelles (Brussels academic hub) which aims to provide an institutional response to situations of harassment and/or sexist and sexual violence, in particular by promoting a culture of consent within the Brussels art academies.

The program of the mini festival was rich and varied. A round table on November 12 brought together students that have chosen to deal with issues related to gender in their final thesis. On November 14, gender was also addressed through the prism of post-binary writing with

"Bye Bye Binary. For a Language of all Possibilities", a conference by the Bye Bye Binary collective presented by Eugénie Bidaut and Marouchka Payen. The evening continued in a festive way with a wild hairdressing workshop to change your head in the hands of experienced hairdressers, a Drink and Draw (drawing aperitif) and a memorable Drag Show bringing together the performers Chéri-e Chapstick, Matière Fatale, Mystère, Puki Harana and Mentalo. Drag is the queer art that, in essence, develops the genre as a medium of expression.

The thematic month around gender ended with the exhibition *L'Architecture qui dégenre* (Architecture that De-Genders) at the M30 (18 → 29.11.24) during which the association of the same name organised two conferences, "Queering Brussels" presented by Camille Kervella and "Genre et architecture : discussion pour une architecture égalitaire" (Gender and Architecture: Discussion for an Egalitarian Architecture), presented by Apolline Vranken and Annabelle Hoffait.

To learn more:
 → www.stluc-bruxelles-esa.be/SAFE-PACT
 → typotheque.genderfluid.space/fr/
 → www.architecturequidegenre.be/en

Encounters, exchanges, openness to other cultural and educational contexts, were once again at the heart of many projects carried out at the esa St-Luc Bxl or in other locations this year. In 2024-25:

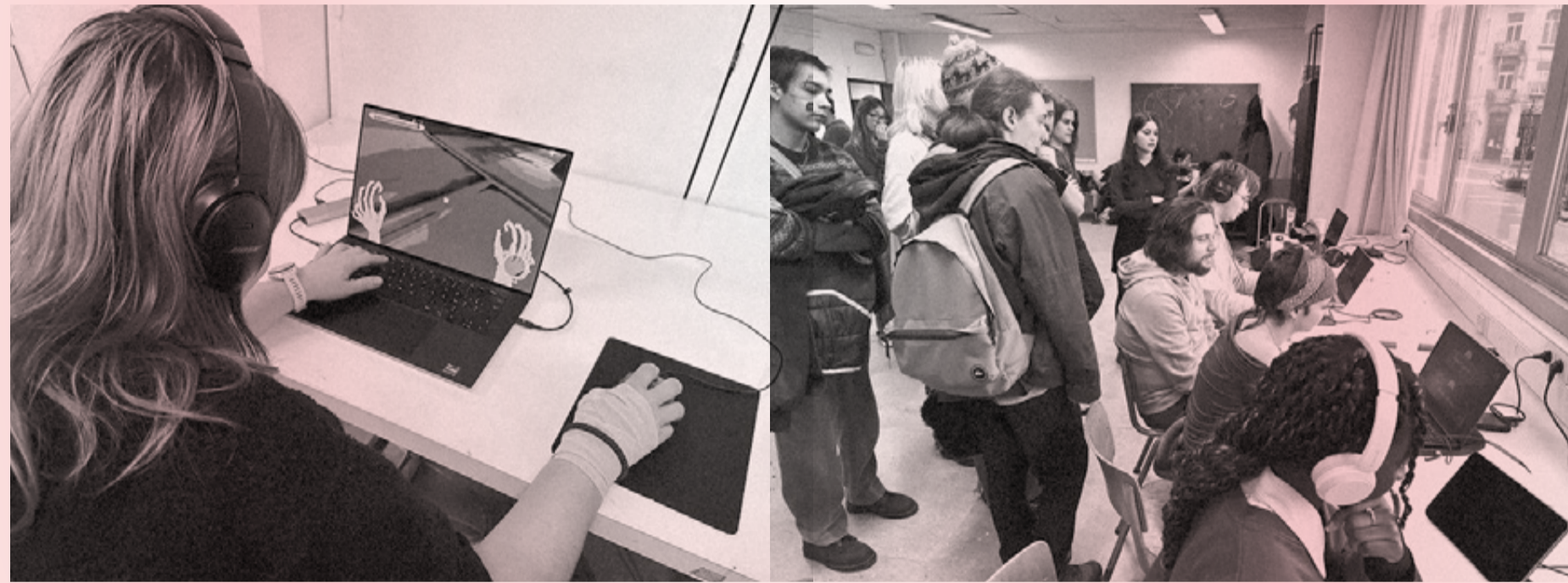
28 students went abroad to study, do an internship or take part in a workshop.

22 members of the academic and administrative staff participated in teaching, training and networking missions.

78 students were welcomed for a semester or a year of study, or as part of a workshop.

41 professionals were invited for conferences, workshops, and diploma juries.

These various activities made it possible to forge or strengthen links with partners from the following countries: Austria, Canada, China, Finland, France, Germany, Italy, Japan, Lithuania, Poland, Rwanda, Spain, Switzerland, Taiwan, United States.



Game Jam 2025, photos @ esa St-Luc Bxl

03→07.02.2025

Game Jam 2025

international workshop / BIP

In February 2025, esa St-Luc Bxl welcomed international students and teachers for a week for a Game Jam: an exercise in creating video games in teams on a given theme. For this BIP^x project, students from Digital Arts bachelor 3 mixed with students from EESI in Poitiers (France), ESAD in Orléans (France), the Academy of Fine Arts in Warsaw (Poland) and FH Joanneum (Austria) to create video game creations on the theme "One Rule to Rule Them All". After a first day of welcome and visits (iMal, games.brussels and the Grand-Place in Brussels),

the students had three days of intensive work, interspersed with relaxing moments, before presenting their creations on the last day: students and teachers from other courses and members of the administrative staff had the opportunity to test the different games.

The results can be found here:
→ <https://itch.io/jam/bip-game-jam-2025>

^xThe BIP (Blended Intensive Programme) is an Erasmus+ short mobility format that combines virtual learning and meeting moments with a period of physical mobility.



Exhibition at SOMA, photo @ Les Belges à Marseille

21→26.04.2025

The Sea is Bigger Than a Sink

residency / exhibition

How do you discover Marseille without sunglasses? During a residency at SOMA, a hybrid cultural center located in the heart of Marseille, the students of the bachelor 3 in Illustration explored the city by voluntarily deviating from the routes marked out by postcards. Inspired by Nicolas Nova's *Exercices d'observation*, they adopted the writing of protocols as a driving force of drift, a method of attention, an invitation to see, hear, smell and touch. By following this new trail, the group sought to capture Marseille, not through its clichés but through its friction. *La mer c'est plus grand qu'un évier* (The Sea is Bigger Than a Sink), the title of the exhibition that closed the residency, is a nod to the shifting scale between the intimate and the immense and sums up this sensitive experience.

06→11.06.2025

A River Surrounding Heritage

international workshop / BIP

How can we explore, experiment and reinvent heritage today? *ARS-H (A River Surrounding Heritage)* is a BIP^x project that brought together students and teachers from esa St-Luc Bxl in Interior Architecture master, the Politecnico di Milano (Italy) and the FH Joanneum (Austria) to rethink the future of cultural experiences around the medieval site of Bouillon. Through architecture, landscape and narrative, we sought out new ways to inhabit places, remembering and activating public space. A territory to explore: Bouillon and the Semois valley. For five days, the students immersed themselves in an intensive workshop, alternating design time,

field explorations and sensitive experiments. From walks in nature to descents on the river, from observations of the landscape to meetings with guides... From the fortress to the valley, from the river to the city. The territory thus became a real project tool, explored at different scales, from discreet scenographic detail to the overall vision of the site. Ambitious projects have taken shape: proposals rooted in the place, inventive, sensitive and committed. This week in Bouillon will remain as an intense, human and creative experience, where doing things together, immersion and experimentation were at the heart of the educational process.



Descents on the river, photo @Nicolaas Stevens

03 → 07.02.2025

Workshop Jean Cosse Forum

transversality

The three spatial art courses (Interior Architecture, Interior Design and Drawing and Technology in Architecture) joined forces to offer a transversal workshop with the active participation of first-year students. This workshop made it possible to work on two main axes: to promote interaction between the three workshops, by encouraging the sharing of knowledge and knowledge; and to intervene in an emblematic space of Saint-Luc Brussels, the Jean Cosse Forum. This space, thanks to its postmodernist exterior architecture, fits cleverly into the eclectic context of the late nineteenth century. However, its interior reveals an unexpected spatiality, all in raw concrete. Jean Cosse (1931–2016), its author, is a renowned architect, winner of the Belgian Grand Prix d'architecture in 1993. His use of concrete makes him a representative figure of Brutalism in Belgium.

The workshop consisted of finding solutions to design and animate the internal common areas, especially the area located on the ground floor. The objective was to breathe new life into this space by integrating relevant functions,

conducive to conviviality, while also taking into account the opening to the general public (Heritage days, Parcours d'Artistes, conferences, etc.), which required thinking about a wider use than that reserved for students.

During this week, in addition to the teachers of the different courses, architects, researchers, anthropologists and photographers were present to develop and deepen the reflection. Among the speakers: Brigitte de Groof, an architect who collaborated on the Forum project; Olivier Cornil, photographer, accompanied the analysis of the site; Sophie Dars, architect and critic, developed architectural analysis and research; Stéphanie Mahieu, anthropologist, deepened aspects related to the human and the interaction with brutalist architecture; Véronique Almeida Cruz, art historian, focused on researching the historical aspects of furniture and design in public spaces; Giorgio and Simone Zenoni, accompanied by Basilia Barcella, Italian architects, brought their practical experience in architecture (Giorgio Zenoni, a contemporary of Jean Cosse, studied architecture at Saint-Luc Brussels in the 1950s).

With this transversal workshop, the spatial arts courses shared their skills and working methods.



Jean Cosse Forum / Transversal workshop, photos © Stefano Ferracini



Poster of La Vie en Kit, photo © Playtime Films

19.02.2025

Life in a Kit

screening / meeting

“Steel houses at the foot of a slag heap. A wooden ‘Meccano’. A project in parts entrusted to students. Three architects and a handful of adventurous residents made their ideal housing a reality in Brussels, Charleroi and Liège just after May 68, demonstrating the revolutionary potential of kit architecture. What remains today of their homes of tomorrow?”

The screening of the film, moderated by Rafaella Houlstan-Hasaerts, teacher in Interior Architecture master was followed by a meeting with film director Élodie Degavre. At the heart of this documentary is the meeting with the Belgian architects Jean Englebert, Lucien and Simone Kroll and Paul Petit, all at the forefront of human-sized architecture, designed for and with the inhabitants. With *La Vie en kit* (*Life in a Kit*), Élodie Degavre questions our current ways of living in the light of this architecture as well as the way to preserve, without freezing it, this architectural heritage, which, in essence, evolves with the needs of its inhabitants.

To find out more:
→ www.elodiedegavre.net/albums/la-vie-en-kit/

13.05.2025

Who is This Book?

conference

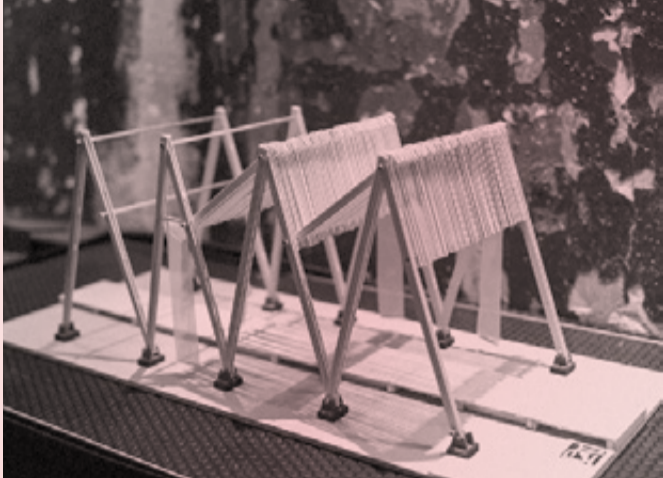
What makes a book terribly *Non-Standard*? Why are authors, designers, manufacturers, readers and booksellers so attached to them? What if it is a question of visual identity? These are all questions explored during this conference proposed by Nathalie Wathelet, a teacher in the graphic design curriculum.

Élodie Boyer has been running a small brand design business since 2002. She manages projects in visual identity, name design, brand architecture, signage and publishing. Sometimes she partners with an agency for a project (notably Studio Dumbar between 2008 and 2012). She can also handle Project Management Assistance (AMO) and organize a call for tenders for a client. She created Non Standard Editions in 2011. Her house in Le Havre is a playground, a vacant lot, a search without a net, a consolation. To date, Non Standard Editions has published 19 books and received numerous awards. The sensuality of books is her secret obsession, intended to make reading irresistible.

To find out more:
→ editions-non-standard.com



Conference Poster, photo © Brush



Exhibition Autour du Bois / Paul Hortegat, photos @ materiaux.archi / @teogautierphotographie

28.11.2024

DTA in Paris

exhibition

On the initiative of Paul Hortegat, workshop teacher in bachelor 2 and 3, the Drawing and technology in architecture workshop (DTA) had the honor of exhibiting at the partners' evening organized by Matériaux.archi at the Chapelle de l'Ordre des Architectes, in Paris.

The exhibition *Autour du bois* (Around Wood) celebrated the work of students and the creativity of wood professionals, by highlighting models and projects from the partner schools of the Matériauthèque Campus (Campus Material Library). A selection of surprising samples, provided by the partner companies, also demonstrated the aesthetic and technical potential of wood in all its forms. The Campus Material Library is an educational tool that promotes materials in schools of architecture and design.

To find out more:

→ www.materiaux.archi/content/la-materiauthèque-campus/

10.12.2024

The MDIS awarded
at Nudge France

prize

How can we encourage citizens to donate their blood or plasma to help save lives? This was the challenge of a competition. Among the 60 participating teams, 12 were nominated and 6 awarded, including one of the teams of the master's in Social Innovation Design (MDIS), obtaining the Innovation Prize. Composed of Lise Cherrier, Peguyarmand Fotsing Nsah, Maria Koloni, Dylan Reynier and Ruth Danièle Soppi Mbangue, the *Jaune'attends pas* project, offers an animated GIF to inform our loved ones of our donation, and thus invite them to join us as donors.

To view the video submitted to the contest:

→ youtu.be/G6Ub3CvyA2U



The Jaune'attends pas at the Nudge Challenge 2024, photo @Nudge France

02.07.2025

Ad wins at the D&AD
New Blood Awards

prize



The prestigious Wood Pencil, photo @Nour.Maassarani

Congratulations to Nour Maassarani, student in Advertising bachelor 3 in the course of Bertrand Degreef and Laurent Duffaut. With her creation *Leave Your Legacy* for Morris & Co, she won a prestigious Wood Pencil that she picked up in London at the 2025 edition of the D&AD New Blood Awards. The D&AD Awards are among the world's most prestigious awards in the design and advertising industry.

interior architecture



The Interior Architecture course trains creators-designers in the field of interior design. The goal is to provide the necessary foundations for the exercise of a profession that is multi-faceted and accountable. It focuses on the execution of conceptual and creative tasks, on the transposition of an idea, on the realization of research work and on missions that require a high level of technicality. This could be for existing or future spatial contexts (restoration, repurposing, renovation, intervention in public space, scenography).

End-of-studies project: This year the students worked on a building located at number 6 rue du Pont Neuf in central Brussels, asking themselves the question: "What is a neighbourhood?" On the basis of a sensitive but also objective analysis of the territory in which the building is located, it was a question of defining an issue related to the neighbourhood in order to propose a relevant programme. Although Brussels is made up of several municipalities, they are rarely homogeneous entities. Within a municipality, several neighbourhoods co-exist. The first step in the work is therefore to define the type of place where the object of the project is located. It is then a question of questioning what defines a neighbourhood. What does it consist of, what characterizes it? What are the elements that make it possible to identify it?

La Voie cycle
→ Aline Fieuw

Upcycling is where the second life of materials meets design and commitment. The area in which this project is located does not really have a strong identity. It is a void in the urban fabric, surrounded by many points of interest and affluence. In addition, it is noticeable that the expanded district is at the heart of revitalization and rehabilitation projects. Most of these projects involve interventions at street and residential level. This district once had a strong identity and a rich history. Indeed, in the nineteenth and twentieth centuries, it was a centre of commerce, and more precisely of local shops. There were tanners, stonemasons, construction workers, etc. The desire to bring this story back to life is one of the main motivations for the project. This choice is also driven by the observation that the district is now saturated with fast fashion shops. It is essential to counter this over-consumption of poor quality products.



location in the town

upstyling in industrial textile

Industrie textile

- Une des plus grandes industries qui rejette le plus de déchets et consommatrice de ressources
- Traitement chimique pas nécessaire pour la transformation d'anciens vêtements
- Puisque c'est du surcyclage, ce processus peut se faire à l'infini



AVANTAGES

- Éviter la fast fashion
- Donner une seconde vie à des vêtements, qu'on ne met plus.
- Créations originales et uniques.

INCONVÉNIENTS

Avec le coût de la main d'œuvre, le prix du produit peut être plus cher.

analysis of the existing plan



WALLS AND PARTITIIONS
opening / free plan / space saving

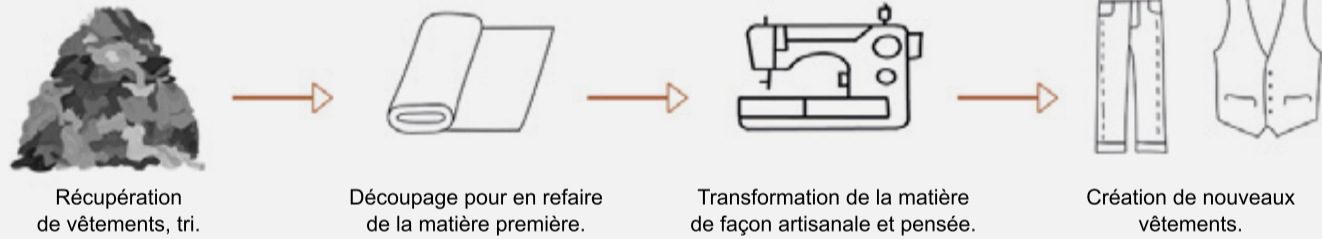


LOAD-BEARING STRUCTURE OF THE BUILDING
structure, posts, beams / large, free spaces / no load-bearing walls



BRIGHTNESS OF THE BUILDING
satural light / opportunity: skylights / dark entrance

PROCESSUS



upcycling in the project

Le chemin du vêtement de A à Z

- Centre de tri : trier les tissus en fonction de ce qu'on peut en faire.
- Mercerie: découpe et tri de boutons, tirettes, chutes de tissu...
- Friperie : utilisation de seconde main.
- Magasin upcycling : création de vêtements et de literie.

VOLONTÉS

- Envie de sensibiliser les gens
- Faire en sorte que les gens ne consomment plus de la fast fashion
- Avoir une dimension sociale à plusieurs échelles

DIFFICULTÉS

Donner envie aux gens de mieux consommer de manière responsable.

Production de literie à prix libre

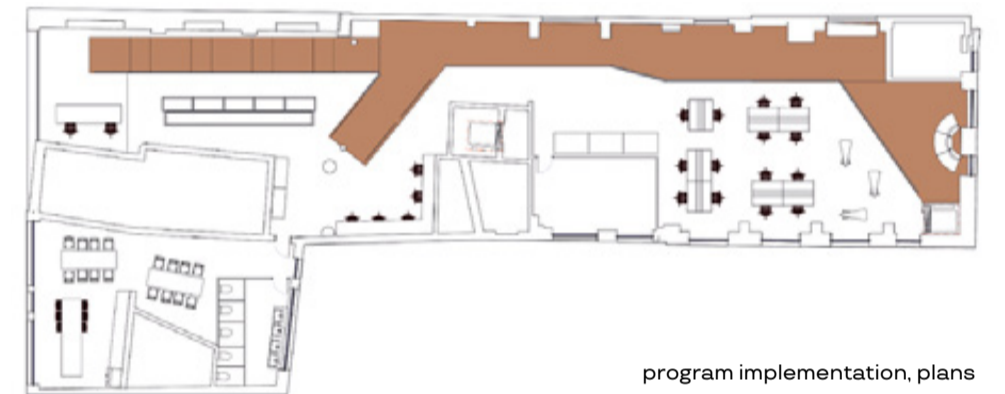
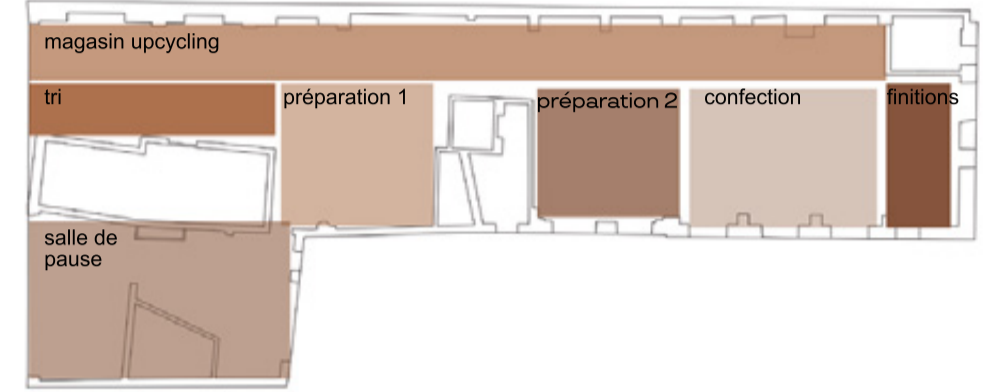
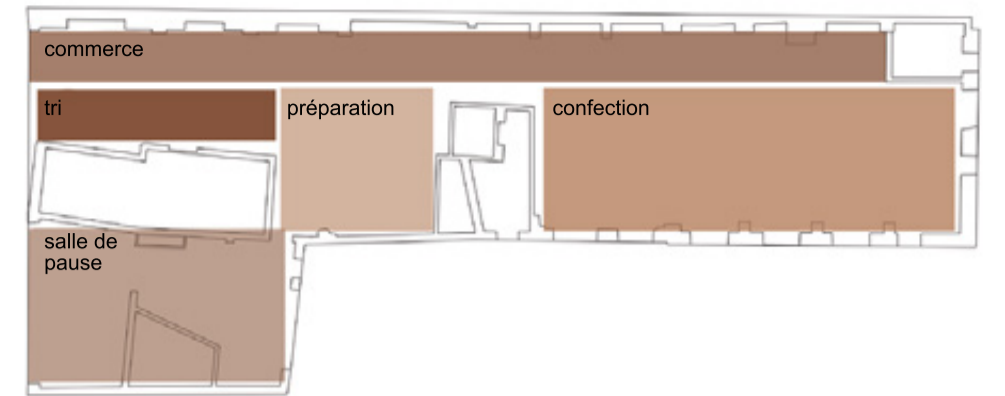
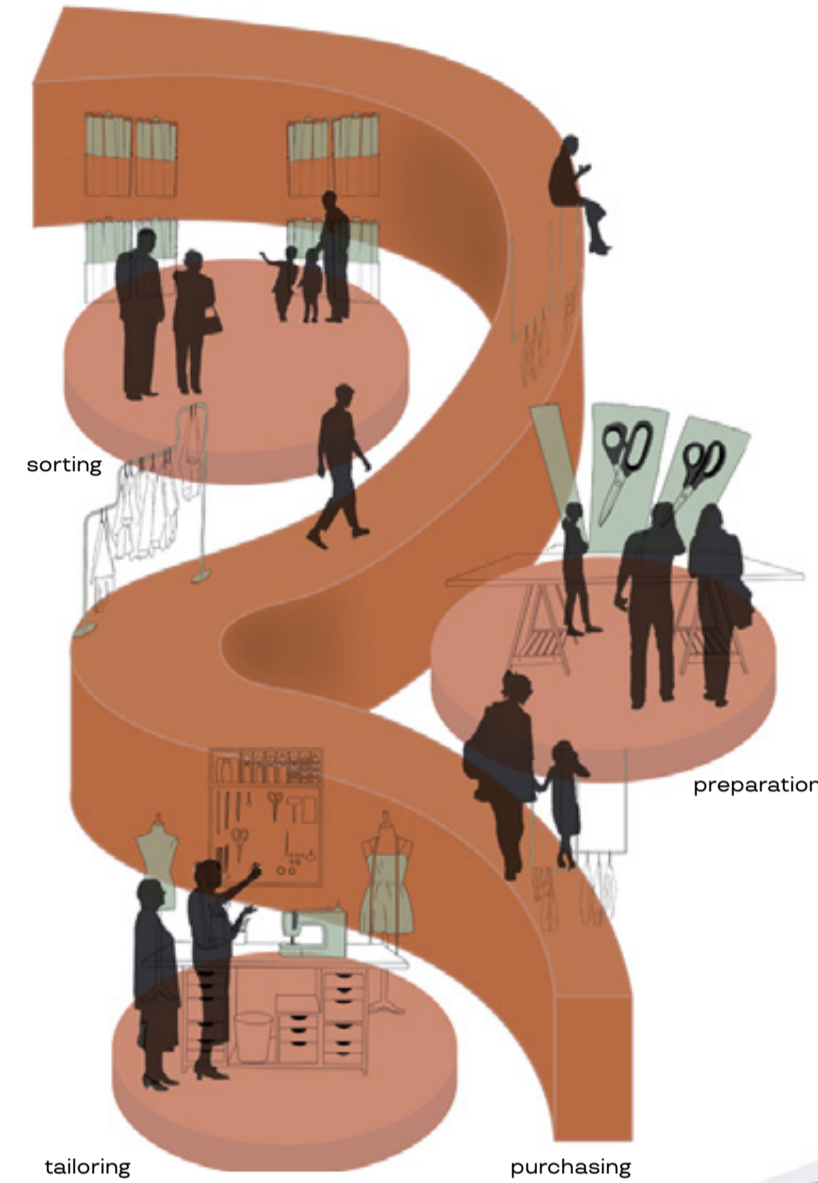
- Déchiquetage de tissus pour en faire de la fibre et du rembourrage.
- Confection d'oreillers et d'édredons avec d'anciens tissus voués au rebut.
- Produit en vente à prix libre : ce qui profite aux gens dans le besoin.

PROCESSUS



SPATIAL CONCEPT

This space revolves around the production chain of a textile. So we start from sorting to finish, through different stages of preparation of the raw material. This is the route that both workers and visitors travel. This journey gives us an overview of all the work that goes into creating a final product. The sales area is located high up, creating a double game around what is highlighted. On the one hand, the buyer is staged as if they were walking on a fashion catwalk. On the other hand, the workers and their know-how are highlighted, like inaccessible works of art.

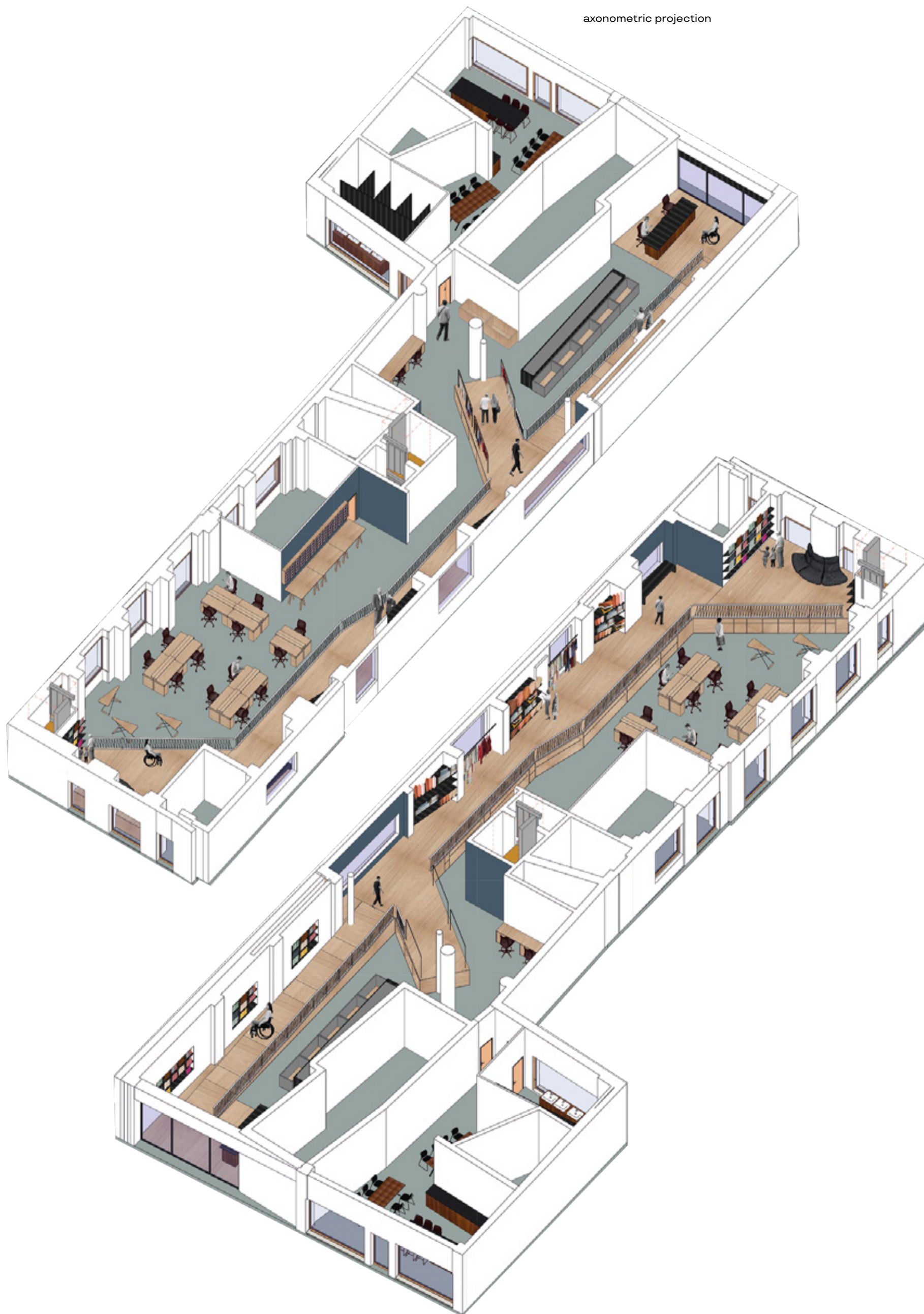


program implementation, plans



project model

axonometric projection



interior architecture master



With the aim of training creators in the field of interior architecture, this master's degree enables student to integrate and develop independently the many skills that make it possible to analyse, evaluate and develop interior design projects. It offers students a research path corresponding to the challenges of higher education in the arts, with a qualification committed to the arts of space.

The training is based around the multidisciplinary workshop and the various specialised branches –Scenographic Spaces and Built Heritage– and an in-depth approach. No rules, subjects, themes or projects are imposed, but tools for knowledge and investigation are developed: models, plans, drawings, books, films, sounds, performances, etc.

With what we call the “workshop thesis”, we continue this endeavour by giving pride of place to creation and critical questioning. For the past five years, our juries have been held in places that encourage students to rethink and implement their proposals. In 2025, this was in the facilities of the Constant vzw studio, based in Jette, whose indoor and outdoor spaces we occupied.

Le Presque chez-soi
→ Anna de Jong

This project, *Le Presque chez-soi* (The Almost at Home), was born from research on the nomadic utopias of the 1960s, and in particular on the transportable habitats imagined by Buckminster Fuller. These homogeneous visions of an "ideal way of life" led me to the opposite conclusion: there is no universal solution to inhabit the world, because everyone carries within them a singular interior. I then oriented my work towards the observation of the discreet gestures by which we recreate "home" in the public space. In transport, I documented these micro-rituals: reading, putting on make-up, isolating oneself, leaning –the many ways of creating the familiar in impersonal places. These observations led to a manual of micro-appropriation in the form of a folding book, not to prescribe, but to invite us to look.

The second part of the project explores the bag as a portable piece of furniture: a fragment of the interior that is carried outside. I created a series of white paper bags, rigid and non-functional, each with an imaginary use: pillow, reading support, small improvised desk, intimate mirror. The Sac-Architecte (architect bag), a fragile sculpture, suggests the way in which the body temporarily transforms a public space into a silent refuge. The third part takes this idea further. I photographed the Architect-Bag in a situation, placed in unexpected or insignificant contexts, as if it were trying to deploy a micro-home. These images, between burlesque and observation, show how a fictitious object can activate a memory of inhabiting. Presented together on a table covered with paper, they form a narrative of gestures, attitudes, attempts at appropriation.

The whole forms a discreet scenography. Almost silent: a table wrapped in paper, minimalist objects, photographs of slightly absurd gestures. My intention was not to propose a solution, but to reveal sensitive ways of inhabiting public space and to show how, even outside, everyone always carries a little of their interior. To reveal sensitive ways of inhabiting public space. Showing how, even outside, everyone always carries a little of their interior with them.



Sac-Architecte (Architect Bag), on location



Sac-Architecte, drawing



Sac-Architecte, on location



To reveal sensitive ways of inhabiting public space. Showing how, even outside, everyone always carries a little of their interior with them.

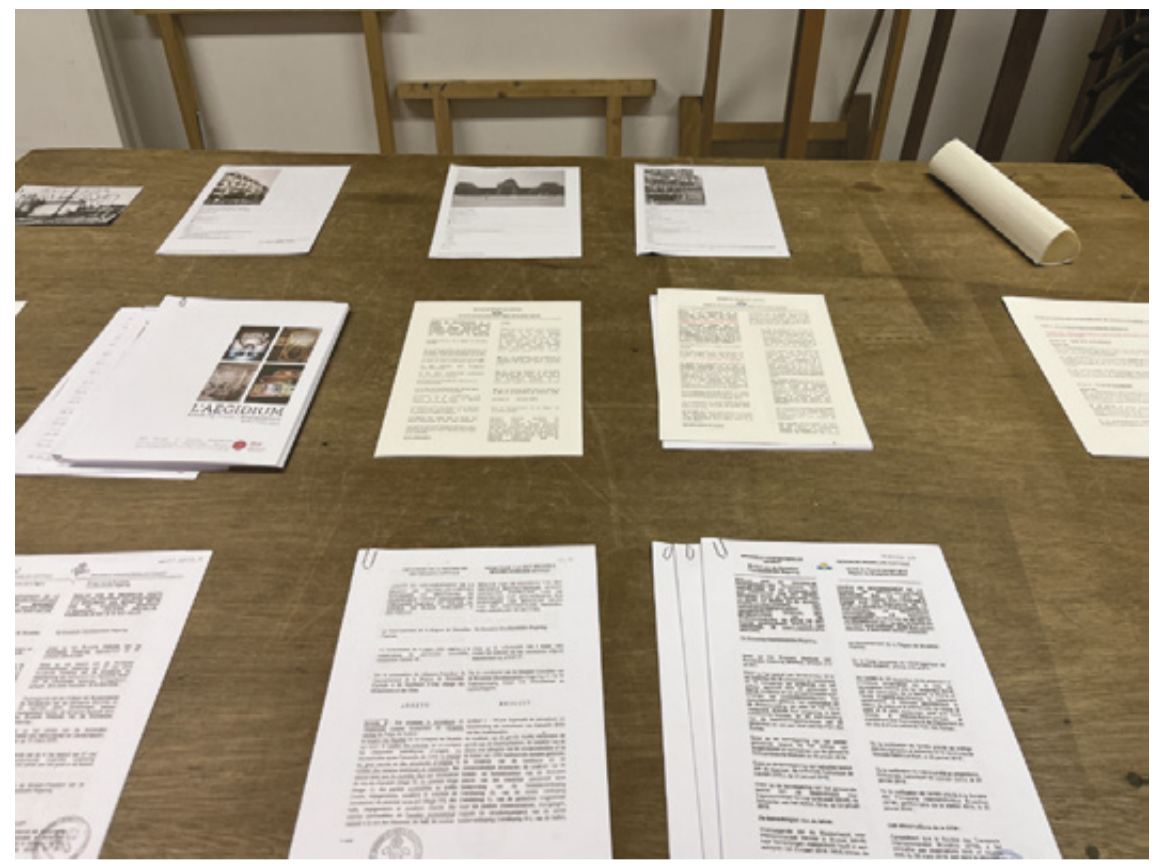
Manuel d'usages non pré vus
(Unforeseen User's Manual), leporello



Manuel d'usages non pré vus, extract



To reveal sensitive ways of inhabiting public space. Showing how, even outside, everyone always carries a little of their interior with them.



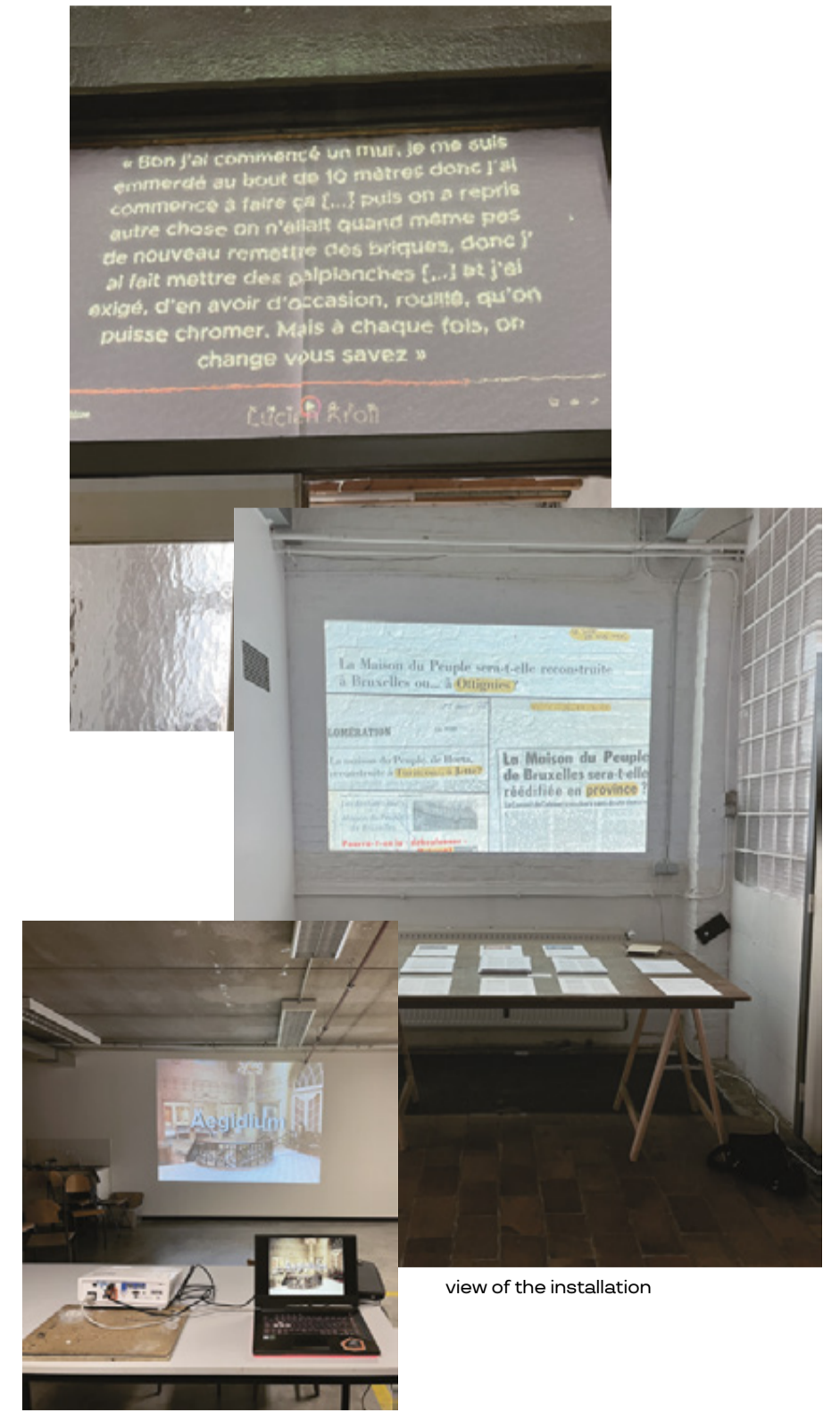
Patrimoine sous scellés
→ Morgane Marchal

My project *Patrimoine sous scellés* (Sealed Heritages) explores the paradoxes of heritage protection systems. Designed to preserve buildings and pass them on to future generations, these measures sometimes freeze them to the point of degrading or condemning them. Through four emblematic cases –the Palais de Justice, the Mémé, the Maison du Peuple and the Aegidium– my project reveals the absurd, involuntary or contradictory effects of the various heritage protection measures.

The installation combined video clips and documents concerning the various buildings, including real decrees in relation to false official decrees that divert administrative language to show their inconsistencies: listed scaffolding, protection of a spirit rather than a building, value recognized only after destruction... This work highlights the tension between wanting to safeguard and prevent us from living, and questions our way of transmitting, freezing or abandoning heritage.



To highlight the tension between wanting to save and preventing us from living. Questioning our way of transmitting, freezing or abandoning heritage.



view of the installation

Fil(e) coupé(e)
→ Céline Rettmann

With this project, *Fil(e) coupé(e)* (Cut Wire), the first intention was to use the available material (fabric scraps and different papers) and to assemble them like a random patchwork, where the shapes are never cut to fit but fit together as they are. Here, the surface does not generate falls: it is born from falls. The assembly is entirely conditioned by the shapes themselves. I then work not on a search for efficiency, but on an experiment.

By playing with the full and the empty, and starting with the fabric, I chose to emphasize the urban fabric. I seek to reveal what forms and materials contain: thickness, rigidity, gap, fragility, density, extent, resistance, repair. Because I wanted to work from fragments, I explore the other side of the buildings, what the city allows us to see. These are the traces, the scars, the voids, the gaps, the hollow teeth, the potential layers. All this appears in the abstract map, which floats in a deliberately exaggerated "visible mending": the seams are visible, almost structural.

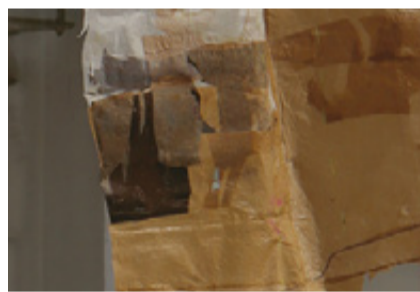
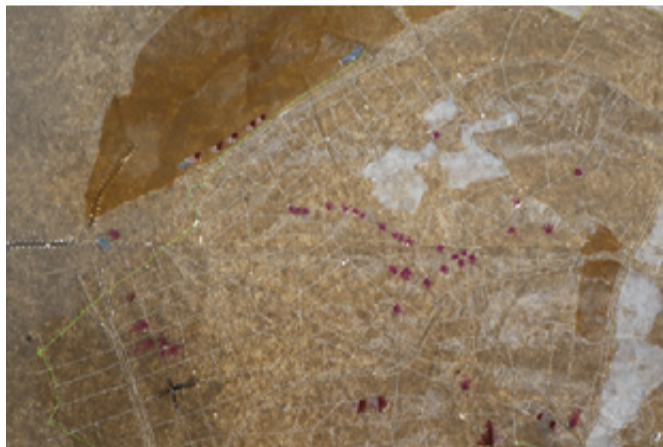
Certain "defects" then take on a particular dimension. War, pollution, abandonment create situations of return or situations of no return, produce visual nuisances. These flaws reveal diverse impressions: sometimes nostalgic, sometimes melancholic, sometimes full of timid optimism, sometimes totally desperate, as in Hiroshima, among other places strongly marked.

The question of the fall emerges. Are these hollow teeth destined to remain frozen in time? What stories do they carry? The hollow tooth could well be the hidden face of vacant spaces: it would be enough to tear down the walls to reveal that the place is unoccupied.

On the embroidered map are the hollow teeth and other flaws of my neighbourhood. As this plate is never fixed, it is constantly evolving with the events of time. And as at the back of a canvas, layers, knots, a reverse side that tells as much, if not more, than the right side are revealed.



views of the installation



Playing with the full and the empty. Starting from the fabric to highlight the urban fabric. Seeking to reveal what forms and materials contain. Working from fragments. Exploring the other side of the buildings, what the city lets show.



digital arts



Digital Arts is a multidisciplinary curriculum that focuses on a diverse set of disciplines, such as digital imaging (2D and 3D), animation, video games, and the art of electronic code. Throughout the three years of training, we provide students with a range of tools, both technical and intellectual, at the service of research, experimentation and of projects carried by a narrative in the broad sense. Refusing to be confined to a grid of pixels, we encourage students to free themselves from the screen and project the digital into space, to materialize it through physical and interactive devices. Beyond the tool and its use, we also stimulate the adoption of an enlightened, civic and critical attitude towards the place and role that digital technology occupies within contemporary society. As practicing digital art often involves close collaboration, we engage final-year students in the design and development of a narrative visual experience that uses image, programming, and interactivity as a means of expression.

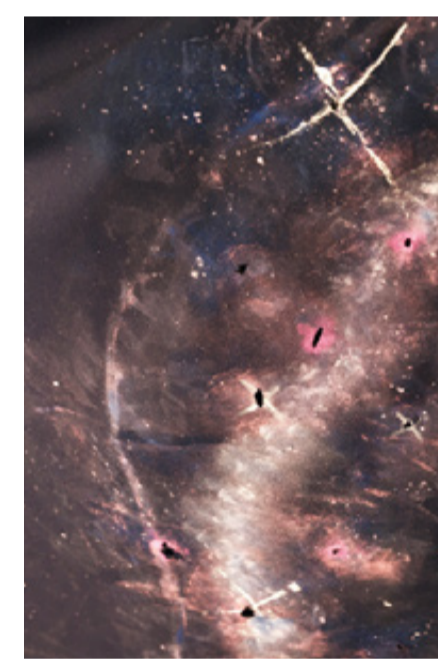
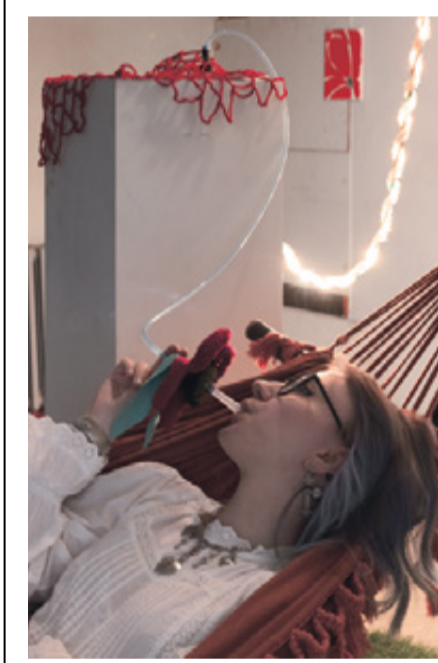
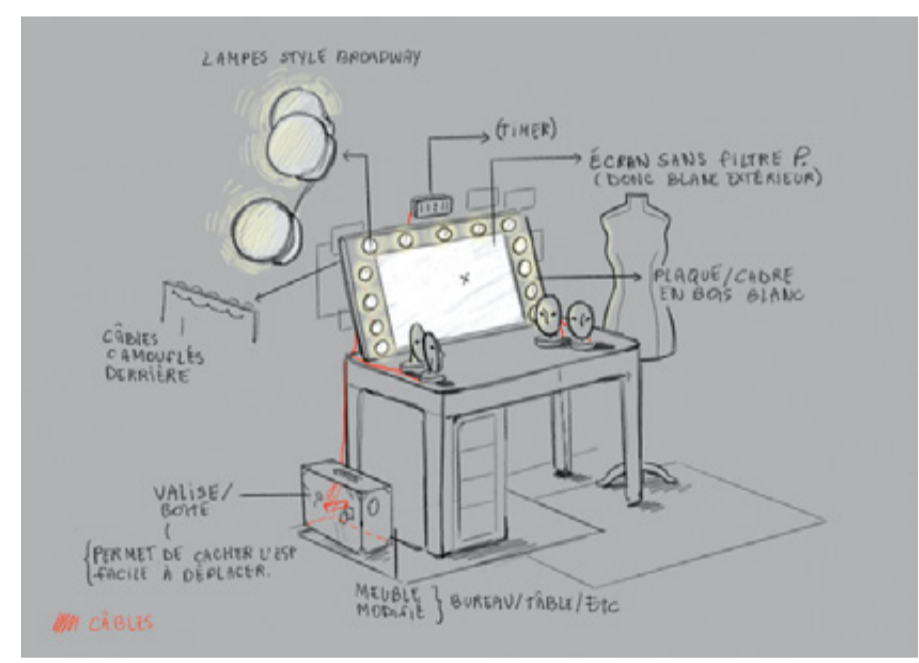
This end-of-studies project, carried out in groups of two or three students, is itself part of a group exhibition. In 2025, the theme was "Du noise dans mon ventre" (Noise in my Belly).

Party Snapshot (previous page)
→ Emil Berlemont, Spiros Karavadiis

Party Snapshot is an immersive augmented reality experience in which the viewer wakes up in the middle of the remains of a drunken evening and must, with the help of a phone, investigate the course of the evening by exploring the place as well as social networks.

Morphis
→ Naoufal Berrajaâ, Emma Delatte, Lucas Patti

Morphis is an immersive interactive installation that explores the sociological notion of the social mask. The device consists of a dressing table whose mirror has been replaced by a screen through which the spectator, by choosing one of the three masks at his or her disposal, will be able to experience a hallucinatory evening from different points of view.

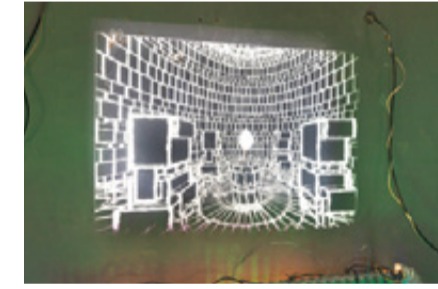


Coquelicot
→ Dimitra Fana, Cécilia Henno, Evan Vancleve

Coquelicot (Poppy) is a narrative and contemplative experience that invites the user to detach themselves from everyday stress by immersing themselves in a sensory cocoon.

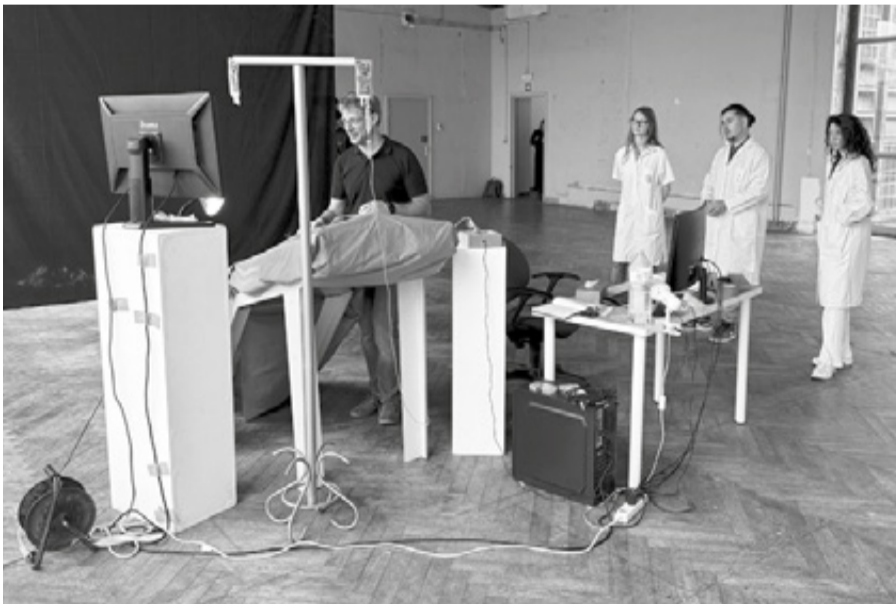
Hyphae
→ Karim Nouri Chafi, Filippo Cossu, Lola Rodriguez Ricagni

Hyphae is an immersive sensory, organic and profoundly human installation, which proposes to reconnect us with nature through the figure of the mycelium.



Umbilical C.O.R.D.
→ Ivan Anchev, Imane Bentayeb, Marie DuFour

Umbilical C.O.R.D. is an interactive audio-visual experience in which three players must perform a ritual to end a power outage in a futuristic world now dominated by technology.



Willy

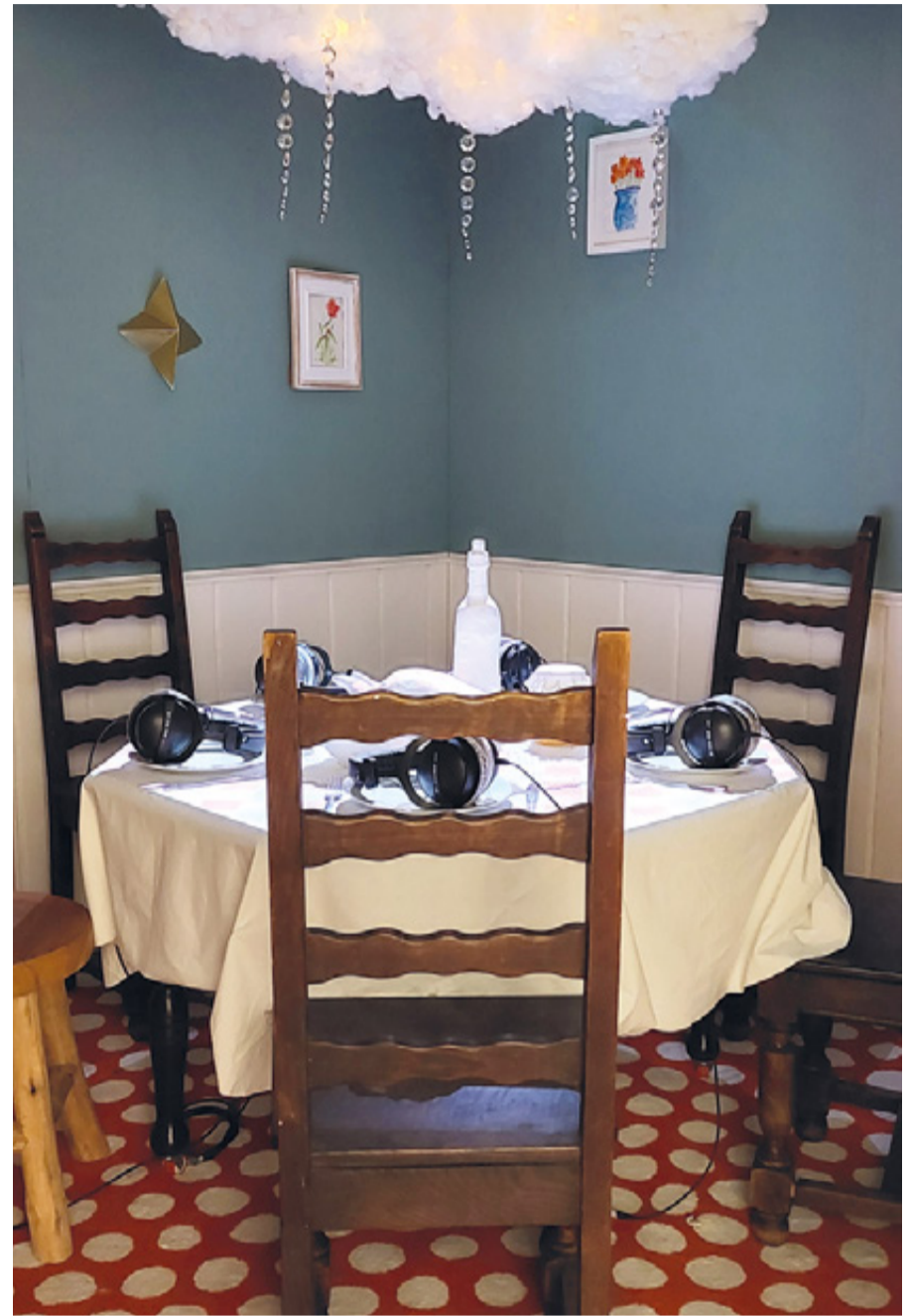
→ Jorge Azevedo Costa, Weronika Balcan, Capucine Dejonghe

Willy is a digital installation featuring a dystopian future in which all aspects of life are governed and controlled by large corporations, even reaching our own organs. In this context, Willy –a naïve citizen– decides to clandestinely remove his natural organs and replace them with artificial ones, in the hope of a better life. The user takes on the role of an artificial organ “repairman” who has only a few minutes to save Willy during this perilous clandestine operation.

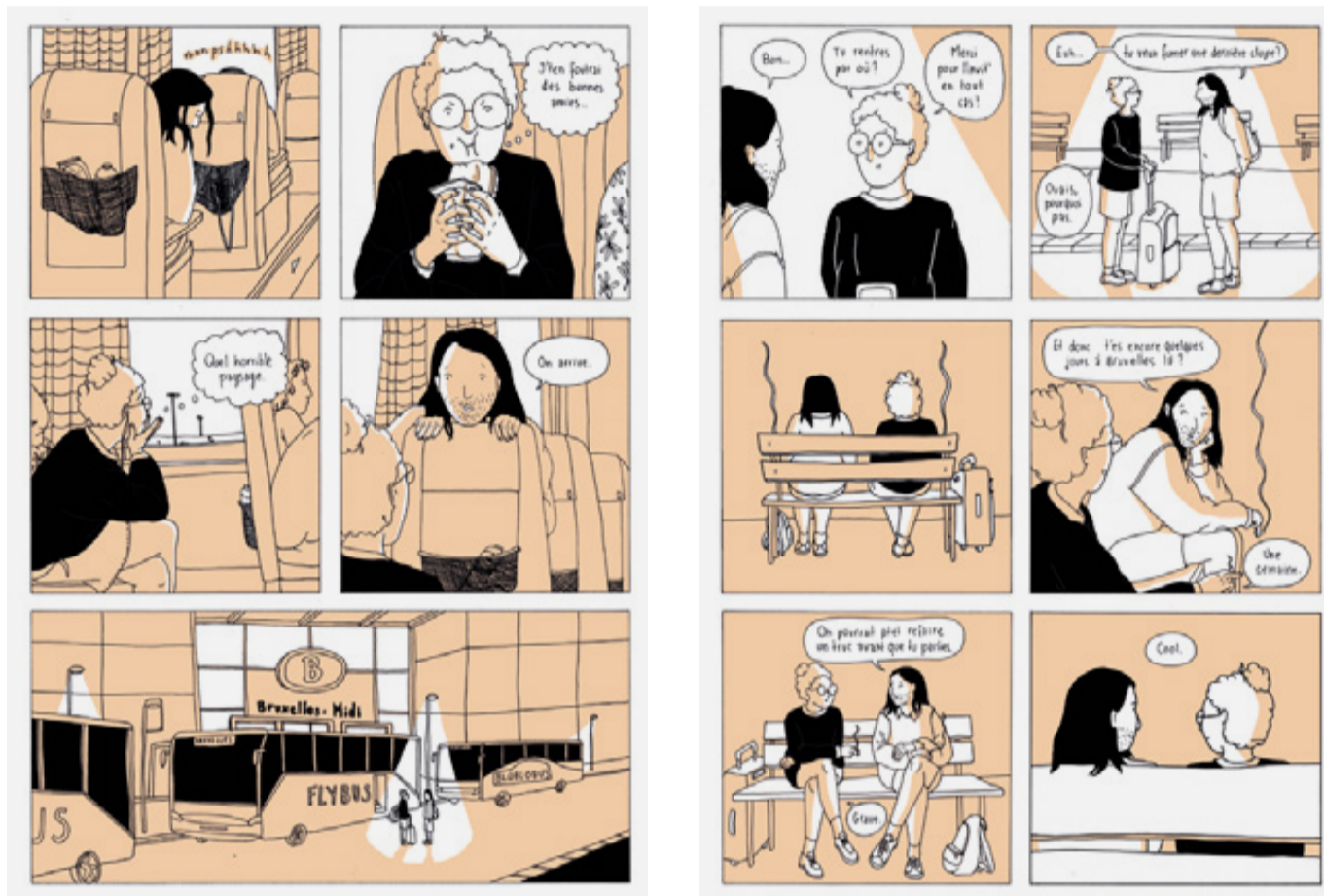
Silences à table

→ Louis Claes, Camy-Ling Hoang Minh, Nell Jeusette

Silences à table (Quiet at the Table) is a scripted narrative listening device in which five spectators are immersed in the heart of a conflictual family meal thanks to an audio headset that allows them to follow the tense exchanges between the guests as well as their inner thoughts.



comic book – publishing



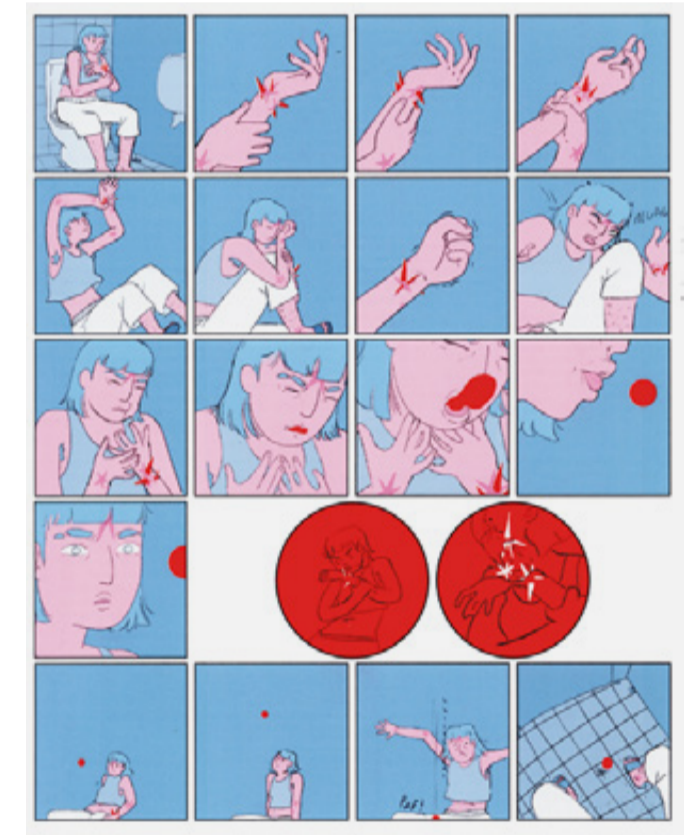
This course involves teaching graphics at the service of storytelling. The aim is to teach students to master the processes of text and image development, in order to help them become comic book authors capable of continuing on their path independently.

The first cycle of learning aims at a mastery of the rules of narration, narrative representation and publishing techniques. It is also about getting students to sharpen their world view in order to nourish their creativity and assert their autonomy. This implies a broadening of training by approaching related disciplinary fields (illustration, painting, animation drawing, etc.). A training profile was determined based on the notion of a "complete author", mastering narration and images ("drawing words and writing images"), from an editorial perspective, while being able to adapt to opportunities beyond the specific framework of comics.

End-of-studies project: Telling a story lived by the author or experienced by a loved one. This can be told in an autobiographical way. It can also be transposed into fiction with changes in context and time.

page 2 : from left to right, top to bottom
Sans titre → Aurélie Huaux
Le Client est roi → Laëtitia Dedieu
Le Poids d'une bulle → Pauline Dekimpe
Poisson vert → Ivan De Falleur
Une semaine pour respirer → Marco Posada
Le château → Emma Caillaud

page 3 : from left to right, top to bottom
Silence → Pim van Helvoort
Oscar → Adrien Mignon
En attendant Jojo → Joseph Prado César da Fonseca
V.A. → Adèle Rhoads
Oubli de rappel → Hugo Mille
Fin suspendue → Réjeane Massy
Les Carnets de liaisons dangereuses → Arthur Lohier





from left to right, top to bottom
Abi → Angèle Vaas
Ily a erreur → Al Durand
Royal Summer → Pauline Mach
Bar Brise → Titouan Guesdon
Renée reviens → André O'Sullivan
Sam et Mia → Elise Piette

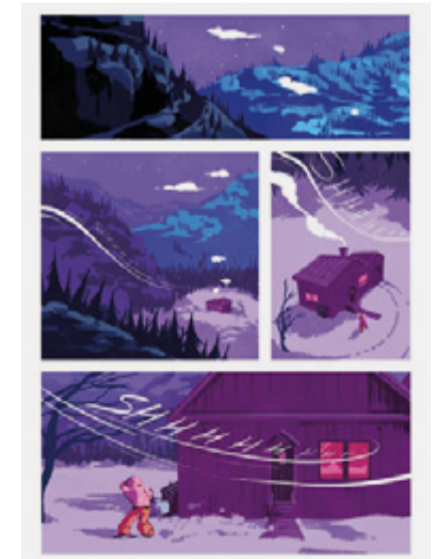
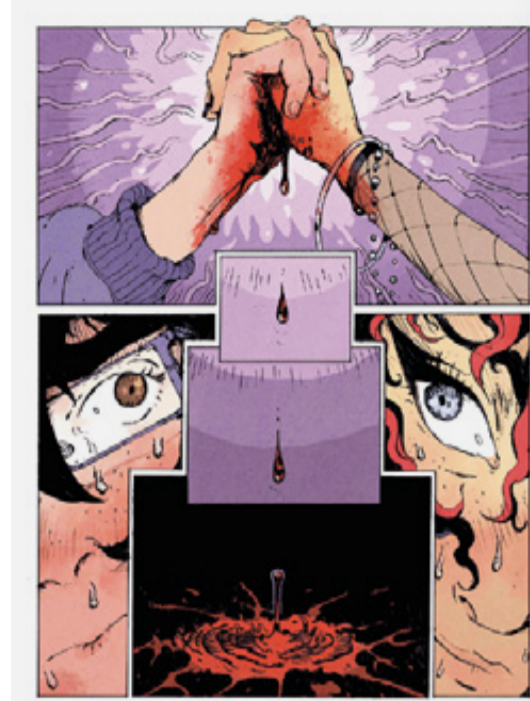


comic book – publishing master



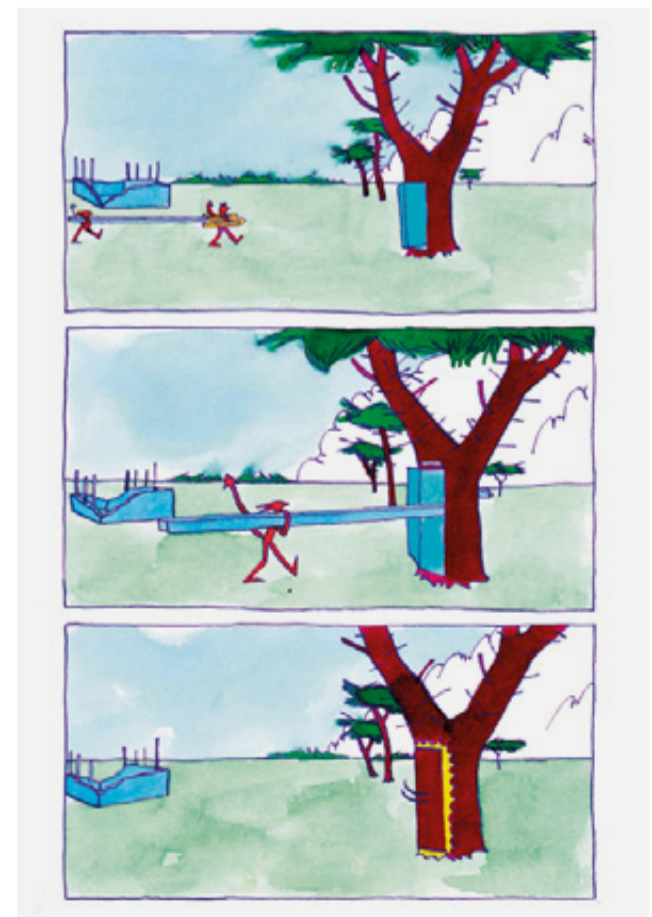
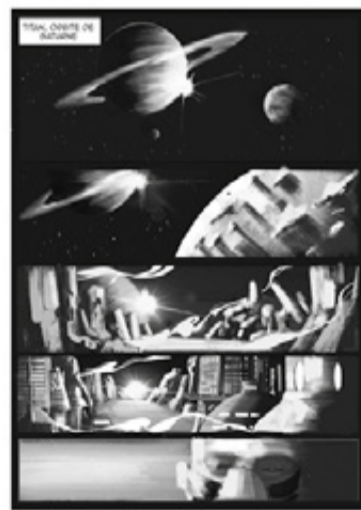
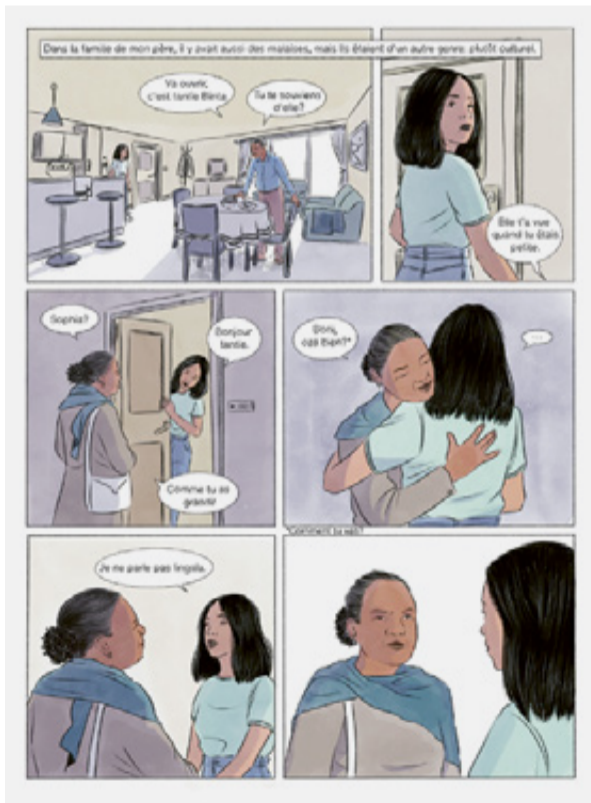
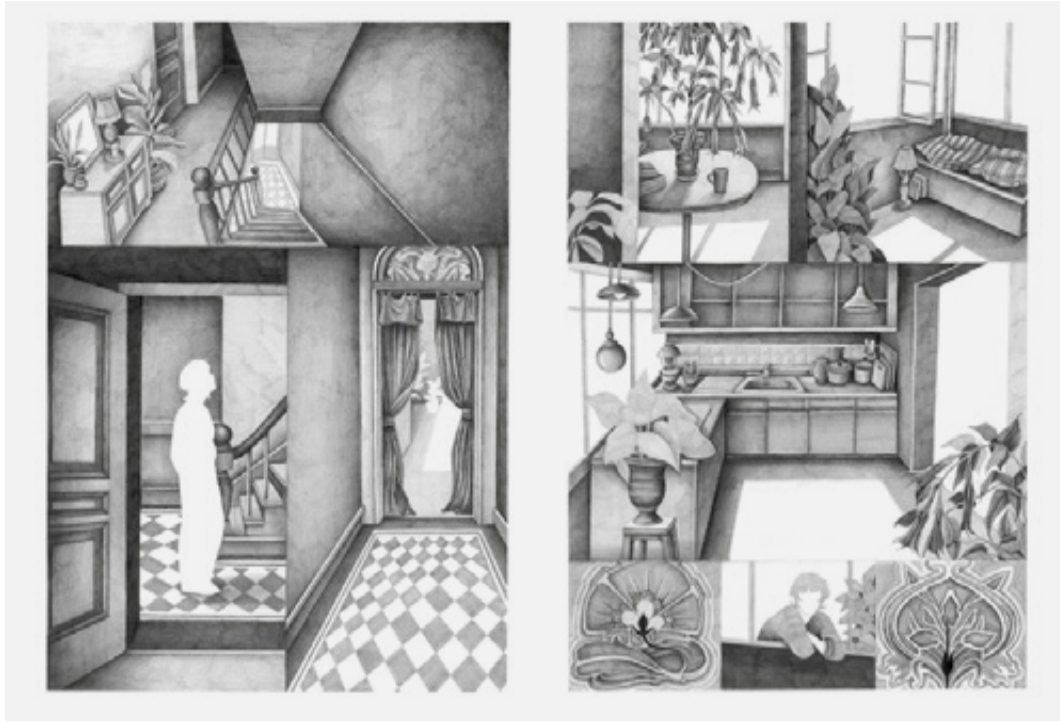
The second cycle of the Comic Strip – Publishing course enables the student to reappropriate the process of developing a comic book, or even to transgress it, in order to enrich his or her personal vocabulary. In addition, it helps them to understand their position as authors within the history and flow of comics, and indeed artistic creation in general.

The Comic book – Publishing master's degree offers, on the one hand, an in-depth focus organized in partnership with the Université Libre de Bruxelles (Faculty of Philosophy and Social Sciences, Faculty of Letters, Translation and Communication). It also works with the erg (École de recherche graphique), which provides training in reflective research on artistic practice and specifically of comics, in particular with a view to accessing the doctorate in art and art sciences. On the other hand, the Comic book – Publishing master's degree offers a specialized focus, "Creation and Dissemination". This questions all forms of the distribution of comics as an integral part of the artistic project (fanzine, micro-publishing, online publishing, staging, hanging, performance, etc.).



from left to right, top to bottom
Au bois → Mathieu Tillemans
Les Diableries → Naomi Rivier
Shedevils → Hélène Yannou
Dernier Souvenir → Léon Maçon
Lucie paye ses dettes → Jérôme Tellier
La Valeur des choses → Noa Rosen Berthec
La Falaise → Cylia Colon
De l'avant → Melvyn Fracheboud
Nellie → Laura Toundot

from left to right, top to bottom
La Dame de pique → Chloé Kesteman
Nuage → Théodore Mativa
Maya → Nita Vezgishi
Les Quatre Accords omelettes → Mathilde Pirotte
Des cendres → Marcello Caiti
Cher journal tout va mal → Camille Florain
Sel, Hydromel & Menestrels → Philémon Collafarina
Ne t'en fais pas → Eléonore Joubrel
Le Frisson des pins → Alice Vereecken



from left to right, top to bottom
Charlotte → Manon Eyraud
Ne m'abandonne pas quand je serai vieille → Amir Gauthier
Bailar Bailar La Pampa → Calypso Perez Bouillot
Memory Mess → Matteo Quadrelli
Bonne nuit petit Robot → Zoé Le Goff
Wax Paradoxe → Justine Sow
Milow → Maxime Dirickx
Le Grand Démantèlement → Janaëlle Gohin & Basile Pallier

interior design

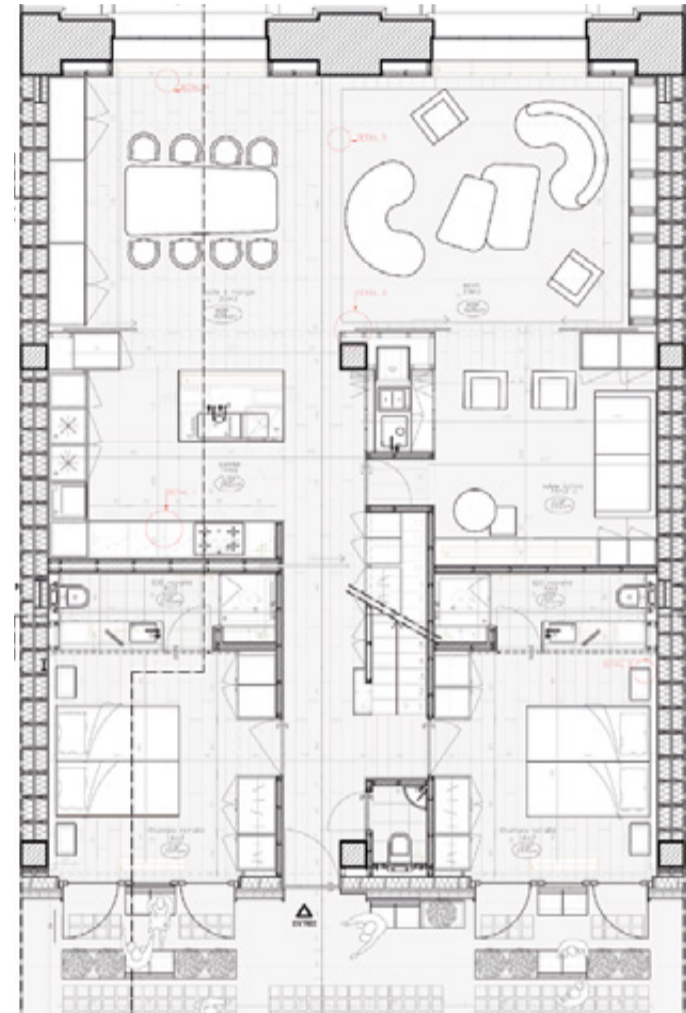


The aim of this training is to respond creatively to commissions for the development of private and public interior spaces. An in-depth knowledge of the spaces allows them to be optimised by opting for choices adapted to the situations they encounter. The study of specific parameters such as volumetry, materials, light and colour leads the student to place the human being and his or her multisensory activity at the center of the project's concerns.

End-of-studies project: The project is part of the Volta site, a former power plant located in Ixelles (Brussels). The main objective is to transform this industrial space by creating six collective housing units. Each unit will be designed to accommodate a family unit of four people while adding two additional people, chosen for their complementarity with the family, in order to promote diversity and mutual aid within the said housing. This approach aims to encourage community living, while preserving the privacy of each home.

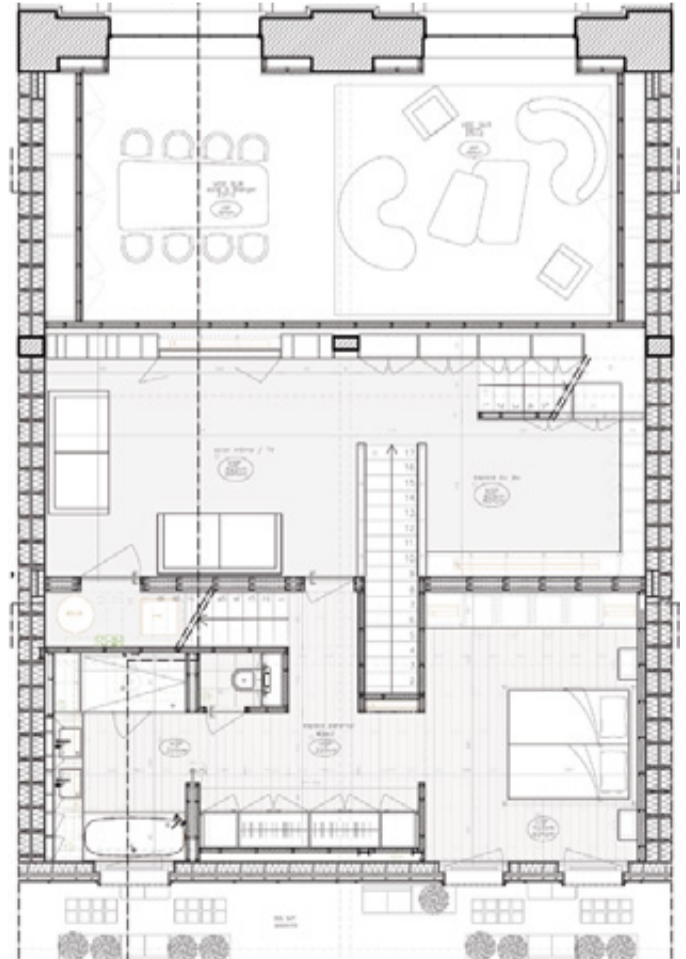
L'habitat partagé (shared housing)
→ Thomas Bertrand

This duplex accommodation is shared by a family of four and two young retirees. Nowadays, depending on the culture, the elderly go either to a home or to their families when they can no longer live independently. This project advocates a third option: creating a new family outside of blood ties. So, retirees act as surrogate grandparents for children and vice versa. The financial issue is also to be taken into account: pensions no longer allow people over 65 to remain tenants, knowing that between 41 and 49% of Brussels residents over 65 live in rental housing. This shared housing allows them to better prepare for their growing old.



plan view (1st floor)

plan view (2nd floor)



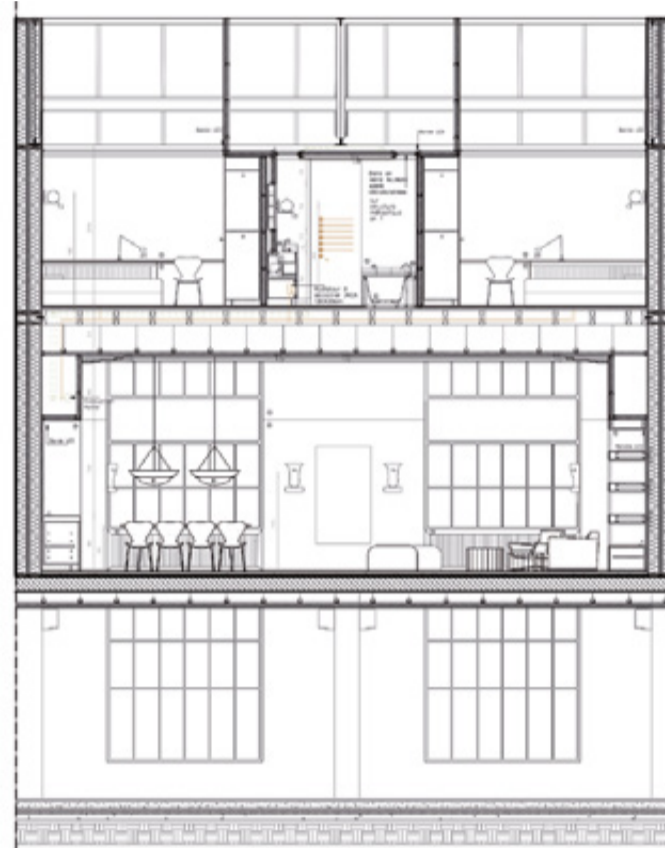
3D view



interior façade



3D view



section B-B



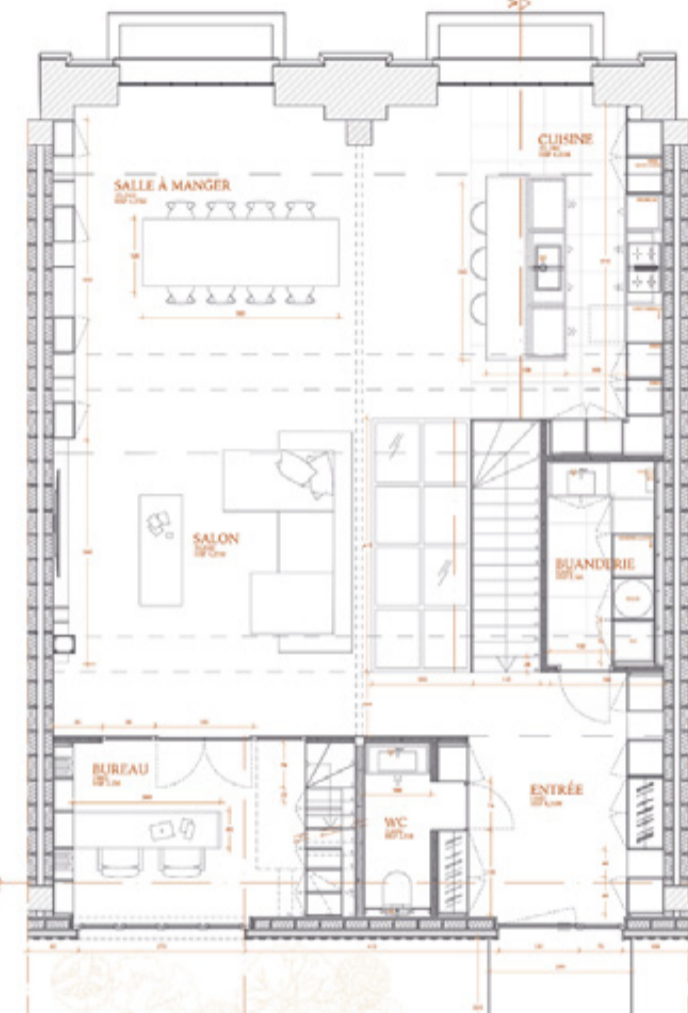
3D view



section A-A

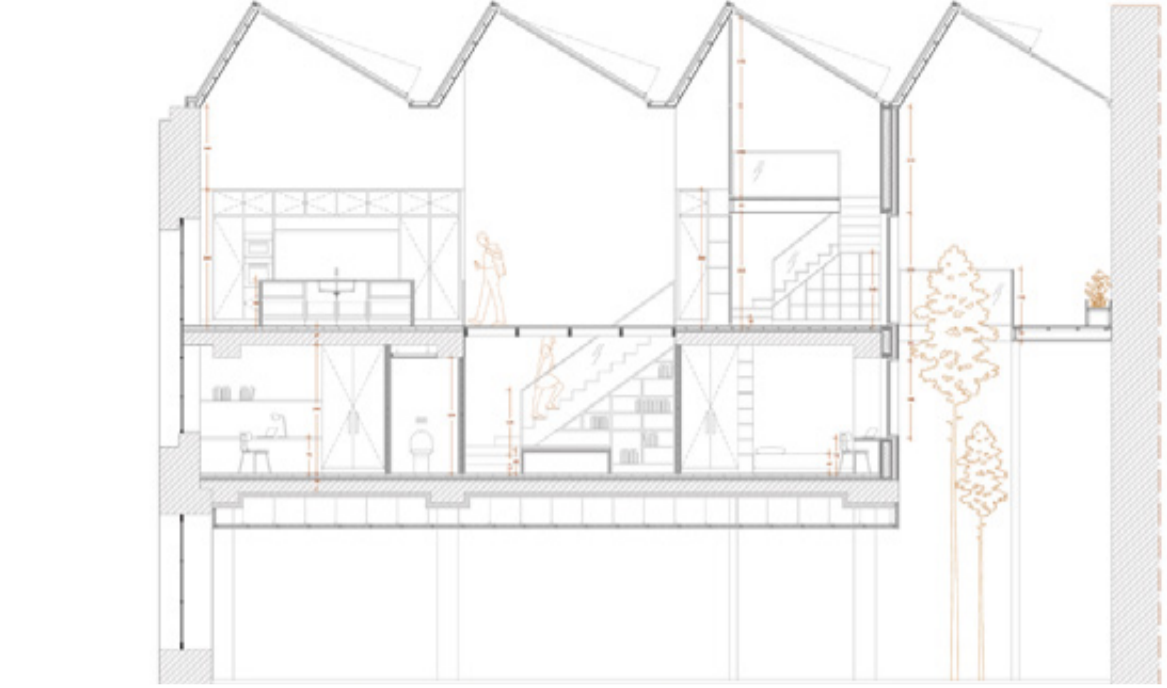
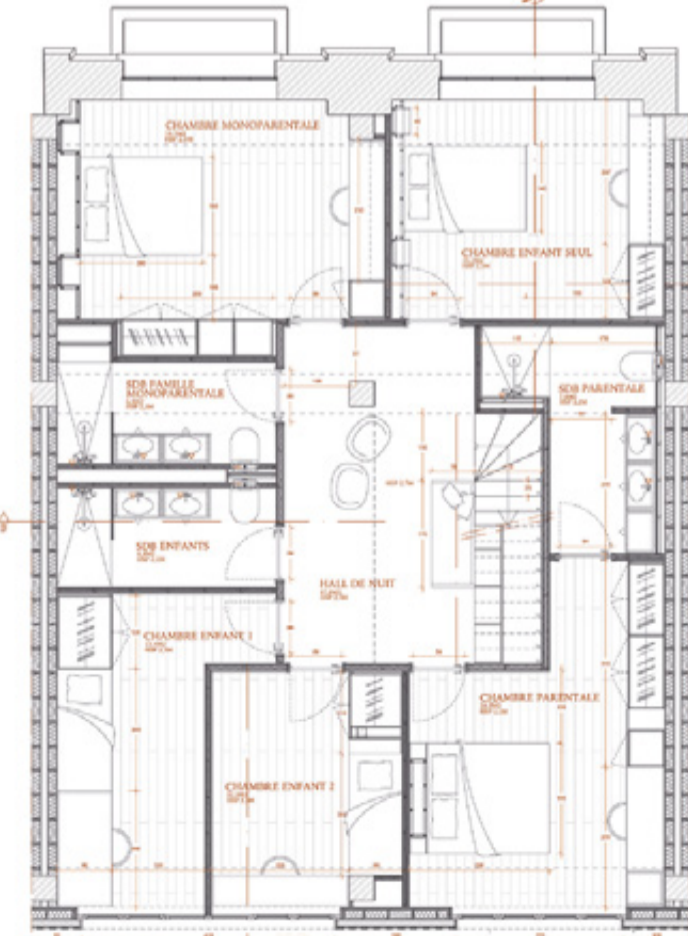
L'habitat partagé (shared housing)
→ Megan Vandekerckhoven

This shared community housing unit project is located in a building on the Volta site in Ixelles (Brussels). The accommodation houses two families: a family of four with two children and a single-parent family with one child. Organised in a flexible structure, the accommodation opens from the upper floor onto a large shared living area. On the lower floor, there are the sleeping areas, with three bathrooms and individual bedrooms for each member of the two families. The framework is designed to encourage mutual aid, share costs and enable a fair balance between collective and private life.



plan view (1st floor)

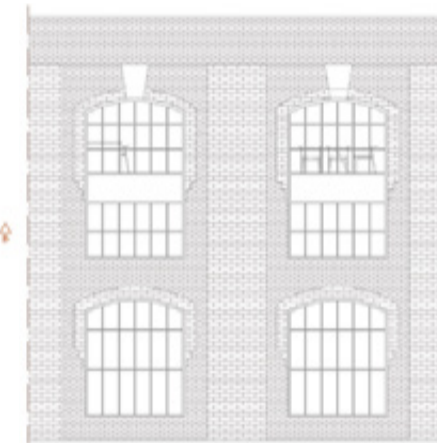
plan view (2nd floor)



section A-A



3D view



back façade



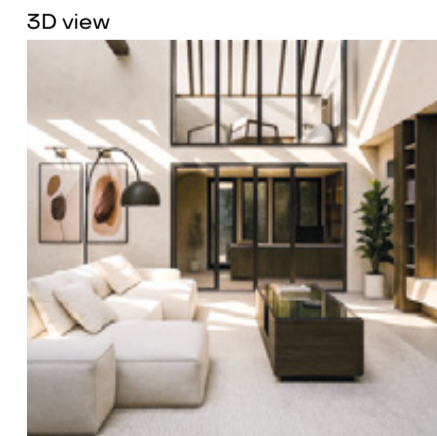
section B-B



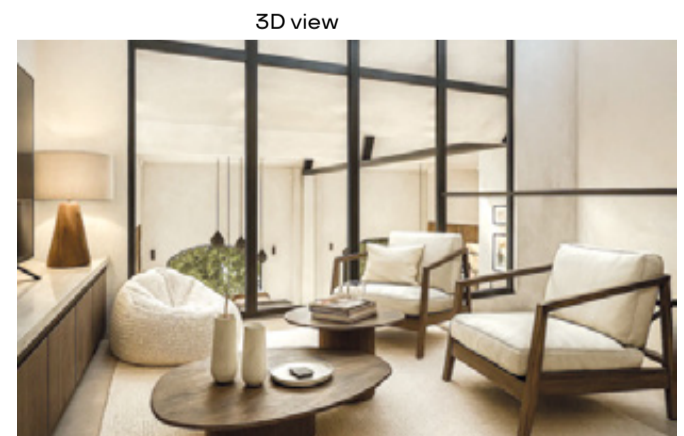
3D view



3D view



3D view

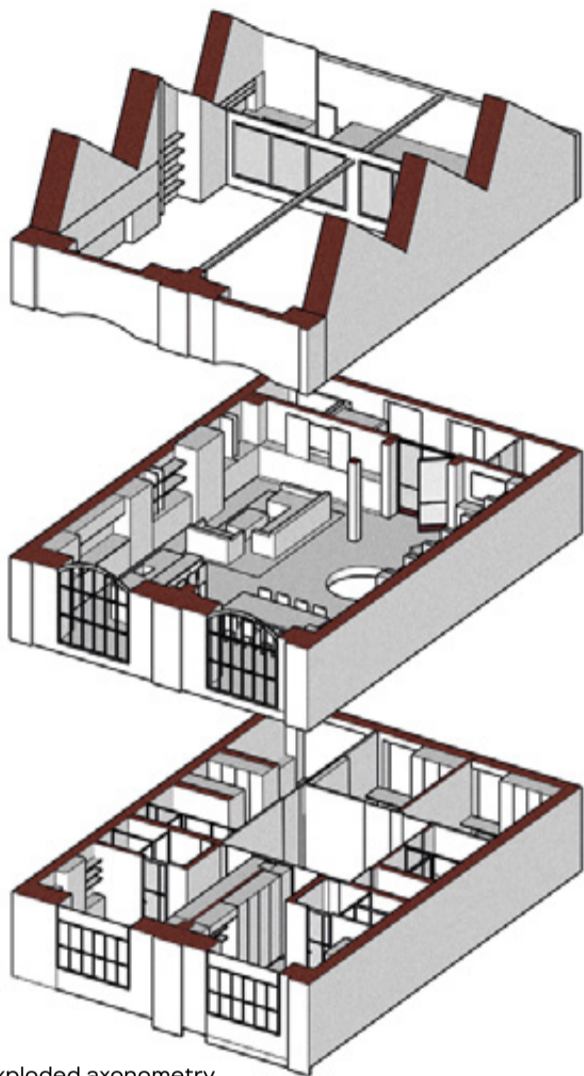


3D view

Volta

→ Indira Valcke

The concept is clear: to offer a structured and benevolent welcome to visual artists in precarious situations. The observation, widely shared in the artistic community, highlights the major financial challenges that often hinder artists in their development and ability to create. Our concrete response is materialized within different shared housing units, designed as real cocoons. In these carefully designed spaces, the artists are welcomed by a family selected for their deep and authentic sensitivity to art. The objective is to go beyond simple accommodation to create a real artistic microcosm. It is a place where mutual aid is natural, where inspiration flows freely and where every interaction contributes to a renewed creative blossoming.

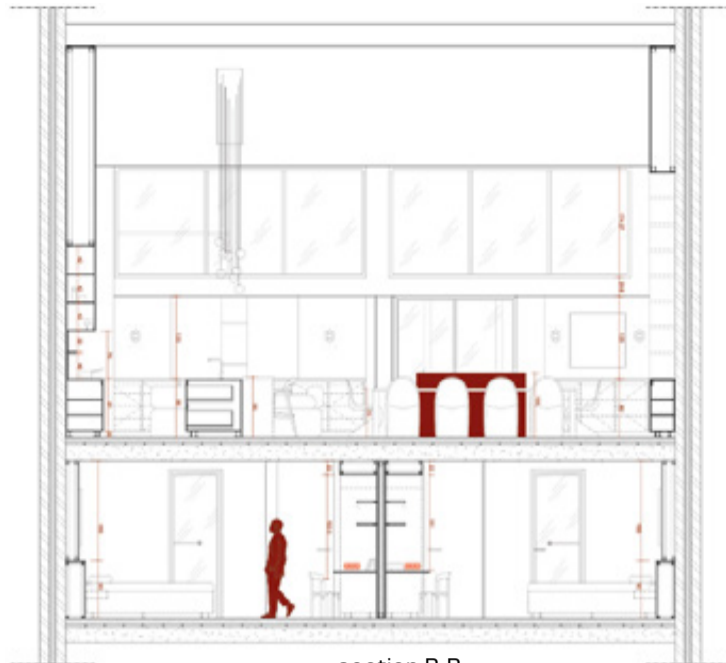


exploded axonometry

plan view (1st floor)



3D view



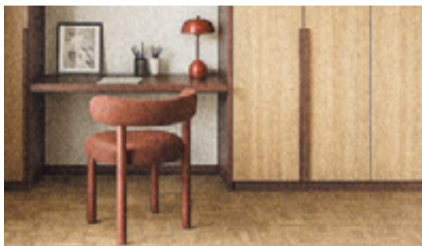
section B-B



stylised façade



3D view



3D view



3D view



social innovation design



This two-year master's degree, unique in Belgium, is co-organised with the master's degree in cultural and social communication (MaCCS) of IHECS. We also offer a one-year specialised master's degree, supported by the international training programme of ARES, in partnership with the Faculty of Architecture of UC Louvain (LOCI) and erg.

Social Innovation Design lets students work in multidisciplinary teams and in a systemic way on a wide range of multidimensional issues, related to housing, urbanization, health, mobility, biodiversity, social cohesion, climate change, food, etc. Social innovation addresses societal issues through creative and innovative approaches. The design focuses on people to implement solutions that are technically feasible, economically viable, environmentally responsible and humanly desirable. Combining social innovation and design promotes a systemic, inclusive and participatory approach that is responsible and focused on human behaviour to ensure its sustainability. The designer's extended role is to respond to a societal challenge, often by combining the design of a product, a service, a spatial layout, or a system. As the curriculum is anchored in the reality of the field, with real projects and partners, the student is led to put his or her creativity and know-how at the service of an applied research dynamic.

Reconstruire (Reconstruction) → "Dessin libre individuel"
(Individual Free Drawing) activity, Kaya (Burkina Faso),
February 2025. © Sandra Tandamba

MIS À PARC
→ Pierre Montagne

The idea for this project was born at the entrance to a roller coaster, after two hours of waiting. A friend hesitated about entering a carriage, worried they would not get in. This scene, both banal and revealing, led Pierre Montagne to question the accessibility of theme parks, these spaces that are supposed to be universal, but which remain mostly designed for an able-bodied, mobile and normative visitor.

With MIS À PARC, Pierre undertook a methodical exploration of this everyday form of exclusion. By visiting several European parks (Walibi Belgium, Plopsaland, Disneyland Paris, Parc Astérix), communicating with professionals in the sector and by meeting with affected users, he documented the recurring limitations: unsuitable queues, access through exits, illegible lockers, experiences that are shortened. The diagnosis was clear: inclusion remains a late addition, rarely integrated into the design of the attractions.

To go beyond the observation, the project adopted a three-step approach. An accessibility charter, drawn up in collaboration with the company Alterface, sets a reference framework: equivalent immersion, autonomy, readability, taking into account all disabilities, including sensory and cognitive. At the same time, an original tool was created: OpenSpaces, a card game designed to stimulate the co-design of inclusive solutions. Tested on professionals, it articulates user profiles, inspiring examples and creative methods.

An outing to the park, organised with the non-profit organisation Décalage, allowed the hypotheses resulting from OpenSpaces to be compared with the experiences of those concerned: adapted guns, additions to existing devices, etc.

MIS À PARC showed that accessibility is not just a matter of technical developments: it involves a narrative, sensitive and political transformation of leisure spaces.

A final year project carried out in partnership with: Alterface (company specialising in interactive attractions), Décalage ASBL (association working for inclusive leisure in Belgium).



accessibility charter

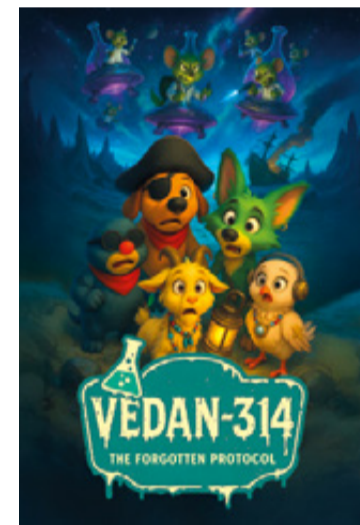
fictional entrance ticket



Open Spaces card game



analysing European parks



poster for a fictional attraction (AI-generated)

adapted handset



holding an adapted handset



This project explores the inclusion of people with disabilities in theme parks, which are often designed for an able-bodied audience. It combines field observations, co-design with professionals in the sector, and tests with users to imagine truly accessible leisure experiences.

Ben
→ Camille Tarratte

Ben is rooted in the concrete realities of daily life in social housing, where spaces are cramped and waste sorting becomes more of a constraint than a reflex. In these contexts, ecological gestures are rarely adapted, because they are too often designed for ideal spaces. Ben starts from reality: from the field, from the constraints and above all from the inhabitants themselves.

Initially focused on the design of an object to optimize the space occupied by the bins, the project evolved after immersion in the field, within a landlord social housing in Brussels. Quickly, a limit is imposed: the object cannot solve a systemic problem alone. The lack of information, clarity and communication around sorting appears to be the first obstacle. The problem was not in the garbage can, but in the stories, the uses and the lack of transmission.

Ben then unfolds in two complementary axes. The first – "awareness, communication, education" – takes shape through participatory workshops, designed on the basis of feedback from tenants. Simple, visual and accessible, these educational tools make the instructions understandable and above all applicable in a constrained daily life. The second "more material" axis will extend this work by questioning the object and the physical organization of waste in the habitat.

Beyond sorting, Ben questions our collective relationship to ecology and the social conditions necessary to make it truly accessible. By creating a collective dynamic around a simple gesture, the project links environmental issues, social justice and the power to act at the local level. Where great speeches fail, Ben proposes to build responses on a human scale.

End-of-studies project carried out in partnership with: Foyer du Sud – Social housing in St-Gilles and Forest

the participative workshop box, modular storage



"Destination: Déchetland", workshop activity



one tenant's kitchen

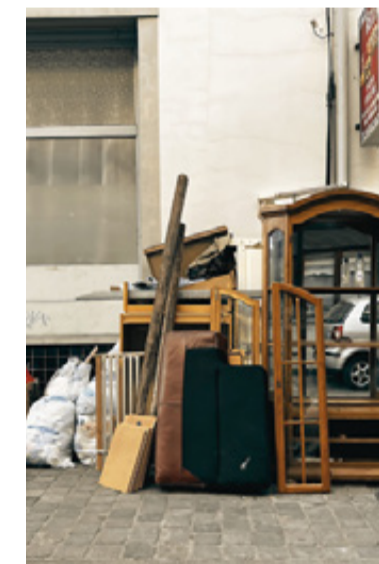


"Les Affaires presque classées" (Items Nearly Sorted), activity

"Les Maîtres du Tri" (Masters of Storing), activity



the participative workshop box



litter dump



Ben is a field project that brings together the inhabitants of small homes around an issue that is too often invisible, waste management. Because sorting well is not just a gesture, it is a way of acting together on human, social and political issues.



playing a prototype card game, Kaya (Burkina Faso), February 2025

Reconstruire

→ Sandra Tandamba

The "Therapeutic School" project aims to support the psychological well-being of Internally Displaced Children (IDPs) in its reception facilities, reducing the effects of post-traumatic stress and facilitating the identification of children in need of specialized follow-up.

It is based on two main axes: the development of school spaces to create a soothing and safe environment; and the implementation of activities accompanied by tools of expression adapted to the age of the children. Without making the school a psychotherapeutic centre, the approach consists of creating a place of reception, identification and guidance, in close collaboration with mental health and educational professionals.

The first axis of the project that we developed concerns the co-design of identification tools for children aged 3 to 5, based on prototypes tested in a preschool for internally displaced children in Burkina Faso. These tools were designed to meet the needs of the various stakeholders: to provide supervisors with benchmarks for listening and observation; children with a safe framework for expression; and mental health professionals with a better capacity to provide care.

This collaborative work led to the creation of *Reconstruire* (Reconstruction), a pack of expressive activities to free children's voices, containing an observation guide co-constructed with local psychological services. In addition, the interior and exterior spaces will aim to enhance the sense of security and promote emotional expression. This project is part of a global approach to child protection and psychosocial support that places childcare facilities and their educational teams at the heart of a system of resilience for the most vulnerable children.

End-of-studies project carried out in partnership with: ONG EDUCO, Burkina Faso



Reconstruire pack, July 2025

Reconstruire (Reconstruction) is a collaborative project between education, mental health and child well-being professionals in Burkina Faso. They work to reinforce the psychological care of Internally Displaced Children (IDPs).

Reconstruire pack, July 2025



"Raconte une histoire" (Tell a Story), card game, July 2025



"Dessin libre collectif" (Collective Free Drawing) activity, Kaya (Burkina Faso), February 2025



drawing and technology in architecture



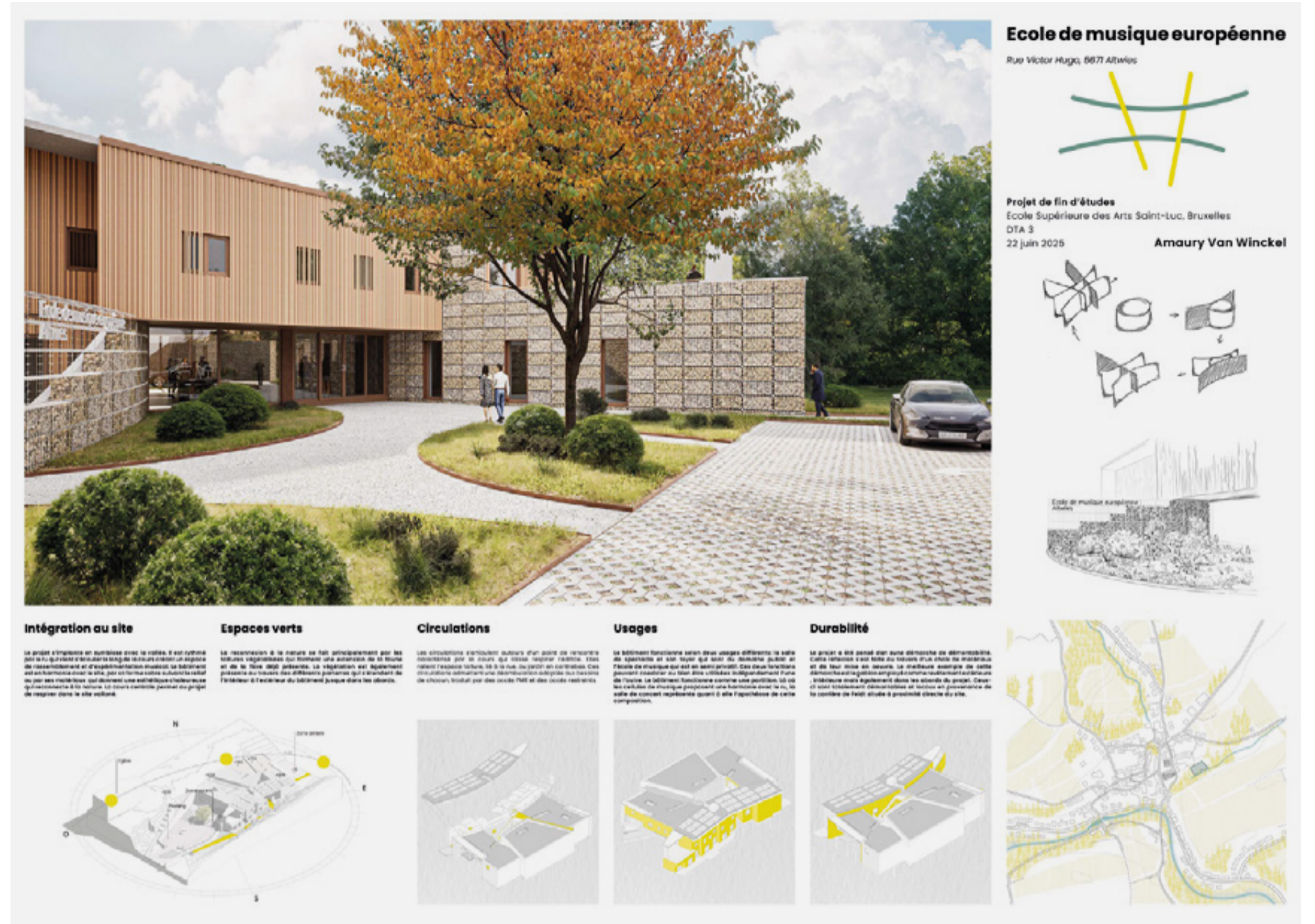
The Drawing and Technology in Architecture course trains draftsmen- and -women/designers in the construction sector. They offer exciting and varied studies where the student is led to apply his or her graphic and technical knowledge through architectural projects. Each year, a theme of increasing complexity is proposed. The curriculum thus successively addresses the drawing and complete design of individual housing, collective housing and public buildings. In three years, this professional training provides the knowledge necessary to exercise a job with responsibility within an architectural firm, a construction company or a design office. The skills that the student develops are based on three disciplines: drawing, the art of (re)presentation; technology, technical and environmental dimensions; architecture, the art of building.

End-of-studies project: European Music School (rue Victor Hugo, 5671 Altwies, Belgium).

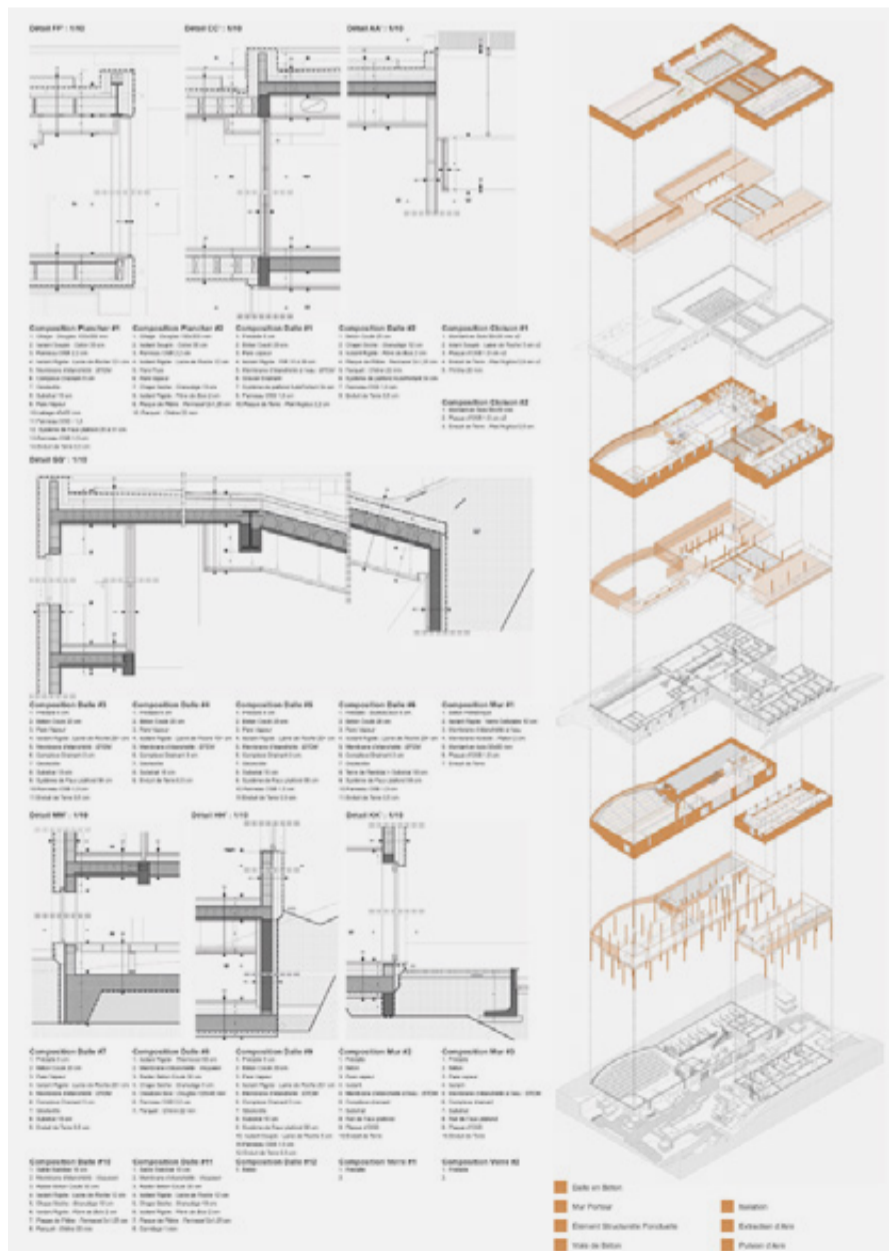
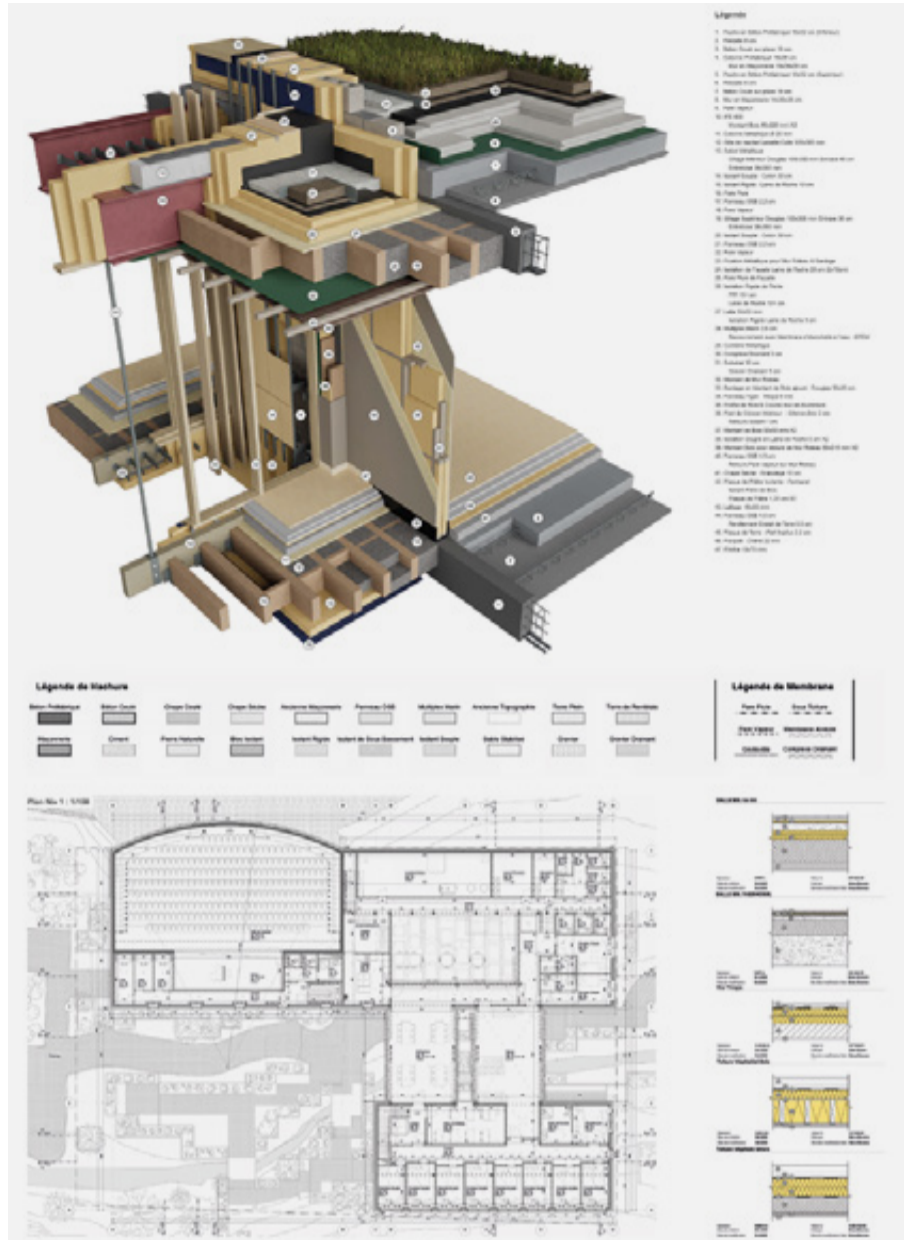
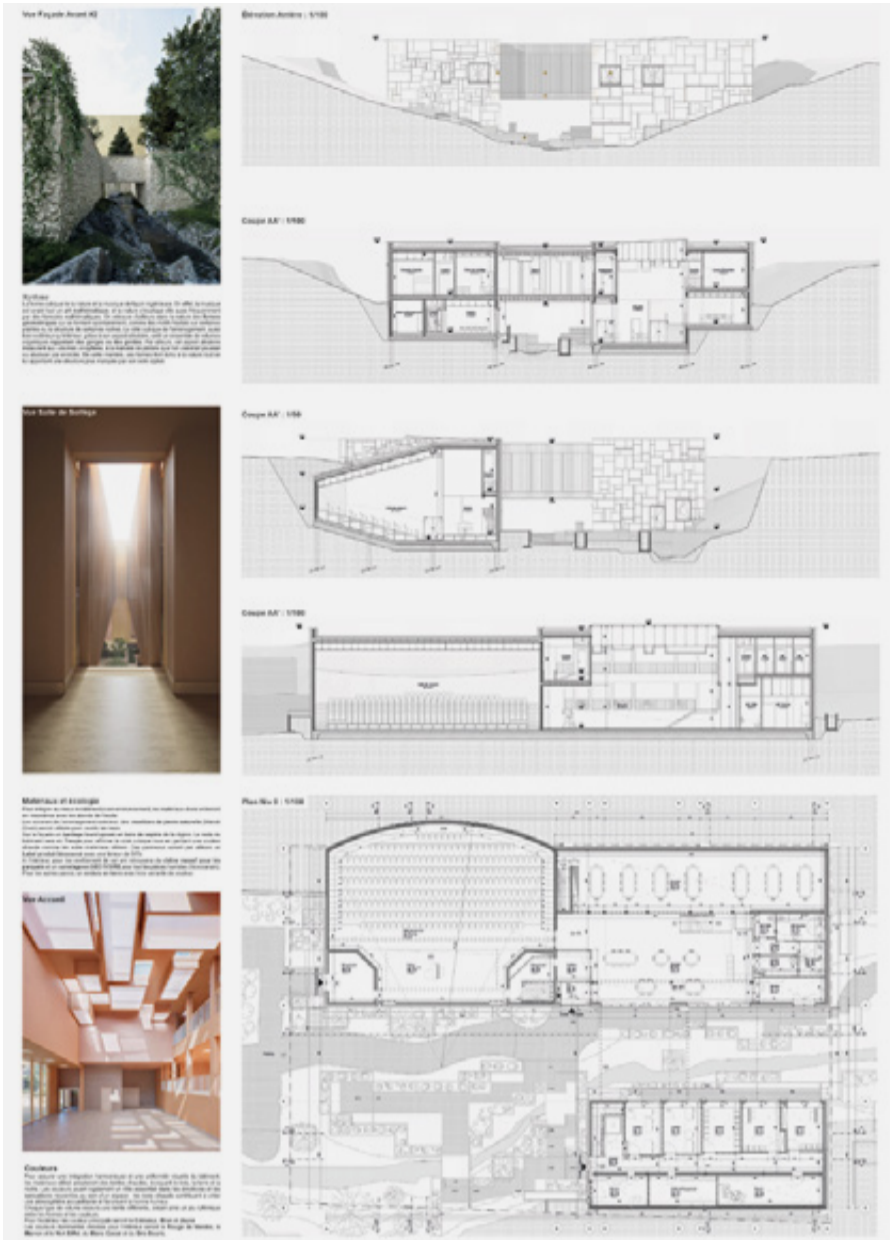


presentation → Tom Leclercq

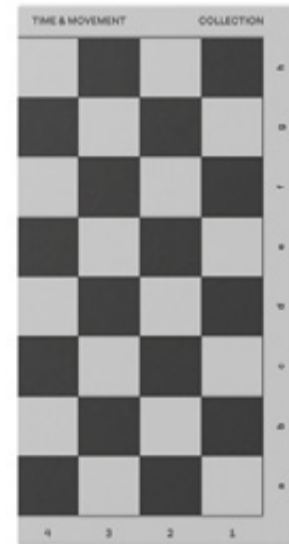
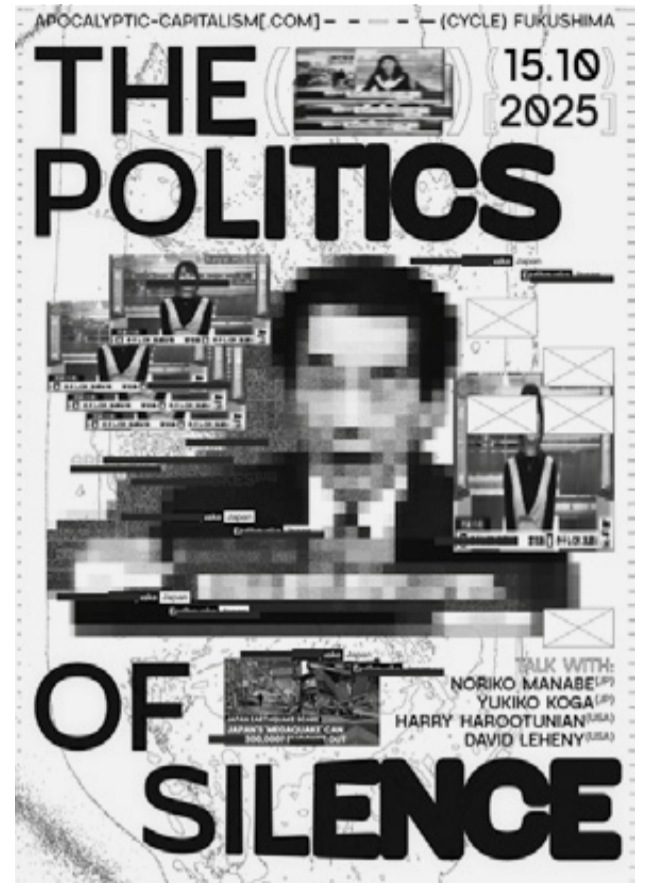
presentation → Rachel Lambert



presentation → Amaury Van Winckel



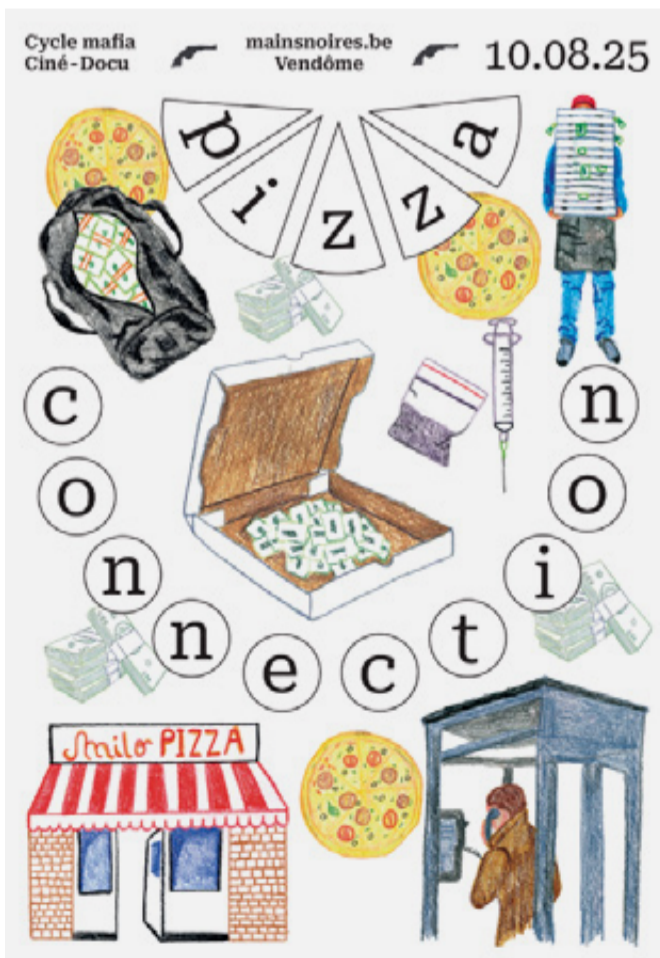
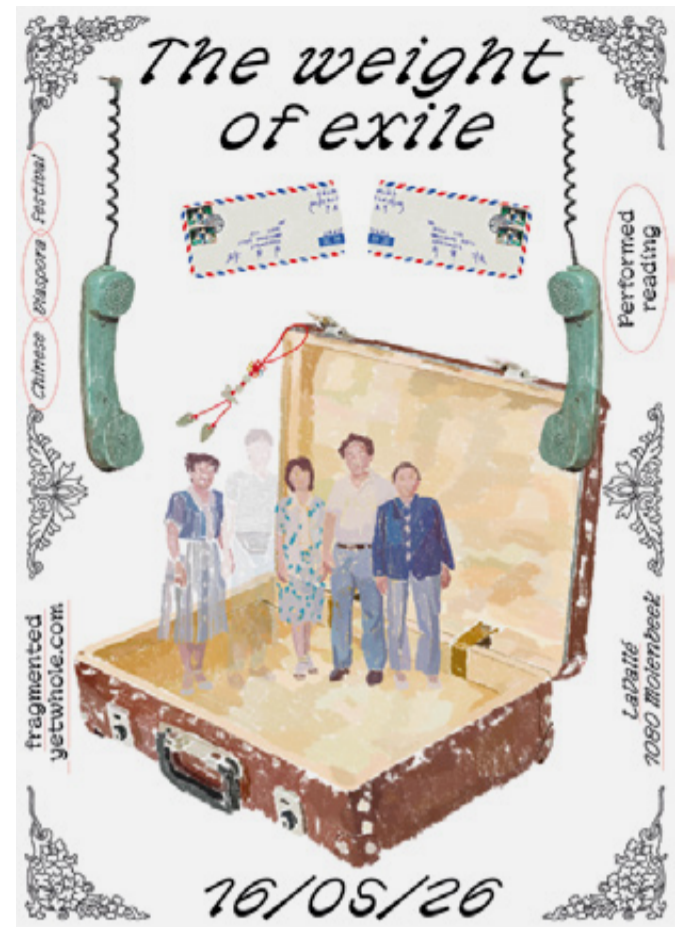
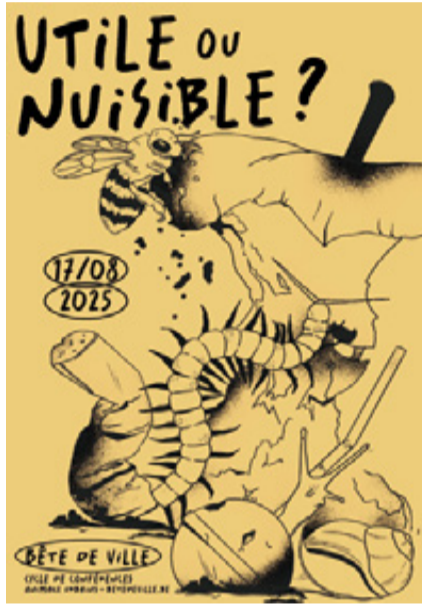
graphic design



This course trains designers and visual communication artists capable of developing visual and graphic communication intended to convey messages or singular points of view. The teaching provides the necessary means to effectively convey a message regardless of the media used. The range of courses ensures that the student acquires the essential tools to develop imagination and a sense of creativity based on documented and accepted research and graphic experimentation. The aim is to train creators that are able to communicate a message in the form of an image –whether drawn, typographical, photographic, infographic, volume or animated– and capable of deploying their typographic skills in fields as diverse as visual identity and publishing.

End-of-studies project: The student is invited to choose and develop a theme of contemporary society through different media (posters, publications, etc.) and to design the visual communication of a fictitious cultural broadcaster in connection with this subject.

- from left to right, top to bottom
- † Andrea Giglia
 - † Luna Goffart Reyes
 - † Sasha Patris
 - † Elsa De Bock
 - † Martin Marchal



page 2, from left to right, top to bottom
 → Mairu Bancon
 → Thomas Delrée
 → Irina Moro Lavado
 → Marine DeFraeye
 → Inès Wittmann
 → Victor Rassart
 → Leonard-Sebastian Spânu
 → Théo Lempereur

page 3, from left to right, top to bottom
 → Raphaël Machtelings
 → Anaëlle Destrebecq
 → Isabel de la Serna
 → Cléa Allouche
 → Alice Robert
 → Emma Grosfils
 → Ismaël Bouajila
 → Juliette Gasté

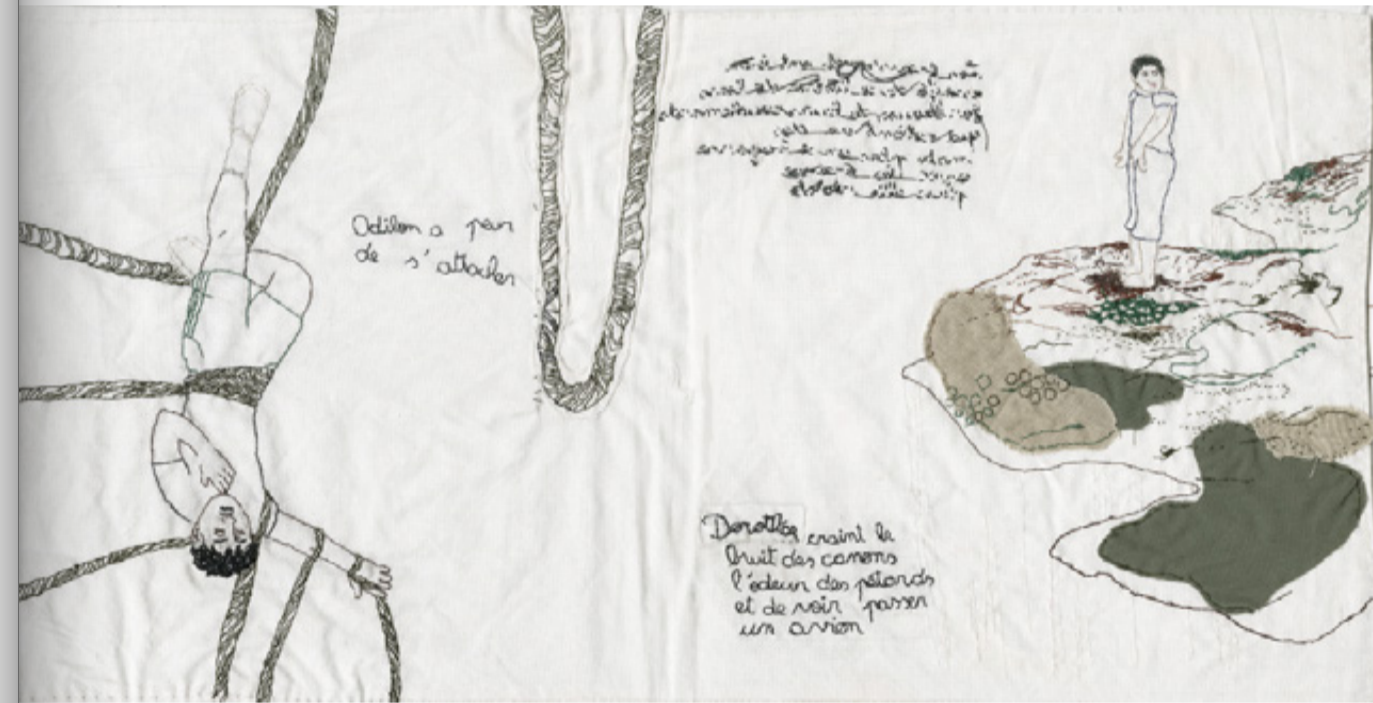
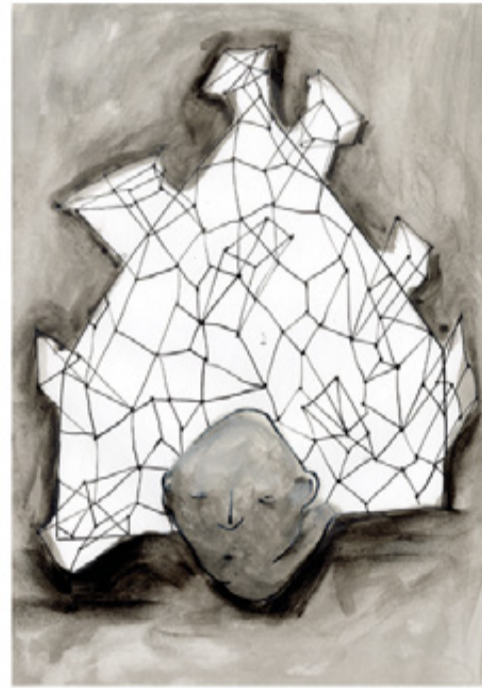
page 4, from left to right, top to bottom
 → Jessie Vray
 → Mélissa Clément
 → Sophie Qiao
 → Julie Hanart
 → Anna Vansteenwinckel
 → Olivier Sévin
 → Elie Reiniger
 → Baptiste Vervondel

illustration

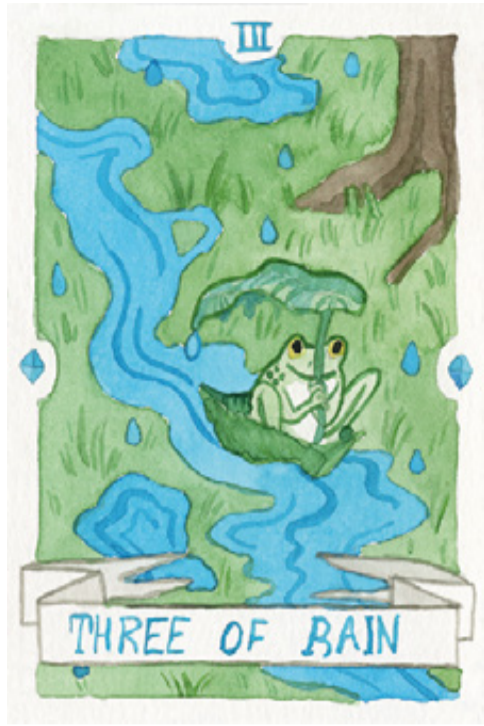


This course trains authors-illustrators that are capable of pursuing their evolution independently in the fields of publishing and graphic arts (publishing for young audiences and adults, book covers, posters, etc.). Based on the study of plastic, narrative and literary language, this course combines a diversified graphic training and an in-depth theoretical approach. The student is led to gradually appropriate the processes, practices and methods that promote inventiveness and mobility of mind. In this way, they will assert their critical eye, develop a communication personality and experiment with appropriate modes of expression in order to structure their work by orienting it towards a precise and mastered language.

In 2024–25, students explored “Water. Between Memory and Forgetfulness”, a theme inspired by the reading of *H₂O and the Waters of Forgetfulness* by Ivan Illich. They summoned the symbols, cosmogonies, and musings that water carries. They also considered the physical and chemical dimensions that make it up and the political and economic issues that reduce it to a simple commodity for consumption. They then explored water through its different reflections. This led to developing a folding book that made us think about the spatial potential of the book. They also took part in the Fumetto comic book competition (Lucerne, Switzerland), whose theme, “Rich”, questioned our relationship with what makes wealth today. Irina Huseur won first prize with *The Gleaner and the Magpies*, a tale of wealth, gathering and amassing, that explores what we leave behind: traces, legends, misuses...



pages 2-3 : from left to right, top to bottom
Les Mains moites → Emérence Regout
Les Bateaux clopes → Irina Hauzeur
Polaroïd → Noémie Vandendriessche
Les Larmes de Chactraa → Andréa Mallet
Reliques → Alice Hacton
L'Oiseau Ippon → Joséphine Raviez
La Frousse à nos trousses → Jeanne Lambert
C'est fini → Ophélie Kvasnica
Haenyeo → Lucie Drabkova



from left to right, top to bottom
Tarot de l'Eau, Three of Rain → Réjane Humphries
Avant la pluie → Layl El Hilali
Les Déménageurs obituaires → Claire Hossey
La Poussière se transforme en paillettes → Lucas Picone
Vermine → Camille Tellier
Dans les plis de la peau → Charlie Bonnaire

advertising



The Advertising course trains creative advertisers, who are called upon to work in an advertising or communication agency. The aim of the course is to enable students to acquire and master the means of expression necessary for the formulation of original ideas: drawing, typography, computer graphics, writing, photography, internet, marketing, new media, etc. Students are also called upon to take an open, critical and constructive look at society.

Develop creativity and inventiveness: during each exercise, students imagine creative and original responses to the objectives set by the briefing, i.e. the request of a brand, a cultural institution or a humanitarian organization.

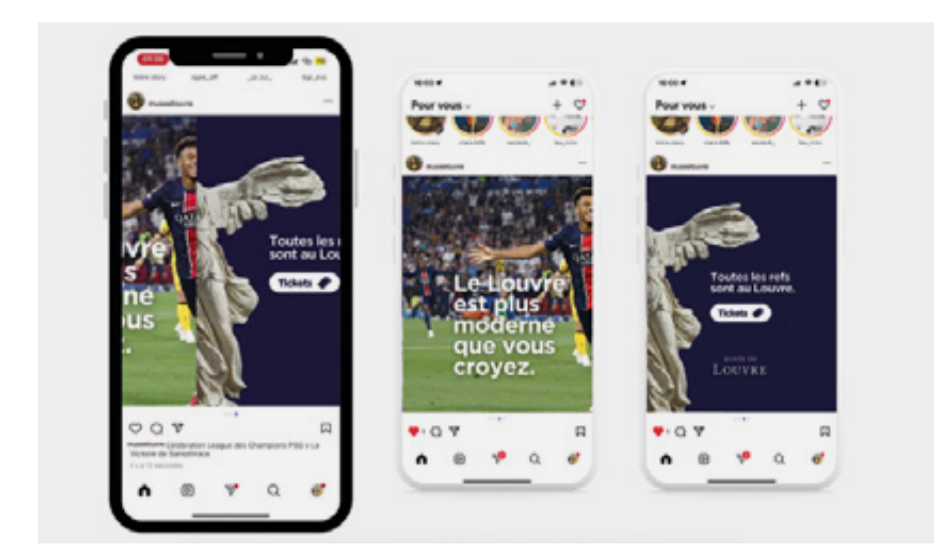
Throughout their training, students gradually approach the modes of expression and conceptual strategies used in advertising. The aim is to guarantee them a maximum chance of professional integration.

End-of-studies project: As part of their final exam in advertising, the students chose a museum (geographical and thematic freedom) and created a communication campaign to increase the number of visitors. The media requested were an online campaign (web content), an activation (strategic set of actions, memorable experiences, interactions) and a classic medium (TV, radio, billboards or daily press).

Chosen museum: Museum of Emptiness
 Concept: Drowned in news, notifications, ads and other messages that weigh upon your brain? Take a break at the Museum of Emptiness.
 → Louise Umdenstock



Chosen museum: Louvre Museum
 Concept: Many events, many of today's personalities are inspired (sometimes unintentionally) by the works presented at the Louvre, the temple of references!
 → Victoria Oger



Chosen museum: Museum of Microbes
Concept: Microbes are workers in their own right that deserve a status, salary and a quality label.
→ Camille Albaux



Selected museum: Salem Witch Museum
Concept: Witches were the first rebels to pave the way for the great women of history.
→ Aymeric Tiercet



→ colophon

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esa St-Luc Bruxelles

Cover image
Sylvain Brillault



Safe Pact Mini Festival Poster. © Sylvain Brillault / Brush

 Co-funded by
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Projects supported by Erasmus+
are listed on the following pages:
p. 4, 8, 9, 10, 11

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interior architecture (master)



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p.3/4

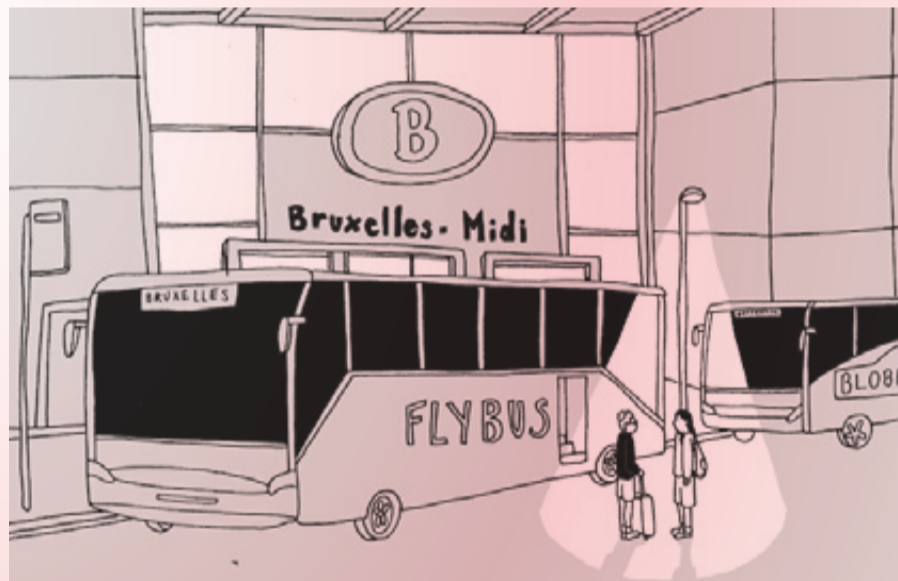
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digital arts



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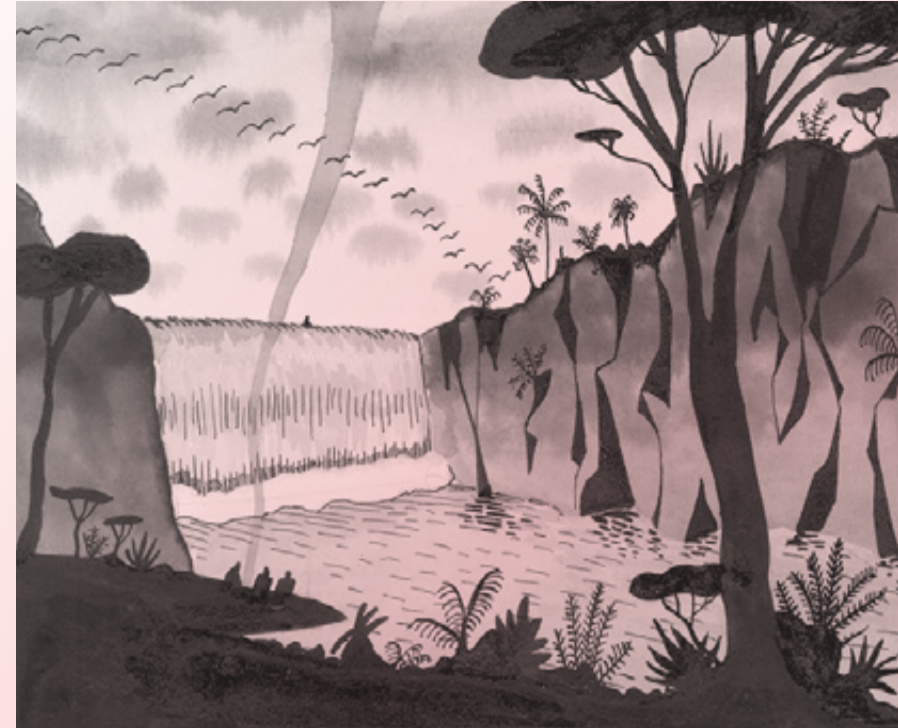
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comic book – publishing (master)



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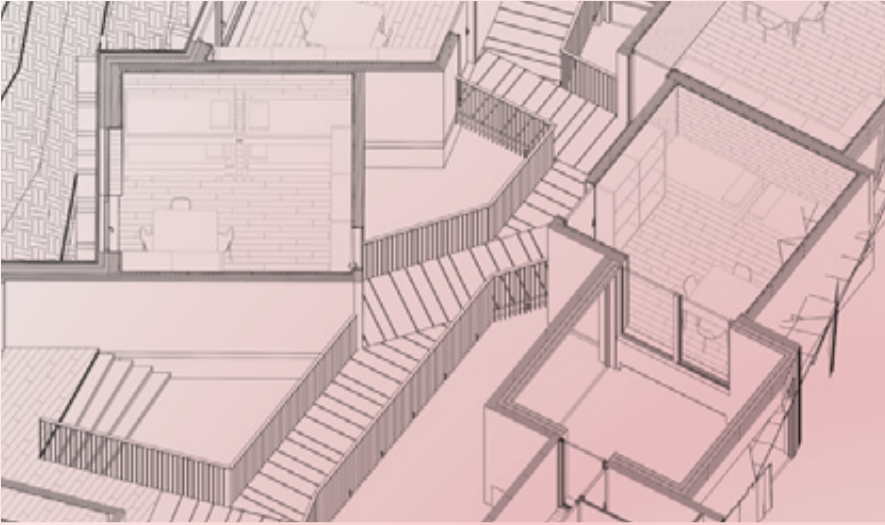
social innovation design (master)



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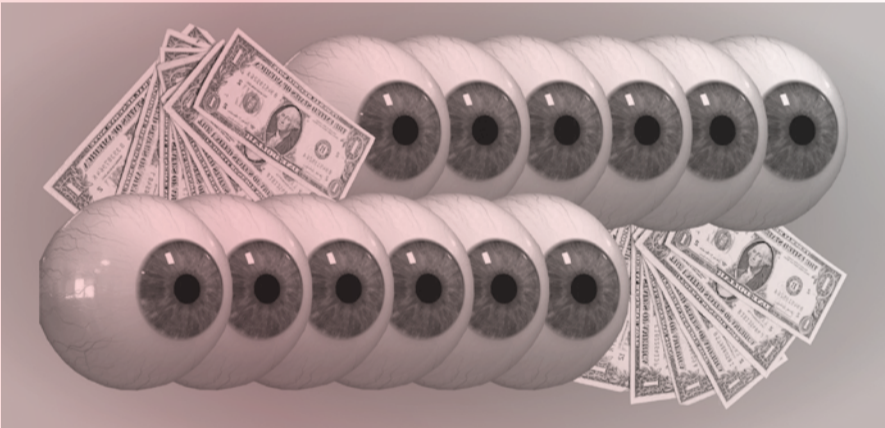
drawing and technology in architecture



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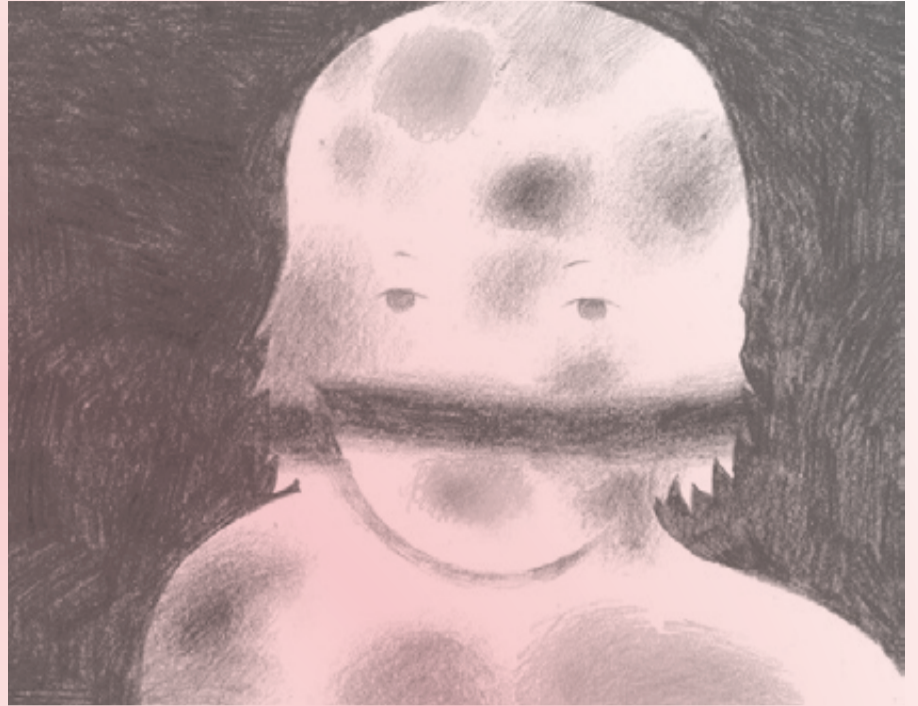
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