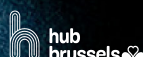


# ANNUAL REPORT 2025

MAD BRUSSELS

MAD  
BRUSSELS



THE  
MACALLAN

MEK.ANIKA



sisley  
PARIS

The Standard



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MESSAGE FROM THE MANAGEMENT	4.
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HIGHLIGHTS 2025	5.
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① PRESENTATION OF MAD	6.
1. Team	6.
2. Board of Directors	7.

② FUNDING SOURCES AND FINANCIAL MANAGEMENT	9.
1. Funding Sources and Subsidy Evolution	9.

③ STRATEGY & KEY FIGURES 2025	11.
1. Orientation	12.
2. Networking	13.
3. Inspiration & Visibility	15.
4. Ecosystem	18.

④ SOCIAL, SOCIETAL & ENVIRONMENTAL RESPONSIBILITY	19.
1. Inclusivity	19.
2. Sustainability	19.
3. Innovation	19.





MESSAGE FROM THE MANAGEMENT

2025, the year of asking questions to build further

Three years have passed since I joined MAD. It is often said that this is the time needed to take root and truly build on solid foundations. Today, we have reached that point.

Together with the team, we have learned to know each other better and to understand our ways of collaborating. We have learned to trust one another, to listen, and above all, to accept that change is not a threat—but an opportunity. An opportunity to evolve MAD together in the best possible way.

This is precisely what we focused on this year. Guided by external coaches, both around wellbeing issues and collective intelligence, we began shaping a shared vision for MAD’s future. We do not want to limit ourselves to what we have built over the past three—or even five—years. We are taking the time to reflect on where we want to go, in medium and long term, and how we can evolve this equally beautiful and symbolic building in which we are housed.

A small now : when we re-read our five-year strategy, written during the energetic early period of 2023, each year had a title. 2025 was meant to be the year of re-thinking, and 2026 the year of a new face. Will we reach that on time? Perhaps not. Several external factors have enriched—and sometimes complicated—this journey. It may be that this new face only begins to appear toward the end of 2026. But if so, it will be a true masterpiece: thoughtfully considered down to the smallest detail, shaped by many hands, and illuminated by that Italian light that brightens our familiar Flemish shadows. Are you as curious as we are?

Beyond this highly stimulating internal dynamic, this year also allowed us to work with more serenity. Starting from an initially unbalanced budget, we have regained breathing space thanks to the support of our subsidizing entities and new partners—Win for Life, Sisley Paris, The Standard Hotel, Mekanika, and The Macallan—and above all, the time to think calmly and ambitiously about the future.

A huge thank you to them for their support of Brussels-based creation, and more broadly of design and fashion. We look forward to continuing this journey with you.

Anaïs Sandra Carion



HIGHLIGHTS 2025

The year was marked by a new record of activity, with 209 supported projects and brands and 334 hours of mentoring, including 304 hours of individual follow-up. Depending on their needs, all designers/brands also participated in one or more seminars and workshops among the 44 business events.

Additionally, 20 new companies were created under our mentorship despite an uncertain economic context, illustrating the resilience and optimism of the creative sectors we support.

The second edition of MAD Parcours once again generated connection, enthusiasm, and creativity in the Dansaert district, forging links between 142 brands and designers and 49 participating locations. The highlight of this edition was the shop windows remarkably curated by Jean-François Declercq, in collaboration with Entreprendre, which narrated the district’s history through design and art.



The year was also marked by a new international presence in London, during PAD London and Frieze, aiming to showcase collectible design talent and connect them with galleries. Being the only players in our sector to offer an activation outside the fairs at that time positioned MAD as a pioneer, paving the way for future similar initiatives.

Finally, our various exhibitions saw a notable increase in attendance, with a true public favorite : the solo exhibition by photographer Laetitia Bica. This exhibition highlighted personalities, including from the queer community, dressed by 51 Belgian talents, emphasizing the richness and diversity of the local creative scene.



① PRESENTATION OF MAD

1. TEAM

MAD employs 13 people, corresponding to a total of 12.60 full-time equivalents (FTEs) as of December 31, 2025.

- The team composition on December 31, 2025 is as follows:
- Anaïs Sandra Carion (5/5), Managing Director, also responsible for the business department ;
  - Daphrose Nkundwa (5/5), Chief Financial Officer and HR Director ;
  - Dieter Van Den Storm (5/5), Artistic & Communication Director ;
  - Inas Ben Bachir (5/5), mainly responsible for budget monitoring, invoice processing in general and analytical accounting, and administrative support for MAD's public tenders ;
  - Maxime Mahieu (5/5), mainly responsible for building management, internal IT services, and rental service management ;
  - Jonathan Clément (5/5), concierge, responsible for maintenance and security of the premises ;
  - Peggy Acke (4/5, time credit), in charge of counselling and support for the fashion project holders ;
  - Juliette Huercano (4/5), in charge of counselling and support for design project holders and certain bespoke design projects ;
  - Clara Goblet (5/5), responsible for seminars and other B2C activities ;
  - Baïlo Staumont (5/5), responsible for international development and local/international contacts ;
  - Lore Detremmerie (5/5), responsible for MAD's external communication ;
  - Margaux Dibos (5/5), responsible for events and creation;
  - Claudia Crovato (5/5), responsible for press and influence.



2. BOARD OF DIRECTORS

The Board of Directors is composed as follows:

- Nawal Ben Hamou  
*Chair, appointed by the City of Brussels*
- Gäetan Danneels  
*Vice-Chair, appointed by the Brussels-Capital Region*
- Lander Piccart  
*Member, appointed by the City of Brussels*
- Lukas Kartout  
*Member, appointed by the City of Brussels*
- Noor Lannoo  
*Member, appointed by the City of Brussels*
- Nicolas Van de Velde  
*Member, appointed by the Brussels-Capital Region*
- Frank Lelon  
*Treasurer, Member, appointed by the Brussels-Capital Region*
- Siré Kaba  
*Member, from the fashion sector*
- Amaryllis Jacobs  
*Member, from the design sector*
- Alexandre Helson  
*Member, from the economic sector and local ecosystem*
- Gwendolyn Grolig  
*Member, from the creative sector*
- Lynn Tytgat  
*Member, from the economic sector and local ecosystem*







## ② FUNDING SOURCES AND FINANCIAL MANAGEMENT

### 1. FUNDING SOURCES AND SUBSIDY EVOLUTION

The City of Brussels and the Brussels-Capital Region remain the main subsidizing authorities of the non-profit Centre Bruxellois de la Mode et du Design – MAD Brussels. This also enables MAD to receive additional support at the community level, such as from Fédération Wallonie-Bruxelles – Culture.

Other state support comes from the Maribel Fund, equivalent to 1.5 FTEs.

Since January 2025, MAD has, as a significant novelty, also received support from private entities, including: Win for Life, Sisley Paris, The Standard Hotel, Mekanika, and The Macallan.





STRUCTURAL PUBLIC GRANTS

BRUSSELS REGIO – ECONOMY	€ 495.000
BRUSSELS REGIO – IMAGE	€ 140.000
BRUSSELS REGIO – EXPORTL	€ 130.000
CITY OF BRUSSELS	€ 650.000
FEDERATION WALLONIE-BRUXELLES CULTURE	€ 75.000
FONDS MARIBEL	€ 72.376
<b>S/TOTAL PUBLIC GRANTS</b>	<b>€ 1.562.376</b>

PUNCTUAL GRANTS

CITY OF BRUSSELS - MAD PARCOURS	€ 16.000
CITY OF BRUSSELS - DANSAERT WINDOWS	€ 15.000
<b>S/TOTAL PUNCTUAL GRANTS</b>	<b>€ 31.000</b>

**TOTAL PUBLIC GRANTS** € 1.593.376

SPONSORS

<b>S/T SPONSORS</b>	<b>€ 47.500</b>
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OTHER OPERATING INCOME

<b>S/T OTHER OPERATING INCOME</b>	<b>€ 37.288</b>
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**TOTAL OTHER INCOME** € 84.788

**TOTAL FUNDING** € 1.678.164

COLLABORATIONS

HUB.BRUSSELS EXPORT INITIATIVES	€ 48.000
WIN FOR LIFE	€ 27.000

③ STRATEGY & KEY FIGURES 2025

MAD's mission is articulated through four strategic objectives:

- **Orientation:** a pillar for mentoring and networking young creatives and the professional public ;
- **Networking:** a pillar aimed at connecting with the professional audience in the fashion and design sectors, as well as the public sector ;
- **Visibility & Inspiration:** a pillar focused on promoting MAD as an organization and its beneficiaries, including young creatives and professionals ;
- **Relations with public authorities and the ecosystem:** a strategic pillar aligned with Brussels' creative ecosystem.

Through these objectives, MAD is committed to inspiring creatives by providing access to resources, training, and networking opportunities. It also facilitates their connection to the economic sector by encouraging collaborations and partnerships, while supporting their entrepreneurial projects. MAD guides creatives throughout their journey, helping them gain recognition and position themselves at national and international levels. Simultaneously, MAD maintains strong relationships with public and private actors in the Brussels fashion and design sectors.

In summary, the “Inspire, Connect & Guide” strategy aims to consolidate Brussels' position as a creative city and showcase the innovative talents of Brussels-based designers in the fashion and design world.





### 1. ORIENTATION OBJECTIVE

The orientation objective is to support both project leaders and established brands.

In 2025, MAD organized 42 seminars, collective workshops, and individual sessions, totaling 598 participants—a 12% increase in the number of events compared to 2024, though attendance decreased. This was mainly because seminars are no longer open to the general public, but only accessible through mentoring programs. The semiannual seminars are also evolving, with broader topic diversification starting in 2026.



Paris Fashion Week



D2B, Designers to business

The number of projects receiving individualized follow-up also increased by 10% compared to 2024. Among the supported projects:

- 160 projects under the MAD Starter program, for individuals in the launch or reflection phase of an activity, or in the startup phase of their company;
- 18 projects under MAD Take-Off, in the final creation phase or early stages of activity;
- 19 projects under the former or current MAD Incubator, the two-year residency program supporting projects at MAD;
- 4 projects under MAD Fly, selected by a jury and between 1 and 3 years old;
- 5 projects under MAD Cherry-on-the-Cake, for more mature profiles with companies established at least 3 years, needing advice on commercial strategy or financing;
- 3 projects under the MAD Graduation Prize, showcasing the new graduating generation in the second semester exhibition.

The total hours of individualized mentoring, including with the internal business advisor and external experts, reached 334 hours.

### 2. NETWORKING OBJECTIVE

In 2023, MAD launched a new networking strategy to foster connections between sector actors locally, regionally, nationally, and internationally. These initiatives not only facilitated mutual enrichment but also helped promote Brussels talent and encourage paid collaborations between creatives and companies. Work in 2025 significantly strengthened this strategy, expanding established contacts in the sector.

Networking occurs on three levels:

- Organizing events, both at MAD and internationally ;
- Publishing calls for tailor-made projects on MAD’s website ;
- Direct connections between actors.

At the international level, several brands and project leaders were presented, some in co-collaboration with hub.brussels, through six distinct initiatives :

- Paris Fashion Week B2B showroom, 4 brands ;
- Milan Furniture Fair under the branding “Belgium is Design”, 9 Brussels profiles ;
- Same Milan fair, at hub Brussels House, 10 profiles ;
- Belgian Embassy in London during PAD London and Frieze, 10 profiles ;
- Visit of 8 European fashion buyers in Belgium, visiting 5 Brussels brands and attending the Belgian Fashion Awards ;
- Visit of 6 European design publishers to Brussels, meeting 6 Brussels designers and exploring local realities.

Some outcomes included:

- Contract signings (B2B fashion purchases) ;
- Discussion of possible gallery representation for collectible designers ;
- Direct B2C purchases ;
- Visibility in press and social media.

Additionally 103 local connections were recorded between Brussels creatives and companies or public institutions, of which 77 led to exchanges and, in several cases, collaborations.



Bookspace project

Notable examples of tailor-made projects arising from these connections, already completed or under development:

- A “book corner” project, curated by a Belgian interior architect, creating a dialogue between Czech and Belgian design, touring Europe in 2025–2026 ;
- Upcycled outfits for Win For Life teams, commissioned by the National Lottery for 2026 festivals ;
- Ceramic Brussels Art Prize scenography, January 2026, in co-collaboration with Action+Service, supporting material reuse and expertise.

The total budget allocated to creatives for the 8 tailor-made projects supported by MAD amounted to €88,000 excl. VAT, representing an increase in budget for these projects and reflecting fair compensation for creatives. Currently, no team member is assigned part- or full-time to these projects, but efforts are underway to expand funding and hire a consultant in the future.





### 3. INSPIRATION & VISIBILITY OBJECTIVE

MAD develops a communication strategy aimed at :

- Promoting its target audiences and beneficiaries (fashion, furniture design, collectible design & set design sectors) ;
- Contributing to Brussels' visibility by showcasing actors from the local fashion and design scene ;
- Pursuing broad public communication whenever relevant;
- Maintaining a media communication strategy, both specialized and general public, depending on opportunities and needs.

This visibility strategy was made possible through several initiatives, including:

- The second part of the exhibition "Duos en Résonances" in collaboration with Wallonie Design, attracting 1,060 visitors in 2025 ;
- The exhibition of a selection from Galila Barzilai's collectible chair collection, "Matching Seats", with 2,913 visitors ;
- The exhibition "Come As You Are", exploring the inclusivity of various Brussels profiles, dressed by Belgian creatives and photographed by Laetitia Bica, visited by 6,116 visitors ;
- The dual exhibition Future Generation, showcasing the graduation projects of 14 selected students through the MAD Graduation Prize, and the exhibition Trans-Formations, celebrating 1,000 years of La Cambre, with 3,583 visitors ;
- The exhibition "KNOTT SO MAD", organized and celebrated by Jean-Paul Knott for his 25-year career and artistic collaborations, opened at the end of November, with 1,351 visitors by year-end.

In total, 110 Brussels and Belgian creatives (of 158 designers in total) were showcased through these exhibitions, attracting 15,023 visitors.



Trans-Formations



Matching Seats





As part of its ongoing commitment to inspire both professionals and young creatives, MAD organized three Creative Lunches, offering a privileged moment of exchange between a major figure in fashion or design and the audience. Speakers included:

- Carole Baijings, Dutch designer known for her use of color, with 40 participants, in partnership with Sisley Paris ;
- Bernard Dubois, Brussels-based interior architect with international recognition for hotel, luxury store, and private residence projects, with 40 participants, in partnership with The Standard Hotel ;
- Lionel Jadot x Mekanika x Duplex Studio, three pillars of Belgian design, each guiding a step in the local furniture production process, with 58 participants, in partnership with Mekanika.

Conferences and roundtable discussions were also organized, both within MAD and externally, some in co-collaboration. Examples include:

- A lecture during Slowroom Brussels, with Re-Antwerp as speaker, 105 participants ;
- Maison The Faux, Dutch designer duo known for their international presence and for connecting different worlds such as art, fashion, and installations, with 56 participants ;
- A conference on 40 years of style, organized by the City of Brussels and the Brussels Fashion Museum, moderated by Aya and Sonja Noël, with 90 participants.

Between the Creative Lunches and the various conferences and roundtables, these initiatives resulted in 6 events with over 400 participants.

Media visibility in 2025 continued MAD's positive trend from previous years:

Press coverage:

- Estimated advertising value over €3.5 million ;
- 331 publications, including 4 covers and 211 full pages ;
- Significant international visibility, with 27 articles published abroad.

Digital presence :

- Increase in unique website visitors, with a 2% rise in overall website traffic, totaling 218,000 visits ;
- Growth on social media: +5% on LinkedIn & TikTok, +17% on Instagram compared to 2024, partially driven by advertising for the MAD Parcours. Instagram followers surpassed 30,000.







Curated

#### 4. ECOSYSTEM OBJECTIVE

Key figures placing MAD within the Brussels ecosystem:

- The number of projects and companies supported continues to grow, trending toward gradual stabilization (+10%);
- The number of VAT numbers registered among supported companies is 20, demonstrating the resilience of project leaders despite a complex economic context ;
- MAD facilitated 103 connections between creatives, brands, and companies within the ecosystem, fostering productive synergies. 77 collaborations have already yielded concrete results, notably through the MAD Parcours initiative ;
- The continuation of MAD Parcours, which engaged 49 merchants and private actors in the neighborhood, representing 142 Brussels fashion and design brands;
- Collaboration with numerous other local actors, such as Ceramic Brussels, Collectible, Art Brussels, Curated, Design September, etc.



Ceramic Brussels

## ④ SOCIAL, SOCIETAL & ENVIRONMENTAL RESPONSIBILITY

MAD's values of sustainability, inclusivity, and innovation form the foundation of all actions. They embody the essence of a forward-looking Brussels, where creativity drives transformation. Creative minds contribute to this positive change, both culturally and economically. Their success is intrinsically linked to that of the Brussels-Capital Region: their achievements strengthen Brussels, and vice versa. Creatives play a key role in innovation by introducing new ideas and developing sustainable creations. Their engagement goes beyond artistic output, promoting diversity and inclusion, ensuring everyone can find a place in this evolving ecosystem.

### 1. INCLUSIVITY

MAD strives to make the fashion and design sectors inclusive, engaging a wide audience without distinction. This commitment continues through:

- Free access to exhibitions ;
- Free mentoring and programs open to all Brussels residents ;
- Welcoming schools and other institutions within MAD spaces ;
- Inclusive communication in all external communications, available in French, Dutch, and English;
- Communication and messages within exhibitions, such as Laetitia Bica's work.

Brussels, with its density and diversity, faces challenges in inclusion, participation, and social cohesion, yet this diversity is also a source of creativity and richness for the fashion and design sectors, which MAD is committed to supporting in the years ahead.

### 2. SUSTAINABILITY

MAD aspires to be an exemplary institution in social and environmental responsibility, reflected in its core business, mentoring, and activities.

In 2025, this was particularly applied through reuse of all exhibition materials and international displays.

### 3. VALEUR D'INNOVATION

Innovation plays a central role in MAD's strategy and actions, actively promoting creativity and renewal in the fashion and design sectors.

Initiatives undertaken in 2025 include:

- Evolving with the times and understanding and applying artificial intelligence where needed ;
- Innovating messages conveyed through exhibitions ;
- Demonstrating to the creative sectors that respect for work hours and fair work practices is achievable in these fields.



Come As You Are



MAD  
BRUSSELS



 RÉGION DE BRUXELLES-CAPITALE  
BRUSSELS HOOFDSTEDELIJK GEWEST

 FÉDÉRATION  
WALLONIE-BRUXELLES

 hub  
.brussels

 Union Européenne  
Fonds Européen de Développement Régional  
Europese Unie  
Europees Fonds voor Regionale Ontwikkeling

THE  
MACALLAN

MEKANIKA

WIN FOR LIFE

sisley  
PARIS

The Standard