

EXD'11 LISBOA

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USELESS

EXD'11/LISBOA returns next September to the Portuguese capital. As established, the theme that underpins the research and in-depth reflection for this edition of the biennale was defined after the end of the 2009 edition and has come to reveal itself, also not uncharacteristically, pointedly significant within the current context. First and foremost, Useless questions the idea of use and absence thereof, paving the way to new insights and interpretations on what we are producing and consuming, why and how. It invites further analysis on the importance of what appears to be either altogether or temporarily without use, and allows consideration on the importance of breaks, pauses, wasted time, and their connection to creativity and innovation. Customary to the biennale, the theme is but a starting point and a provocation: the detailed programme is a work in progress and will only be unveiled in September, at the Opening Week. We expect it will raise as many questions as it will offer answers.

Keeping with its eminently international and experimental character, EXD'11/LISBOA—the Biennale's first edition following its 10th anniversary in 2009—introduces some programme novelties. "Platform," launched this

September, will have a timeframe and reach well beyond EXD'11/LISBOA itself, firmly establishing Lisbon as a convergence point for the most innovative pursuits in design practice. "Don't Look Back" inaugurates a series of retrospective exhibitions about Portuguese designers integrated in the programme of the Palácio Quintela, which is currently curated by experimentadesign. EXD'11/LISBOA will see the release of two books, one about Useless, and another about the 2009 edition of EXD. This initiative is the result of a new editorial strategy and will be adopted for upcoming editions of the biennale.

Since its inception in 1999, EXD has positioned itself as the leading design event in the international circuit that is entirely culture-oriented, fostering interdisciplinarity and experimentation. These values lie at the core of EXD's identity, and are strengthened by the cast of curators, practitioners and partners the biennale mobilizes in Portugal and abroad. With them, and in Lisbon, EXD continues to be a unique opportunity for creating and sharing knowledge, ripe with challenges and possibilities of breakthrough.

GUTA MOURA GUEDES
DIRECTOR

THEME

USELESS

The theme of the 6th edition of EXD launches an exploratory analysis on the idea of Useful. In a society increasingly obsessed with the achievement of tangible goals and material possessions, the idea of being without occupation or purpose is absurd. Worse: it is politically and socially incorrect. The apparent absence of use or purpose seems nowadays to be the secular equivalent of sin. Still, the time we spend waiting, moving from one use to another, is rapidly growing. We frantically fill any free time with shopping, communicating, keeping ourselves—apparently—busy. Anything, not to do nothing. And how does design fit into this reasoning?

If we move to the sphere of design, this notion grows more complex as useless design is an oxymoron.

Design should answer a need, solve a problem. But if we look around us, how many designs don't actually live up to their promise? Are they all wasteful? Many are no doubt, but some are as necessary as sleep is: idle time filled with dreams.

Throughout the programme of EXD'11, the idea—and the attached value judgment—of useless will be surveyed from different angles. From an economic perspective, the idea of useless questions the paradigms of industrial

production, the inevitability of consumption and underlying issues of waste and sustainable development. From a cultural perspective, the idea of useless chances a look at the Western work ethos and the dogma of productivity; from a social perspective, it examines the perilous balance between objective and subjective perceptions of “worth” and “value” attached to institutions, interactions or even individuals. From a creative or intellectual standpoint, the idea of useless outlines the hidden yet overwhelming potential of experiments, “dead-end” or “failed” trials, abandoned prototypes and perplexing finds for which, apparently, no use has yet been found.

EXD'11/LISBOA proposes a thorough reappraisal of uselessness.

Uselessness, like beauty, is in the eye of the beholder. Like pure pleasure, it is disinterested. A useless experience can soothe or heighten our desire. It can lead us to debate tangible concerns, with an established scope of applicability and execution, or, alternatively inspire a symbolic, almost lyrical reflection on the significance of dimensions of intellectual and physical life such as beauty, dream and invention.

THE PROGRAMME

EXD'11 AND THE CITY

For the first time, the biennale's core events take place within walking distance in and around the heart of downtown Lisbon. Departing from all the previous editions, with their citywide scope, EXD'11/LISBOA

invites rediscovery of the city's centre and reactivates a series of overlooked urban spaces. Advocating a lower carbon footprint, the biennale promotes the creation of new, intriguing itineraries on foot.

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EXHIBITIONS

SIDELINES: MINOR COLLECTIONS HOUSED IN SINGULAR INSTITUTIONS

CURATED BY EMILY KING

Sidelines raises questions about value and use in relation to collecting. Curiosity and obsession, pedagogy and vanity, the will to preserve and the fear of loss: the forces that drive collectors are numerous and complex. Similarly, when private hoarders go public and donate their possessions to museums, or even start institutions of their own, their motives are likely to be multiple and ambiguous.

Generally, while education and the writing of history are viewed as worthy, useful goals, the compulsion and competitiveness common among collectors are seen in a less positive light. In truth, however, variations on these impulses coexist within most individual collectors and collecting bodies. Significantly the exhibition will explore the way in which the spirit of collections tends to change over time, as objects that were once seen as worthless become pricey and the trash of one era is transformed into the treasures of the next.

Allowing visitors to savour unlikely juxtapositions, the multiple-venue exhibition Sidelines will place a number of private collections, sourced both locally and internationally, within a selection of Lisbon's numerous small museums and institutions. Echoing the variety of these institutions, the collections will come from a range of sources, including curators, artists, designers, writers, children and animals. They will include an obsessively acquired holding of album covers, a long-hoarded stock of magazines, a treasured store of nail polish and a meticulously hounded down set of sticks.

Polemic, pragmatism and poetics have all come into play in Sidelines. Representing the perfect alignment of these values, the itinerary of this exhibition follows that of Lisbon's celebrated No. 28 tram. Taking visitors on a pleasurable route to some of Lisbon's most interesting spots, Sidelines creates a new itinerary within the city.

CURATOR

EMILY KING is a London-based design historian who concentrates on writing and curating. Her books include Robert Brownjohn: Sex and Typography (2005) and C/ID: Visual Identity and Branding for the Arts (2006), and in 2003 she edited the Peter Saville monograph Designed by Peter Saville. She has curated a number of exhibitions, among them a career retrospective of the British graphic designer Alan Fletcher for London's Design Museum and the interdisciplinary exhibition 'Wouldn't it be nice: wishful thinking in art and design'

for the Centre d'Art Contemporain in Geneva. In 2009 she curated 'Quick, Quick, Slow' an exhibition exploring the ways that graphic designers have represented and exploited the dimension of time for the Museu Berardo in Lisbon. She is currently collaborating with the London-based graphic design team GTF on a book about their Parisian peers M/M. Emily King contributes to an eclectic selection of international magazines including Frieze, The Gentlewoman and Apartamento.



USELESS

EXHIBITIONS

UTILITAS INTERRUPTA: AN INDEX OF INFRASTRUCTURAL FAILURE

CURATED BY JOSEPH GRIMA

Since the dawn of time, man's greatest dreams, challenges and, ultimately, accomplishments have materialised in works of infrastructure. From Babylonian hydraulics to the geoengineered archipelagos of the twenty-first century, great works of infrastructure represent the apex of design achievement—and thereby the tangible expression of a culture's development, ambition and might.

Encumbered with such momentous responsibility, infrastructure inevitably also comes to immortalise society's most catastrophic failures. Yet failure can in itself be as revealing as success. Utilitas Interrupta sets out to closely examine infrastructural works that once were of

paramount importance and now lie forgotten, mementos of a long-gone (or not so long-gone) era that once demanded sacrifice and now lie concealed in plain sight, magically erased from collective consciousness despite their often gargantuan proportions. Like scars indelibly etched into the landscape, these structures are the repositories of forgotten stories and unremembered obsessions, neglected then swept aside by the unrelenting pace of innovation.

If the landscape is the stage upon which the human theatre of the absurd is acted out, these infrastructural scars are a forceful reminder that today's normality is but tomorrow's absurdity.

CURATOR

JOSEPH GRIMA studied architecture at the Architectural Association in London, and since then has pursued an international career as a curator, essayist, critic and researcher in the fields of architecture, art and design. Between 2007 and 2010, he directed Storefront for Art and Architecture, the New York gallery which is globally renowned for promoting new trends in architecture, art and design. Since April 2011, he has been the editor of *Domus*. As a curator and independent researcher, he has designed and planned installations for events and institutions of international significance, including the Venice Architecture Biennial, the Shenzhen/Hong Kong Biennial of Urbanism and Architecture, and the Beijing Museum of Urban

Planning. He is the author of several books, including *Instant Asia* (Skira, 2007), a critical overview of work by young and emerging architecture students in Asia, and *Shift: SANAA and the New Museum* (Lars Müller, 2008); he has also contributed to a range of other books and publications. He has taught architecture at several university institutes, including the Strelka Institute for Media, Architecture and Design (Moscow) and Trondheim University (Trondheim, Norway). As special correspondent for *Abitare*, he has published essays and articles in a large number of international magazines, including *AD*, *Abitare*, *Domus*, *Tank*, *Urban China* and *Volume*, as well as in the Italian newspaper *il Sole 24 Ore*.



EXHIBITIONS

USELESS?

AN EXPLODED VIEW

CURATED BY JONATHAN OLIVARES

THE WANDERING PAIN

CURATED BY MAX BRUINSMA AND HANS MAIER-AICHEN

Two polarized curatorial approaches introduce an alternative value system by which to establish uselessness. The countless multiplications of nearidentical design products - what is their use, apart from feeding into a consumption/production circle of dubious ethics and sustainability?

Where does their functional, aesthetical or social added value lie? Can highly experimental, authorial projects of limited circulation prove to be more useful? Free from market imperatives, governed only by their internal logic, can such uncompromising pursuits be the ultimate form of creative freedom?

CURATORS

JONATHAN OLIVARES studied industrial design at Pratt Institute. In 2006 he founded his own office, Jonathan Olivares Design Research. The office's clients include leading producers of contemporary furniture and lighting, distinguished museums for design and art, and publications on design and architecture. In 2008 and 2009 JODR products Smith and Territorio were nominated for Italy's prestigious Compasso d'Oro prize, and in 2010 JODR received a research grant from the Graham Foundation in Chicago for a study on outdoor workspaces. Olivares has taught design workshops at ÉCAL in Lausanne, Switzerland and has been a guest designer in the School of the Art Institute of Chicago's Designed Objects program. In 2011 the office's first book, *A Taxonomy of Office Chairs*, which documents the evolution of the office chair, was published by Phaidon Press.

MAX BRUINSMA is Editor of *Items design magazine*, Amsterdam, and former Editor of *Eye, the international review of graphic design*, London. His critical writings have been featured in art and design journals worldwide. A lecturer on contemporary graphic and new media design and visual culture, he has presented at art schools and congresses throughout the world. Max Bruinsma views designers as critical cultural agents, rather than neutral problem solvers.

HANS MAIER-AICHEN is a designer, curator and design consultant. Having studied Fine Art and Product design at various European universities, in 1971 he completed his Masters degree in Fine Arts at the Art Institute of Chicago. The founder of Authentics (1982), he was awarded the European Design Award in 1997. Hans is Professor of Product Design at the HfG Karlsruhe University of Arts and Design, and a board member of the German Design Council.



EXHIBITIONS

PLATFORM: LOOKING THROUGH THE MOUNTAINS

COORDINATED BY ED ANNINK AND HANS MAIER-AICHEN

A new initiative conceived to launch during EXD'11/LISBOA, Platform is an on-going research project examining four fields of design practice and exploration: universities, galleries, companies and individual players. The goal is to showcase the most boundary-pushing work developed within each of these fields: design that dares the pursuit of cutting edge experimentation, using cross-pollinating methodologies, breaking through mainstream production to reach unexpected, fertile ground.

Platform is holding its first edition at EXD'11/LISBOA, and will this time take the form of an exhibition. The project is an independent initiative: continuing after the biennale, it will grow in scope and size, allowing for multiple, diverse outcomes. Each edition of Platform will revolve around a selection of participants, invited by a curatorial pool.

PLATFORM'11 COORDINATORS

ED ANNINK works as designer with international companies. As partner and designer in Ontwerpwerk office for design he is responsible for product, exhibition, display and event design. He is co-founder and chairman of Foundation Products of Imagination (1987), which initiates and organizes international design projects and publications. He has led international workshops for Vitra Design Museum (Germany), and Design Industry (New Zealand) and was co-initiator and head of the Masters Degree for Experience and Scenario design 'Funlab' at the Design Academie Eindhoven. He is design director for Cor Unum, contemporary ceramics in The Netherlands. He created Vitamins@,

a "think-tank" operating in the space between culture and economy. In the 2003 edition of the Lisbon biennale, he curated "Bright Minds, Beautiful Ideas" and designed the exhibition catalogue.

HANS MAIER-AICHEN is a designer, curator and design consultant. Having studied Fine Art and Product design at various European universities, in 1971 he completed his Masters degree in Fine Arts at the Art Institute of Chicago. The founder of Authentics (1982), he was awarded the European Design Award in 1997. Hans is Professor of Product Design at the HfG Karlsruhe, University of Arts and Design and a board member of the German Design Council.



EXHIBITIONS

DON'T LOOK BACK: FERNANDO BRÍZIO

CURATED BY EXPERIMENTADESIGN

EXD'11/LISBOA will see the debut of Don't Look Back, a new series dedicated to designers. Part of the curatorial programme of Palácio Quintela, Don't Look Back celebrates and invites an in-depth look at the production of some of the foremost contemporary designers. The first exhibition focuses on Portuguese product designer

Fernando Brízio. Exhibited and published in Portugal and abroad to wide acclaim, the designer's consistent and finely crafted body of work hinges on a daring relationship between object and user, creating designs that invite different readings and appropriations.

FERNANDO BRÍZIO graduated in Product Design (1996) from the Faculty of Fine Arts in Lisbon, where he lives and works. He has developed products for industry and small-scale handmade production, along with exhibitions, sets, interior and public spaces for companies and organizations such as Droog, Schréder, Torino World Design Capital, experimentadesign, Lisbon City Council, Il Coccio, Cor Unum, Fábrica Rafael Bordalo Pinheiro, Galerie Kreo and choreographer Rui Horta. Fernando is professor and head of the Design Product

Master's degree at ESAD Caldas da Rainha. He has taught at ECAL in Lausanne, at HfG in Karlsruhe, and has been a frequent lecturer and member of juries in Portugal as well as abroad. Exhibited and published internationally, his designs are included in the permanent collection of MUDE – Lisbon's Museum of Design and Fashion, and several private collections. Fernando Brízio's consistent and finely crafted body of work hinges on a challenging relationship between object and user and the creation of designs that invite different readings and appropriations.



URBAN INTERVENTIONS
 REDUNDÂNCIA
 THE USEFULNESS OF REPETITION

CURATED BY STUDIO R2

Five graphic design studios are invited to create site-specific urban interventions bound by the biennale's theme, in one of downtown Lisbon's most central squares. Triggered by varying instances of scale and volume,

detail and emptiness, architecture features and superficial embellishments, the resulting interventions will establish a dialogue with the chosen sites, which will surely be as diverse and surprising as Lisbon itself.

CURATORS

STUDIO R2 Artur Rebelo and Lizá Defossez Ramalho founded the design studio R2 in 1995. Based in Porto, Portugal, R2 works on projects for a wide range of cultural organizations, contemporary artists and architects in areas such as visual identity, poster, book, sign system, graphic installation and exhibition design. R2 have lectured in Graphic Design since 1999 and coordinated various workshops and participated as speakers and jury members in numerous national and international events. Currently, they are invited professors of Design and Multimedia Course at University of Coimbra. They have been invited to a wide array of international exhibitions and their projects have been published in various specialized books and design magazines. R2 are members of Alliance Graphique Internationale, and their work has won numerous international distinctions and awards.

PARTICIPANTS

Conditional Design, Luna Maurer & Roel Wouters / The Netherlands
 Lust / The Netherlands
 Sulki & Min / South Korea
 Frédéric Technner / France
 Studio Myerscough / United Kingdom

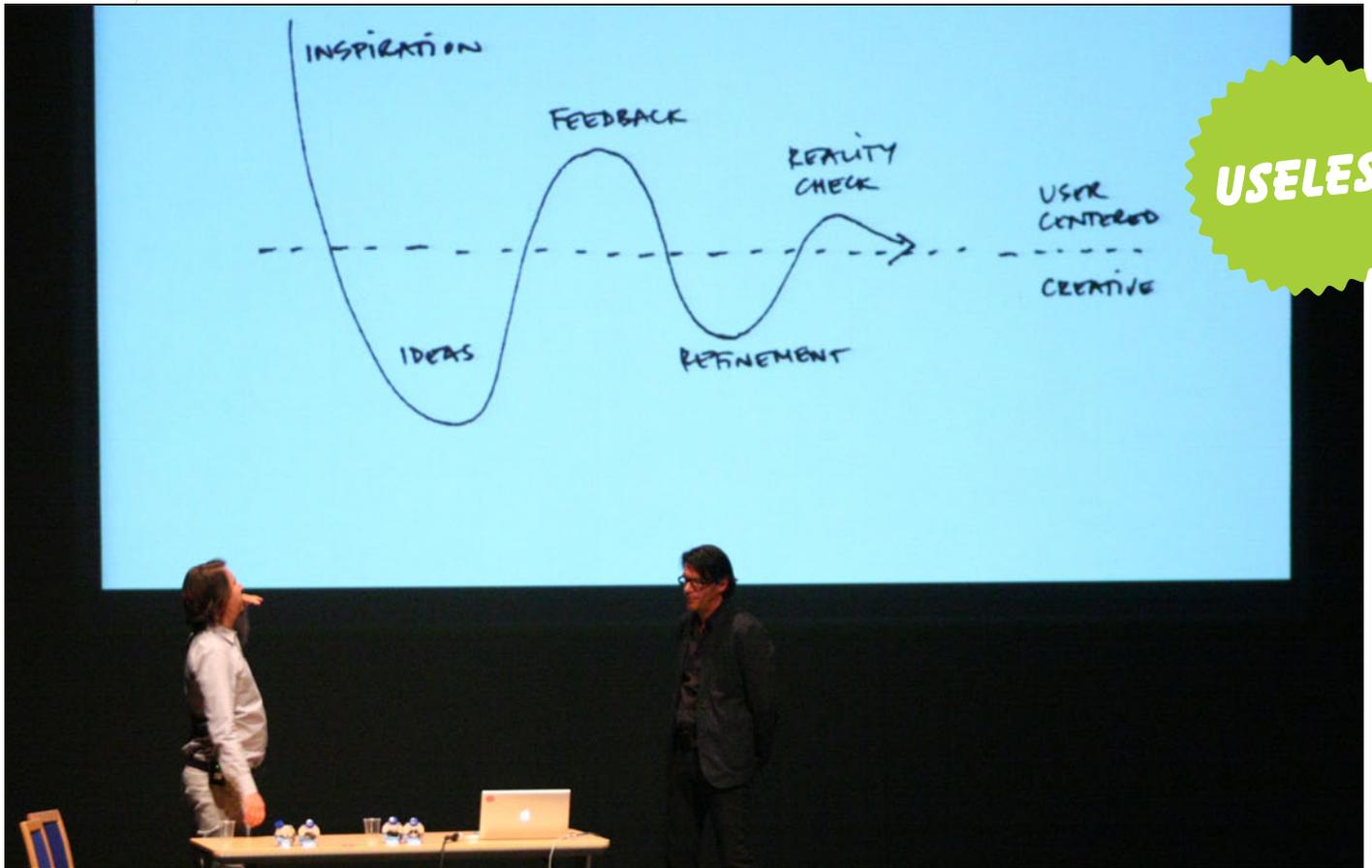


URBAN INTERVENTIONS LOUNGING SPACE

Pulsating with energy and creativity non-stop, the Lounging Space is the heart of the biennale. This multipurpose hotspot is EXD'11/LISBOA's main visitor interface, combining lounge area, information centre, bar, press centre and a distinct programme of activities. Continuing the biennale's tradition of occupying overlooked buildings in emblematic areas of the city, the Lounging Space will this year inhabit the Tribunal da Boa Hora. Originally a convent founded in 1633, the Tribunal da Boa Hora was Lisbon's most important courthouse during

the 20th century, and the scene for emblematic trials during both Portugal's First Republic and the country's fifty-year long dictatorship.

A versatile building with a tremendous architectural, historical and social interest, the Tribunal da Boa Hora features impressive Portuguese tilework all over, as well as a remarkable courtyard. The building's immense space will serve as a visitor attraction and a convergence point, transformed into an ever-changing venue that invites daily revisiting.



LECTURES, DEBATES AND FILM
 LISBON LECTURES
 28, 29, 30 SEPT AND 1 OCT

Eight international experts and leading practitioners of design, architecture and other seminal disciplines share their insights in the form of keynote speeches. Drawing in engaged audiences, the Lisbon Lectures are an essential part of the biennale's programme, providing valuable input that broadens and enriches the ongoing reflection.

The Lisbon Lectures seek to bring the audience closer to the leading concerns of contemporary creative thinking, through the riveting keynote addresses of prominent international figures with a significant, widely recognized body of work.



LECTURES, DEBATES AND FILM

OPEN TALKS

28, 29, 30 SEPT

HOSTED BY HANS ULRICH OBRIST, PEDRO GADANHO AND ZOË RYAN

In these concept-focused panel debates, the Talk Host chooses the topic, invites the guests and moderates the discussion with the agents provocateurs, a mix of creative practitioners, journalists and academics. The floor is then opened to comments from the audience. The Open Talks

are a favourite among students, specialists, professionals and opinion-makers, giving them an opportunity to engage in a lively exchange with well-known international agents on vital issues of contemporary culture and creative production.

TALK HOSTS

HANS ULRICH OBRIST, a native of Zurich, Switzerland, is codirector of the Serpentine Gallery in London, a position he has held since 2006. He has also served as curator of the Musée d'Art Moderne de la Ville de Paris (2000–2006) and museum in progress, Vienna. In 2000 he became a professor at Facoltà delle Arti, IUAV, University of Venice. Obrist has curated or co-curated more than 250 solo and group exhibitions and biennales, notably including: *World Soup*, 1991; *do it*, 1994; *Take Me, I'm Yours*, 1995; *Manifesta 1*, 1996; *Laboratorium*, 1999; *Cities on the Move*, 1997; *Live/Life*, 1996; *Nuit Blanche*, 1998; *1st Berlin Biennale*, 1998; *Utopia Station*, 2003; *2nd Guangzhou Triennale*, 2005; *Dakar Biennale*, 2004; *1st & 2nd Moscow Biennale*, 2005 and 2007; *Lyon Biennale*, 2007; and *Yokohama Triennale*, 2008; *Il Tempo del Postino*, co-curated with Philippe Parreno for the 2007 Manchester International Festival and also presented at Art Basel, 2009, organised by Fondation Beyeler and Theater Basel. The *Marathon* series of public events was conceived by Hans Ulrich Obrist in 2005. The first in the Serpentine series, the Interview Marathon in 2006, involved interviews with leading figures in contemporary culture over 24 hours. This was followed by the *Experiment Marathon*, the *Manifesto Marathon* in 2008 and the Poetry Marathon in 2009. Obrist is a contributing editor of *Abitare*, *Another Magazine*, *Artforum*, *Paradis Magazine*, and *032c Magazine*. Recent publications include *A Brief History of Curating*; *Gerhard Richter Text*; *The Pen is the Sister of the Brush*; *Maria Lassnig*; *Gerhard Richter Obrist*; *Ai Weiwei*; *Ways Beyond Art*; and *The Conversation Series*, Volumes 1–20. He received the Van Alen Institute's New York Prize Senior Fellowship (2007–2008), and in 2009 he was made an honorary fellow of the Royal Institute of British Architects (RIBA).

PEDRO GADANHO graduated from Faculdade de Arquitectura da Universidade do Porto in 1992. He received his MA from Kent Institute of Art & Design in the United Kingdom, in 1995, and his PhD from Faculdade de Arquitectura da Universidade do Porto, in 2007. His is a critic for several national and international publications such as *2G*, *New European Architecture*, *Techniques et Architecture* and *Arq/a*. and is a correspondent for *A10 New European Architecture*. He curated exhibitions in the areas of architecture and contemporary culture, such as Pancho Guedes' retrospective, at the Swiss Architecture Museum in Basel and exhibitions for ExperimentaDesign in Lisbon, and co-curated the Portuguese Official Representation at the Architecture Biennale in Venice, in 2004. He lectured at several national and international institutions and his architecture work has been exhibited in Lisbon, Oporto, Venice and New York.

ZOË RYAN (b. 1976) is a British curator and writer based in Chicago. She is the Neville Bryan Curator of Design at The Art Institute of Chicago where she is building the museum's first collection of contemporary design. She recently organized "Graphic Thought Facility: Resourceful Design," the museum's first graphic design exhibition. From 2000–06, Ryan was Senior Curator at the Van Alen Institute (VAI) in New York, a non-profit public art and architecture organization committed to improving the design of the public realm. In 2006 she organized "The Good Life: New Public Spaces for Recreation", which explored how public spaces are being redesigned to meet the needs of 21st century recreation and leisure. Ryan's writing on art and design has been published internationally. She has lectured widely and is currently an adjunct assistant professor at the School of Art and Design of University of Illinois at Chicago.



LECTURES, DEBATES AND FILM FILM CYCLE

PROGRAMMED BY RICARDO MATOS CABO

A selection of independent movies and other audiovisual media on the subject of use and its absence in the realm of the moving image. A critical view of film as a product and the manner in which we consume it, this series will feature a variety of authors and formats: American, German and English punk film; New York's "downtown" movies and experiments at the junction with arte povera; and forgotten machines and devices invented by filmmakers.

Developed in co-production with Cinemateca- the Portuguese Film Museum, this cycle will give rise to a specific programme featuring performances, installations and transdisciplinary events.



SPECIAL PROJECTS

ACTION FOR AGE: INTERGENERATIONAL RELATIONS

COORDINATED BY VINCENZO DI MARIA AND SUSANA ANTÓNIO

This creative lab operating simultaneously in Lisbon and London challenges university undergraduates and recent graduates to design solutions that improve the quality of life of the elderly, based on intergenerational relationships. Having kicked off with a nation-wide ideas competition in October 2010, Action for Age will showcase the outputs of the winning projects at EXD'11/Lisboa.

Action for Age seeks to realize design's enormous potential as a driver for social innovation, bridging the gap between institutions, stakeholders in the field and end-users. Faced with the steady ageing of the European population, Action

for Age looks at the challenges and opportunities of meaningful, productive interaction as a means of fostering social cohesion, reciprocity and engagement across the age spectrum, with a focus on the elderly.

Last February the jury announced 12 winning projects, selected from among the entrants of 22 participating Portuguese schools. These winners moved to the stage of development and pilot implementation of their projects, the outcomes of which will be presented at EXD'11/LISBOA.

ORIGINAL BRIEF

Royal Society for the Encouragement of Arts, Manufactures and commerce. A co-production between EXD/RSA/Fundação Calouste Gulbenkian & Santa Casa da Misericórdia.

COORDINATORS

Vincenzo di Maria, Susana António

DOCUMENTARY

Rui Simões / Real Ficção



SPECIAL PROJECTS

RETRO-FUTURE

PARA ALÉM DOS DITAMES DA FUNÇÃO

RETRO-FUTURE

On the celebration of its 20th anniversary, ModaLisboa/ Lisbon Fashion Week presents a retrospective of the graphic campaigns developed for the many editions of the event. Distinguished with awards both nationally and internationally, these graphic identities embody a constant quest for new languages and experiences, and have produced significant impact in the professional milieu of Fashion and Design.

This exhibition is the result of EXD'11/LISBOA's partnership with ModaLisboa to instigate research on the relationships between fashion and communication design.

CURATED BY EDUARDA ABBONDANZA, DIRECTOR OF MODALISBOA AND FRANCISCO ROCHA

PARA ALÉM DOS DITAMES DA FUNÇÃO

Addressing design approaches that lie beyond considerations of form and function, this is a reflection on the primary object of design, its existence, status and dimension within contemporary material culture. Featuring a selection of pieces from the collection of MUDE—Museu da Moda e do Design, Coleção Francisco Capelo, the exhibition touches upon instances where the object gained a poetic resonance that transcended its functionality, asserting itself as concept and image and gaining psychological, communicational and emotional value. This exhibition is a result of the partnership between EXD'11/LISBOA and MUDE, Lisbon's design museum. As one of the city's most recent institutions, MUDE is located in the heart of downtown Lisbon its areas of expertise merging with the biennale's.

CURATED BY BÁRBARA COUTINHO, DIRECTOR OF MUDE



CREATIVE COMMUNITY TANGENTS

With Tangents, EXD'11/LISBOA welcomes a number of independent, diverse projects, which fit the biennale's theme by virtue of their relevance, innovation, and conceptual field. Ranging from transient architectural installations to cutting-edge explorations in materials, these projects attest to Portugal's vitality as an exciting creative hub, filled with inventive practitioners.

Since their introduction in 1999, the Tangents have come to embody a strong, growing presence of the Portuguese creative community during the biennale. Acknowledging

the biennale's international resonance and visibility, design practitioners, guests, and biennale partners have chosen to hold presentations, launches, installations and other events within the Tangents format.

This edition of the biennale will feature more than 50 ephemeral, versatile, and eclectic Tangents, representing fashion, jewellery, architecture, product design, communication design, visual arts, interactive design and urban interventions.



PUBLICATIONS
USELESS READER
IT'S ABOUT TIME

EXD'11/LISBOA kicks off a new editorial strategy with the simultaneous release of two books, edited by design critics Frederico Duarte and Max Bruinsma, and designed by Ian Anderson of *The Designer's Republic* fame.

“Useless Reader” is a paperback volume collecting essays by guest authors and critics of diverse fields, in a kaleidoscopic view of the biennale’s theme.

“It’s About Time” revisits the spaces, protagonists and content the 2009 edition of the biennale. Capturing and propagating the event, “It’s About Time” questions the reality of what was and is today a design celebration of this nature, and its ability to generate a legacy.

The concurrent release of two volumes will be adopted for future editions of the biennale, cementing a new editorial direction for EXD.



CROSS GENERATIONAL INNOVATING LEARNING EDUCATION SERVICE

Since 2003, in a spirit of public service, the Education Service has been committed to reaching the largest possible number of people from all age groups and a broad range of professional and academic areas.

One of the founding principles of EXD is the dissemination of information, facilitating access to complex contents by sharing and stimulating participation. As a mediator in the approximation to the sphere of design and related disciplines, the Education Service enables an inclusive imparting of knowledge, transversal to the socioeconomic spectrum.

The Education Service is a driving force of EXD's formative aspect, striving to awaken pursuits and interests, promoting autonomy, critical awareness and creative expression.

To assure a broad impact and scope, the Education Service's program offers a range of diverse activities aimed at different audiences:

Target groups:

- Primary to middle school
- High school
- University
- Professionals and adults
- Families

Formats:

- Workshops
- Guided tours
- Talks and thematic tours
- Creative itineraries
- Idea contests

All activities are adjusted to the groups' ages and interests, following a strategy that has proven successful.



EXD THE BIENNALE

EXD is an international biennale dedicated to design, architecture and creativity; a forward-thinking platform that cultivates and analyses contemporary culture through discussion and reflection. It is a springboard for up-and-coming talent and experimentation in different formats, from exhibitions to urban interventions, debates and lectures. Focusing on people and ideas, the biennale's programme is designed to provide insight and incentive to both a specialized audience and the public at large, disseminating information and provoking debate. The 2009 edition of the biennale drew an engaged audience of 150.000 visitors, with 29 events during a total of 61 days.

Taking place in Lisbon since the first edition in 1999—with an international spin-off in Amsterdam in 2008—, EXD engages a worldwide network of agents in various fields, promoting innovation and design culture as driving forces for sustainable development at all levels. Strongly committed the creation of a legacy that will positively impact individuals and institutions, EXD promotes design as an active tool for positive intervention and mediation across society.

EXD
PREVIOUS EDITIONS

EXD'99 / SEPTEMBER 12 - OCTOBER 16
INTERSECTIONS OF AND IN DESIGN

OPENING WEEK
September 12 - 18 1999

EXD'01 / SEPTEMBER 16 - OCTOBER 31
MODUS OPERANDI

OPENING WEEK
September 16 - 21 2001

EXD'03 BIENAL DE LISBOA / SEPTEMBER 17 - NOVEMBER 2
BEYOND CONSUMPTION

OPENING WEEK
September 17 - 21 2003

EXD'05 BIENAL DE LISBOA / SEPTEMBER 15 - OCTOBER 30
THE MEDIUM IS THE MATTER

OPENING WEEK
September 15 - 18 2005

EXD'08 AMSTERDAM / SEPTEMBER 18 - NOVEMBER 2
SPACE AND PLACE

OPENING WEEK
September 18 - 21 2008

EXD'09 LISBOA / SEPTEMBER 9 - NOVEMBER 8
IT'S ABOUT TIME

WARM-UP EXD'09
PETER ZUMTHOR, BUILDINGS AND PROJECTS 1986-2007
September 5 - 7 2008

OPENING WEEK
September 9 - 13 2009

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The events, titles and participants in this program are subject to change.