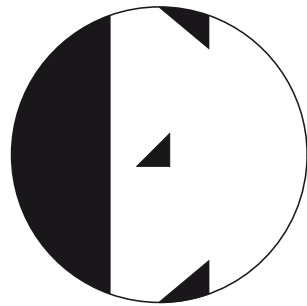
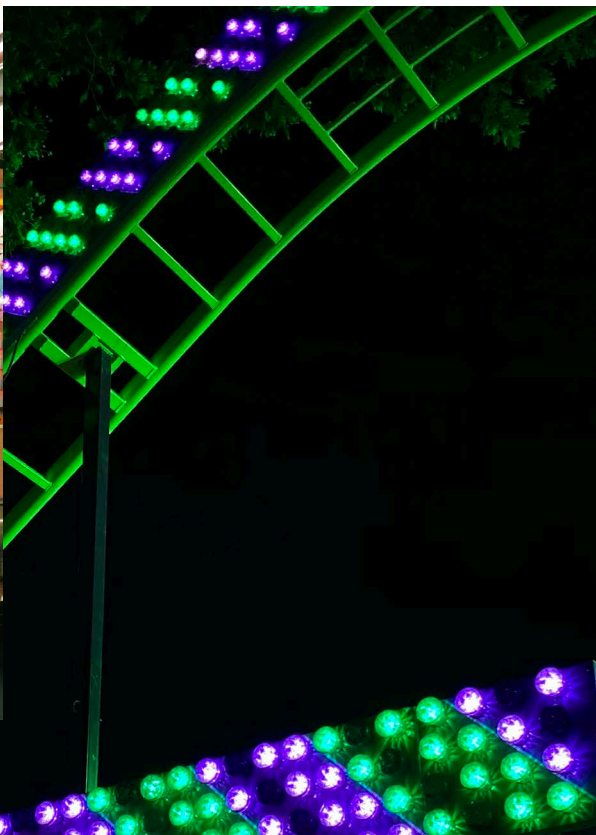


**STUDIO**



**ÉLÉMENTAIRES**



# FUN

Dusk is falling over the Foire du Midi as I arrive to join Apolline and Gauthier. Screams and thumping music mingle with twinkling lights, and the smell of fried food. With the Ferris Wheel as our guiding light, we dive into the swarming crowd as if jumping onto a giant slide: «Let's go!»

From carousel to hall of mirrors, haunted house to bumper cars, shooting galleries to cotton candy stalls, an exuberant whirlwind of lights, sounds, and smells carries us forth, tinged with thrilling pangs of nerves. All around, the monstrous steel machines brazenly flex their mechanics in an attempt to outdo each other, huge beacons of light and sound, turning heads and flipping stomachs. Their motions are mesmerising, their rhythms hypnotic, and their roars irresistible, combining height, speed, and danger.

These engineering marvels, herein deployed with the sole purpose of shaking things up for their riders, lend the fair its poetic power – and provide the inspiration for the new Studio Élémentaires collection. Gauthier and Apolline set to work desaturating and refining this kitschy caravan to pay tribute to it in their own style, stripping away excess and artifice to reveal the intrinsic elegance that lies beneath. Their minimalist aesthetic serves to sublimate this exuberant maximalism, highlighting the essential, revealing a unique perspective on the hidden beauty of cities, and carving out a space for the evocative power of light and motion to take us the rest of the way.

Jérôme Hoppe



# TEA

*Tea Party* is a minimalist, radical reinterpretation of the spinning teacups ride, a historic attraction inspired by the titular character's adventures in Lewis Carroll's *Alice in Wonderland*.

The work consists of a large suspended platform, its downward-facing side featuring seven rotating disc-shaped trays arranged in a circle, each one bearing an off-centre sandblasted glass light sphere.

The trays spin leisurely in graceful rounds, meeting and drifting apart in an indolent and constantly evolving waltz.

The motion guides the gaze to glide from one point to another, swept into a contemplative experience of continuous movement, recalling the joys of a light-hearted carousel ride.

The monochrome treatment in high shine aluminium contrasts with the soft and diffuse appearance of the lights. The reflective surface multiplies the points of light, recalling the enjoyable experience of losing your bearings during a moment of fun.

A fluted aluminium frieze, circumscribed to the platform, constitutes a dimensional feature lending additional ornamental sophistication, characteristic of the fairground universe.

Materials : aluminium, sandblasted glass globes, G4 LED nuggets, printed technical parts, motors, mechanical transmission system, ball bearings, converter (dimnable light).

Input voltage : domestic 230V (110V on request)

Dimensions : Ø90 x 20cm + mounting plate with stainless steel cables (custom height on request)

Weight : 10 kg

# PARTY









# FLASHER

*Flasher* finds its inspiration at the crossroads of two festive spaces, in the thrills and visual hypnosis common to fairgrounds and nightclubs.

While its form is borrowed directly from stage spotlights, its effect is fundamentally based on the notions of rhythm, repetition, and movement that characterise dynamic light games, a common denominator of these neighbouring universes.

Though it's a single step away from contemporary digital control panels, the object's concept is based on an entirely mechanical operation, where technique-based craftsmanship works to bring to life the beauty of artifice.

The idiosyncratic twinkling effect results from the randomised rotations of 25 perforated discs placed in front of a 25-light grid.

The interactions of the multiple discs forms a pattern of continuous motion that exerts a captivating effect, as fleeting and unexpected flashes of light appear and disappear in vivid chiaroscuro contrast, surprising and titillating the eye.

In this crackling of light, this rapid switching between presence and absence, the poetry and the eternity of the present moment are granted a venue to manifest.

The object, with its elementary geometry and monochrome appearance, composed of a succession of high shine aluminium plates, subtly reveals its complex backstage mechanics. Pulleys, belt paths, and bearings make brief cameos, the better to invite wonder, perhaps even vertigo.

Materials : aluminium, G4 LED nuggets, printed technical and optical parts, mechanical transmission system, ball bearings, motors, converter (dimnable light on request).

Input voltage : domestic 230V (110V on request)

Dimensions : 84 x 84 x 15cm (custom height on request)

Weight : 35 kg











# GOLDEN

*Golden Nuggets* is inspired by the light ornaments that adorn the ceilings, pediments, and other stall and attraction structures.

In lieu of the usual coloured cabochons, a grid of «nugget» light clusters with a consciously technical aesthetic is deliberately employed here as a decorative element.

Like a fragment extracted from the fairground's architecture, the object's volume (entirely covered by its 136 LED light sources) fades into the background, the better to reveal the pattern of lights.

The mirrored surface of the stainless steel coating augments the cumulative effect through reflections and trompe l'oeil, like a hall of mirrors.

Evidence of an ultra-contemporary radicality, *Golden Nuggets* radiates a forcefield of attraction, designed to excite the senses.

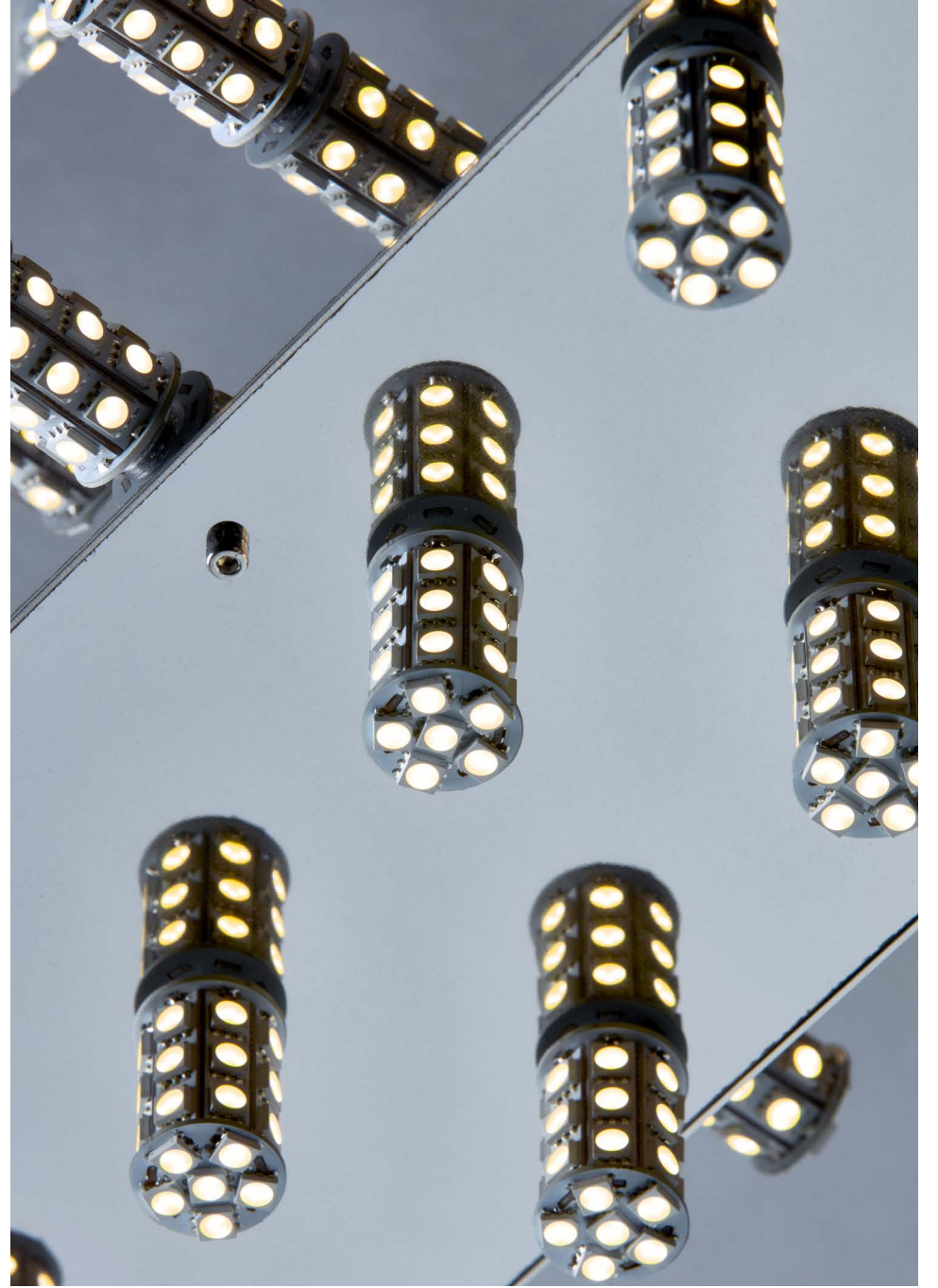
Materials : mirror-effect stainless steel, G4 LED nuggets, printed technical parts, converter in a remote technical housing (dimnable light).

Input voltage : domestic 230V (110V on request)

Dimensions : 120 x 12 x 38cm

Weight : 5 kg

# NUGGETS







# CANDY

Wafting its aroma from under the garish signage of confectionery stalls, draped over hands and faces, cotton candy is one of the core rituals of a visit to the fairground.

*Candy Crush* is a nod to these sugary tendrils, wrapping around a stick to form a colourful cloud. It draws on the fascination elicited by the textural motion employed to construct this confectionary delicacy.

A sheet with moiré and iridescent reflections is wrapped around the acrylic tube that composes the pendant/light fixture.

As the pattern rotates, the repetitive motion creates an optical ripple effect that conveys the impression of a material that's transforming as it spins.

The pink hue of the light contrasts with the design of the mechanical elements, and the futuristic aesthetic of the anodised aluminium parts.

Two tubular aluminium hooks recall in detail the piston system that holds up the awnings of fair stalls.

Materials : acrylic tubes, LED tube, optical filters, aluminium, printed technical parts, ball bearings, motor, converter (dimmable light on request) in a remote technical housing.

Input voltage : domestic 230V (110V on request)

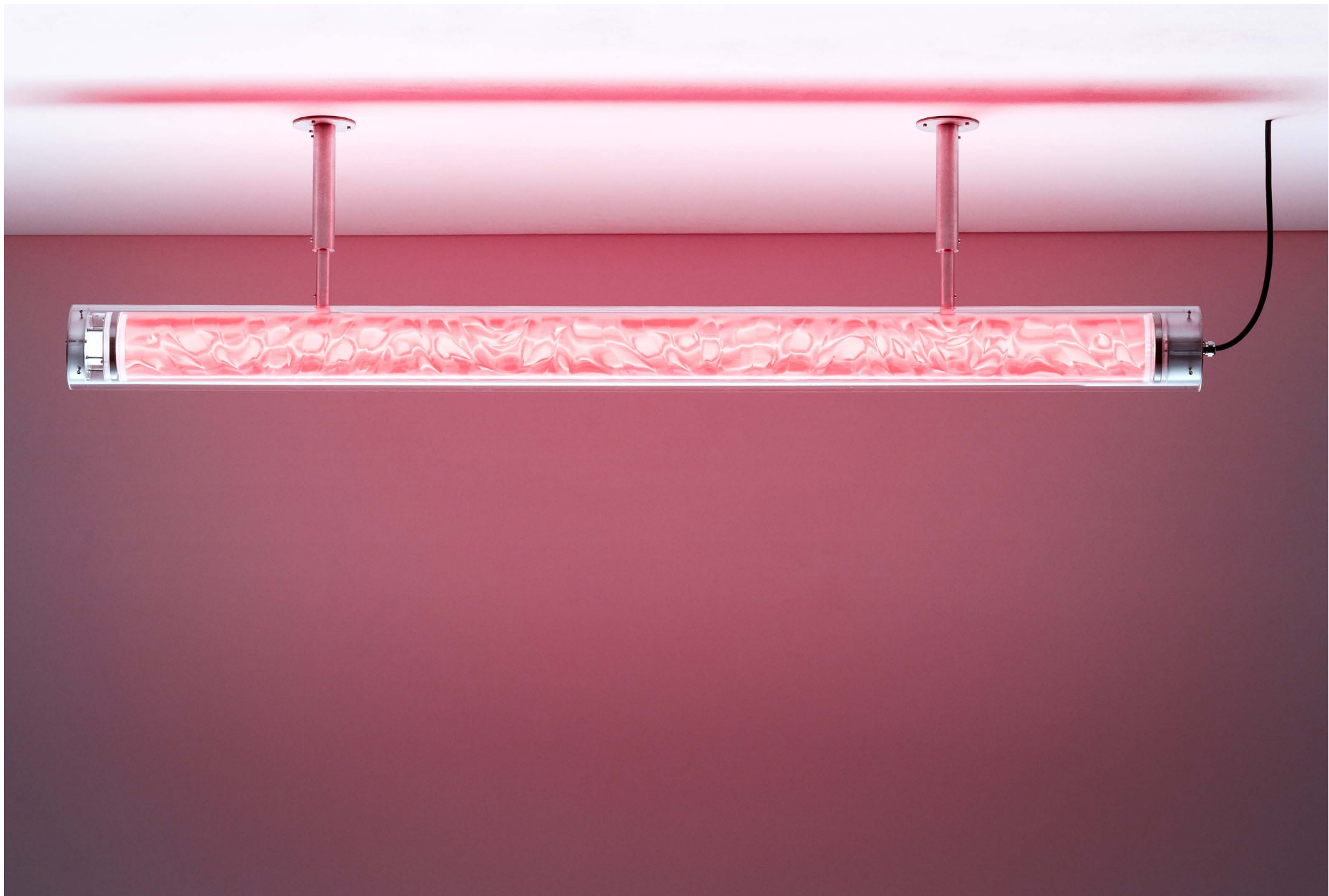
Dimensions : 160 x 38cm

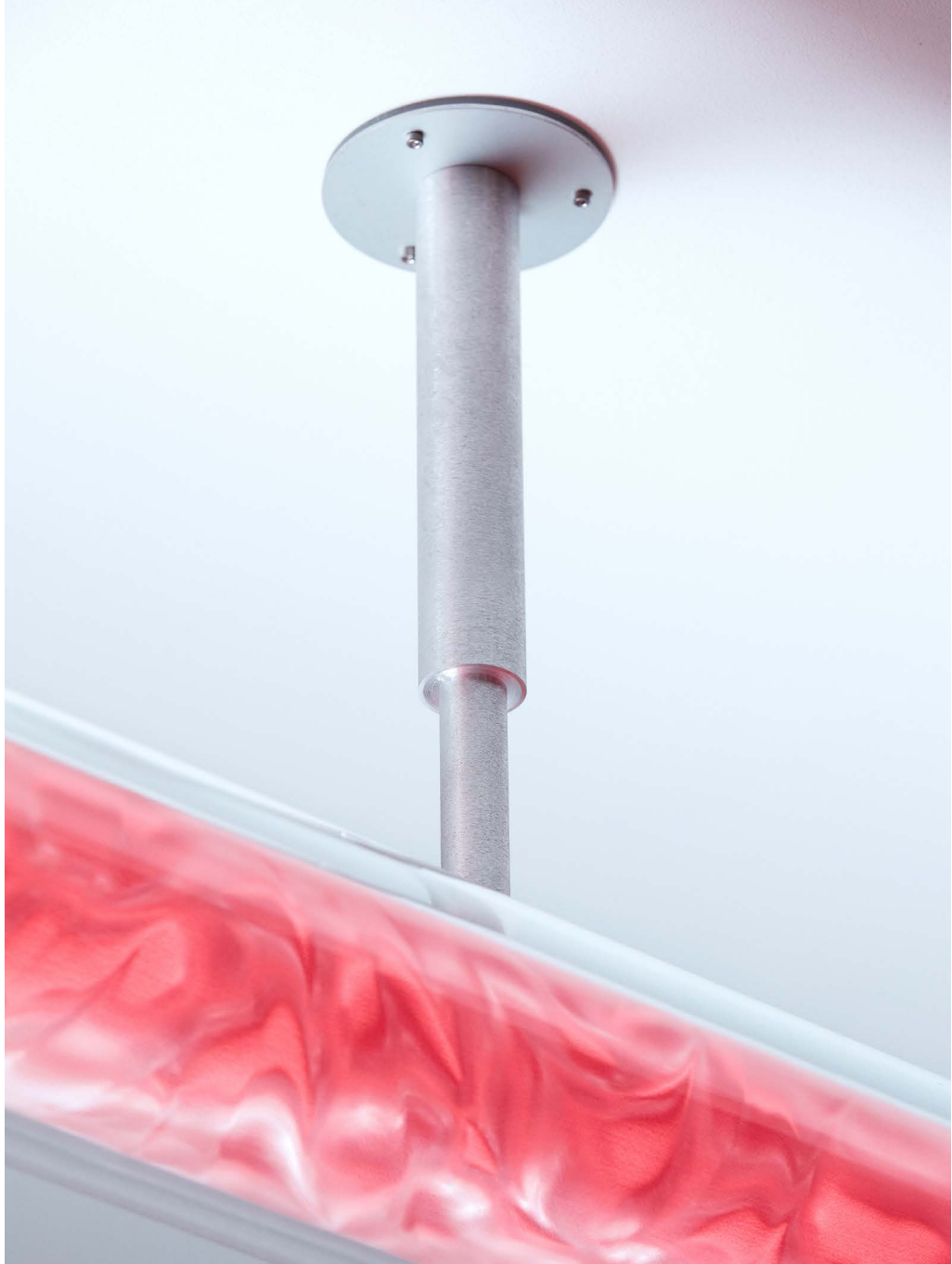
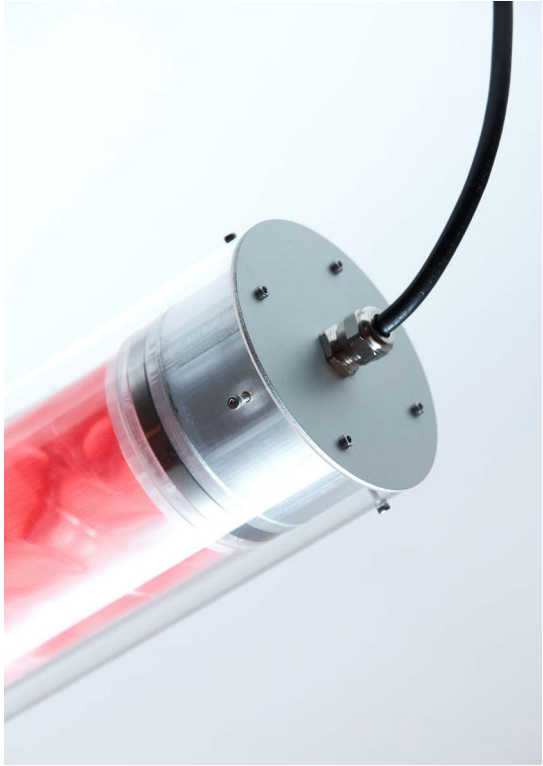
Weight : ~ 4,5 kg

# CRUSH











# VERTIGO

*Vertigo* utilises a contrast of scale to play with the concept of miniaturisation that reoccurs throughout the multifaceted architectures and other decorative elements of fairs. Topped by a sandblasted glass sphere emanating blue light, a rotating aluminium surface unwinds a spiral pattern revealed by alternating stripes of high-shine finish and matte sandblasted texture.

The enthralling double inverse motion of these infinite spirals, alluding to the hypnotic rotations of carousels and wheels of fortune, is an invitation to step up and play.

The action of rotating the lamp to turn it on and off extends the enchantment of the mechanism, as if, on its circular course, our fortunate hand was granted the power to activate a magical artefact.

The five feet supporting the freestanding object in turn recall the intrinsically nomadic nature of fair-ground culture.

Materials : aluminium, sandblasted glass globe, G4 blue LED nugget, printed technical parts, mechanical transmission systems, ball bearings, motor and electronic cards, converter (dimnable light).

Input voltage : domestic 230V (110V on request)

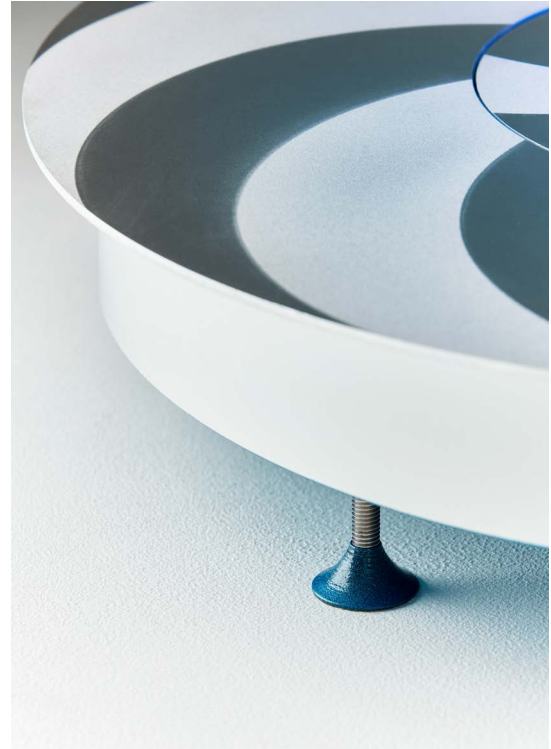
Dimensions : Ø47 x 15cm

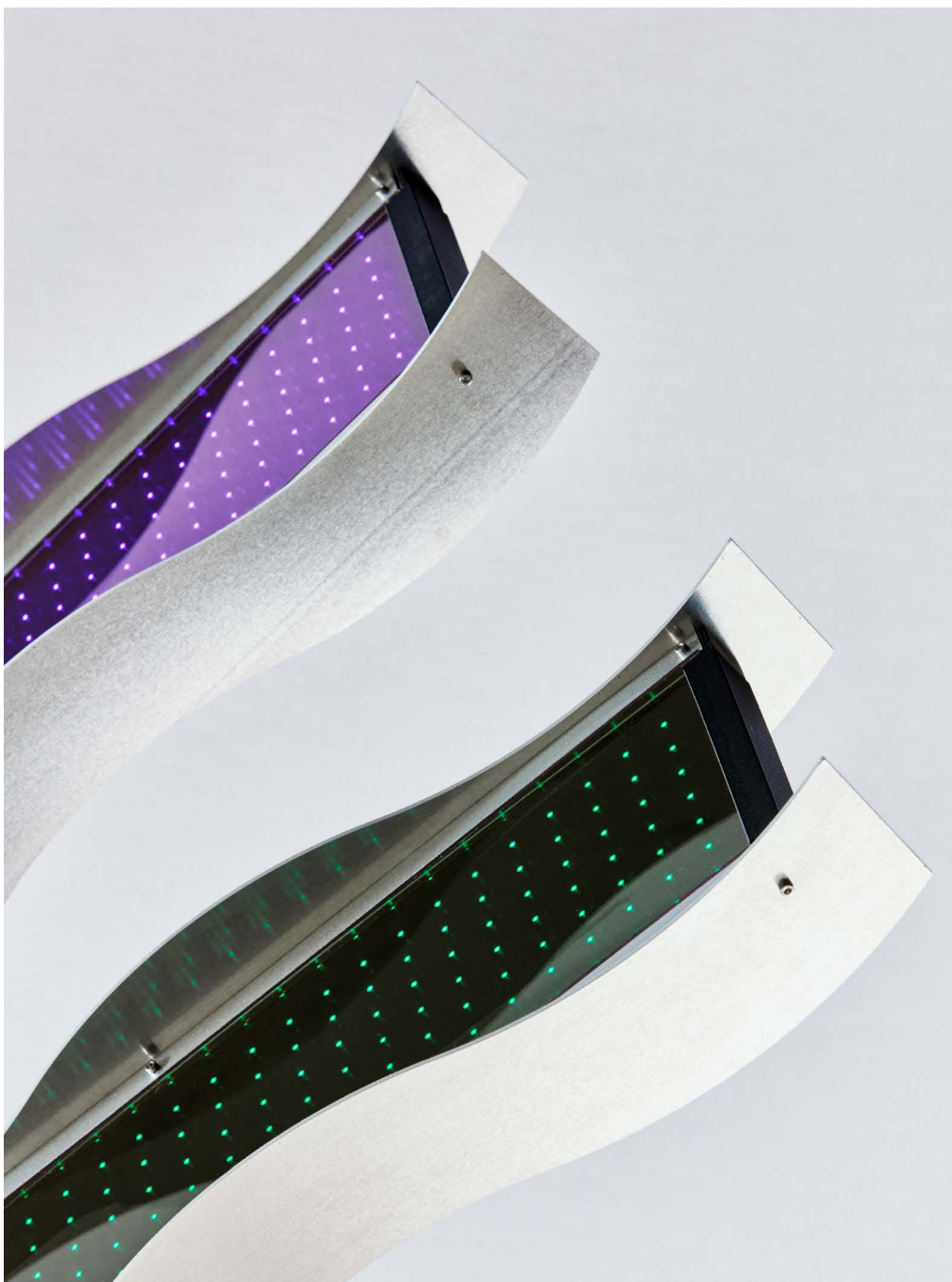
Weight : 5kg











# OVER

*Overheated* is evidence of a new stage in Studio Élé-mentaires' research, drawing from the kinetic and visual universe of the fairground.

These architectures of artifice offer spatial entertainment designed to activate the imagination via a full-speed temporal loop, a mechanical choreography punctuated by vibrations of light.

In pursuit of *physical intoxication\**, this artefact unites technical and aesthetic sophistication to usher in a perfectly synchronised dialogue of lights and motion.

Its visual complexity is part of the ongoing construction of the overarching sensory and narrative experience that has long fascinated this artistic duo.

Inspired by the design of thrill rides, and in particular the pendulum rides often called speed or booster, the work unfolds around a central axis that supports two superimposed arms, each equipped with a light grid, each propelled in a circular fashion by a row of fans.

By design, the trajectory of the light rotates counter-current to the speed, creating a quasi-hypnotic spectacle that communicates an alternative vision of vertigo.

Conceived as a visual attraction, *Overheated* takes pleasure in repurposing the aesthetic strategies and technical beauty of these popular attractions to call into question, on a different scale, the theatricality of our living spaces.

\* Koolhaas, Rem, *New York Délire*, Éditions Parenthèses, 2002.

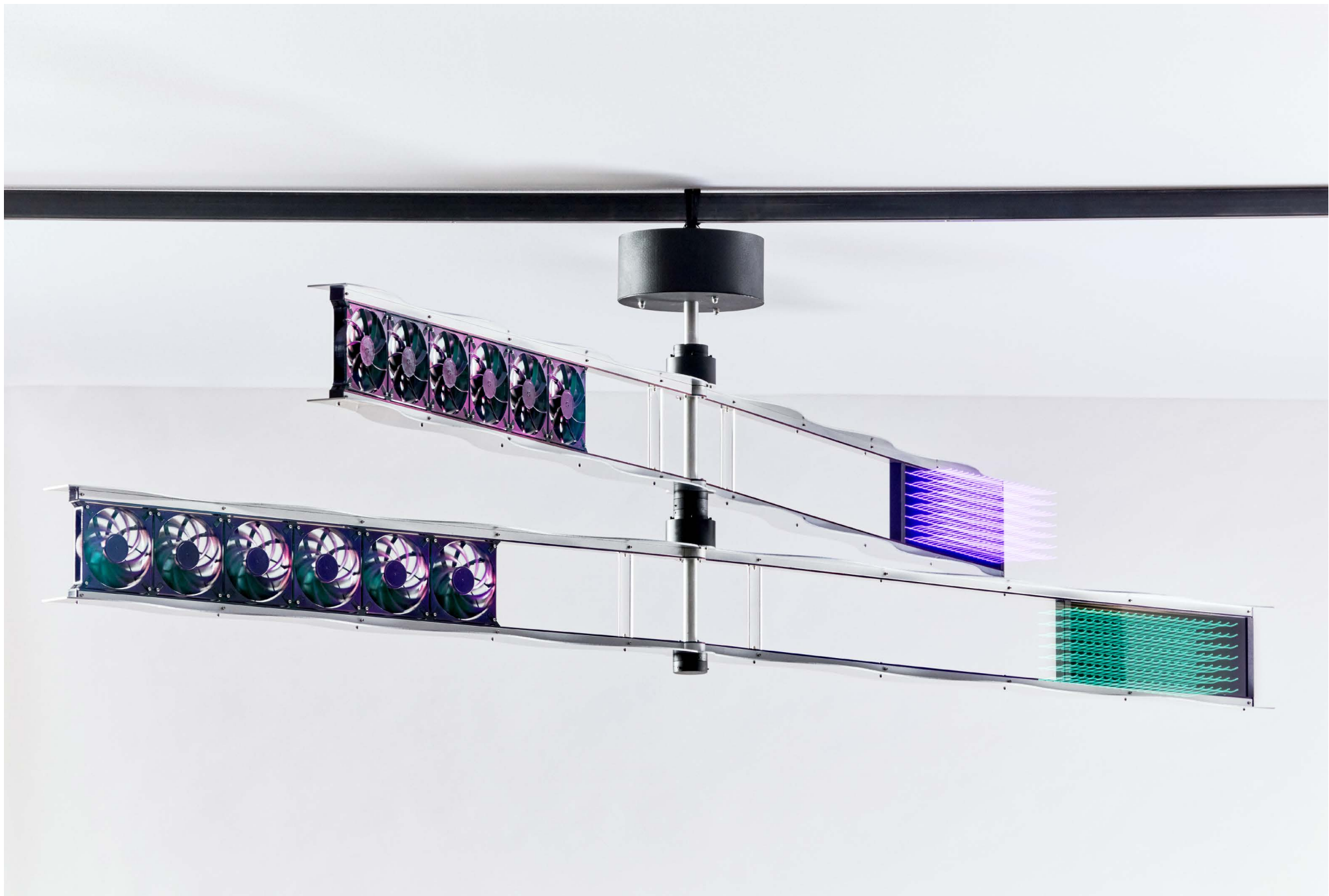
Materials : aluminium, acrylic rounds, glass, optical filters, LED sheets, computer fans, printed technical parts, ball bearings, electronic components, converter (dimnable light on request).

Input voltage : domestic 230V (110V on request)

Dimensions : 260 (rotational circumference) x 80cm

Weight : 35 kg

# HEATED









# URBAN LIGHTING



# OBJECTS



# LIGHT

The kinetic *LightFan* sculpture stems from a journey of inspiration through the western United States. Suspended over restaurant kitchens, casino halls or motel rooms, the fan object symbolizes for the duo the collective imagination of a mythical America.

The object's direct quote is apprehended in a «pop» and offbeat look at the frenzy of luminous signs that punctuate these landscapes. True cultural icons, these signs unfold a kinetic sequence in the city, acting as a magnet and thus shaping our dynamic relationship with space.

Here, the ventilating function fades away to emphasize the hypnotic beauty of the slow continuous rotation. Vivid and striking, the colored light highlights the graphic aspect of this object and gives it its attractiveness.

Structure - motion and light fuse together in one single shape.

Materials : brushed aluminium, LED tubes (24V), colour filters, technical box including : motor, power supply, bearings.

Input voltage : domestic 230V (110V on request)

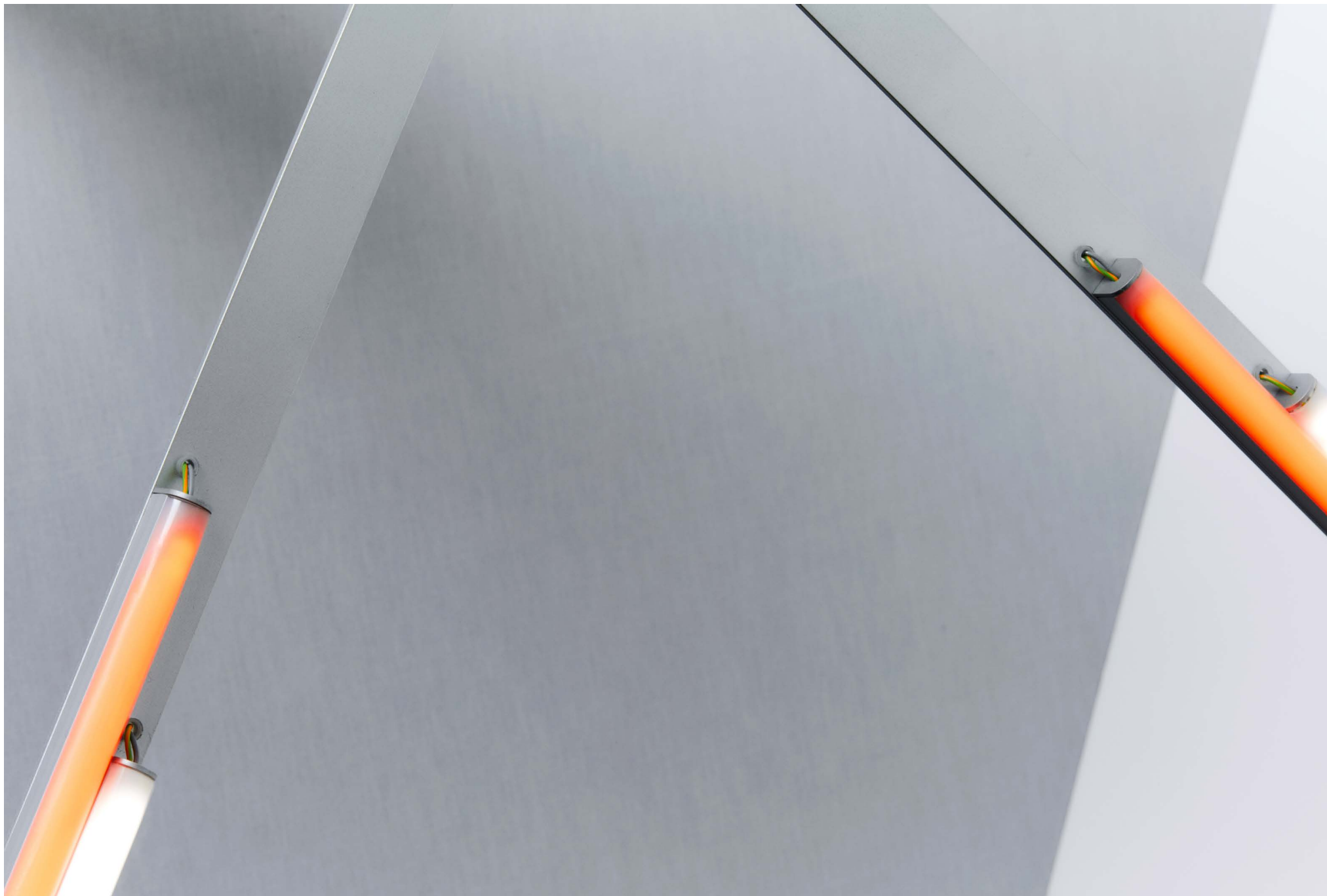
Dimensions : 130 (rotational circumference) x 76cm

Weight : 7 kg

# FAN









**WHITE**

*White Night* is an introduction to a research on urban light objects and is derived from a series of photos of hairdresser signs in China and Japan. Whether displayed on street corners, on either side of a shop window, or coated in garish colors, these images reveal a collection of re-appropriation acts, as a sideways move from the usual view of this popular icon that signals in the city.

It is from this urban framework - between function and ornament, kitsch and technical beauty, light and kineticism - that we in turn have captured this object.

Version #1, in aluminum, gives the object a radical aesthetic through its monochrome finish.

The ornamental and decorative character of the spiral then takes on a more technical and urban dimension, between a reflector and a reflective strip.

As for version #2, the fluorescent filter electrifies the color to saturation, tipping the object towards a futuristic universe.

Moved to other environments, *White Night* shifts away from its status as a sign, opening itself to new perspectives and uses.

Materials : glass and acrylic tubes, aluminium spiral, 360° LED Tube (24V), printed technical parts, motor.

Input voltage : domestic 230V (110V on request)

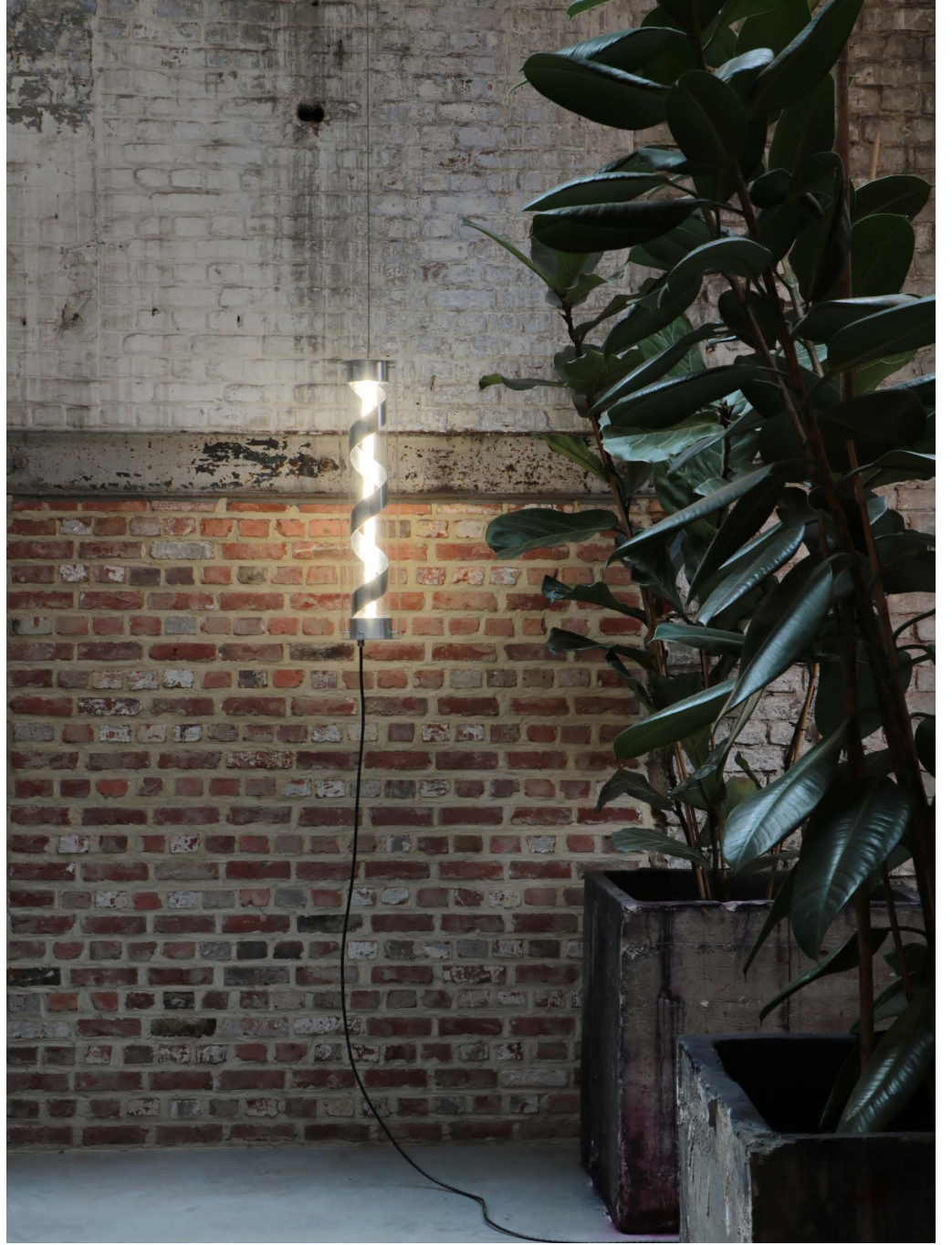
Dimensions : Ø 15 x 70 cm

Weight : 7 kg

**NIGHT**



© Michael Feritte







# SNACK

*SNACK* was inspired by the kinetic operation of sidewalk signs, designed to be spun round by the wind.

It's the studio's first object to use propulsion-driven motion: twin light bars are rotated by the output of a column of computer fans, borrowed from the world of gaming.

This hybridisation of popular culture and hardware references opens a dialogue between low- and high-tech in a work with starkly sculptural and graphical aspects.

Materials : aluminium, acrylic tubes, LED tube, computer fans, ball bearings, electronic components, converter in a remote technical housing (dimnable on request).

Input voltage : domestic 230V (110V on request)

Dimensions : 102 x 49 x 65cm (rotational circumference)

Weight : 2 kg









# FREE

An extension of *White Night*, *Freeway* pays tribute to the spectacle of urban life and its mosaic of signage.

Animated, flashing, flickering : the bright signs fuel the enchanting tempo of cities and activate our kinetic experience.

A nod to flashing lights, the reflective surface made of perforated aluminum wraps around a cylinder of light. While rotating, it subtly and momentarily obscures the latter in regular punctuation. In this game of appearance / concealment, the gyratory movement is voluntarily slowed down to better offset the primary function of the flashing lights.

At the intersection between technical object and luminous urban sign, *Freeway* sets up its graphic and contemplative presence.

Materials : perforated aluminium sheet, brushed aluminium cylinder, 360° LED tube (24V), printed technical parts, electronics and motor.

Input voltage : domestic 230V (110V on request)

Dimensions : Ø 10 x 50 cm

Weight : 1 kg

# WAY





# ROASTING

Designed for restaurants, the kinetic suspension *Roasting Light* reinvents with humor the concept of the «roisserie».

Inspired by the spit-turner, first tool to roast directly the meat over a flame, the installation evokes this primitive and fundamental link between fire and cooking.

Four lines of light, a wink to the utilitarian fluorescent tubes found at the back of kitchens are «skewered» by a polished aluminum structure and slowly rotate in a contemplative loop. The technical parts such as the motor, belts and bearings are designed as aesthetic details and contribute to the raw and mechanical beauty of the piece.

Echoing the reflectors used to diffuse the heat from the spindle turners, an octagon of faceted mirrors completes and enhances the structure, reflecting and spreading the light at the heart of the restaurant's bustling atmosphere.

Materials : aluminium tubes, acrylic mirrors, 360° LED tubes (24V), belts, pulleys, motor.

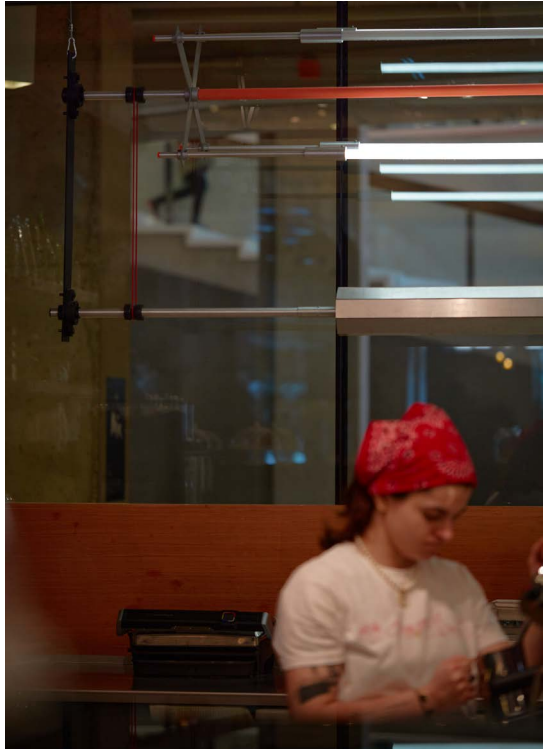
Input voltage : domestic 230V (110V on request)

Dimensions : 300 x 100 cm

Weight : 30 kg

# LIGHT







Founded in 2013 by French artists Apolline Couverchel and Gauthier Haziza, studio *Élémentaires* stages and shifts in both a theatrical and poetic perspective, the beauty of motions animating our daily surroundings.

With a shared background in living arts, the duo's approach is rooted in a fascination for kineticism, to which they combine light, that has become their favorite medium.

Hence, they build their graphic universe from the assembly of raw and technical materials, such as aluminum, colored or reflective filters, as well as LED components, motors and electronics.

Mechanical parts, such as belts, gears and ball bearings are deliberately adopted and enhance through their technical beauty, the spectacle of the process.

Always in slow motion, the time sequence of their moving sculptures invites a contemplative break with the environment. In this interlude, their creations seek to trigger emotional responses, sources of pleasure and wonder.

From cultural objects to functional sculptures, the duo evolves in this «no man's land» at the crossroads of Art and Design. This transversal approach circumvents the primary utility of the objects surrounding us, seizing the surprise they awaken and uncovering their full potential as magical artifacts.

After a first collaboration with Michelin-starred Chef Paul Pairet and several art direction projects in the fashion industry in Paris, Apolline and Gauthier were invited for an Art residency at the Swatch Art Peace Hotel in Shanghai in 2015, later signing a carte blanche with the Maison Shang-Xia founded by Hermès.

Returning from China, Apolline and Gauthier have set up their workshop near Brussels in 2018, at Zaventem Ateliers.

The duo regularly collaborates on exhibitions with artists (Elliott Causse, Kenia Almaraz Murillo), institutional projects (Centre d'Innovation et de Design Grand-Hornu - Mons, Centre Pompidou x Mille Formes - Clermond-Ferrand, Centre Wallonie Bruxelles - Paris) and brands (Moët & Chandon).

A large part of their work is dedicated to commissioned projects with interior architects (Lionel Jadot, Tristan Auer). Their contemplative artworks punctuate both public and private living spaces such as restaurants (Nonos & Comestibles, Hôtel de Crillon - Paris), food courts (Food Society Paris, Fox Brussels), hotels and fitness (Mix Brussels) but also interiors of private collectors.

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