



Collectible 2025
Vanderborcht Building, Booth 1-4

Radical Ornament, Duo Show

Amor Immeuble & Willie Morlon

Featuring works by Didi NG Wing Yin (HK/FI), Fabian von Spreckelsen (GE)

SPAZIO
— NOBILE

Contemporary Applied Arts, Design & Photography

Collectible

Radical Ornament

curated by Juliette Simeone

Celebrating a century of decorative arts, Spazio Nobile highlights the interdisciplinary work of French architectural practice Amor Immeuble and visual artist Willie Morlon, who both explore and reinvent the 19th-century approach to ornament in art and architecture by using contemporary or reclaimed building materials in a renewed ornamental expression.

From plaster inlays to marble and wood sculptures, from photolithography to graphite on paper, this duo exhibition creates a framework and narrative that challenges the use of standardised materials for research and creation within innovative and artistic practices.



Juliette Simeone (FR-IT)

Architect & curator

Juliette Simeone graduated from La Cambre-Horta (ULB) and Politecnico di Milano. She has worked with various offices in Brussels and Paris, including Bureau Bas Smets, Piovenefabi, and Jean-Benoit Vetillard. Her practice operates at the intersection of material research, publishing, and architecture. Since her diploma project in 2023, Juliette has been developing a research project on glass and facades, exploring the life cycle and transformation. She exhibited this work in 2024 at the High Tech Low Tech exhibition at EPFL in collaboration with CENTRAL ofaa. In 2024, she was selected with Amélie Dandoy for Design Parade Toulon, curated by Villa Noailles, where they developed a project on solar ovens and Mediterranean resources. In 2025, she developed with Amor Immeuble and Aïcha-Louise Wenger a project led by Architecture Curating Practice in Brussels focusing on glass and granite of facade of office buildings called Corporate Skincare.



Amor Immeuble (FR)

Architects

Amor Immeuble develops a cross-disciplinary practice that encompasses material research, situated experimentation, scenography, and construction. Since 2020, the collective has been exploring the potential of building elements uncovered across a variety of territories. Their recent activities include a series of residencies, research projects, and exhibitions in France, Belgium, and Italy, reflecting a material-driven approach to architectural narratives.

In 2022, a residency at CIAP Vassivière allowed the group to explore the constructive history of Aldo Rossi and Xavier Fabre's building, and at DRAC Franche-Comté's invitation, they conducted research on a former gravel pit.

In April 2023, for Milan Design Week, Amor Immeuble was invited by (ab)Normal to present a research project on Hainaut

bluestone. In December 2023, their research on city flooring, Pavés dormants, developed with designer Anna Saint Pierre, won the Faire Paris open call by Pavillon de l'Arsenal. In 2024, they occupied the domestic space of DNL Gallery in Paris with an exhibition focusing on standardized stone ornaments, Pièces déposées. That same year, they participated in TLMag 40 – Ideal Homes, curated by Chris Dercon, where they were given carte blanche to develop a project.

Amor Immeuble also completed a residency at Architecture Curating Practice, where they explored the transformation of granite and glass from office building façades to reimagine new architectural envelopes. Together with Leander Venlet and Marcello Carpino, they are currently developing an exhibition on young Brussels-based architecture practices.

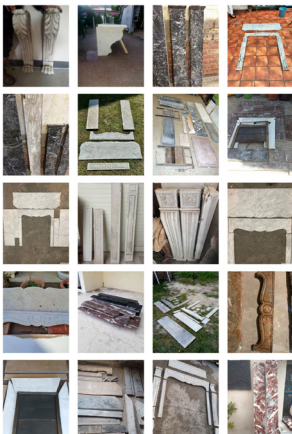


Amor Immeuble

Text by Pierre Chabard in TLmag40

Can a house be ideal? Can we live in an idea, an abstraction? Far from the deep-rooted architectural tradition of the house as 'ideal mathematics', as 'a total work of art' or as the 'outlines of a better world', an enclave of perfection conquered from the chaos of reality, the architects of Amor Immeuble are more concerned with the material conditions of the world as it is: fragmented, senseless, saturated by the innumerable objects we produce and, above all, discard. Their awareness of the inexorable scarcity of raw materials is matched by the vertigo they feel in the face of unsuspected piles of distressed, disused, forgotten and abandoned materials, which appear in their path by chance or through investigation. Warped moulded doors, marble fireplace mantels from demolition or conversion sites, blackened and wrinkled wooden planks from the renovation of the Pont des Arts, Carrara marble basins rescued from the restructuring of a technical high school, granite troughs cluttering up village flea markets... 'resource-objects' rather than 'found-objects', they are less unique pieces than a series of objects, signs not of rarity but of the

bygone abundance of our modern, industrial past. At the edge of a garden, metal sheets are propped against a shed, placed on old wooden pallets; The scene intrigues Amor Immeuble as much for the haphazard arrangement of materials as for its potential use as architecture. From this moment, two endless horizons, two intertwined paths, opened up to them, one archaeological, the other architectural: on the one hand, the systematic and compulsive investigation of the genealogy of these anachronistic things, mute witnesses of other times, uses, modes of production or know-how; on the other, their use in original installations. First and foremost, to wrest them from the inertia of their discarded state, to set them in motion, to move them elsewhere. Then, through photography, drawing or video, to take charge of their strangeness, their connotations, their singular geometry. Finally, to engage them in new, necessarily hybrid and composite, arrangements, both a hijacking and a rebirth. At a distance from current doctrines of reuse, recycling or up-cycling, which often reduce resources to their mere technical abilities, verging on exploitation, Amor Immeuble's proposition combines the poetic and political, cultural and aesthetic dimensions of the fragments they manipulate in order to unleash their full architectural power. The purely ornamental modillions of serial chimneys, for example, embedded in a wooden framework, take on a constructive function they never had, in a kind of inverted anastylosis whose aim is not to restore a lost architecture but to compose a new one. If, from one installation to the next, a potential 'home' takes shape in Amor Immeuble's work, it is less the product of a total project, of an abstract utopia, than the fruit of this restless, groping reverie on the making of the world, on



Barely visible, buried under trinkets, the fireplace is a recurring subject in the series of interiors captured by Eugène Atget's lens at the turn of the 20th century. The mantelpiece thus becomes the magnified embodiment of the comfort made possible by the mechanical system of flues in Haussmannian buildings, as well as the necessary delineation of the hearth, the fireplace—the intimacy of the apartment.

Although heating systems have evolved to make fireplaces obsolete, they often remain a key feature of Haussmannian charm—and therefore contribute to a property's value on the market. With this in mind, it is not uncommon for fireplaces to be removed along with their flues to «recover» between 0.5 and 1 square meter of floor space. These frequent transformations fuel a thriving second-hand market, reflecting the recurrence of standardized models and dimensions of these ready-to-install elements. In the 19th century, stonemasons flooded France with these prefabricated mantelpieces by the wagonload, standardizing catalogs with a limited series of model types—practical syntheses of historical styles, including the «modillion» style.

The ambivalent status of these standardized ornaments—architectural archetype or decorative product, essential feature of the domestic landscape or cumbersome antique—is inevitably debated during interior renovation projects. What stance should architects take when faced with such dilemmas? What is the value of this ornamented interface, ultimately stripped of its function once the flues are sealed? What should be done with the many displaced pieces?

Among these thin stone claddings, the consoles and modillions stand out, being more intricately carved and massive to ensure their role as protruding supports.

The generic nature of the collected fragments allows us to reinterpret them into a series of three-dimensional assembly prototypes that temporarily inhabit the domestic space of the gallery: the rock, reduced to an ornamental motif, is repurposed for its structural capacity, its contoured form becoming a framing element, detached from its original orientation.

Text from «Pièces déposées» Exhibition at DNL Gallery, 2023 - Paris





Portico

2024

Graphite on Velin d'Arches 150g paper

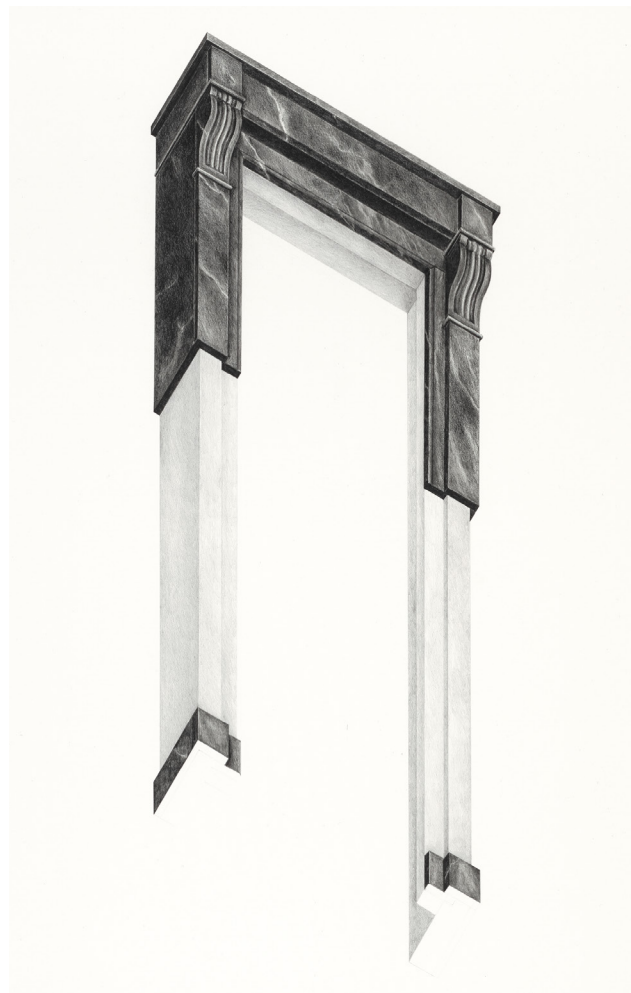
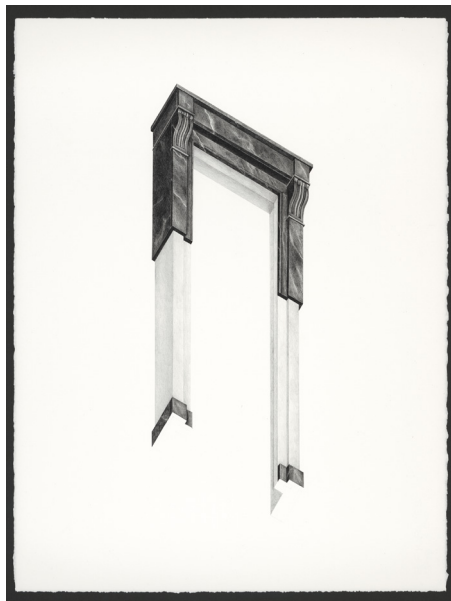
Photolithography on paper BFK RIVES 250g

76 x 50 cm

Unique piece, framed in oak wood and signed in pencil at the bottom

Drawing by Olivier Thomas

€ 4000 Ex Works





Faisceaux (Columns)

2024

Graphite on Velin d'Arches 150g paper

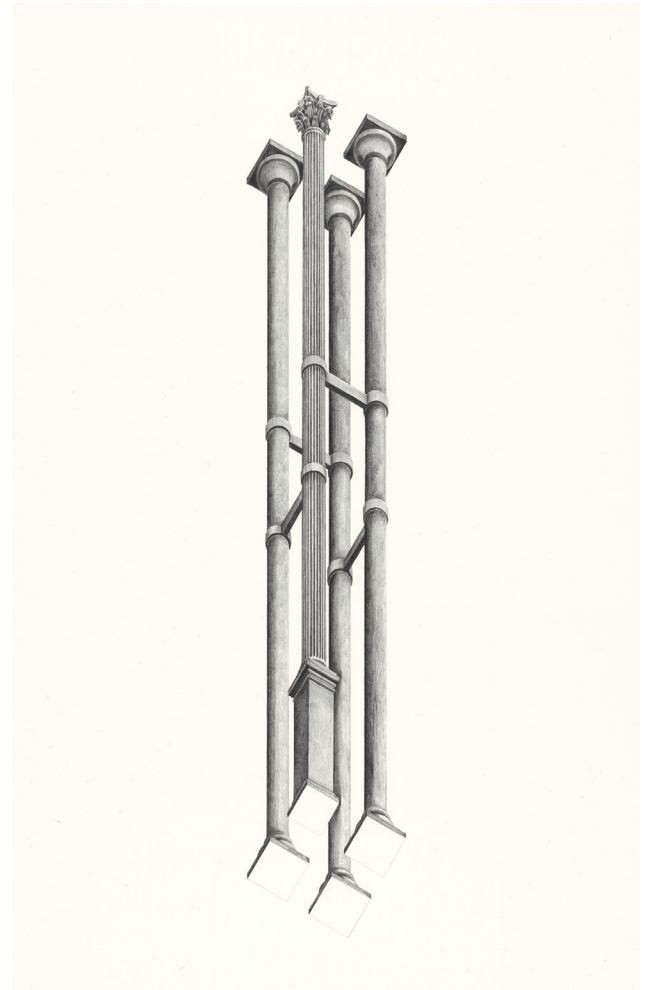
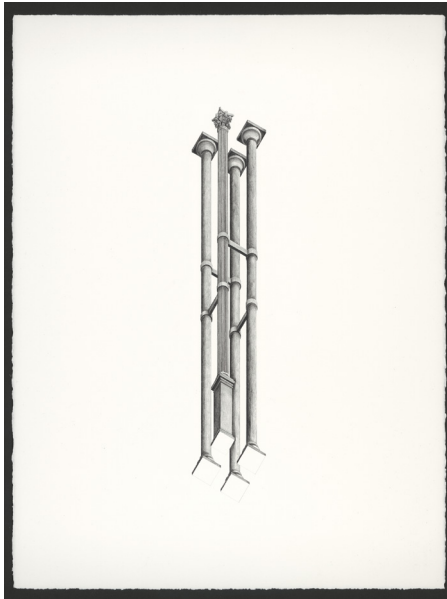
Photolithography on paper BFK RIVES 250g

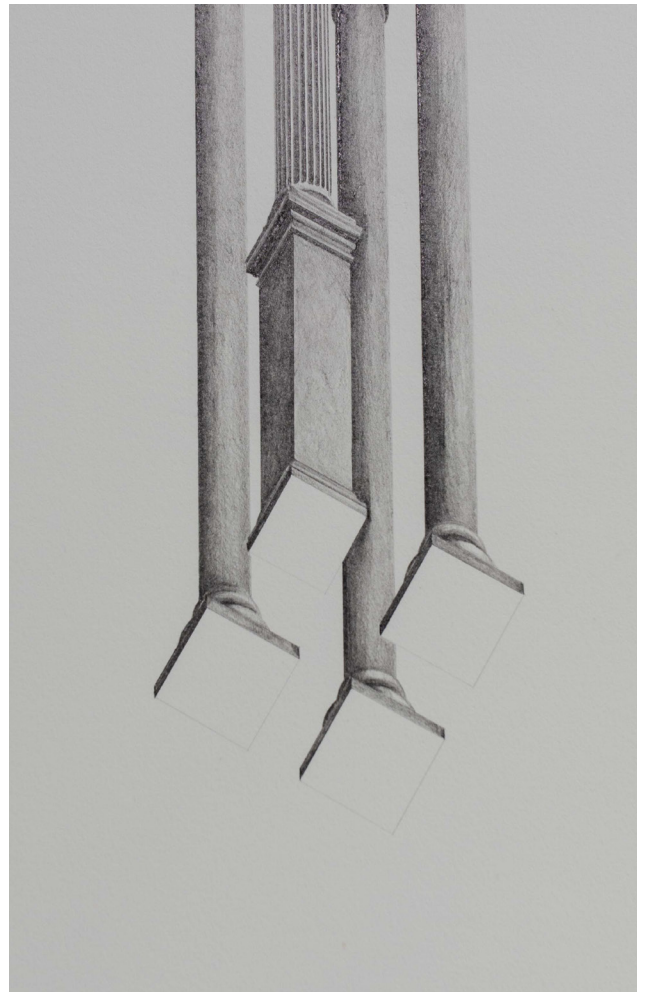
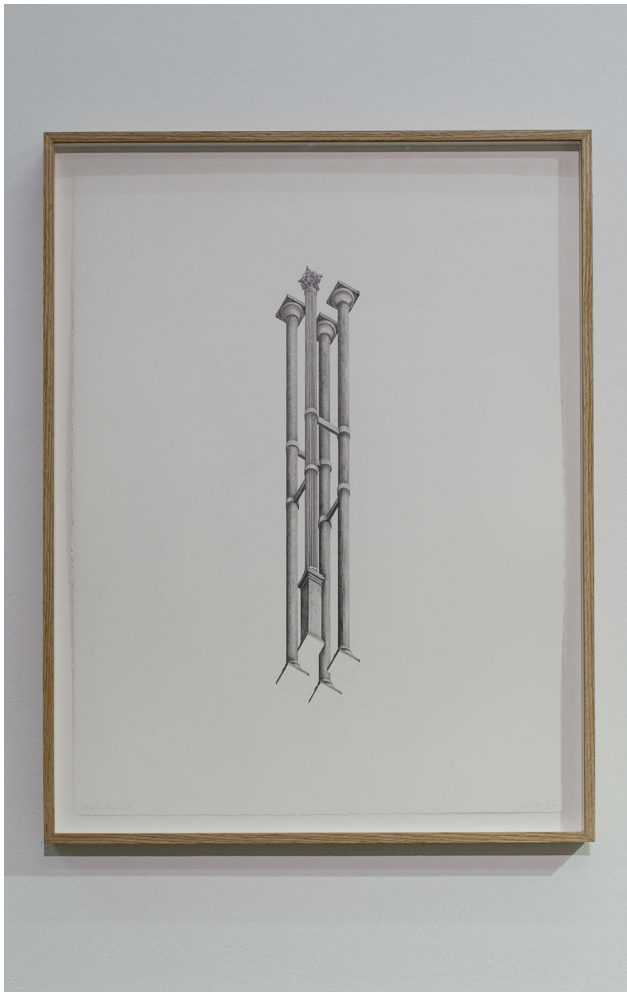
76 x 50 cm

Unique piece, framed in oak wood and signed in pencil at the bottom

Drawing by Olivier Thomas

€ 4000 Ex Works





Foyer tricéphale (Three-Headed Heart)

2024

Graphite on Velin d'Arches 150g paper

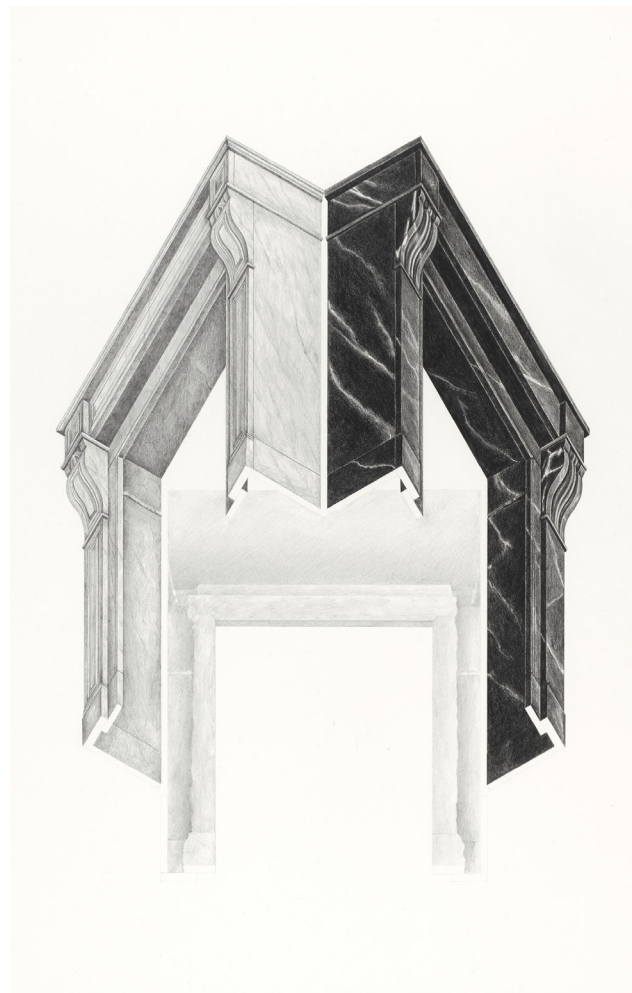
Photolithography on paper BFK RIVES 250g

76 x 50 cm

Unique piece, framed in oak wood and signed in pencil at the bottom

Drawing by Olivier Thomas

€ 4000 Ex Works







Prototype 1: Modillon blanc

2024

Sculpture

Oak and White Carrara marble

54,5 x 11 x 39 cm

Unique piece, stamped at the back

Woodwork by Antoine Cadot

€ 2500 Ex Works



Prototype 2 : Modillon noir

2024

Sculpture

Oak and Noir de Mazy

50 x 11 x 43 cm

Unique piece, stamped at the back

Woodwork by Antoine Cadot

€ 2500 Ex Works



Prototype 3 : Modillon rouge

2024

Sculpture

Oak and Rouge de Rance

11 x 11 x 60 cm

Unique piece, stamped at the back

Woodwork by Antoine Cadot

€ 2000 Ex Works





Tablettes & modillons

2025

Furniture and installation

Oak and Marbles

240x120x240 cm

Unique piece, stamped at the back

Woodwork by Pierre Weyten

€ 9 000 Ex Works







Structure Saint-Georges

2024

Installation in DNL Gallery, Paris

Oak and Marbles

240x120x240 cm

Unique piece, stamped at the back

Woodwork by Antoine Cadot

€ 15 000 Ex Works



Modillon

2024

Work on paper

Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 700 Ex Works



Bloc de Granit

2024

Work on paper

Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 700 Ex Works



Console

2024

Work on paper

Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 700 Ex Works



Patte de Lion

2024

Work on paper

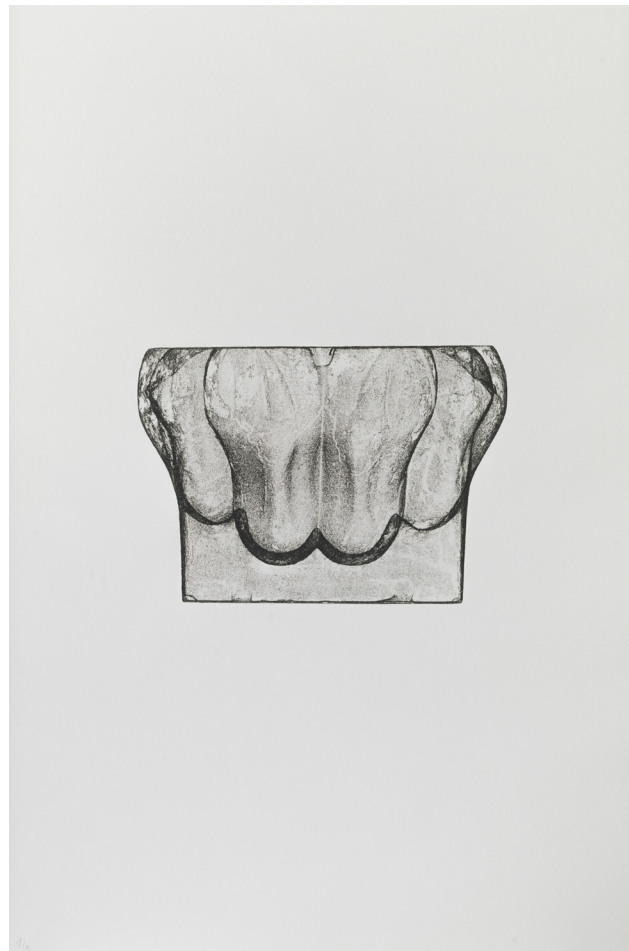
Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 700 Ex Works



Crouûte

2024

Work on paper

Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 700 Ex Works



Serie of 5

2024

Work on paper

Photolithography on paper BFK RIVES 250g

38 x 56 cm

5+2AP, framed in maple wood, embossing signature at the bottom right

Printed by Jean-Marc Thomas

€ 3000 Ex Works







Willie Morlon (FR)

Artist, Sculptor

Willie Morlon (born in 1992, France) is a visual artist living and working in Brussels. His work explores ornamentation through contemporary construction materials, subverting the codes of mass production to create an Arts & Crafts-inspired manifesto. He examines the duality between standardization and artistic expression, transforming plasterboard into a sculptural medium where gypsum marquetry becomes a unique aesthetic language.

Winner of the Grand Prix Van Cleef & Arpels at the Design Parade Toulon 2024, he presented Placo Studiolo, an installation that reimagines domestic space by revealing the ornamental potential of plasterboard. His work has been exhibited in renowned venues, including Michel Rein Gallery in 2021 (Smalls Sculpture), Cendar Brussels in 2022, and Stems Gallery in 2024 (Pattes à sel).

A graduate of the Beaux-Arts de Bruxelles, Willie Morlon operates at the intersection of art and architecture, offering a novel interpretation of everyday materials and their relationship to aesthetics in our productivist society. The hand of the craftsman reinvests the interior space, transforming it into a site of popular expression.



Boiseries

2023

Gyproc and plaster

Placo® plaster marquetry

260 x 60 cm / each

Unique pieces, each of them signed at the back by the artist

This plaster inlay diptych installation consisting of two panels, sold each: 1800€

€ 3600 Ex Works





Mille Fleurs

2023

Plasterboard, plaster

Dry wall plaster marquetry painting

260 x 240 cm + 2 panels of 260 x 60 cm (frames)

Unique piece, signed at the back by the artist

€ 5000 Ex Works





Bouquet I

2023

Gyproc, plaster

40 x 65 cm

Unique pieces, each of them signed at the back by the artist

These dry wall plaster marquetry interior panels have optional base plates of 45 cm high. The plaster inlay installation consists of 4 panels like a quadriptych, sold each: 2000€.

€ 1000 Ex Works



Bouquet II

2024
Gyproc, plaster
60 x 65 cm
Unique pieces, signed at the back by the artist

© 2000 Ex Works



Vitrine

2024

Gyproc, plaster

100 x 100 cm

Unique pieces signed at the back by the artist

€ 1600 Ex Works



Placo Studiolo, Laureate Design Parade Toulon 2024

2024

Plasterboard, plaster

260 x 120 cm

Unique pieces, each of them signed at the back by the artist

These dry wall plaster marquetry interior panels have optional base plates of 45 cm high. The plaster inlay installation consists of 4 panels like a quadriptych, sold each: 2000€.

€ 8000 Ex Works



Placo Studiolo is a Mediterranean palace hall—a dream palace, like those seen in images or museums, but devoid of precious materials, without marble or gold. Instead, it is entirely made of drywall, insulation polystyrene, and construction straps, from floor to ceiling.

A marvelous entrance hall, simulated by a construction artisan—an enthusiastic admirer of the Ideal Palace of Postman Cheval—built within his own living room using inexpensive materials from the nearby hardware store. The reference to real or simulated architecture is constant. The decor offers two levels of interpretation: one, purely decorative, invites viewers to admire the meticulous craftsmanship and marvel at the intricate details. The other, critical, seeks to highlight the relationship between material and use, while also prompting reflection on our modes of production.

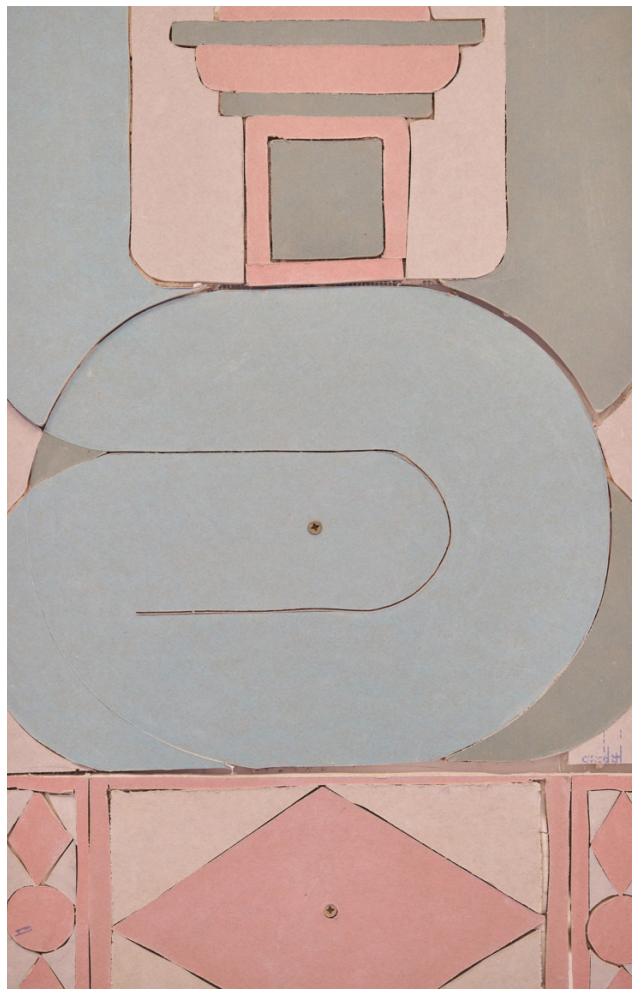
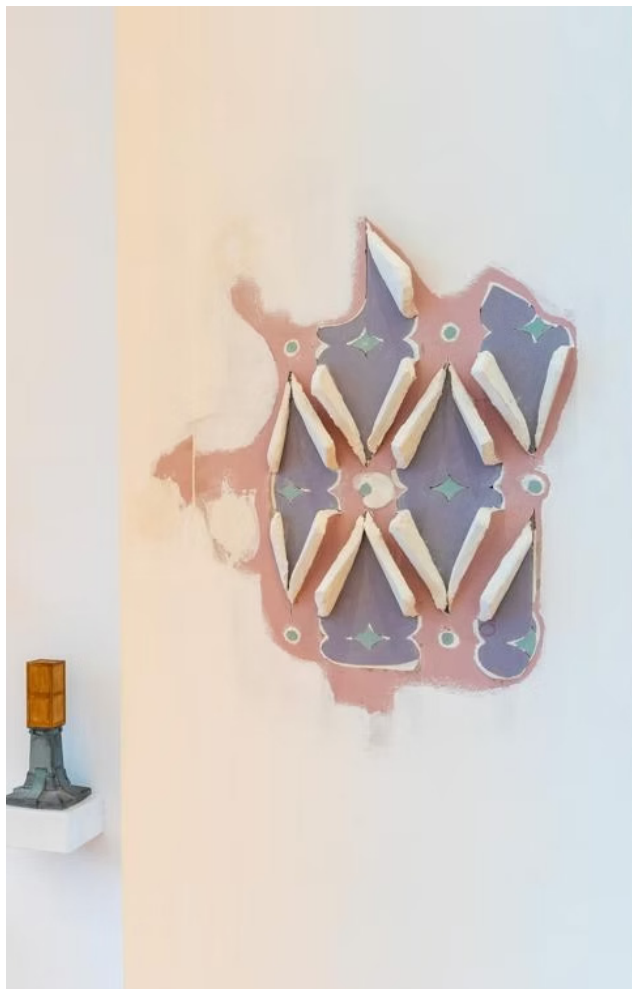
The work of the artisan-architect is brought back to the forefront as a testament to knowledge and the joy of craftsmanship. It stands in contrast to a construction system driven by profit and speed at the expense of decorative arts. The artisan's hand reclaims the interior space, transforming it into a site of popular expression.

Text from «Placo Studiolo» at Design Parade Toulon 2024











Fabian Von Spreckelsen (GE)

Designer

graduate of the Academie Beeldende Kunsten in Maastricht, the Netherlands, German-born artist Fabian von Spreckelsen is now based in the Netherlands. He cultivates a deep fascination for nature, passed down from his biologist father, who guided Fabian on the discovery of the delightful world of living organisms. This relationship and interaction between a constructed environment and unspoiled nature has steered his artistic instincts. Fabian von Spreckelsen is captivated by the links between humans and the natural elements surrounding them, and in his sculptural designs, he continuously interprets nature as a powerful force, requiring respect more than protection. The resulting strong and radical artwork draws inspiration from flora and fauna in their abstract geometries, with both strength and beauty in their simplest, sometimes abstract forms. The lines of his work are clear-cut, producing visual effects that are simultaneously minimal and maximal. With his sculptural approach, he creates unique and bespoke pieces with a specific personality;

the variety of his works reflects the diversity of nature and its connection with profound human values. He aims for a balance between arithmetical design, craftwork and artistic freedom, while always working with a respect for the environment and harmony with his surroundings. His recent monumental sculpture project, "Freddy", in Corten steel, takes him in a new, more conceptual direction, that he also translates into his new collection of seven cabinets that combine weathered iron and tanned leather, reflecting the stages of his life in a direct extension of the artwork "The Soul Portrait" which was show at the first edition of "Le Sacre de la Matière". Spazio Nobile has represented Fabian von Spreckelsen since 2017.

Ferron T1

Furniture
2018
Eroded steel, tanned leather
125 x 50 x 78 cm (l/b/h)
Unique piece
€ 9000 Ex Works





Didi NG WING YIN (HK/FI) Designer

Didi NG Wing Yin (HK/FI) is a Helsinki-based artist-designer born in Hong Kong. Upon completing a Master of Arts degree in Interior Architecture from Aalto University in 2023, he specialised in woodworking in both sculptural and functional furniture objects. Didi's artistic creations focus on craftsmanship and material culture. He aspires to broaden the concept of woodworking and contemporary design by emphasising the essence of wood in its materiality through conceptual thinking, experimental surface treatment, and carving techniques. His passion for woodworking throughout the years has aimed at exploring the honest expression of wood, which can be stated in one word - Naturalness. His work has been shown internationally, including a recent solo exhibition selected by the Talentshop at the Habitare fair in Helsinki Design Week, a group exhibition at Ukurant in the 3daysofdesign in Copenhagen, Alcova Project Space in Milan Design Week, and the curated section of Collectible Fair in Brussels in 2023. He

has participated in exhibitions at museums and galleries, including the Prime Matter Gallery in Lisbon, GAoShAn Gallery and Lokal Gallery in Helsinki, Finlandsinstitutets Galleri in Stockholm, and the Kiscell Museum in Budapest. His work has appeared in different publications, including Dezeen, SightUnseen, Identity, and the Steidz magazine. He was nominated as the Rising Stars of the Year in the Scandinavian Design Award 2024 and was the winner of Lamp2022 and the One&twenty design competition.

Henge #04

Sculptural Vessel

2022

Sculpting, Hand Carved Surface, Spruce Wood, Raw
Finish, Beeswax

43 x 50 x 25 cm

Unique, signed by the designer

€ 3000 Ex Works







Kaspar Hamacher (GE)

Designer

With a degree from the Academie Beeldende Kunsten in Maastricht, the Netherlands, Kaspar Hamacher, originally from Belgium's Eastern Cantons, takes nature as the starting point in his daily life as a sculptor and a designer of artistic furniture. Monoxyle purity blooms from sylvan beauty. Raised in woodlands by his forest ranger father, he has forged a unique and very personal path through the world of art and design, winding his way between sculpture and the contemporary applied arts. Far from the rush of our digital world, Kaspar Hamacher creates a close and unique connection with each fragment of trunk he sculpts, crafting unique stamped pieces out of his own creative energy. He resolutely focuses on the object in all its physical strength, more as a "maker" than a conceptual designer. His abilities with wood, as a living material, are the fruit of his energy and his imagination: whether working

with a tree stump or a piece of leather, for him it is essential to respect authenticity at every step

of the creative process. In his design approach, which he has called "Die Werkstatt" (The Workshop) since his 2017 exhibition at Spazio Nobile, Hamacher always aims to create a piece that is both unique and personal, with a strong meaning and added soul. "Le Sacre de la Matière" reflects his authenticity, while "Mother Earth" is at the heart of his identity, the eponymous title of his solo exhibition at CID Hornu which ran from June to September 2021. Spazio Nobile represents Kaspar Hamacher since 2016.

Natural Ausgebrannt #1

Sculptural stool

2023

Solid oak, oiled and waxed 43 x 50 x 25 cm

Unique piece waxed, oiled and stamped by the artist

€ 2.500 Ex Works





Lise Coirier (FR-BE)

Art Historian, Art Curator and Publisher,
Co-founder of Spazio Nobile

With degrees in management and art history, French-born Lise Coirier has lived and worked in Brussels for 30 years. There, she has run her consulting agency Pro Materia for 20 years, and remains committed to managing projects that she creates from the start. She is Founder and Editor-in-Chief of *TL Magazine True Living of Art & Design*, started in 2008, a bilingual (FR/EN) biannual magazine available in print and online, and dedicated to culture, art and contemporary design. Lise Coirier has also initiated several European projects, such as Human Cities and Glass is Tomorrow. An exhibition curator, she has in addition edited several books, including “*Le Guide des Métiers d’art à Bruxelles et environs*” (ed. Best of Publishing / Fondation pour les arts, 1998 - 2000), “*Design in Belgium - 1945-2000*” (ed. Racine, 2002),

Design.be, Belgium is Design (ed. Stichting Kunstboek, 2015 - 2010), monographs of Xavier Lust (ed. Stichting Kunstboek, 2008) and Anne Derasse (ed. Betaplus, 2014), *Glass is Tomorrow* (ed. Pro Materia / Archibooks, 2015), and more. In 2016, she opened Spazio Nobile Gallery in Brussels, with her partner and husband Gian Giuseppe Simeone, specialised in contemporary applied arts, design and photography.



Gian Giuseppe Simeone (IT-SE)

Art Historian & Archaeologist,
Co-Founder of Spazio Nobile

Gian Giuseppe Simeone is an art historian and archaeologist specialised in the preservation and valorisation of cultural and artistic heritage. Italo-Swedish, based in Brussels since 1979, he works as a consultant on cooperation projects and programmes in the fields of contemporary creation and cultural heritage for the European Commission and other national and international organisations. His consulting firm Culture Lab, launched in 2002, focusses on the design and management of international cooperation projects and programmes in the field of culture, primarily supported by the European Union. Within this context, he has contributed to the implementation of major exhibitions, research programmes and co-productions ventures in disciplines including heritage, music, theatre, the visual arts and design. He has also carried out several

study, assessment and consulting missions in Europe, Africa and the Mediterranean, with the goal of highlighting the importance of culture in the policies of the European Union, and its role in socio-economic development. Gian Giuseppe Simeone is author of several reference works on the study and recognition of the value of European and international culture and heritage. In 2016, he co-founded the Spazio Nobile gallery with Lise Coirier.

Info

Collectible 2025
Vanderborcht Building
12-16.3.2025

Radical Ornament
Duo Show

Featuring works by Didi NG Wing Yin (HK/FI), Fabian Von
Spreckelsen (GE), Kaspar Hamacher (GE)

Press Preview and Conference
12.3.2025, 10 am-12 am

VIP & Professional Preview
12.3.2025, 1 pm-6 pm

Vernissage
12.3.2024, 6 pm-9 pm

Collectible 2025
Vanderborcht Building
50 rue de l'Écuyer
1050 Brussels
Belgium

Exhibitions

Spazio Nobile At Hotel Amigo
Rue de l'Amigo 1
The Art of Making, Group Show
5.3 - 30.3.2025

Season XXXIII- Éva Garcia
Taille Douce
Solo Show
14.3 - 18.5.2024
Vernissage 13.3.2025, 18.00-21:00
Sunday Brunch 16.3.2025, 12-18:00

Public Opening
13-15.3.2024, 12 am-7 pm
16.3.2024, 12 am-6pm



Contact

Spazio Nobile
Contemporary
Applied Arts, Design &
Photography

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Ma - sa / di - za / Tue-Sat,
11.00-18.00 & sur rendez-
vous / op afspraak / by
appointment

Juliette Simeone,
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Spazio Nobile is a contemporary art and design gallery in Brussels, Belgium, known for its bold exhibitions and commitment to promoting innovative, boundary-pushing work. The gallery presents a range of emerging and established artists and designers from around the world, providing a platform for experimental practices and new creative directions in both fine art and collectable design. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passions for design and art history to establish a fruitful dialogue with applied art, design and photography. Without boundaries between disciplines, they have created a collection of unique art and design pieces, limited editions and installations, with a particular sensitivity to nature and minerality. The gallery also publishes *TLmag True Living of Art & Design*, launched in 2008, an annual international print and online magazine dedicated to curating and capturing the culture of collecting. *TLmag* has evolved over 15 years with creative influencers, collectors, curators, artists, designers and architects who have shaped the contemporary art and design scene. The magazine and artist monographs are published by *Spazio Nobile Editions*. *Spazio Nobile Studiolo*, a permanent showcase in front of the main gallery, has been curated by the gallery since 2020. The co-founders have also extended the gallery experience to their private villa in Tervuren, on the outskirts of Brussels, with *Spazio Nobile At Home*, and in Sweden, at *The 25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsborg, Dalarna.

@spazionobilegallery
#spazionobile

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