



EXD'05

EXPERIMENTA DESIGN 2005
BIENAL DE LISBOA 15 SEP - 30 OCT



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EXHIBITIONS	CONFERENCES, DEBATES & SERIES	INTERVENTIONS
4.1 CATALYSTS!	5.1 Lisbon Conferences	6.1 Lounging Space
4.2 CASA PORTUGUESA	5.2 Open Talks	6.2 Things I have Learned in my
4.3 S*COOL IBÉRICA	5.3 Designmatography IV	Life so far # 10,
4.4 MY WORLD, NEW CRAFTS		6.3 Set it Up
4.5 [P]		

✘ **TANGENTIALS** ✘

PAS DE DEUX
Filipe Pinto

SE NÓS FOSSEMOS OBJECTOS, VIVERÍAMOS NUMA CAIXA?
Bleach Design

COVERS
Caldesign

TV OFF - THE KNITTED SERIES - TV LIGHT
a-forest design

DIALOGS - FABRICA
Pedro Ferreira, Ramon de Marco and Francesco Meneghini

97
Miguel Vieira Baptista and Fernando Brízio

VOLFRÂMIO
Silva!designers

MADE IN MACAU
Creative Macau - Centre for Creative Industries

STORIAS DENTRO DE STORIAS
Nuno Valério

NEUTRALITY
Kai Bernau/Atelier Carvalho Bernau

BETÃO ORGÂNICO
e-studio

GA.LO, THE AWARD
Kapaerrevê Kurva Design + Pedrita

WHAT IF .../E SE...
IKEA

HOLEMUG
MusaCollective

SMD: SIGNIFICADOS DA MATÉRIA NO DESIGN
SUSDESIGN - Association for the Dissemination of
design culture and design for sustainability

DMA VILLEDIEU
DMA Design Métiers d'Art

TEMA- RESHUFFLE
Filipe Alarcão, Miguel Vieira Baptista, Fernando Brízio, João Mendes Ribeiro

THE MATTER IMPLODES IN MEDIUM

Label

IMATERIAL

e-studio/ydreams partnership

COMPACT DISCOTHÈQUE

Nuno Coelho

MODULAR TYPEFACE WORKSHOP

Atelier Carvalho Bernau

DESENHAR A TRADIÇÃO

Cencal/Casa da Cultura de Corval

SENTIR O SENTAR

Universidade Lusófona de Humanidades e Tecnologias

EXTENSÕES

Dasein

IN BLACK

Sam Baron

WORKSHOP IKEA

Lars Engman (IKEA)

WORKSHOP DESENVOLVIMENTOS NO PAPEL (DEVELOPMENTS ON PAPER)

Jorge Moita & Daniela Pais

DESIGNERS À CONVERSA

Associação Portuguesa de Designers

(Portuguese Designers' Association)

YDESIGN@LIS.ULUSIADA.PT

Universidade Lusíada de Lisboa

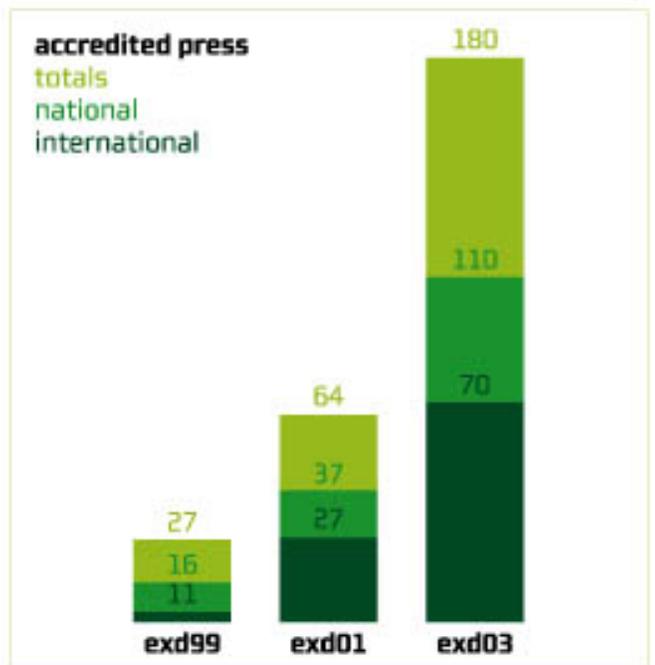
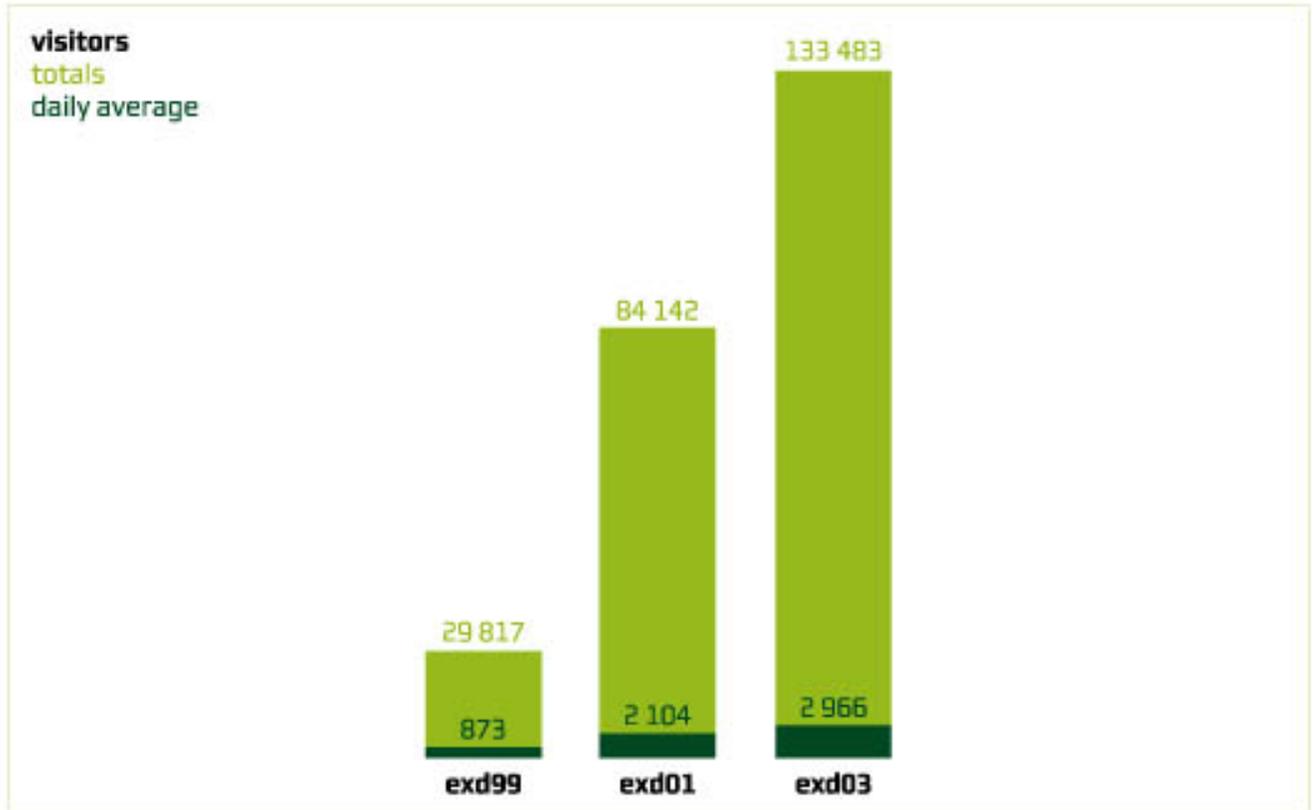
ARLÍQUIDO

Universidade Lusíada de Lisboa

EXRD

OVERVIEW

EXD - OVERVIEW



INTERNATIONAL PRESS QUOTES (EDX'03)

“The most recent European design biennale is getting worldwide recognition thanks to the extreme professionalism of its organisers and conceivers. (...) As only regular event in the field of design theoretical reflection and practical projects, Experimenta already plays an essential role in finding new forms of repositioning the design culture as a strategic point of leverage between economic capability and cultural identity.”

***in Modem* - The International Design Reference Guide (Paris), 2003**

“(...) has succeeded, with the help of the European Union, the Portuguese Cultural Ministry and the Lord Mayor of Lisbon, not to mention financial support from companies such as Renault, Canon and JC Decaux, in establishing something like a private design center. It is completely independent and promotes domestic design both culturally and in business terms. In short: It does exactly what the 16 design centers in Germany do. With one key difference: It is a lot more successful. (...) Portugal has a number of surprises in store – and the country definitely has more to offer than the European Soccer Championships. There is ample talent and commitment for it to emerge as a design giant.”

***in Form* (Germany) – Jan/ Feb. 2004**

EXD'05

EXPERIMENTADESIGN 2005

BIENAL DE LISBOA SEPT 15 - OCT 30

GENERAL INFORMATION

EXD'05 - BIENAL DE LISBOA

EXPERIMENTA DESIGN-BIENAL DE LISBOA is a leading international cultural event devoted to design culture and creativity.

The driving force of the Biennale is design in its broadest sense. Design as a discipline and a work methodology which, through the analysis of distinct fields such as economy, aesthetics, technology, sociology and sustainability, can produce the most adequate responses to the needs of contemporary society.

Since its first edition in 1999, ExperimentaDesign (EXD) has been establishing in Lisbon a dynamic cultural platform, committed to fuelling international discussion, stimulating strategic synergies and raising awareness to the importance of design and contemporary cultural production. It has built a network of partners and co-producers who share common attitudes and perspectives and who seriously believe in the benefits of collaboration. EXD operates as a catalyst between creative artists and designers, practitioners, academics and all those who view culture and design as key factors for development at all levels, both national and global.

In 2005, EXD will once again take Lisbon by storm with a multidisciplinary programme of events that for 45 days will draw thousands of visitors to several venues across the capital.

Lisbon will once again become the meeting place for creative artists and design practitioners, companies and the general public, where debate, experimentation and discovery are points of departure for the advancement of knowledge and the sharing of information.

EXD'05 - THEME

THE MEDIUM IS THE MATTER



The theme of the ExperimentaDesign 2005 completes a cycle. In 2001, the theme 'Modus Operandi' reflected an interest in specific ways of producing culture in the diverse areas of design, art and architecture. In 2003, 'Beyond Consumption' laid the foundations for a broader discussion of the figure and the position of the consumer, spectator and user. Now, in 2005, The Medium is the Matter will focus on the media and the transmission materials perceptible in the gap to be found between creator and receiver.

The Medium is the Matter explores the communication process, its agents, mediators, producers, products and by-products. In the fast-changing and expanding global networks, communication exchanges take place through such densely codified media that they generate more meaning than the message they are supposed to transmit. As it is fed through mediation mechanisms, formatted in different visual languages and codes, shuttled back and forth between subjects, the message is morphed into a complex and composite matter, made up of alternative layers of meaning and intentionality added by each producer/recipient. Matter enters into a new dimension, as different resources, materials and production tools are fused to create original and daring alternatives that enhance the performance of their applied use. The limits of matter and materials are probed as science, technology and art begin to operate in the same sphere of interest and join efforts in both practise and research, yielding surprising results.

“The Medium is the Matter targets communication media and communicative objects - a realm where sometimes matter seems less important than the messages it conveys, and in which the interactions between those who create and those who receive become the actual product.”

(Max Bruinsma, guest curator)

EXD'05 - PARTICIPANTS**PARTICIPANTS and OTHER REPRESENTED CREATIVE ARTISTS**

2&3 D Design	Communication Design	PT
a.s* atelier de santos	Architecture	PT
Adelina Sofia da Silva Leal	Communication Design	PT
AIRRIGHS	Architecture	PT
Alberto Salvan	Communication Design	ES
Alda Tomás	Industrial Design	PT
Alison Willoughby	Industrial Design	UK
Álvaro Siza Vieira	Industrial Design	PT
Alvaro Sobrino	Communication Design	ES
Ana Medeiros	Industrial Design	PT
Ana Paula Aleixo e Manuel da Bernarda	Industrial Design	PT
Andrea Djerf	Industrial Design	SE
Andreas Nobel	Industrial Design	SE
Andrée Cooke	Industrial Design	UK
Anna Dominguez Pujol	Communication Design	ES
Annika Enqvist	Design	SE
António Lagarto	Communication Design	PT
António Queirós Design	Communication Design	PT
António Rogério Santos	Industrial Design	PT
António Silveira Gomes	Communication Design	PT
Atelier do Corvo	Architecture	PT+BR
A Ventura Humana	Edição	PT
Aviv Shany	Industrial Design	ES
Ayssar Arida	Architecture	UK
b quadrado	Architecture	PT
barbara says ...	Communication Design	PT
Beatriz Horta Correia Artlandia	Communication Design	PT
Bernando Rodrigues	Architecture	UK
Brigitte Fitoussi	Media	FR
Bruce Conner	Cinema	US
Bruno Miguel Monteiro	Communication Design	PT
Caldesign	Industrial Design	PT
Carlos Aguiar	Industrial Design	PT
Carlos Sant'Ana	Architecture	PT
Catarina Alves Lopes	Communication Design	PT
Cinta Provinciale	Industrial Design	ES
Colin Davies	Architecture	UK
Committee	Industrial Design	UK
Coyotte Designers	Communication Design	PT
Cristina Reis	Communication Design	PT
Daciano da Costa	Industrial Design	PT
Daniel Olsson - Research & Development	Industrial Design	SE
Daniela Palhares	Industrial Design	PT
Danny Brown	Industrial Design	UK

EXD'05 – PARTICIPANTS

Dasein	Industrial Design	PT
Dingeman Kuilman	Design	NL
Doshi Levien	Industrial Design	UK
Ed Annink	Industrial Design	NL
Eduardo Aires Design	Communication Design	PT
Eduardo Souto Moura	Architecture/Industrial Design	PT
Elder Monteiro	Industrial Design	PT
Elena Navarro	Communication Design	ES
Eliane Marques	Industrial Design	PT
Emily Campbell	Design	UK
Erik Adigard	Communication Design	FR
Étienne Hervy	Media	FR
Fábio Jerónimo	Industrial Design	PT
FBA - Ferrand, Bicker & Associados	Communication Design	PT
Fernando Brízio	Industrial Design	PT
Filipe Alarcão	Industrial Design	PT
Flúor Design	Communication Design	PT
Francisco Providência	Industrial Design / Communication Design	PT
Frederico Duarte	Industrial Design	PT
Fredrik Stenberg - Uglycute	Industrial Design	SE
Garth Walker	Communication Design	ZA
Gerard Moliné	Industrial Design	ES
go/a	Architecture	PT
Gonçalo Rodrigues dos Santos†	Industrial Design	PT
Guillem Tapia	Industrial Design	ES
Gustaf Nordenskiöld	Industrial Design	SE
Guta Moura Guedes	Design	PT
Hans Maier-Hachen	Industrial Design	ADE
Hector Serrano	Industrial Design	ES
Heinrich Lentz	Industrial Design	ES
Heitor Alvelos	Communication Design	PT
Helena Roseta	Architecture	PT
Henrique Cayatte	Communication Design	PT
Henrique Ralheta	Industrial Design	PT
Hugo Amado	Industrial Design	PT
Hugo Silva	Industrial Design	PT
Ideia Ilimitada	Communication Design	PT
Isaac Lopez Mansilla	Industrial Design	ES
Isabel Perdigão Antunes	Industrial Design	PT
Isaura Fite	Industrial Design	ES
Ivan Bravo	Communication Design	ES
Jacopo Crivelli Visconti	Architecture/visual arts	BR
Jaime Hayon	Industrial Design	ES
Jan van Toorn	Communication Design	NL
Joana Astolfi	Architecture	PT
João Botelho	Communication Design	PT
João Machado	Communication Design	PT
João Martins	Industrial Design	PT
João Mendes Ribeiro	Communication Design	PT
João Moura	Audiovisuals	PT
João Nunes	Communication Design	PT

EXD'05 – PARTICIPANTS

João Paulo Feliciano	Visual Arts /Communication Design	PT
João Rodeia	Architecture	PT
João Sabino	Industrial Design	PT
John Thackara	Media	UK
Jonas Nobel - Uglycute	Industrial Design	SE
Jonas Topooco - Research & Development	Industrial Design	SE
Jonathan Barnbrook	Communication Design	UK
Jorge dos Reis	Communication Design	PT
Jorge Lopes e Lígia Silva	Industrial Design	PT
Jorge Silva / Silva!designers	Communication Design	PT
José Brandão / B2 Design	Design de Communication	PT
José Teófilo Duarte	Communication Design	PT
José Gonçalo Alves	Communication Design	PT
José Manuel Carvalho Araújo	Industrial Design	PT
José Santa-Bárbara	Communication Design	PT
José Viana	Industrial Design	PT
Kieran Long	Architecture	UK
Kjell Rylander	Industrial Design	SE
KRV Kurva – Jorge Moita e Daniela Pais	Industrial Design	PT
Kurnal Rawat	Communication Design	IN
Lagom Bra	Industrial Design	SE
Lars Engman	Industrial Design	SE
Leonor Hipólito	Jewellery	PT
Letra ETP / Carlos Rocha	Communication Design	PT
Lucy Bullivant	Architecture	
Luís Carlos Amaro / Gráficos à Lapa	Communication Design	PT
Luís Chimeno Garrido	Communication Design	PT
Luís Duarte Branco	Industrial Design	PT
Luís Filipe Cunha	Communication Design	PT
Luís Miguel Castro	Communication Design	PT
Luís Moreira / TVM Designers	Communication Design	PT
Luís Pessanha	Industrial Design	PT
Manuel da Bernarda	Industrial Design	PT
Manuel Rosa	Communication Design	PT
Marc Ligos	Industrial Design	ES
Marc Morro Massanet	Industrial Design	ES
Marco Sousa Santos	Industrial Design	PT
marcosandmarjan	Architecture	PT+UK
Margarida Sanches	Industrial Design	PT
Maria João Pinto Coelho / LightMotif.Architecture	Communication Design	PT
Maria João Saldanha	Communication Design	PT
Maria Villaré Lupón	Communication Design	ES
Marian Garrido Herrojo	Communication Design	ES
Marie-Laure JousSept	Design	França
Mário Feliciano	Communication Design	PT
Mário Feliciano / Secretonix	Communication Design	PT
Mário Moura	Communication Design	PT

EXD'05 – PARTICIPANTS

Mário Oliveira	Communication Design	PT
Markus Degerman - Uglycute	Industrial Design	SE
Martín Ruiz de Azúa	Industrial Design	ES
Martino & Jaña Design	Communication Design	PT
Massimiliano Fuksas	Architecture	IT
Max Bruinsma	Communication Design	NL
Michael da Costa	Media	UK
Michael Cross	Industrial Design	UK
Michelle Figueiredo	Communication Design	PT
Miguel Iglesias Crespo	Communication Design	ES
Miguel Jesus	Industrial Design	PT
Miriam Bartomeu	Communication Design	ES
Monika Parrinder	Communication Design	UK
Morgan Fisher	Film	US
Musa Worklab	Communication Design	PT
Naulila Luís	Industrial Design	PT
Nina Barreiros	Communication Design	PT
Nuno Merino Rocha	Architecture	PT
Nuno Sottomayor	Industrial Design	PT
Nuno Vale Cardoso	Communication Design	PT
Owen Land	Film	US
Pá Design	Communication Design	PT
PAHR!	Architecture	PT
Patrícia Santos	Industrial Design	PT
Paulo Ramalho	Communication Design	PT
Pedrita - Pedro Ferreira e Rita João	Industrial Design	PT
Pedro Albuquerque	Communication Design	PT
Pedro Campos Costa	Architecture	PT
Pedro Costa	Architecture	PT
Pedro Falcão	Communication Design	PT
Pedro Gadanho	Architecture	PT
Pedro Miguel da Silva	Communication Design	PT
Pedro Rufino	Communication Design	PT
Pedro Silva Dias	Industrial Design	PT
Pedro Sottomayor	Industrial Design	PT
Peter Traag	Industrial Design	UK
Philippe Starck	Industrial Design	FR
Pierre di Sciallo	Communication Design	FR
R dois Design	Communication Design	PT
Raquel Quevedo	Communication Design	ES
Renny Ramakers	Industrial Design	NL
Ricardo Carvalho	Architecture	
Ricardo de Almeida Marques	Industrial Design	PT
Ricardo Matos Cabo	Film	PT
Ricardo Mealha / Ana Cunha	Communication Design	PT
Risco Design	Communication Design	PT
Rita Filipe	Industrial Design	PT
Rita João	Industrial Design	PT
Rob Schröder	Video	NL

EXD'05 – PARTICIPANTS

Roberto Feo - El Ultimo Grito	Industrial Design	ES
Robert Olzon - Research & Development	Industrial Design	SE
Robert Ruiz Hernandez	Industrial Design	ES
Robert Thiemann	Media	NL
Roger Ibars	Industrial Design	ES
Rosario Hurtado - El Ultimo Grito	Industrial Design	ES
Rudy Vanderlans	Communication Design	US
Rui Manuel da Silva	Communication Design	PT
Rui Marcelino / Alma Design	Communication Design	PT
S'A Arquitectos	Architecture	PT
Sandra Gomez Viñas	Communication Design	ES
Sandra Guerreiro	Product Design	PT
Sara de Figueiredo Lopes	Communication Design	PT
Sebastião Rodrigues†	Communication Design	PT
Sérgio Gaspar Cordeiro	Industrial Design	PT
Silvia Dominguez	International Relations	ES
SinoDesign	Communication Design	PT
Stefan Sagmeister	Communication Design	AT
Stefano Casciani	Media	IT
SubFilmes	Communication Design	PT
Susana António	Product Design	PT
Susana Batista	Industrial Design	PT
Thom Andersen	Film	US
Timo Salli	Industrial Design	FI
Umbigo	Communication Design	PT
Vasco Rosa	Communication Design	PT
Victor Viña	Industrial Design	ES
Wok Media	Industrial Design	UK
Ydreams	Communication Design	PT
Zandra Ahl	Industrial Design	SE

For more information on participants visit www.experimentadesign.pt.

PARTNERSHIPS

STRATEGIC SUPPORT



EXCLUSIVE SPONSOR [P]



SPECIFIC ASSOCIATED BRANDS



ASSOCIATED BRANDS

BOMBAY SAPPHIRE



VOLUNTEERS FOR EXD'05



EXD'05 OFFICIAL TELEVISION STATION



EXD'05 OFFICIAL RADIOS



MEDIA PARTNERS



EXD'05 OFFICIAL BUILDER



SUPPORT TO INTERNATIONAL MEDIA CAMPAIGN



CO-PRODUCERS

British Council (UK) ¶ Centro Português de Design (PT) ¶ Creative Macau - Centre for Creative Industries (CN) ¶ Culturgest (PT) ¶ DDI (ES) ¶ Fundação Centro Cultural de Belém/Museu do Design (PT) ¶ Ministerio de Asuntos Exteriores y Cooperación de España (ES) ¶ Svenska Institutet (SE) ¶ Svensk Form (SE)

SUPPORT

Associação de Turismo de Lisboa (PT) ¶ Bairro Alto Hotel (PT) ¶ Spanish Embassy (ES) ¶ French Embassy (FR) ¶ Swedish Embassy (SE) ¶ Empreendimento Corte Real (PT) ¶ FLOS (IT) ¶ Fundação Calouste Gulbenkian (PT) ¶ Gabinete de Relações Culturais Internacionais, Ministério da Cultura (PT) ¶ IADE (PT) ¶ Mondriaan Stichting (NL) ¶ Museu da Cidade (PT) ¶ Regione Piemonte (IT) ¶ REFER (PT) ¶ SIVA/Volkswagen (PT) ¶ Vila Galé Ópera (PT)

COOPERATION

Câmara Municipal da Moita (PT) ¶ Centro Português de Design (PT) ¶ Eina, Barcelona (ES) ¶ Elisava, Barcelona (ES) ¶ Escola Massana, Barcelona (ES) ¶ Escola Superior de Arte e Design de Matosinhos (PT) ¶ Escola Superior de Arte e Design das Caldas da Rainha (PT) ¶ Escuela de Arte de Oviedo (ES) ¶ Faculdade de Architecture, Universidade Técnica de Lisboa (PT) ¶ Faculdade de Belas Artes, Universidade de Lisboa (PT) ¶ Faculdade de Belas Artes, Universidade do Porto (PT) ¶ Facultat de Belles Arts, Universitat de Barcelona (ES) ¶ Istituto Europeo di Design, Barcelona (ES) ¶ Istituto Europeo di Design, Madrid (ES) ¶ Ordem dos Arquitectos (PT) ¶ Universidade de Aveiro (PT)

**With the High Patronage of the President of the Republic - Statute of Superior Cultural Interest,
within the Patronage of the Arts Law**

EXD'05

EXPERIMENTADESIGN 2005

BIENAL DE LISBOA SEPT 15 - OCT 30

SPONSOR STATEMENTS

Vodafone: the reason for the sponsorship

Vodafone Portugal's sponsorship of this initiative chimes naturally with its Corporate Citizenship philosophy that has been a feature of the company since it was founded over a decade ago. As the second biggest Portuguese telecommunications operator which pioneered the launch of 3rd Generation Mobile (3G/UMTS) in Portugal, and the operator with the widest range of innovative products and services, Vodafone is the main driving force behind the growth of the mobile sector and contributes decisively to the development of the Information and Knowledge Society.

Conscious of the responsibility that stems from its position in the Portuguese market, Vodafone Portugal is known for its ethical and professional behaviour and its concern for the society of which it is part. As a corporate citizen, Vodafone is extremely active in the field of Social Responsibility, with its charitable and philanthropic activities, major investments and donations to fire detection and fighting and beach safety projects, and its development of specially designed computer and mobile telephony systems for people with special needs.

Education and Culture, in their many forms, also feature in Vodafone's Social Responsibility policies. In addition to providing bursaries and sponsoring specific projects, Vodafone has also, among other initiatives, supported the Serralves Foundation and is the exclusive sponsor of the João Carreira Bom Prize for Newspaper Columnists.

It is in this context that Vodafone's sponsorship of the EXPERIMENTA DESIGN 2005 – Lisbon Biennial falls, an initiative whose focus on modernity and functional and aesthetic innovation closely match Vodafone's social stance.

Luísa Pestana

Director, Corporate Communications, Governance Support
and Corporate Social Responsibility, Vodafone Portugal
President, Executive Committee, Vodafone Portugal Foundation

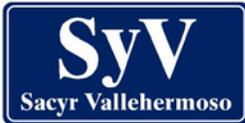
IKEA AT EXPERIMENTADESIGN 05

The participation of **IKEA** as a specific associated trademark in EXD05 couldn't be more opportune to our concept. If Experimenta suggests that "**The medium is the matter**" so, if not from here, from where should we present to all the Iberian Peninsula the new **IKEA PS 06** collection. A vanguard collection, very free and fun, that suggests a good measure of experimenting new materials and production techniques.

For more than sixty years, **IKEA** is offering well designed and functional furniture and decoration to the majority of people. Its contribution to the democratisation of design is undeniable. In its origins, its presence was limited to Scandinavia, but nowadays it has a worldwide reach, gathering fans in more than 33 countries.

At **IKEA**, the inspiration to create and design comes from several sources: the way people live, their needs, the nature, the different cultures... During the journey of this interior process nourished from all the exterior, it is essential to have the curiosity and the need to know the last tendencies in design – the new values, the projects – that enrich the heterogeneous imagery of **IKEA**, or not.

And we can't forget how stimulating it is to share knowledge and experience. At EXD05, Lars Engman, the highest responsible in design at **IKEA**, presents the new collection **IKEA PS 06** and will also attend as professional guest of the Open Talks and lead the workshop that will take place at the 18th September. Come and see what happens when the wildest ideas become the wisest solutions.



Sacyr Vallehermoso (SyV) is a company that has been designed and dimensioned for the Iberian Peninsula: an integrated and diversified business group operating in the areas of construction, real estate, patrimony, concessions and services.

One of the group's priorities is the recognition of the importance of draught and architecture and their related projects as essential cultural features and as adequate responses to the urban and infra-structural needs of our environment.

The support granted by Syv to ExperimentaDEsign and their exhibition S*Cool Ibérica is an extension of Sacyr Vallehermoso's commitment with society, aimed at fuelling relationships between institutions and promoting draughtsmanship as a guarantee of future progress. A token of this commitment are the activities of the Sacyr group, through their respective companies:

- Construction: Sacyr is responsible for this activity in Spain, Chile and Italy; Somague is responsible for implementing it in Portugal and Brazil
- Real estate: through Vallehermoso in Spain and Somague Inmobiliaria in Portugal.
- Real estate patrimony: Testa Inmuebles in Renta is one of the largest companies devoted to building rental
- Facilities concession: Itinere joins together all the group's participations in high-way concessions
- Services: Valoriza heads a group of companies that develop complementary activities to the ones mentioned above. These activities possess an high added-value coefficient, including managing the water cycle, desalinization, waste management, building maintenance, among others.

Diogo Vaz Guedes

(unofficial translation)

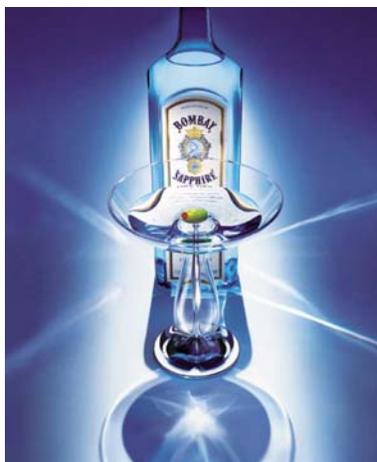
PRESS RELEASE
29 August 2005

BOMBAY SAPPHIRE
EXPERIMENTADESIGN 2005

Bombay Sapphire has a very strong link with the world of design, thus is in itself a true design piece, combining beauty and functionality, and being immediately recognized all around the world through its striking blue glass designed bottle.

Bombay Sapphire began its association with the world of design in the 1990s, when internationally acclaimed designers first created their versions of the ultimate martini cocktail glass inspired by Bombay Sapphire. Today, this Bombay Sapphire inspired world, embraces a broad range of design disciplines including ceramics, textiles and furniture.

The association Bombay Sapphire / Experimentadesign 2005 fits perfectly in our strategy to support design. It is a link between Bombay Sapphire and the design world and shows our strong commitment to support the largest design exhibition in Portugal.



To find out more about Bombay Sapphire and its commitment to the global design community go to www.bombaysapphire.com

CTT sponsors EXD'05

Following the previous participation in the Design 2003 Biennale of Lisbon, CTT Correios de Portugal will once again sponsor and be involved as an associated brand in the "Experimenta Design 2005", an important national and international event that will take place in Lisbon between 16th September and 30th October 2005.

CTT Correios de Portugal, one of the main Portuguese corporate groups and the leader of the postal sector, are keen to be associated with important modern projects and events, such as EXD'05, which are part of the social and cultural life of Portugal.

The Portuguese post office offers integrated solutions within the communications and logistics market, responding with efficiency and quality to both individual and corporate customer demands. Innovation is the key word which defines the new business strategy of CTT Correios de Portugal.

In this EXD'05 event, CTT will send out invitations and the CTT brand will be used to attract new customers and aim to build on the spirit showed at the 2003 event, where stamps and special packs were issued and the participation in the Show Window project were the high lights of CTT involvement.

Miguel Salema Garção

Director of Communication



JCDecaux RENEWS ITS SUPPORT FOR EXPERIMENTADESIGN 2005

Following the success of Experimentadesign 2003, JCDecaux is renewing its support for the latest 2005 event. After our two year long partnership, we believe that this is a national project of which we may all feel proud and fully deserves our continued support to ensure its future success.

In its position as N° 2 worldwide in Exterior Advertising, and N° 1 in Europe, JCDecaux has always been concerned with the aesthetics, modernity and functionality of its display equipment.

With these concerns always to mind, it is with the greatest satisfaction that JCDecaux again commits its support to this project of international relevance given both its representation of design culture and its promotion of Portuguese industrial architecture.

Ruy Vieira
Managing Director,
JCDecaux Portugal



Experimenta moves forward with Lufthansa

As one of the leading global airlines Lufthansa is a catalyst of innovation that crosses and transcends borders. As much as we carry passengers from one place to the other we connect different perspectives and, by doing so, create a global concept and an easily recognisable brand.

Experimenta draws in reknown artists, creative and aesthetic masterminds from all over the world presenting the medium as the matter, while we provide the medium of transportation. The aesthetics of flying has not lost any of its fascination since the days of the beginning of manned flights more than a 100 years ago.

Worldwide mobility is an expression of modernity, our contemporary society and a concept which, in fact, has only opened up to the wider society in recent decades. As a globally operating airline with 90,000 employees operating and working in more than a 170 cities in almost 100 countries, our products have become a design microcosm from applying design to shapes and forms of the sheet metal used for building aircraft bodies to the signage at airports, from the uniforms of cabin attendants reflecting the changing fashions of their eras, to the cutlery especially designed to create a positive and lasting on-board experience.

Corporate design is key to visualise brand values and instrumental to make a brand recognisable around the globe. Our objective, apart from convenience and seamlessly travelling long distances is the well-being of our passengers. For us this also an aesthetic issue, second only to the overriding concern for the safety of the passengers on board and on the ground.

We realise a customer's perception of a globally operating brand like Lufthansa will always be a matter of perspective but formed by an interpretation which we would like to inspire, for instance, by the design we apply to our products and by the partnerships we form beyond our own industry. Our corporate citizenship extends to a sincere engagement in social and cultural matters – in that respect we operate 'glocally' - as a global company in local markets. Therefore we are proud to be considered an associated brand of the EXPERIMENTADESIGN 2005 in Lisbon.

It is with great pleasure that Memorandum joins Experimenta Design - Bienal de Lisboa 2005, a project of great cultural importance in our country, through a partnership with common interests and goals.

Experimenta Design - Bienal de Lisboa 2005 represents communication, innovation, design, boldness, image and message, which are essential in the contemporary world. Our association to this project, groundbreaking both nationally and internationally, is therefore explained.

These ideals are ever present in our business project and express our concern for presenting work of great quality and innovation. Furthermore, this is the right opportunity to invite many of our clients and friends to participate in this important event.

This partnership is based on the collection of all the national and international information concerning Experimenta Design - Bienal de Lisboa 2005 and afterward executing the qualitative analysis of this information. The purpose of this analysis is to make an assessment of the awareness of this event in the media.

Nogueira Fresco
International Business Manager
Memorandum



In this Edition, Lisbon Biennale has Super Bock as official beverage...

Super Bock supports EXD'05

Once again Unicer associates to ExperimentaDesign (EXD), supporting the 2005's edition of this design and artistic creation exhibition through it's beer brand Super Bock.

This support, of the most important national beer brand, is related to the social responsibility policy of Unicer's Group, which seeks to contribute to the execution of all the events that have, as a final purpose, the unequivocally affirmation of Portugal's cultural identity in the world.

Being innovation the key factor to a nation competitiveness, the support to major events, that have international countenance, is part of the strategy of the most innovated and creative Portuguese beer brand.

The relevance that Super Bock attributes to this area of human creation, where the association of forms, colors and textures that germinate in the designers creative minds are rising today what will be the future, allows it to share the same values with the Lisbon Biennale.

Despite acting on different levels, Super Bock and ExperimentaDesign have the same objective, rising the national culture and promoting innovation and creativity.

Unicer hopes that, Super Bock and ExperimentaDesign altogether, will be able to accomplish authentic moments of emotion and sociability.

A handwritten signature in black ink that reads 'Joana Queiroz Ribeiro'.

Joana Queiroz Ribeiro

Communication and Institutional Relations Director

Lisbon, 23 August, 2005

Portuguese DNA: A blueprint for trying, searching, discovering

Get to know the Portuguese DNA – it makes us alert and receptive to the world; ready to question, test and overcome the limitations of communications, established aesthetics and known technology.

Finding another path, another way of doing things, be it sailing the seas or eating a fish, has always been a characteristic of the Portuguese identity.

Did you know that the robotic arm which made it possible for the space shuttle to be repaired in space was created by Portuguese robotics? Did you know that one of the world's most popular rail traffic management software packages was developed by a Portuguese company? And that it was a Portuguese scientist who recently identified the gene responsible for thyroid cancer, thereby making an early diagnosis possible?

Experimenta Design is a manifestation of the same spirit: the uncompromising search for solutions and for ways of continually improving things and our relationship with them.

At ICEP Portugal, the Public Institution responsible for the promotion of Portuguese companies in external markets, we truly support this initiative. That's what generates the best Portuguese brands, creations and products. And that's what we want the world to try.

www.portugaltradebrands.com

www.portugalinbusiness.com





EXD'05 TEAM

¶ Non-Executive Director and Artistic and Curatorial Director

Guta Moura Guedes

¶ Artistic and Curatorial Director

João Paulo Feliciano

¶ General Manager

Mário Carneiro

¶ Production Manager

Carla Cardoso

¶ Financial Management

António Almeida

¶ Research and Curatorial Assistant

Frederico Duarte

¶ Production Team

Bruno Sequeira

Marina Meireles

Joana Bértholo [Assistant]

Inês Barros [Assistant]

Maria Azevedo [Assistant]

Nuno Martins [Logistics Assistant]

Ana Filipa Santos [Intern]

¶ Production Backoffice

Carlota Portela

¶ Technical Supervision

João Moura

assisted by

Ricardo Tabosa + Rui Correia [Intern]

¶ Public Relations

Alex M. Pessoa

¶ International Media and Communication

Namalimba Coelho

¶ National Media

Lara Marques Pereira

¶ Edition and Educational Service

Rute Paredes

¶ Sponsoring and Partnerships

Henrique Neves

¶ Design

Nuno Luz (senior designer)

Marco Reixa (senior designer)

Julia Paaß

André Cruz

¶ Director Assistant and Logistics

Patricia Domingues

¶ Legal Adviser and Tangential projects

Pedro Franco

EXD'05 CONTACTS



EXD'05

EXPERIMENTADESIGN2005
BIENAL DE LISBOA 15 SEP - 30 OCT



For more information, please contact:

EXD'05 Media Department
Namalimba Coelho : namalimba@experimentadesign.pt
t: 218 550 950 / 93 6846483
infoline EXD05: 93 8718787

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Rua Cidade de Lobito, Atelier municipal 3
Quinta do Contador-Mor
1800-088 Lisboa, Portugal
info@experimentadesign.pt
www.experimentadesign.pt

☒ EXHIBITIONS

CATALYSTS!

Centro Cultural de Belém ¶ 15 Sept, 22h [Opening]

**16 Sept to 27 Nov ¶ (closed on Mondays)
10h - 19h**

S*COOL IBÉRICA

and

CASA PORTUGUESA

Torreão Nascente, Cordoaria Nacional ¶ 16 Sept, 22h [Opening]

**17 Sept to 30 Oct ¶ Tuesday to Sunday (except holidays)
12h - 19h**

MY WORLD, NEW CRAFTS

Estufa Fria ¶ 17 Sept, 22h30 [Opening]

**18 Sept to 30 Oct ¶ daily
September, 9h - 17h30 ¶ October, 9h - 16h30**

[P]

Estação do Rossio ¶ 18 Sept, 18h30 [Opening]

**19 Sept a 30 Oct ¶ daily
10h - 20h**

⊗ CONFERENCES, DEBATES & SERIES

LISBON CONFERENCES

15, 16, 17 Sept ¶ Centro Cultural de Belém
15h - 17h

OPEN TALKS

15, 16, 17 Sept ¶ Palácio Pombal
11h30 - 13h30

DESIGNMATOGRAPHY IV

24, 25, 26, 27 Sept ¶ Culturgest
(24, 26 e 27 Sept, sessions at 18h30 and 21h30; 25 Sept at 17h)

⊗ INTERVENTIONS

LOUNGING SPACE

Palácio de Santa Catarina ¶ 15 Sept , 24h [Opening]

16 Sept to 30 Oct ¶ daily
Sunday to Thursday, 10h - 20h ¶ Friday & Saturday, 10h - 24h

"THINGS I HAVE LEARNED IN MY LIFE SO FAR # 10"

from 15 Sept ¶ Belém area

SEPT IT UP

IKEA (Alfragide) ¶ date to be confirmed

During EXD'05-Bienal de Lisboa

Monday to Saturday ¶

10h- 23h (September)

10h - 22h (October)

Sunday and holidays ¶ 9h - 12h

TANGENTIALS

1.

Pas de Deux
by Filipe Pinto

2.

Se nós fossemos objectos, viveríamos numa caixa?
by Bleach Design

3.

Covers
by Caldesign

4.

Tv off - the knitted series - tv light
by aforest - design

5.

Dialogs - Fabrica
by Pedro Ferreira, Ramon de Marco and Francesco Meneghini

6.

97
by Miguel Vieira Baptista and Fernando Brizio

7.

VOLFRÂMIO
by Silva! designers

8.

MADE IN MACAU
by Creative Macau – Centre for Creative Industries

9.

STORIAS DENTRO DE STORIAS
by Nuno Valério

10.

NEUTRALITY
by Kai Bernau/Atelier Carvalho Bernau (PT/NL)

11.

BETÃO ORGÂNICO
by e-studio

12.

GA.LO, THE AWARD
by Kapaerrevê Kurva Design + Pedrita

13.

WHAT IF ... / E SE ...
by IKEA

14.

HoleMug
by MusaCollective

15.

SMD: SIGNIFICADOS DA MATÉRIA NO DESIGN
by SUSDESIGN - Associação para a Disseminação da Cultura de Projecto e do Design para a Sustentabilidade

16.

DMA VILLEDIEU
by DMA - Design Métiers d'Art

17.

THE MATTER IMPLODES IN MEDIUM
by Label

18.

TEMA - RESHUFFLE
by Filipe Alarcão, Miguel Vieira Baptista, Fernando Brízio, João Mendes Ribeiro

19.

IMATERIAL
by e-studio/ydreams partnership

20.

COMPACT DISCOTHÈQUE
by Nuno Coelho

21.

Modular Typeface Workshop
by Atelier Carvalho Bernau

22.

DESENHAR A TRADIÇÃO
by Cencal/Casa da Cultura de Corval

23.

SENTIR O SENTAR
by Universidade Lusófona de Humanidades e Tecnologias

24.

EXTENSÕES
by Dasein

25.

IN BLACK
by Sam Baron

26.

WORKSHOP IKEA

Headed by Lars Engman (Head of Design, IKEA)

27.

Developments on Paper Workshop

by Jorge Moita & Daniela Pais

28.

Designers à Conversa

by Associação Portuguesa de Designers (Portuguese Designers Association)

29.

YDESIGN@LIS.ULUSIADA.PT

Universidade Lusíada de Lisboa

30.

arLíquido

Universidade Lusíada de Lisboa



OPENING WEEK [Detailed]

THURSDAY, 15 SEPT

THINGS I HAVE LEARNED IN MY LIFE SO FAR #10

a project by Stefan Sagmeister for EXD'05 commissioned by Super Bock.
(Belém area, exterior)

Pas de Deux, Filipe Pinto

Baixa Chiado subway station (escalators)

14: 00

Se nós fossemos objectos, viveríamos numa caixa?, by Bleach Design

Sociedade Nacional de Belas Artes (Marquês de Pombal)

15h — 17h

Centro Cultural de Belém
LISBON CONFERENCES (day 1)
Rudy Vanderlans (US),
Stefan Sagmeister (AT)

18h

COVERS (launch), Caldesign,
Loja Nosso Design (Chiado)

TV OFF - THE KNITTED SERIES - TV LIGHT (inauguração)

aforest - design, A Loja do Lopes (Chiado)

DIALOGS - FABRICA (inauguração), Pedro Ferreira, Ramon de Marco e Francesco Meneghini

Fabrica Features Lisboa (Chiado)

19:15

EXD'05 PRESS MEET
Presentation of the biennale by Guta Moura Guedes,
João Paulo Feliciano (artistic and curatorial directors)
and Mário Carneiro (General Manager)
Sana Hotel

21h30

97 (opening), Miguel Vieira Baptista e Fernando Brízio
Av. da Índia, 172 (Belém)

23h

VOLFRÂMIO (launch), Silva! designers
Clube Português de Artes e Ideias (Chiado)

24h

Palácio de Santa Catarina (Chiado)
LOUNGING SPACE (opening party)
(EXD'05 Access Card required)

MADE IN MACAU, Creative Macau – Centre for Creative Industries

STORIAS DENTRO DE STORIAS, Nuno Valério

NEUTRALITY, Kai Bernau / Atelier Carvalho Bernau

BETÃO ORGÂNICO, e-studio

GA.LO, THE AWARD

Kapaerrevê Kurva Design + Pedrita



FRIDAY, 16 SEPT

- 11h30 – 13h30** Palácio Pombal (Chiado)
OPEN TALKS (session II – City and Architecture)
- 12h** **HoleMug**, MusaCollective
Hold me (Bairro Alto)
- 15h – 17h** Centro Cultural de Belém
LISBON CONFERENCES (day 2)
Renny Ramakers (NL)
Massimiliano Fuksas (IT)
- 18h** **WHAT IF.../ E SE...**, Press Conference for the Iberian presentation of the new collection **IKEA PS 06**
Lounging Space (Chiado)
- 18h30** Reception hosted by his Excellency the Spanish Ambassador,
on the occasion of the opening of **S*Cool Ibérica**
Official residence (by invitation)
- 19h** **SMD: SIGNIFICADOS DA MATÉRIA NO DESIGN** (opening), SUSDESIGN
Faculdade de Belas-Artes Cisterna + Loja Mousse (21h)
- 20h30** **International Press Welcome Dinner**
Lisboa Welcome Centre (Praça do Comércio)
(invitation only)
- 21h** **WHAT IF.../ E SE...**
Iberian presentation of the new collection **IKEA PS 06** – Opening to the public
Lounging Space (Chiado)
- 22h** Cordoaria Nacional (Junqueira)
S*COOL IBÉRICA and **CASA PORTUGUESA** (openings)
- 23h** Museu da Cidade (Campo Grande)
- Black Pavilion
DMA VILLEDIEU, DMA Design Métiers d'Art
- THE MATTER IMPLODES IN MEDIUM**, Label

White Pavilion

TEMA - RESHUFFLE, Filipe Alarcão, Miguel Vieira Baptista, Fernando Brízio
and João Mendes Ribeiro

Museum entrance

IMATERIAL, e-studio/ydreams partnership

Museum Garden

24h

COMPACT DISCOTHEQUE, Nuno Coelho

(party sponsored by Bombay Sapphire and Super Bock)



SATURDAY, 17 SEPT

- 9h** **MODULAR TYPEFACE WORKSHOP**, Atelier Carvalho Bernau
Faculdade de Belas Artes (Chiado)
- 11h30 – 13h30** **Palácio Pombal (Chiado)**
OPEN TALKS (session III – Industry vs. New Crafts)
- 15h – 17h** **Centro Cultural de Belém**
CONFERÊNCIAS DE LISBOA (dia 3)
15h Eduardo Souto Moura (PT)
16h Philippe Starck (FR)
- 17h** **DESENHAR A TRADIÇÃO (opening)**, Cencal/Casa da Cultura de Corval
Museu Nacional da Azulejo (Xabregas)
- 17h30** **Estação do Rossio (Rossio)**
[P] Portuguese Design 1990 - 2005
Sneak Preview
- 19h** **SENTIR O SENTAR (opening)**, Universidade Lusófona de Humanidades e Tecnologias
Galeria de Design da Dimensão (Alvalade)
- EXTENSÕES (opening)**, Dasein
Teatro Nacional D. Maria II, Loja ¶ Theatre shop (Rossio)
- IN BLACK (opening)**, Sam Baron
Teatro Nacional D. Maria II, Foyer da Plateia ¶ Stall's Foyer (Rossio)
- 19h** Reception hosted by his Excellency the French Ambassador,
in honour of Philippe Starck
Official residence (by invitation)
- 20h30** Official Opening dinner hosted by his Excellency the Lisbon Mayor
(by invitation)
- 22h30** **Estufa Fria Pavilion (Parque Eduardo VII)**
MY WORLD, NEW CRAFTS (opening)
(EXD'05 Access Card required)
- 24h** **GREENHOUSE EFFECT (closing party)**
(EXD'05 Access Card required)



SUNDAY, 18 SEPT

15h – 17h

WORKSHOP IKEA

Headed by Lars Engman, Head of Design, IKEA
Lounging Space (Chiado)

18h30

Estação do Rossio (Rossio)
[P] Portuguese Design 1990-2005 (opening)

www.experimentadesign.pt

EXD'05

EXPERIMENTALDESIGN 2005

BIENAL DE LISBOA SEPT 15 - OCT 30

SPECIFIC INFORMATION

CATALYSTS!
The Cultural Force of Communication Design
16 Sept a 27 Nov | Centro Cultural de Belém

OPENING 15 SEPT, 22h



© www.adbusters.org concept: maquila solidarity network, www.maquilasolidarity.org · Photo: chris gergley

Graphic design is an applied art: it serves well defined functions such as recognizability, legibility and economy of means in combination with subjective imagery to solve communication problems for clients. That is the core. But there's more.

As a profession graphic design is slightly over a century old, but in this century it has developed a visual language of its own, drawing on traditional visual arts, typography, illustration, photography and cinema. This visual language has become part of our culture - it is engraved into our lives. Whenever we open a book or magazine, whenever we look at a television or computer screen, whenever our eyes slide along a zillion advertisements in our streets, we see and read not just words and images, but the language of design.

This exhibition is only in part about graphic design. More importantly, it is a visual essay about the ways design's visual languages are used in our communication culture.

All communication - and thus all communication design - is based on an embedded script that on the surface wants to seduce you into believing the messages communicated. On a deeper level, it wants to inform you, and ultimately it wants to engage you into taking part in the message and in the contexts and causes it serves.

This exhibition traces these underlying scripts in designs which both use and strengthen the visual languages of today's communication culture.

Max Bruinsma, Curator «Catalysts!»

Curator

Max Bruinsma

Assistant Curator

Willem van Weelden

Design Supervision

Ontwerpwerk, multidisciplinary design

Exhibition Concept and Design

Ed Annink (Believe); Fernando Brízio (Seduce); Pierre di Sciullo (Inform); Erik Adigard, M-A-D (Engage); Jan van Toorn (Historical Timeline); Rob Schröder (video projections) ¶ Tjebbe van Tijen (Ideas of visual language)

Production

Ana Casaca, CCB

Bruno Sequeira, Experimenta

Production Assistants

Inês Barros, Experimenta

Maria Azevedo, Experimenta

Co-production

Experimenta / CCB, Museu do Design (PT)

Specific Support

Mondriaan Stichting (NL), Viarco (PT)

Catalysts! magazine

Texts

Max Bruinsma, Willem van Weelden, with contributions by Rob Schröder and Erik Adigard

Graphic Design

Ontwerpwerk multidisciplinary design

For more information please refer to

www.culturecatalysts.org

www.experimentadesign.pt

www.maxbruinsma.nl

www.ontwerpwerk.com

www.ccb.pt

Presentations of the exhibition's sections

Believe

Designer: Ed Annink

An average of 3000 public messages a day are thrown at the inhabitants of today's modern cities. All of these advertisements, road signs, do and don't notes, directions, corporate and public communications want one thing: that you believe what they say. In an open and democratic society, it is crucial that both designers and citizens remain critical. Rather than becoming sheepish followers or believers, they can act as mature and visually literate participants of communication culture. Designers become catalysts when they assist the public in taking a second critical look, beyond merely accepting or rejecting the messages that surround them.

Seduction

Designer: Fernando Brizio

Communication equals seduction. A graphic design rarely communicates neutral information; it tries to seduce you into reading the message and positively respond to its contents. But seduction can be more than just saying 'buy me, please!' The designs in this section seduce by addressing the public as intelligent readers of cultural information. By triggering their audience's social concerns, challenging their associative powers, counteracting mindless concepts, designers act as cultural catalysts. Beyond the message, the design seduces you to relate it to your own culture and society. Thus, it helps you to design a bridge between the message's content and yourself.

Information

Designer: Pierre di Sciullo

As soon as any information is designed, it becomes interpreted and thus subjective. Even the most 'objective' of signs, letters, can become cultural icons in their own right when designed with a specific cultural intention in mind. Similarly, such seemingly neutral imagery as street signage can ground itself visually in the cultural history and identity of its environment. This section will show a broad range of designs using the visual languages of information design: graphs, diagrams, pictograms, etceteras. The main message of these designs, however, is not necessarily the information, but the way it has been constructed as cultural expression.

Engagement

Designer: Erik Adigard

A good design is not a neutral answer to a brief; it is essentially a criticism of the contents for which it has been produced. In this section we show designs that act out this critical position. They comment on culture and society using the images and visual codes designers have collectively developed during a century of communication design. Popular culture, too, expresses itself more and more in these graphic codes. The most direct way of communicating your engagement with the world around you is to mobilize its native graphic languages — everyone can now design and publish their own messages.

Videoroom

Rob Schröder

Moral Panic - the shattered brain of a TV addict

a collage by Rob Schröder

If there was ever a TV addict, it would be designer and filmmaker Rob Schröder. For years he watched television on three screens at a time and recorded on tape what struck him as fascinating, important, weird, disgusting or downright shocking. In *Moral Panic* he edited forty years of viewing experience into a mind blowing collage of iconic images, freakish material and forgotten faces. *Moral Panic* is a fast paced journey that makes you wonder if the serious and the sleaze have become the same thing. *Moral Panic* is a requiem for an addiction — the burial of a medium.

Historical Timeline

Designer: Jan van Toorn

The visual languages of graphic and communication design have developed over slightly more than a century. During this period, some designers and movements have set off radical innovation, followed by others who have developed new uses and applications for existing forms. Change and establishment have taken turns, from the radical 1910s, through the maturing 1930s, the new élan of the 1960s, to the global style of the 1980s and 1990s. The four kiosks of our 'historical timeline' form an exhibition within the exhibition. They highlight the icons of design and visual culture that have shaped the thesaurus of communication design.

BIOS

¶ **Max Bruinsma (NL)** is an editorial designer, independent design critic and former editor of Eye magazine in London. His writings have featured in art- and design journals worldwide. Presently, Max teaches online courses at North Carolina State University and Minneapolis College of Art and Design. A lecturer on contemporary graphic and new media design and visual culture, he has presented at art schools and congresses throughout the world. His latest book is *Deep Sites - intelligent innovation in contemporary webdesign*, (Thames & Hudson, 2003). Max Bruinsma views designers as critical cultural agents, rather than neutral problem solvers.

¶ **Ed Annink (NL)** 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.

¶ **Fernando Brízio (PT)** graduated in Equipment Design from Faculdade de Belas Artes de Lisboa in 1996. He has worked on projects in the fields of product design, stage design and exhibition design since 1999, for Authentics Authentics (DE), Details (DE), Protodesign (PT), Atlantis (PT), M Glass (PT), Droog Design (NL), choreographer Rui Horta (PT), Modalisboa (PT), DIM-Die Imaginäre Manufaktur (DE), Intramuros (FR), Fabrica/Benetton (IT), Schröder (PT), Lux/Loja Atalaia (PT) and Cor Unum (NL). He is teacher and course coordinator in the industrial design graduate course ESAD Caldas da Rainha (PT), guest lecturer at ECAL/University of Art and Design (Lausanne, FR) and University for Design and media (Karlsruhe, GE). His work has been included in exhibitions in various European cities, Tokyo and San Francisco, and has been published regularly in the national and international press.

¶ **Pierre di Sciullo (FR)** is a designer working near Paris. Besides his work in various media and platforms, books, posters, video, screen work and exhibitions, he conducts research in the areas of graphic and typographic design. Beginning in 1983, he started creating and publishing *Qui? Résiste*, a collection of handbooks mixing texts and pictures. He has experimented with the creation of various fonts. In 1995 he was awarded the Charles Nypels award in Maastricht for his typographical research, which he has recently expanded in work with set-designers and architects. Pierre di Sciullo teaches in Strasbourg, has lectured in France, Europe and abroad, and is a visiting lecturer at the HGK Basel.

¶ **Erik Adigard (FR)**, with partner Patricia McShane, is co-founder of M-A-D, a small interdisciplinary design firm based in Sausalito, CA. His activities include graphic and interaction design, imagery, video and art installations. After producing experimental designs for various magazines, Adigard turned his focus to new media, creating a series of experimental interfaces. His work has been recognized for contributing new ideas in branding, print and web design, advertising and concept development to organizations

such as ABC/Disney, Apple, Lotus, Microsoft, Sony and Wired Magazine. Erik Adigard's work has been featured in publications world-wide and he has received numerous awards, including the 1998 Chrysler Award for Innovation in Design.

¶ **Jan Van Toorn (NL)**, A graphic design graduate from the Institute of Arts and Crafts [later Gerrit Rietveld Academie, Amsterdam], Jan van Toorn has worked as a freelance designer in visual communication since 1957. The emotional charge of van Toorn's designs stems from his interest in investigating visual meaning and the social role of the profession. He lectured graphic design and visual communication for many years at various academies and universities in and outside Europe. Between 1991 and 1998 he directed the Jan van Eyck Akademie in Maastricht. Jan van Toorn is a member of the Alliance Graphique Internationale since 1972 and has won several awards: the H.N. Werkman prize (1965 and 1972); the Piet Zwart prize (1985) and the Athena award for career excellence (2004). He lives and works in Amsterdam.

¶ **Rob Schröder (NL)** was one of the founders of Wild Plakken («illegal billposting», 1977-1993), a designers' collective working for cultural institutions as well as for liberal, left-wing social and political groups. In 1991 Rob Schröder began working for VPRO, a Dutch national broadcaster. Between 1993 and 2002 he worked as editor and director for several documentaries and art programmes, and in 1998 he was awarded the prestigious H.N. Werkman Award. Rob Schröder was a professor at the graphic design and audio visual departments of the Gerrit Rietveld Academy (Amsterdam), between 1982 and 1997. In 1997 he was among the co-founders of the Sandberg Institute, the post-graduate institute of the Gerrit Rietveld Academy. He headed the Sandberg's department of design and new media for four years, where he still teaches.



Centro Cultural de Belém

Praça do Império

1400-206 Lisboa

Admission € 3.50

Concessions apply

H 10h – 19h (closed on Mondays)

T + 351 213 612 400

F + 351 213 612 500

E ccb@ccb.pt

W <http://www.ccb.pt>

Bus 14, 27, 28, 29, 43, 49, 51, 73, 112

Tram 15, 17

CASA PORTUGUESA
Global Models for Local Homes
17 Sept a 30 Oct ¶ Cordoaria Nacional - Torreão Nascente

OPENING 16 SEPT, 22h

Atelier do Corvo



***Casa Portuguesa* sets out to make a critical review of contemporary living spaces. Calling current housing models into question, the project will bring together twelve architectural proposals designed to improve every aspect of the home dwelling experience.**

Each of these twelve houses will seek to reflect the social, economic and cultural changes in Portugal over recent decades, proposing forms and concepts better adapted to the habits and customs of the contemporary Portuguese family. This means that each of the proposals will itself reflect changes in family structure, social and cultural behaviour, habits and preferences; at the same time, the designs will seek to incorporate new building technologies, tackling issues such as reusing and recycling materials, sustainable production and mass production.

The aim is to demonstrate that the House is no more than a support – and simultaneously a reflection – of lifestyles and habits, showing that living space is never neutral. As a domestic context, each house limits everyday life, at the same time as acting on it. The opening of the exhibition will be merely the first phase in the project, as the prototypes of the twelve houses will be constructed in a pilot housing scheme in the municipality of Moita. The architects invited – all of them beginning to make their mark on the Portuguese architectural scene – will present brand new designs, the content of which is directly related to the real constraints on their work. They will also deal with issues which are usually neglected in architectural discourse, but which increasingly need to be considered in designing living spaces. L'Atalante ¶ Curatorial Direction

PARTICIPATING STUDIOS
AIRRIGHTS, Lisbon + Londres
a.s* atelier de santos, Lisbon
Atelier do Corvo, Miranda do Corvo
Bernardo Rodrigues, Oporto
b quadrado arquitectos, Lisbon
go/a, Lisbon + São Paulo
marcosandmarjan, London
Nuno Merino Rocha, Oporto
PAHRI, Lisbon
Pedro Campos Costa, Lisbon
Pedro Gadanho, Lisbon
S'A arquitectos, Lisbon

¶ **a.s*** is an architecture collective founded in 1997 by Célia Gomes and Pedro Machado Costa. Some of their most noteworthy projects include Laranjeiras University Dormitories, Ribeira Grande Museum and Universidade dos Açores Central Library, which was selected for the European Union Prize for Contemporary Architecture - Mies van der Rohe Award and the FAD Awards, both in 2004. Their work has been the subject of national and international conferences, publications and exhibitions such as IX Venice Architecture Biennale, the IV Ibero-American Architecture Biennale and the exhibition *Tracing Portugal*, at the Architectural Association.

¶ **Atelier do Corvo** Created in 1998 by Carlos Antunes (Coimbra, 1969) and Désirée Pedro (Porto Amélia, Mozambique, 1970), both Architecture graduates from Universidade do Porto (1995 and 1996). The Contemporary Arts Centre for Circulo de Artes Plásticas de Coimbra (1998) and the renovation of Laboratório Chimico for Universidade de Coimbra's Science Museum (under construction) are among their list constructed buildings. This studio has entered several competitions: the Grand Egyptian Museum competition in 2002 (finalists), the World Trade Center Site Memorial (2003) and the building for the Faculty of Sports' Science and Physical Education, Universidade de Coimbra (2004).

¶ **AIRRIGHTS** is the studio established by Olivier Ottevaere and Elsa Caetano. Ottevaere is an architect by Cooper Union School of architecture (NY) and was visiting professor at the Royal Academy School of Architecture in Copenhagen. Caetano is an architecture graduate by Faculdade de Arquitectura de Lisboa and a Master in Landscape and Urbanism by the Architectural Association London. AIRRIGHTS began as a medium to introduce alternatives to the concept of "permanent". In opposition to this concept, AIRRIGHTS are fascinated with the dialogue with the temporary, ephemeral and "domestically unconsiderable". Their work is developed within this field rich with ambiguity between permanent and temporary. Projects by AIRRIGHTS include "Scissor House" in Crawford, Colorado (Ottevaere) and the 9SQUARE projects, a housing project for Lisbon featuring reused shipping containers; the IMMERSION housing project and SUB-ZERO, a project for exhibition at Metamorphis, in Badajoz, Spain.

¶ **b quadrado architects** was created in 1984, officially sealing the long-lasting collaboration and partnership between José Nuno Beirão e Miguel Salgado Braz, which has lasted throughout their training years and first professional experiences. b quadrado strives to be a discussion and creative exchange forum and experimental lab; focusing on projects at both micro and macro-scale levels, from design to urbanism. Their philosophy states that every project is viewed as an exclusive process, subject to methodical doubt and sustained by structured reasoning.

¶ **Bernardo Rodrigues** graduated from Faculdade de Arquitectura do Porto, having completed his Masters degree at Colombia University in New York. He worked with Donald Insall Associates in London and Alexandre Alves Costa in Oporto before he started his own studio. His work has generated a great deal of interest and has led to invitations to feature in exhibitions, publications and conferences as well as lecturing. His work has been shown in the 2004 edition of the Venice Biennale as well as Milan Triennale, at the request of the Presidency of the Portuguese Republic. In 2003, Bernardo Rodrigues was guest lecturer in Palermo. His work has been widely published in several specialized magazines and press in Portugal and abroad and he represented Portugal in *Architecture*, a French publication, in an article on 8 new European architects.

¶ **go/a arquitectos** is an architecture collective established in Barcelona, in 2003, as the result of combined former professional experiences and partnerships. The founders of go/a are: Daniela Gomes (São Paulo, 1973), currently studying for her PhD in ETSAB - Barcelona; Leonardo Gomes (São Paulo, 1977), a graduate of Faculdade de Belas Artes - SP; Nuno Guerreiro de Almeida (Lourenço Marques, 1973), a graduate of FAUTL and Renata Barbosa (São Paulo, 1974), currently studying for a PhD at ETSAB - Barcelona. At a global and regional

level, they divide their research activity between Lisbon and São Paulo, through projects competitions, critical reflection and editorial work.

¶ **Nuno Merino Rocha** graduated from the Architecture Faculty of Universidade do Porto (1996), the city where he lives and works. He worked in Gabinetes AR - Arquitectos Reunidos, João Figueira e Associados and Atelier 15 before he initiated his extensive collaboration with Gabinete Balonas Projectos S.A, as project coordinator. He combines this activity with free-lance work with designer Carlos Moreira. Simultaneously, he has been elaborating a series of small-scale projects, most of which in partnership with authors from different creative fields. One of the highlights of his recent production is Casa da Lavra, which resorted to eco-friendly materials and self-construction technologies.

¶ **marcosandmarjan** studio combines lecturing and practical work in architecture with experimental project research at Bartlett School of Architecture in London. The work developed by both the studio and the *20 unit* they coordinate at Bartlett has been largely published and shown, including the exhibition "Actions re Form" at CAPC, Coimbra and Architekturgalerie, Munich (2002); Rotterdam Biennale and Bienal de São Paulo (2003). They also participated in the exhibitions "Metaflux", in the Venice Biennale (2004) and "Consequence", in Hamburg (2005), for which a monographic publication was prepared and is awaiting publication by Springer. Recently, marcosandmarjan have finalized a project for the 75th edition of Lisbon Bookfair, and are currently developing a project for a theme park in Beijing, People's Republic of China.

¶ **PAHRI**, Paulo André Horta Rodrigues studied at Istituto Universitario di Architettura di Venezia and graduated in Architecture from FAUTL in 1998; he went on to collaborate with Manuel Graça Dias + Egas José Vieira and a.s.* studios. In 2000 he was one of the founding members the architecture lab EMITFLESTI, whose work entered the Emerging Panorama of the IV Ibero-American Architecture Biennale. He has won prizes in several competitions whose underlying common feature was the search for objects combining conceptual autonomy and the opportunity to expand them to the scale of the surrounding geographical area.

¶ **Pedro Campos Costa**, graduated in Architecture from FAUP in 1997 and won an Erasmus Scholarship to study at Technische Universiteit –TU Delft, in The Netherlands. In Amsterdam, he collaborated with UN STUDIO – Van Berkel and Bos, and Architeken CIE and is currently collaborating with Promontório Arquitectos. In 2000, Pedro Campos Costa was awarded the Libero Ferretti "Dove abita l'utopia" Prize - DomusAcademy- for "Paisagens indivisíveis", an intervention in Rome. He is responsible for several artistic and set design projects and is currently a contributor for Milan-based D'ars magazine.

¶ **Pedro Gadanho's** activity is divided between architectural practice, work as a critic, curator and lecturer. Projects, exhibitions and writing contribute in equal measure to his critical reflection on the interrelations between the practice of architecture and contemporary culture. He curated "Metaflux", the Portuguese representation in the 2004 Venice Biennale and international exhibitions such as "Post.Rotterdam", for Porto2001, "Space Invaders", for the British Council UK, and "Influx", for Fundação de Serralves. He is a member of CUC (Contemporary Urban Culture Centre) and co-directed ExperimentaDesign - Bienal de Lisboa, between 2000 and 2003. He has a Masters degree in Art & Architecture, following his graduation from FAUP, where he is currently lecturing and reading for a Phd in architecture culture and media.

¶ **S'A arquitectos** is a young team coordinated by Carlos Sant'Ana and Isabella Rusconi, with academic and professional experience in Lisbon, São Paulo and Barcelona. Through strategic work, their goal is to generate systems that propose new ways of completing land and cityscapes, thus consolidating a hybrid occupation system. The studio's field of investigation encompasses subjects such as flexibility, mobility, energy and environmentalism. S'A are currently working in the areas of strategy and sustainability. S'A's work has participated in Archilab in France (2001), HiperCatalunya in Spain (2003) and in the Venice Architecture Biennale (2004). Their work has been distinguished with prizes in national and international competitions, including the "europeanDOM" for Martinique and "european7" for Tromsø, Norway.

Curatorial Direction

¶ **L'Atalante** is a cultural association coordinated by Pedro Machado Costa and Carlos Sant'Ana, with the goal of disseminating and encouraging contemporary Portuguese architecture. L'Atalante seeks to extend the scope of architectural intervention, seeking to build a multi-disciplinary approach to concrete problems, directly connected to constructing and consolidating the urban environment.

¶ **Pedro Machado Costa** graduated from the Faculty of Architecture, University of Oporto, and defended his Master's thesis at the Faculty of Architecture, Lisbon Technical University, on the subject of Landscape and Modernity. He has studied at the Bouwkunde Technische Universiteit in Delft, and worked in architectural practices in Macao and Lisbon. He has led the a.s.* collective since 1998, and his work has been included in exhibitions, publications and conferences. He represented Portugal at the 4th Iberian-American Architecture Biennale and at the 9th Architecture Biennale in Venice. He was nominated for the Mies van der Rohe Prize in 2004, and selected for the FAD Architecture Prizes. He curated the exhibition entitled *Em busca de uma ideia arquitectónica* in the Azores, in July 2005.

¶ **Carlos Pedro Sant'Ana** graduated from the Faculty of Architecture, Lisbon Technical University, and took his Master's degree at the Universidade Politecnica da Catalunya. He currently divides his time between Lisbon and Barcelona, where he works on large scale strategies and sustainability, exploring new design tools and methodologies applied to architecture. At his S'A Arquitectos practice he researches subjects such as flexibility, mobility, energy and ecology. His work has been represented at Archilab, Hiper-Catalunya and the Venice Architecture Biennale. He regularly publishes articles on contemporary architectural work, and is the architecture editor for *Número* magazine.

Curatorial Direction

L'Atalante – Pedro Machado Costa + Carlos Pedro Sant'Ana

Exhibition Design

L'Atalante

Production

Bruno Sequeira, Experimenta

Inês Barros, Experimenta

Graphic Design (catalogue)

Flatland

Photos

Paulo Mendes

Construction

Certame

Ligth boxes and model boxes

Medial

Catalogue

Civilização Editora

A project in partnership with Empreendimento Corte Real (PT)

Cooperation

Moita City Hall (PT), Epson



Cordoaria Nacional – Torreão Nascente

Av. da Índia - 1300 Lisboa

H 12:00 – 19h (closed mondays and holiday)

Bus 14, 27, 28, 43, 49, 51, 112

Tram 15

S*COOL IBÉRICA
Brand new Portuguese and Spanish Design
17 Sept - 30 Oct @ Cordoaria Nacional - Torreão Nascente (1st floor)

OPENING 16 SEPT , 22h



Workshop Pin Pong, 25 April 2005

Under the joint coordination of 4 senior designers – Martín Ruiz de Azúa, Fernando Brízio, Alvaro Sobrino and António Silveira Gomes – 40 students of product design and communication design from 12 Portuguese and Spanish institutions were invited to take part in an intensive workshop entitled “Pin Pong”, on the theme “The Medium is the Matter”. This was held between 25 and 30 April 2005 and resulted in dozens of projects, from which a total of 20 pieces of graphic artwork and prototypes were selected. With

S*Cool Ibérica – Brand New Design from Portugal and Spain, EXD'05 is following through its strategy of forging relations with educational establishments in Portugal and abroad. In 2003, “S*Cool” invited seven Portuguese graduate institutes of architecture and design to select a portfolio which served as a sample of the work produced in the academic laboratory.

In 2005, S*Cool Ibérica has increased the number of participants and cast a wider geographical net, offering a broad overview of trends in design schools in Portugal and Spain, in a co-production with the Spanish Ministry of Foreign Affairs. As “Pin Pong” unfolded, design strategies were developed with a view to incorporating the users in the life cycle of objects, allowing them to intervene in the design and manufacture process and in defining the precise function of the object. This involved adopting a concept of the user as an active and creative agent, who can offer ideas and practical help, conscious of the processes in the life of a product, service or message; a user who is able to give form to his/her needs in a personalised object.

The aim of the workshop was to create a material dilemma as well as a conceptual and constructive challenge, going beyond the limited ethnographical research associated with design. By providing for the possibility of mutual exchange, it was accepted that this process is conducted by two entities. This gave rise to a dialogue between users and designers, in which the designer – *pin!* – seeks to incorporate participation by the user – *pong!* – in the project and to establish a game setting, of action and reaction. The game is viewed as a process, and not as an end in itself.

EXHIBITION CURATORIAL DIRECTION AND WORKSHOP COORDINATION

Communication Design: Alvaro Sobrino (ES), António Silveira Gomes (PT)

Product Design: Fernando Brízio (PT), Martín Ruiz Azúa (ES)

Invited Schools

Escola Superior de Arte e Design de Matosinhos (PT)

Escola Superior de Arte e Design das Caldas da Rainha (PT)

Faculdade de Architecture, Universidade Técnica de Lisboa (PT)

Faculdade de Belas Artes, Universidade de Lisboa (PT)

Faculdade de Belas Artes, Universidade do Porto (PT)

Universidade de Aveiro (PT)

Eina, Barcelona (ES)

Elisava, Barcelona (ES)

Escola Massana, Barcelona (ES)

Escuela de Arte de Oviedo (ES)

Facultat de Belles Arts, Universitat de Barcelona (ES)

Istituto Europeo di Design, Barcelona + Madrid (ES)

Exhibition design

Joana Astolfi (PT)

Production

Carla Cardoso/Experimenta

Technical Supervision

João Moura com assistência de ¶ assisted by Ricardo Tabosa + Rui Correia (intern)

Co-production Experimenta / Ministerio de Asuntos Exteriores
y de Cooperación de España (ES)

S*Cool Ibérica Specific Associated Brand Sacyr Vallehermoso

PROJECTS*

COMMUNICATION DESIGN

[Spain]

¶ Alberto Salvan + Elena Navarro

Istituto Europeo di Design Barcelona

La bienal es el mensaje

Posters that reveal their message throughout time and according to how dirty the city is. The city creates the message.

¶ Ana Domínguez Pujol + Sandra Gómez Viñas

Eina, Escola de Disseny i Art

Cómetelo todo!

We live in a society that is over-fed at all levels: visual, nutritional, acoustic, perceptive ... "Cómetelo todo!" is a critically motivated project that uses irony, a sense of humour verging on corrosive and a set of visual metaphors to expose this fact. To generate this reflection we have built a graphic narrative that rests on a series of pieces showing fragments of sentences and words materialized into meat. De-contextualized and converted into food, these sentences are used to establish a relationship between the designer-user, communicator-spectator, manipulator-consumer.

¶ Ivan Bravo Vergel + María Villaré Lupón

Elisava - Barcelona

Rompiendo Esquemas

Mini-installation that reflects the relationship established between objects and their user, taking a series of visual poems as point of departure.

¶ Marian Garrido Herrojo + Miguel Iglesias Crespo

Escuela de Arte de Oviedo

Consumo gusto

Using the consumo (gusto) typeface, the viewer can write his/her critical remarks with his/her own graphic language.

Specific support: Faramé

¶ Miriam Bartomeu + Raquel Quevedo

Escola Massana, Barcelona

Censored View

A "Censorship Kit" on display. Photographs vs. Object. The Censurer interferes with the object.

COMMUNICATION DESIGN

[Portugal]

¶ Bruno Monteiro + Pedro Miguel da Silva

Escola Superior de Artes e Design de Matosinhos

ROTINA URBANA_Gritos Escritos

As we pondered over the frustrations of daily routines and the bureaucratic processes that each individual is subject to, we propose an installation where a film viewing takes place. The film deals with "escape" "Esc" to those routines.

¶ Catarina Alves Lopes + Michelle Figueiredo

Escola Superior de Arte

e Design das Caldas da Rainha

Retalhitos

¶ A poster made up of several machine-sown patches. The poster's goal is to advertise itself as an object and thus extend its lifespan beyond the period of display. There is a "Pin Pong" game going on in the poster's images (conveyed by the user) and the ensuing process (sale and re-use of the poster), as new patches can be added and new objects generated.

Specific Support: Singer

¶ José Gonçalo Alves + Sara Inglês Lopes

Faculdade de Belas Artes de Lisboa

Socially modulated landscapes

¶ This is an interactive video piece that reflects upon inter-personal relationships. It explores issues of identity, body as interface with the social fabric and the individual as agent that moulds and contaminates it. It is a system consisting of several individual elements (photographic records) which can be interrelated, forming a whole. These elements are inserted through the user's photographic self-record and then randomly placed in a portion of landscape. "Socially modulated landscapes" is an organism that can develop indefinitely without any of its elements ever being seen as key or leading, nor as representative of all the others. With the cooperation of: Ivan Franco

Miguel Jesus + Vasco Valentim

Universidade de Aveiro

RSFF convites

¶ The RSFF project can be defined as a set of invitations in postcard format in which elaborate, formal language is used to invite senders to perform everyday actions for which invitations are not usually issued. The idea is to reaffirm the importance of these actions, highlighting their importance. On the one hand, these invitations lead people to react to what is suggested; on the other hand, they call upon people to be interventive, to express themselves. The people who receive these invitations are also meant to change them by sending them to other people, creating a circle.

Rui Silva

Faculdade de Belas Artes do Porto

Esfola

¶ Ideally, this object is meant to be displayed as "skin souvenir": two re-recordable cd covers made of sandpaper. One of the covers has the sandpaper facing inwards, "copyright", on the other, the sandpaper is facing outwards "copyleft". Both the covers and the choice between them imply an ethical stand on the subject of consumption and copyright, since the consumer can choose between destroying or protecting his/her illegal copies.

Specific support: Indasa

Sofia Leal

Faculdade de Belas Artes do Porto

...é / não é...

¶ A reflection on how we perceive our surroundings, the different ways to look at things ... what stays with us...

**PRODUCT DESIGN
(Spain)**

Aviv Shany + Heinrich Lentz

Istituto Europeo di Design - Barcelona

Malo malo - objetos no domesticados

¶ "Mala m" hanging lamp: a lightbulb inserted between two sheets of welded metallic paper, bearing a graphic diagram on how to open it. "Cabrona c" rug in industrial felt with graphic motifs applied in silicone.

Guillem Tapia + Marc Ligos

Escola Massana, Barcelona

CreacciONa

¶ "CreacciONa" is a collection of products that originated in a reflection on the notion of property and the emotive connection that we establish with objects. When we wonder when an object is becoming a part of us, we come to the conclusion that an object manages to belong to us when we are able to create it with our inventiveness and skills.

The objects of "CreacciONa" are an invitation to creation. The user is invited to produce his/her own object, from a certain material and a series of clues. In this manner, the consumer turns into active user through reflection, emotion, rationality and premeditation. Now the object speaks for its creator and user and shows us part of his/her intimate and creative world.

Isaac Lopez Mansilla + Robert Ruiz Hernandez

Eina, Escola de Dosseny i Art

Use me

¶ A virus attacks furniture, making them cold and the only things that can save them is use. "Use me" consists of several pieces of furniture that acquire several colours when used.

Marc Morro Massanet + Xavi Llarch Font

Elisava, Barcelona

Plax

¶ Plax is a material that allows you to convert mostly decorative personal objects (souvenirs), into something functional to use at home.

PRODUCT DESIGN (Portugal)

Ana Medeiros + Luís Duarte Branco

Escola Superior de Artes e Design (ESAD), Matosinhos

SaramPOP

¶ All cities tell stories, many of them are lost ... they get stolen ... modified ...

With this object we try to retrieve stories, rewrite the crime. Words such as unpredictability, acceleration, reinterpretation, are part of this "touch me". An object that is used to mark territories in the void, in emptiness. Nothing... maybe because it is too much room. Semi-public and semi-private forge links.

António Rogério dos Santos + Mário Júlio Oliveira

Universidade de Aveiro

Urban Collect

¶ "Urban Collect" consists of a white, untouched object that is placed in heavily frequented spaces, where specific records of society already exist. The contrast between the object and the profusion of records already existing in the space triggers a desire to intervene. This is a cyclic object, that is transformed throughout time and is removed from its context. Once it is finished, "Urban Collect" is removed by a charitable institution, which will then handle its sale. The money raised would then be used in impoverished social contexts.

Fábio Jerónimo + Sérgio Cordeiro

Escola Superior de Arte e Design das Caldas da Rainha

MobilShopping

¶ The original idea for "Mobilshopping" came from illegal street vendors. It is presented in the shape of a trenchcoat which can be used for hiding goods as well as for displaying them in different ways, according to the user's circumstances.

João Martins + Ricardo Marques

Faculdade de Belas Artes de Lisboa

Objectos de Escárnio e Mal Dizer

¶ This family of objects is liable to suffer violent transformations at the hands of the user, who will personalize it with actions as simple as tearing, breaking and crushing. These objects function as stand-ins for another person, enabling us to release all our energy against them without any direct physical interaction with the subject who is really the target of our actions. The traces of these extreme feelings will be visible in the object, which takes on a different appearance according to the different treatment endured from user to user.

Margarida Chai + Susana Baptista

Faculdade de Arquitectura, UTL

Pena a Pena

¶ The swing is an object that we trace back to childhood and that has always taught us to fly, to dream, to grow, to fall and to get back on our feet... that is why it was chosen as THE object to develop in the Pin Pong workshop, because it moves each and every one of us, in a very special way... It brings back memories, carries happiness and is always ready to sweeps us away in that unique motion... like a feather... and from then on you are on your own... travelling, touching, feeling, dreaming...

*** The texts presented are credited to the projects' author**

CURATORIAL DIRECTION

¶ **Alvaro Sobrino** is an art director and graphic designer, working mostly in the fields of corporate image and editorial design, as a member of the Herederos de Juan Palomo collective. He has edited Visual magazine for the past 17 years, and is also editor of [N]shots. As a critic he contributes regularly to a number of publications, as well as to catalogues and design exhibitions, and has worked as curator and consultant on exhibitions. As a lecturer he has taken part in courses and seminars at various universities and has directed the municipal Design Studio in Arganda del Rey. He sits on the advisory board for the Prince of Asturias Prize and the Spanish National Design Prize, amongst others. He is a member and co-founder of the Signes Foundation for promoting design

¶ **António Silveira Gomes** (1971, South Africa) studied graphic design at Witwatersrand Technikon in Johannesburg. He interrupted his studies there in 1992 to take up a place at the Fine Arts Faculty of Universidade de Lisboa. In conjunction with four of his colleagues

in Lisbon he founded *barbara says...*, a collective of designers which today works primarily in the arts. The collective has undertaken projects with: Galaeria Zé dos Bois, Flirt magazine, the Portuguese Association of Architects, Instituto das Artes/Venice Architectural Biennale, Lisbon City Council, Museu do Chiado, Manuel Graça Dias, Experimenta and Centro Português de Design. Some of his work has been exhibited in San Francisco, Milan and most recently at the Festival International de l’Affiche et des Arts Graphiques in Chaumont. António Silveira Gomes has taught at the Higher Institute of Art and Design in Caldas da Rainha (ESAD-CR) and recently completed a post-graduate course in design at the Faculty of Fine Arts, University of Lisbon. www.barbarasays.com

¶ **Fernando Brízio** (1968, Angola) graduated in Equipment Design at Faculdade de Belas Artes de Lisboa in 1996. He has worked on projects in the fields of product design, stage design and exhibition design since 1999, for Authentics Authentics (DE), Details (DE), Protodesign (PT), Atlantis (PT), M Glass (PT), Droog Design (NL), choreographer Rui Horta (PT), Modalisboa (PT), DIM-Die Imaginäre Manufaktur (DE), Intramuros (FR), Fabrica/Benetton (IT), Schröder (PT), Lux/Loja Atalaia (PT) and Cor Unum (NL). He is teacher and course coordinator in the industrial design graduate course ESAD Caldas da Rainha (PT), guest lecturer at ECAL/University of Art and Design (Lausanne, FR) and University for Design and media (Karlsruhe, GE). His work has been included in exhibitions in various European cities, Tokyo and San Francisco, and has been published regularly in the national and international press.

¶ **Martín Ruiz de Azúa** lives and works in Barcelona. Having graduated from the Faculty of Fine Arts, in the area of Design, at the University of Barcelona, he completed a post-graduate course in Architecture and Design of Temporary Structures at the Polytechnic University of Barcelona. He teaches at Elisava and works as designer for a number of companies, combining this with his experimentation and research which has been included in individual and group shows in Barcelona, Milan, London, Paris and Vienna. His work has been published by major international magazines and other publications. He was awarded the City of Barcelona



S*COOL IBÉRICA

Cordoaria Nacional - Torreão Nascente

Av. da Índia

H 12h - 19h (closed Mondays and holiday)

Bus 14, 27, 28, 43, 49, 51, 112, E15

Tram 15

EXD'05 EXHIBITIONS

MY WORLD, NEW CRAFTS
Autonomy and Identity in Contemporary Design
18 Sept - 30 Oct @ Estufa Fria Pavilion

OPENING 17 SEPT , 22h30



© Selfmadeobjects (hand-wired device *Atari Control Phillips*), Roger Ibars

An essay which looks into the growing use in contemporary design of methods imported from crafts, and also into the growing number of designers who are giving back a sense of individuality and identity to objects, so as to offer them a distinct and independent life in the face of the anonymity and standardization of industrial and digital design. In an attempt to subvert the processes of standardization which dominate the industrial world, designers have turned to the material and conceptual perspective of handicrafts. Design objects gain a subjective dimension, a unique and distinct character, as opposed to the cold and sterile anonymity of mass production. They then start to reflect the mythologies and ethics of their creator, rejecting the status of mass-produced article and serving as the mirror of a unique identity, a life-course or an intention. By focussing on the qualitative development of the object as the outcome of individual effort, this trend reinforces the critical and creative role of the designer. Questions of recycling and sustainability also lead back to what are considered traditional forms of manufacture and design, which are intrinsic to, and readable in, the object itself.

PARTICIPANTS

PORTUGAL

Fernando Brízio

Pata Negra

Viagem-memória

Mesas Alcatifa

Leonor Hipólito

Colecção Praline 2005

Mário Feliciano

Cosas de España

Susana António

Pick It

SPAIN

azúamoliné [Martín Ruiz de Azúa Y Gerard Moliné]

Casa nido, ne(s)t house 2005

Victor Viña Y Hector Serrano

netObjects

El Ultimo Grito [Rosario Hurtado y Roberto Feo]

Tagged Environment

Jaime Hayon

Mon Cirque

Roger Ibars

selfmadeobjects (hard-wired device)

SWEDEN

CRISPY - A slideshow presenting the works of:

Zandra Ahl, designer

Andrea Djerf, ceramist

Lagom Bra, radical craftsman

Gustaf Nordenskiöld, ceramist

Research & Development, design group

Kjell Rylander, artist craftsman

Uglycute, design group

UNITED KINGDOM

Alison Willoughby

Dress Collection

Committee

Kebab Lamps, Fly Tip, Breakthrough, Origami

Danny Brown

Software as Furniture

Doshi Levien

Shop

Neutral

Rescape

Peter Traag

LTD chairs and sofa

WOKMedia

Flood, Sprinkle, Blow, Lunuganga

“Craft has traditionally been interpreted as a combination of individual creativity and closeness to materials or making. Recently, these phenomena have become more acutely attached to design. My World is an international exhibition for Experimenta 2005, the Lisbon Design Biennale, that considers the causes and manifestations of this trend.

Globalisation and the rapid advance of digital technologies have created an anxiety about loss of identity. The forms and surfaces of the world which are created by manufacturers, publishers and construction companies, often with the help of designers – become indistinct. Products, environments and media increasingly share visual languages from which traces of geographical or personal origin have been erased.

On a relatively superficial, commercial level this anxiety is manifest in various symptoms: for example, a decorative tendency in fashion and homewares; the use of unusual materials in product manufacture – either recycled at one extreme, or at the other, new and high-tech materials for everyday application; the mass production and marketing of contemporary designer lines aimed at the general public; an explicit narrative character in architecture which produces zoomorphic and organic-shaped buildings; and an ambition on the part digital communications companies to “humanise” the technology they exploit - relentlessly stated yet rarely achieved.

In the last decade creative categories have also blended. Critical categories – between art, design and craft, for example – have become indistinct, as have the places in which art and explicit culture are found. A “design” product for an applied purpose may take on decorative or manufacturing qualities associated with a craft item, or conceptual thinking more usually associated with fine art. Artists, likewise, utilise manufacturing techniques associated with mass-produced design or create artefacts with purpose and function. Finally, even as consumers we are encouraged to think about our own creative potential. Through publications and television programmes about decoration, for example, we consume ideas about not only how to redesign our homes, but how to act upon our own capacity to be creative.

When technology makes perfection possible and even ordinary in this way, and the globalisation of business and communication makes visual language universal, designers – and consumers – get bored. Designers begin to interfere with and corrupt the inevitable standardisation of industrial and digital production; they begin to find ways to contrive uniqueness within standardised processes. What we see in design is an assertion of personal quality: a creator’s personal story or own leitmotifs made explicit and integral to a product; private mythologies of the designer’s own devising offered as alternatives to the all-pervasive, objective world of commercial brands. Inherent in this trend of personalisation are a new emphasis on and re-appraisal of the idea of craft, and a new kind of entrepreneurship.

Digital technology is one of the most intriguing and unexplained places we find a new kind of craft. It is clear that craft in many senses – ingenuity, brilliant technical manipulation, deliberate and unique personal expression – does exist. Otherwise all digital products would be equally compelling, which they are not. Some manipulate pixels with more affecting results than others and they are the practitioners that have craft – a vision of possibility combined with intimate acquaintance with software. Additionally, since the digital realm is relatively unconstrained by protocol and convention, it allows designers – and everyone else – unprecedented license to distribute their work to audiences and customers hitherto inaccessible. It is particularly true of the digital environment that design, production and distribution are all autonomous functions linked by craft.

Many designers are “industries of one” – engaged in the production and sales of their own products. These practitioners invent new and entrepreneurial forms of distribution, especially through the internet, eliminating agents and middle-men. Maintaining this integrity of product, source and consumer community is a new craft which deliberately thwarts the conventional channels and media of commercial production and sales. Many commercial companies offer forms of customisation and personalisation in imitation of this kind of craft.

There has been a resurgence of interest in local craft, particularly in the materials and techniques that define artefacts of a world new to design – like India, Africa and Brazil – which is more intense than it has been since the great days of exploration and trade routes. This interest is spurred by a desire to preserve as well as advance craft skills that are at risk of erasure through cultural obsolescence. It is also to some extent in spite of industrial and technical progress that force all things into the same forms, while at the same time, the global and historical perspective of design

can help create new meanings and usages for traditional things, and share a sense of that meaning with makers and handcrafters.

Designers increasingly sense and fear the apocalyptic use of earth's resources. Recycling and the re-use of materials are often low-tech and presuppose return to craft methods of production in which the manufacturing process and history of a product is on show as a narrative, explicit element. The quasi-alchemical transformation of certain familiar or banal, industrial products and materials into artful new things is a strong current in contemporary furniture and product design. It is no longer enough for a product to have form; now it must have content, a story to tell, a metaphorical force.

My World is a project that will explore the meaning and status of craft in design in the early years of the 21st century." **Emily Campbell**, Head of Arts and Design, British Council (research text)

Original Concept

Emily Campbell
Guta Moura Guedes
Jaime Hayon

Country Curators

Andreas Nobel, Sweden
Andrée Cooke, United Kingdom
Guta Moura Guedes, Portugal
Jaime Hayon, Spain

Exhibition Design

Henrique Ralheta **assisted by** Rita João

Communication Design

Nuno Luz; Julia Paaß; André Cruz [Experimenta]

Production

Carla Cardoso, Experimenta

Technical Supervision

João Moura **assisted by** Ricardo Tabosa + Rui Correia (intern)

Building

Certame - Feiras, Exposições e Congressos (PT)

Co-production

Experimenta (PT), British Council (UK), DDI (ES), Svenska Institutet (SE), Svensk Form (SE)

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UK - getmapping.com; Arts Council England; Cole & Son; Space Innovation, Ltd



Estufa Fria

Parque Eduardo VII 1070-099 Lisboa

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Admission € 1.50 ¶ Concessions apply

H September, 9h - 17h30 (daily) ¶ **H** October, 9h - 16h30 (daily)

Bus 1, 2, 12, 20, 31, 38, 41, 46, 49

Subway Marquês de Pombal, Parque, São Sebastião

[P]
Portuguese Design 1990-2005
19 Sept - 30 Oct @ Rossio Station

OPENING 18 SEPT, 18h30



[P] offers a reading and overview of the latest Portuguese industrial and media design. The work of more than 80 designers, including Daciano Costa, Siza Vieira, Filipe Alarcão, Miguel Vieira Baptista, Pedro Silva Dias, Souto Moura, R2, Pedro Rfuno, Silva!designers, RMAC and João Machado, illustrate the new dynamics of contemporary Portuguese design, which has gained increasing international visibility and recognition, stressing the importance of design as a discipline which combines and embraces multiple forms. **[P]** is more a snapshot of the present than a genealogical investigation of the past.

More current and less retrospective, this exhibition captures a moment of analysis and balance in contemporary Portuguese design. The history of industrial design in Portugal is relatively recent, whilst media design, subject to political, economic and technological constraints has only asserted itself as an independent force in recent decades, bringing itself up to date in an effort to catch up with the international scene.

Nonetheless, both disciplines have come a long way in the last 15 years, breaking free, evolving and maturing. The standard of vocational training has improved, and there is a growing positive response from civil society, industry and the academic world. As information has become more freely available, and important progress has been made in technology and educational resources, both disciplines have explored the possibilities and challenges opened up to them, from the cultural and geographical context of

Portugal. [P] sketches out the common viewpoints, methods and languages which unite and distinguish the worlds of Portuguese industrial and media design.

The Industrial Design section starts with a reference framework, followed by nine possible scenarios representing nine approaches to the work currently been developed in Portugal. Simultaneously [P] traces the evolution from graphic work to the transdisciplinary field known as communication design.

COMMUNICATION DESIGN

António Lagarto ¶ António Queirós Design ¶ barbara says ...¶ Beatriz Horta Correia | Artlandia ¶ Coyotte ¶ Designers ¶ Cristina Reis ¶ Eduardo Aires Design ¶ FBA - Ferrand, Bicker & Associados ¶ Flúor Design ¶ Francisco Providência ¶ Heitor Alvelos ¶ Ideia Ilimitada ¶ João Botelho ¶ João Machado ¶ João Mendes Ribeiro ¶ João Nunes ¶ Jorge dos Reis ¶ Jorge Silva / Silva! Designers ¶ José Teófilo Duarte ¶ José Brandão / B2 Design ¶ José Santa-Bárbara ¶ Luís Carlos Amaro / Gráficos à Lapa ¶ Letra ETP / Carlos Rocha ¶ José Viana ¶ Luís Chimeno Garrido ¶ Luís Filipe Cunha ¶ Luís Miguel Castro ¶ Luís Moreira / TVM Designers ¶ Manuel Rosa ¶ Maria João Pinto Coelho / LightMotif.Arquitectura ¶ Maria João Saldanha ¶ Mário Feliciano / Secretonix ¶ Martinos&Jaña Design ¶ Nina Barreiros ¶ Nuno Vale Cardoso ¶ Pã Design¶ Paulo Ramalho ¶ Pedro Albuquerque ¶ Pedro Falcão ¶ Pedro Rufino ¶ R2 Design ¶ RMAC - Ricardo Mealha / Ana Cunha ¶ Sebastião Rodrigues ¶ Rui Marcelino / Alma Design ¶ SinoDesign ¶ Umbigo ¶ SubFilmes ¶ Vasco Rosa ¶ Ydreams ¶

EQUIPMENT AND PRODUCT DESIGN

Alda Tomás ¶ Ana Paula Aleixo ¶ Álvaro Siza Vieira ¶ Caldesign ¶ Carlos Aguiar ¶ Daciano da Costa ¶ Daniela Palhares ¶ Eduardo Souto Moura ¶ Dasein ¶ Elder Monteiro ¶ Eliane Marques ¶ Fernando Brizio ¶ Filipe Alarcão ¶ Francisco Providência ¶ Gonçalo Rodrigues dos Santos† ¶ Henrique Ralheta ¶ Hugo Amado ¶ Hugo Silva ¶ João Sabino ¶ Jorge Lopes ¶ José Manuel Carvalho Araújo ¶ José Viana ¶ KrvKurva – Jorge Moita, Daniela Pais¶ Lígia Silva ¶ Luís Pessanha ¶ Manuel da Bernarda ¶ Marco Sousa Santos ¶ Miguel Vieira Baptista¶ Naulila Luís ¶ Nuno Sottomayor ¶ Pedrita – Pedro Ferreria e Rita João ¶ Patrícia Santos ¶ Pedro Silva Dias ¶ Pedro Sottomayor ¶ Rita Filipe

Overall Curatorial Direction

Henrique Cayatte

Exhibition Layout

Victor Mestre | Sofia Aleixo Arq. Lda
Nuno Gaspar | Ana Abrantes

Curatorial Direction, Equipment and Product Design

Guta Moura Guedes

Technical Supervision

João Moura assisted by Ricardo Tabosa + Rui Correia (intern)

Assistant Curator, Equipment and product Design

Frederico Duarte

Electrical set up and Security

Nelson Capote

Communication Design

Henrique Cayatte

Building and Assembly

Eurostand

Exhibition Design

Atelier Henrique Cayatte

Transportation

FeirExpo

Co-production Experimenta / Centro Português de Design (PT)

Support Eurostand (PT), Gabinete de Relações Culturais Internacionais, Ministério da Cultura (PT), Printer (PT), Refer (PT)

Edição de catálogo ¶ Catalogue edition

D. Quixote (PT)

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TEN POSSIBLE SCENARIOS FOR PORTUGUESE INDUSTRIAL DESIGN

Industrial design has only a recent history in Portugal. This is inevitably the case, given that there is a specific link between the evolution of this discipline and the industrial and technological development of a country. Portugal was for many years trapped under a political system which handcuffed any positive, expressive, developments in this and other fields, and this had an unavoidable effect. But this exhibition speaks of the last fourteen years, in other words of the recent past and the present. Today, in 2004, the situation is utterly different from that which prevailed immediately after the Revolution of 25 April 1974. Over the last thirty years, Portuguese industrial design has taken giant steps, evolving and maturing, and is now endowed with enormous creativity and strength. There is a whole new generation of designers, who are attentive, demanding and well-informed, and who have come to the fore in recent decades with undeniable success, both at home and abroad.

Portuguese industrial design from 1990 to yesterday. Whilst the timeframe was the starting point for this project, we should note that the pieces presented in this exhibition are not a chance selection of objects produced by Portuguese designers, chosen at random from many different candidates. As a choice based on the quality and relevance of the projects involved, other factors have been taken into account, both in the selection of the pieces and in their distribution between the different sectors of the exhibition. Whilst I would not claim today that we can speak of national design, which emanates a defined national identity, to reject the existence of languages and methodologies specific to each geographical and cultural context would also be absurd. Accordingly, each of the modules brings together a selection of pieces from a particular perspective. Our aim in creating these 10 modular spaces, each with its specific conceptual framework, is not to assert that Portuguese design breaks down into the ten categories on show. Or that these are the only categories which make up its identity. Instead, we have sought to show that it can be viewed from these different points of view, and that this constitutes a possible narrative on the current DNA of Portuguese industrial design, constructed from observation of Portuguese output over the last 24 years. With an initial module which deliberately steps outside the timeframe of the exhibition, and which has therefore been entitled *Starting Point*, the other nine scenarios each illustrate their perspective: Nature/Collective, Solidity/Trait, Observation/Reinterpretation, Transparency/Musicality, Humour, Solitude, Recycle/Renew, Invent/Experiment and Light/White.

Ten possible takes on the current dynamics and personality of Portuguese industrial design.

Guta Moura Guedes

FROM GRAPHIC DESIGN TO MEDIA DESIGN

Under the dictatorship which ruled Portugal for forty eight years, the production of graphic information enjoyed its heyday at the transition from the thirties to the forties, with the Exhibition of the Portuguese World. Based on artistic output designed to glorify the values of the regime, decisive new life was breathed into what was called the graphic arts. With weak typographical roots and without any significant output during the inter-war years, the Portuguese graphic arts received decisive support from leading visual artists, who made an important contribution to work of great quality, albeit far removed from the type of work then being produced in Europe and the United States. In the fifties and sixties, graphic design improved significantly, especially in publishing and advertising, thanks in part to progressive influence from abroad, and the professionals involved became known as belonging to the first generation of Portuguese design. The highest standards achieved in this period are found in the work of Sebastião Rodrigues. With the advent of democracy, in April 1974, media design experienced a boom which continued to the end of the seventies. One of the prime features of this period was the production of thousands of propaganda posters for political and union movements. After the eighties, during which the profession and its exponents gradually stabilized and asserted themselves, a new frontier was established in the early nineties. Increased circulation of information and new opportunities, new technologies, increased interest in the discipline and the emergence a host of design courses were accompanied by a growing number of design graduates. The work presented here seeks to serve as a reading of this period up to the present. We have opted to take a broad view of what is no longer regarded merely as graphic design and has

been transformed into media design. Hence the presentation of projects which help us to understand the new frontiers of design. We have intentionally not considered the production of websites and other multimedia work, in a systematic manner, in view of the great difficulties of collecting a reliable sample of the best work, and because we think that any possible display would be contaminated by a global mainstream, deriving from the possibilities offered by the technology itself. It may be necessary to wait a little longer to look back and make a consistent selection. Illustration has not been included as a separate element, but is present as a component of design work.

Henrique Cayatte

The modules in this exhibition integrated the Portuguese design and architecture exhibition presented at Triennale di Milano in November 2004, on the occasion of the official visit of President of the Republic, Jorge Sampaio, to Italy.



[P]

Estação do Rossio

H 10h - 20h (daily)

Bus 2, 9, 11, 32, 36, 39, 44, 45, 46, 59, 90, 91, 205, 207

Subway Restauradores, Rossio

LISBON CONFERENCES
15, 16, 17 Sept @ 15h - 17h
Centro Cultural de Belém



© Marie Françoise Pryby

A reference in ExperimentaDesign's programme, the Lisbon Conferences will once again draw to the Portuguese capital prominent figures from the design scene as well as other fields that share its framework of reference and action. Looking to broaden the scope of reflection around the Bienal's major issues and exhibitions, the Conferences bring together the insights of creative artists who are at the forefront of their field of action. The conferences are held between 15 and 17 September, at Centro Cultural de Belém.

Thursday, 15 Sept

Rudy Vanderlans (US)
Stefan Sagmeister (NL)

Friday, 16 Sept

Renny Ramakers (NL)
Massimiliano Fuksas (IT)

Saturday, 17 Sept

Eduardo Souto Moura (PT)
Philippe Starck (FR)

Thursday, 15 Sept ¶ 15h

Rudy Vanderlans (US).

¶ Graphic designer, writer and photographer Rudy Vanderlans co-founded Emigre with Zuzana Licko in 1984. Devoted to experimental graphic design, this magazine soon became a landmark in contemporary communication design. He has recently finished work on the final issue. Vanderlans was born in The Hague (NL) but has lived in California since 1981.

Thursday, 15 Sept ¶ 16h

Stefan Sagmeister

¶ A native of Austria, Sagmeister received his MFA in graphic design from the University of Applied Arts in Vienna and, as a Fulbright Scholar, a master's degree from Pratt Institute in New York. He formed the New York based Sagmeister Inc. in 1993 and has since designed graphics and packaging for the Rolling Stones, Talking Heads and Lou Reed. Having been nominated five times for the Grammys he finally won one for the Talking Heads boxed set. He also earned won most international design awards. In 2001 a best selling monograph about his work titled "Sagmeister, Made you Look" was published by Booth-Clibborn editions. Solo shows on Sagmeister Inc's work have been shown in Zurich, Vienna, New York, Berlin, Tokyo, Osaka, Prague, Cologne and Seoul. Stefan has always worked hard to keep the studio small (currently himself, Matthias Ernstberger and one intern).

Friday, 16 Sept ¶ 15h

Renny Ramakers

¶ Designer and design historian, she co-founded Droog Design in 1993. Since its inception, Droog Design has encouraged and welcomed young designers, whilst defining their particular approach to design, which could be summarised in the following principles: dry wit, unadorned informality, ascetic ironic, a critical and inquisitive analysis of the work developed and the way it is developed.

Friday, 16 Sept ¶ 16h

Massimiliano Fuksas (IT)

¶ Massimiliano Fuksas's 40-year-long career has earned him several awards and distinctions, including the prestigious career achievement award "Vitruvio International a la Trayectoria". Visiting Professor at a number of universities, regular contributor to the weekly magazine "L'Espresso" and director of the VII Venice Architecture Biennale (1998/2000), M. Fuksas' projects span continents, from Paris to Shanghai. For many years he has been devoting special attention to the study of the urban problems in large metropolitan areas.

Saturday, 18 Sept ¶ 15h

Eduardo Souto Moura (PT)

¶ One of Portugal's most internationally acclaimed and recognized architects, Souto Moura's projects have left an indelible mark in European architectural landscape. Combining an eloquent use of materials with a keen awareness of context and a highly developed formal vocabulary, Souto Moura's work has been awarded several prizes and distinctions.

Saturday, 18 Sept ¶ 16h

Philippe Starck (PT)

Considered by many the most emblematic and versatile designers working today, Philippe Starck is responsible for numerous projects, from architecture and interior design to industrial and equipment design. His extreme versatility allows him to engage in both limited editions and signature projects as well as product lines for a wider market, in cooperation with brands such as Samsonite, Microsoft, ALESSI and FLOS. Omnipresent, democratic, highly engaging and enticing, his work has been unanimously applauded by critics, experts and the general public and has featured in several solo and group exhibitions around the world.

Information

Tickets for sale at CCB (ticket office + 351 213 612 444)

Admission per day €3 ¶ student price €2

Simultaneous translation into Portuguese will be provided

Check participants at www.experimentadesign.pt / www.ccb.pt

Coordination

Carla Cardoso

Logistics

Patrícia Domingues

Specific Support

Bairro Alto Hotel (PT), Embaixada de França (FR), FLOS (IT), Fundação Calouste Gulbenkian (PT), Fundação Centro Cultural de Belém (PT), Ordem dos Arquitectos (PT)



CCB

Praça do Império 1400-206 Lisboa

H 15h - 17h

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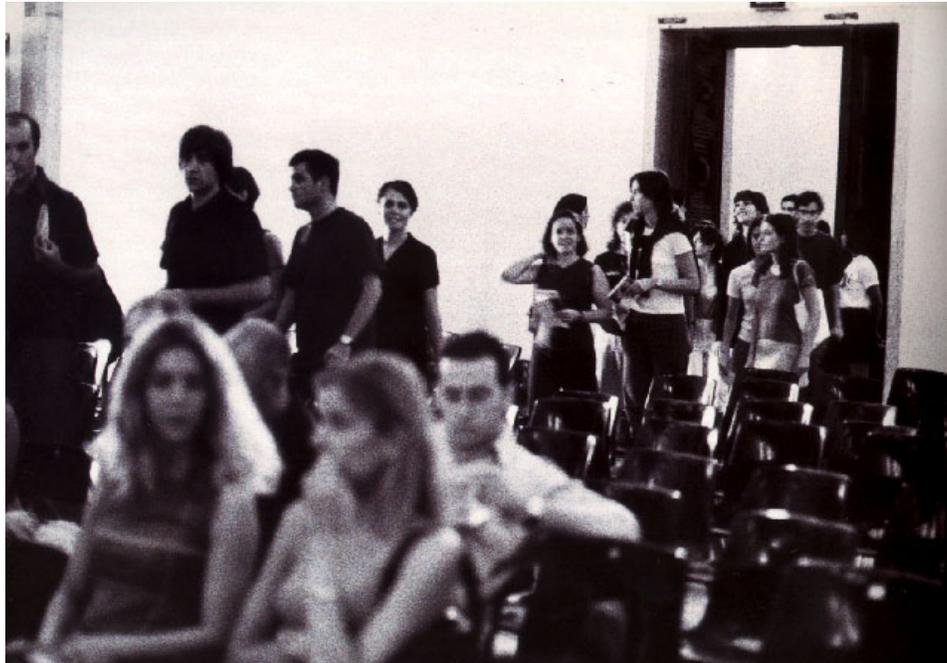
E ccb@ccb.pt

W www.ccb.pt

Bus 14, 27, 28, 29, 43, 49, 51, 73, 112

Tram 15, 17

OPEN TALKS
15, 16, 17 Sept @ Palácio Pombal
11h30 - 13h30



In keeping with a tradition of fostering critical debate and encouraging active participation and awareness-raising, EXD05 introduces the Open Talks during the Opening Week. In an original set-up, national and international experts and media professionals will be joined by the audience and media professionals to discuss current matters arising from the theme of the biennale as well as its underlying issues.

Combining different approaches and perspectives - from producers, critics, users - the Open Talks will challenge the audience members to dig deeper into the issues surrounding architecture, industrial design, urban planning and communication design. To ensure that the discussion is both balanced and inclusive, the Open Talks format will comprehend two different stages. In the first stage, the Talk Host will give a brief introduction to the theme, followed by the interventions of the invited Talkers., which can only be interrupted by the Media guests.

During the second stage of the Open Talk, the debate is opened to the floor under the coordination of the Talk Host. The Agents Provocateurs will ensure a first line of dialogue and criticism from the audience.

PROGRAMME

THURSDAY, 15 SEPT Communication Design

Talk Host
Max Bruinsma (NL)

Talkers
Erik Adigard (NL)
Jonathan Barnbrook (UK)
Kurnal Rawat (IN)
Garth Walker (ZA);

Media
Étienne Hervy, Étapes (FR)
Petra Schmidt, form (DE)

Agents Provocateurs
Stefan Sagmeister (AT)
António Silveira Gomes (PT)
Mário Moura (PT)
Henrique Cayatte (PT)
Monika Parrinder (UK)
Luca Ballarini (IT)
Claes Britton (SE)
Willem van Weelden(NL)

FRIDAY, 16 SEPT City and Architecture

Talk Host
John Thackara (UK)

Talkers
Ayssar Arida (UK)
Pedro Gadanho (PT)

Media
Stefano Casciani, Domus (IT)
Kieran Long, Icon (UK)

Agents Provocateurs
Lucy Bullivant (UK)
Ricardo Carvalho (PT)
Jacopo Crivelli Visconti (BR)
Helena Roseta (PT)
Colin Davies (UK)

SATURDAY, 17 SEPT
Industry vs. New Crafts

Talk Host

Emily Campbell (UK)

Talkers

Jaime Hayon (ES); Lars Engman (SE); Marc Newson (AU); Michael Cross (UK)

Media

Robert Thiemann, Frame (NL)
Chantal Hamaide, Intramuros (FR)

Agents Provocateurs

Andreas Nobel (SE)
E Annink (FR)
Brigitte Fitoussi (FR)
Ewa Kumlin (SE)
Miguel Rios (PT)
Fernando Brízio (PT)
Filipe Alarcão (PT)

Information

Free admission, subject to room capacity
Doors open at 11h
Last entrance at 11h30
The Open Talks will be conducted in English, without translation

Coordination

Frederico Duarte, Experimenta

Logistics

Patrícia Domingues

Specific Associated Brand

IKEA

Specific Support

IADE (PT)



Palácio Pombal
Rua do Alecrim, 70
Bus 100, 58
Subway Baixa Chiado, Cais do Sodré
Estação fluvial/ferroviária Cais do Sodré
Train/Ferry stop Cais do Sodré

EXD'05 - CONFERENCES, DEBATES & SERIES

DESIGNMATOGRAPHY IV

Film Series

24, 25, 26, 27 Sept @ Culturgest

24, 26, 27 Sept - 18h30 and 21h30

25 Sept - 17h

Thom Andersen Retrospective

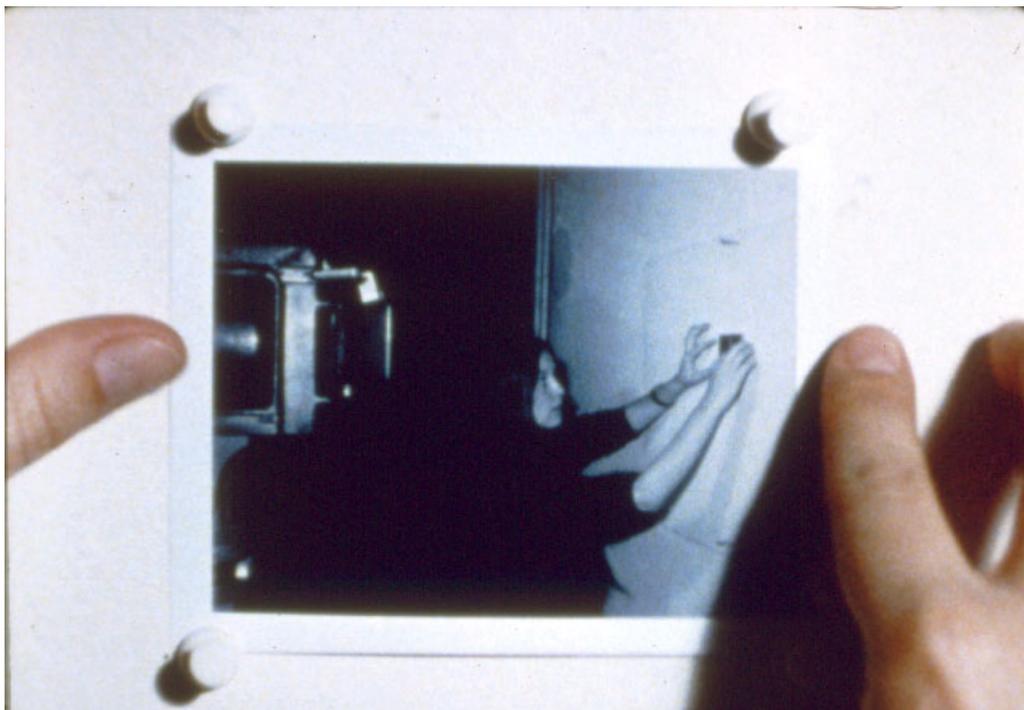
Films by Bruce Conner

Morgan Fisher Retrospective

**Reverence: The Films of Owen Land
(formerly known as George Landow) Part I & II***

Film Curator: Ricardo Matos Cabo

* A Lux project, curated by Max Webber



Morgan Fisher, Production Stills, 1970 cortesia de Morgan Fisher e Galeria Daniel Buchholz, Colónia

True to the theme “The Medium is the Matter” the fourth edition of ExperimentaDesign’s film series presents retrospectives of the work of Thom Andersen, Bruce Conner, Morgan Fisher and Owen Land. Each of these filmmakers developed its own critical perspective on our relationship with film, film history and the forms of cinematographic production and representation.

PROGRAMME
24 SEPTEMBER, 18h30

Bruce Conner
Programa ¶ Programme

Ten Second Film, 1975, sound, 10''
Mongoloid, 1978, som, 3'50''
America is Waiting, 1982, sound 3'50''
A Movie, 1958, sound, 12'
Take the 5:10 to Dreamland, 1977, sound, 5'50''
Report, 1963-67, sound, 13'
Valse Triste, 1979, sound, 5'
Crossroads, 1976, sound, 36'

¶ Since the fifties, Bruce Conner has been one of the most influential visual artists in the US, and one of the most important exponents of collage and compilation films, a critical cinematic genre which uses pre-existing image from institutional, advertising and other films, clipped together in unexpected and unlikely ways, often to the accompaniment of music which underlines the absurdity of the images selected. The programme presents a representative selection of his films from the fifties to the eighties, including *A Movie*, from 1958, in which his peculiar brand of film making first came to attention, and *Crossroads* (1976), with a soundtrack by Patrick Gleason and Terry Riley, using images from US Government archives of the first underwater test of a nuclear bomb on 25 July 1946, at Bikini Atoll.

24 SEPTEMBER, 21h30

Morgan Fisher
Programme I

— — — — — by Thom Andersen and Malcolm Brodwick, 1966, sound, 11'
(), 2003, sil, 21'
Standard Gauge, 1984, o.v.34'

(presented by Morgan Fisher and Thom Andersen)

¶ The session devoted to Morgan Fisher opens with one of Thom Andersen's first films, produced in partnership with Malcolm Brodwick, a formalist documentary on rock'n'roll developed using a metrical and rigorous montage structure, which seeks to serve as the equivalent of the frenzy and energy corresponding to atmosphere of the height of the hippie age on Los Angeles' Sunset Strip.

() marked Morgan Fisher's return after an absence of more than twenty years. And a reflection on the role of inserts in Hollywood narrative cinema and the actual language of film. Constructed to a structure pre-defined by a ruler (as in the film by Andersen and Brodwick), the film subverts our understanding of the role of inserts (shots which sustain and contribute to construction of the narrative, liberating the images from their original function, as they are here sequenced in a wholly non-causal manner, suggesting relations born out of chance and indeterminacy.

Standard Gauge is an autobiographical essay, and an unequalled reflection on the nature of cinema in the form of an elegy for 35mm film, in which Fisher combines his personal and professional history in the industry with a reflective discourse on the history of cinema and Hollywood, through a process of fragments of images and narrative from several sources (film fragments, photographs evoking the work of El Lissitzky or Mark Rothko) and the narrative of his cinematographic memories. A collection of images composed by personal stories and a reference to W. L. Dickson, Jean-Luc Godard, Edgar Ulmer, Roger Corman, avant-garde cinema and structuralism, amongst other things, among others, the film is an original confrontation between different formats and their implications.

"My films tend to be about the making of films. I didn't programmatically set out to do this, it's just something that I can't seem to resist. I didn't know what authority I could find aside from what was already in film, what was already there as given to me by the medium. If you have to invent, there are no limits. You can do whatever

you want. I didn't find this an attractive idea. Better to let the medium tell you what to do. The more deeply I delve into it, the more inexhaustibly rich the subject becomes. The process by which motion pictures are produced is exceedingly complex, and every aspect of it is to me fraught with suggestion, though of a seemingly bathetic sort. So my films incline to the literal and matter-of-fact. In a sense they are educational in that they explain procedures or processes underlying film production that an audience might not be familiar with. I feel it is important for an audience to understand how it is that a film comes into being, where it comes from, so to speak, and what it must have undergone (in the material sense) before it appears before their eyes as shadows on the screen. People should know that these phantasms are the upshot of a ponderous and refractory art. If they are not aware of it they are denied the chance to understand film as such. Actually, it isn't clear to me why some of my films weren't done long ago. For the most part they are obvious ideas. This is a way to say that the films are fundamentally simple, and that the details of their realization are traceable to a single thought. From the beginning there has been a reflexive strain in cinema, but it has always struck me as half-hearted, Vertov and *Hellzapoppin* notwithstanding. Film should have taken the plunge at the outset and begun by looking at itself, a pursuit as worthy as the treatment of what are ordinarily called subjects. Hence my films represent an effort to catch up, to redress an oversight committed by history."

Morgan Fisher, c. 1974, revised in 2005

25 SEPTEMBER, 17h

Thom Andersen
Programa I ¶ Programme I
Los Angeles Plays Itself, Thom Andersen, 2003, o.v., 169'

(presented by Thom Andersen)

¶ Thom Andersen's most recent film is a cinematic essay on the representation of Los Angeles' geographic, urban and social fabric in motion pictures. The film is divided into three sections: "The city as background", "The city as character" and "The city as subject".

¶ "A meditation of epic dimensions on the role of Los Angeles, "the most filmed city of all time", in cinema and on the impact of the movie industry on its capital city. At the same time, like the director's previous films, it presents a fascinating deconstruction of what it means to be a movie goer today and the act of going to the cinema. The director, Thom Andersen, who has lived in Los Angeles for many years, habitually works in a tradition which includes filmmakers such as Jean-Luc Godard, Chris Marker or Agnès Varda and Harun Farocki. His most recent essay explores B movies that use Los Angeles as a symbol of decadent urbanity, science fiction classics whose aim seems to be to destroy the city's main buildings, and films noirs that represent it as the US capital of adultery and murder."

Film Forum (notes in Thom Andersen programme, Anthology Film Archives, 2005)

Award for Best Documentary Film, 2003 Vancouver Film Festival
Best Documentary Film 2004 - Village Voice Critics Poll (NY)
Thom Andersen Retrospectives (selection):
Buenos Aires film Festival
Anthology Film Archives
40ª Mostra Internazionale del Nuovo Cinema, Pesaro

Professor Thom Andersen was born in Chicago in 1943, and moved to Los Angeles in 1947. After a brief political career, he studied film direction at the University of South California and the University of California in Los Angeles. Since then he has pursued a career as a film programmer, university lecturer and director, and is regarded as one of the most important American essayists / documentary makers of today. He has directed three major documentaries, "Eadweard Muybridge", "Zoopraxograph" and "Red Hollywood", co-directed with Noel Burch, and more recently the prize-winning "Los Angeles Plays Itself", dealing with representations of the city of Los Angeles in the history of film. He is co-author of the essay "Les Communistes de Hollywood: Autre Chose que des Martyrs", published by the Sorbonne Nouvelle press in 1994.

Since 1987, he has been a lecturer at the Film and Video Department of Calarts (California Institute of the Arts). He has from the outset focussed on the history of cinema, and in particular on the history of Hollywood cinema,

conducting original work on the forms of cinematographic essay, with the use of sometimes rare images in order to rethink cinema and its different production systems.

26 SEPTEMBER, 18h30

Morgan Fisher
Programa II ¶ Programme II

The Director and His Actor Look at Footage Showing Preparations for an Unmade Film, 1967, sound, 15'
Documentary Footage de Morgan Fisher, 1968, o.v., 11'
Production Stills, 1970, sound, 11'
Picture and Sound Rushes, 1973, sound, 11'
The Wilkinson Household Fire Alarm, 1973, sound, 1'30
Cue Rolls, 1974, 5'30"
Projection Instructions, 1974, sound, 4'
Phi Phenomenon, 1968, sil., 11'

(presented by Morgan Fisher)

¶ This session brings together almost all of Morgan Fisher's films from the sixties and seventies. These are short films on cinema itself, rigorous enquiries into the modes of production and representation of image and sound in film. Whether questioning the nature of cinematographic genres (*Documentary Footage*), the different relations between sound and image (*Picture and Sound Rushes*), perception of time and motion (*Projection Instructions*), the paradoxes of representation and montage (*Cue Rolls*) or the production of a film (*The Director and his Actor... or Production Stills*), amongst other questions, Fisher's films offer a mordant combination of ideas and process, complexifying our relationship with cinema itself.

26 SEPTEMBER, 21h30

Thom Andersen
Programme II
Red Hollywood, Thom Andersen and Noël Burch, 1995, o.v., 90'

(presented by Thom Andersen)

¶ "The victims of the Hollywood Black List were canonized as martyrs, but their work in Hollywood is still denigrated or even ignored. *Red Hollywood* considers this corpus of work to demonstrate the way that the Hollywood communists were often capable of expressing their ideas in films which they wrote and produced."
Thom Andersen

¶ "*Red Hollywood* is a thesis documentary whose form and content are informed by the exactitude, didacticism and argumentation of scholarly research. Moreover, it uses, as supporting evidence, clips from other films, films often underrated, even scorned, arrogantly dismissed as they are by critics and film buffs. The film's purpose is twofold: rehabilitation and reevaluation. First, to show how the blacklisted writers and directors were not only victims of a sort of reactionary, anti-communist harassment, but also that their films were not devoid of talent and interest, even if they were (and still are) met with a certain indifference. Secondly, to emphasize the fact that the means of subversion were not reduced to pacifist or antinazi political rhetoric, but could also transpire more subtly in more social registers, be it in a critique of the American Dream or in a predisposition for ordinary people and daily life. In this perspective, *Red Hollywood* demonstrates how communist writers and directors helped break numerous dominant taboos of Hollywood ideology (...). Class oppression, the emancipation of women, the critique of the accumulative logic of ultra-liberal capitalism are the themes given priority treatment by communist artists and sympathizers, even as they were prey to the moral and professional censorship, such as the biased, hasty judgments of the Hollywood establishment."
Locarno International Film Festival (1996)

¶ "*Red Hollywood* is a collection of cinematographic fragments and interviews which give us access to a page torn out of the history of American cinema through a series of themes: myth, war, class, sex, hate, crime and death." — programme note by Thom Andersen in *Anthology Film Archives*, 2005.

27 SEPTEMBER, 18h30

**Thom Andersen
Programme III**

Melting, 1964-65, sound, 6'
Olivia's Place, 1966, sound, 6'
Eadweard Muybridge – Zoopraxographer, 1975, o.v., 60'

(presented by Thom Andersen)

“One of the best works of the history of cinema ever put on film – an admirably economical and ingenious documentary which explores the philosophical, sociological, scientific, aesthetic, visual, technical and theoretical implications of the motion studies of Eadweard Muybridge, without exhausting any of these aspects.”(Jonathan Rosenbaum)

27 SEPTEMBER, 21h30

**Reverence: The Films of Owen Land (formerly known as George Landow)
¶ Part I and II**

Remedial Reading Comprehension, 1970, o.v., 5'
Fleming Faloon, 1963, sound, 5'
Film in Which There Appear Edge Lettering, Sprocket Holes, Dirt Particles, Etc, 1965-66, sil. 4'
What's Wrong With This Picture 1, 1971, o.v, 5'
What's Wrong With This Picture 2, 1972, o.v, 7'
Institutional Quality, 1969, o.v, 5'
**On the Marriage Broker Joke Cited By Sigmund Freud in Wit and Its Relation to the Unconscious or
Can The Avant-Garde Be Wholed, 1977-79, o.v, 18'**

[intermission]

The Film that Rises to the Surface of Clarified Butter, 1968, sound, 9'
Diploteratology, 1967-78, sil., 7'
No Sir, Orison!, 1975, o.v., 3'
Wide Angle Saxon, 1975, o.v., 22'
Thank You Jesus for the Eternal Present, 1973, o..v., 6'
**A Film of Their 1973 Spring Tour Comissioned by Christian World Liberation Front of Berkeley,
California, 1974,o.v., 12'**
**New Improvised Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel
Sometimes Develops, 1976, sound, o.v, 10'**

¶ Owen Land constructs 'façades' of reality, often directly addressing the viewer using the language of television, advertising or educational films, and by featuring characters that are often the antithesis of those we might expect to see, such as podgy middle aged men and religious fanatics. He sometimes parodies experimental film itself, by mimicking his contemporaries and mocking the solemn approach of theorists and scholars. (...)

His films contain numerous cross-references to the art and culture of our time, giving them a relevance and vitality beyond the hermetic avant-garde. Owen Land has exposed the material of cin-

ema and deconstructed its process and effect, while covering the 'big topics' of religion, psychoanalysis, commerce and pandas making avant-garde movies. (Mark Webber)

¶ * Curated by Mark Webber, this programme is a LUX project produced in association with Österreichisches Filmmuseum, Vienna and supported, with the support of Arts Council England. The films of Owen Land have been preserved by Österreichisches Filmmuseum, Vienna, in co-operation with Anthology Film Archives, New York, Haghefilm, Amsterdam, and Listo-Film, Vienna.



Culturgest

Rua Arco do Cego

1000-300 Lisboa

T +351 217 905 155

F +351 218 483 903

E culturgest@cgd.pt

W <http://www.culturgest.pt>

Bus 1, 21, 27, 32, 36, 38, 44, 45, 47, 49, 56, 83, 90, 91, 108

Subway Campo Pequeno

EXD'05 INTERVENTIONS

LOUNGING SPACE
16 Sept – 30 Oct ¶ Palácio de Santa Catarina

OPENING, 15 SEPT, 24H



¶ This is the biennale's main interface with the public, and this year is located at the Miradouro da Santa Catarina, in the heart of the city. This key, multi-purpose venue will occupy all of the Palácio de Santa Catarina. It derives its energy and buzz from its visitors, for whom it serves as meeting point, exhibition venue, bar/lounge, somewhere drop by in between events and information centre...Since 2001, Lounging Space has gradually turned itself into a major feature of the EXD programme, with a growing interactive and multidisciplinary dimension.

Designed with the Biennale's public mind, Lounging Space seeks not only to provide information, but also to serve as a forum for debate, for sharing impressions and comments. In order to encourage the critical function and to galvanize the interest generated in design and the other disciplines encompassed by the biennale, this year's Lounging Space boasts a bookstore, run by Eterno Retorno/Ler Devagar. Also for the first time, Lounging Space will be hosting a number of Tangential projects. This is one way in which EXD acknowledges and promotes the contributions of other artists and cultural agents taking part in EXD'05 with projects they design and produce themselves. The inclusion of Tangential projects in Lounging Space will also act as further enticement for visitors to rediscover this venue everyday, throught the biennale.

Production
Marina Meireles
Production Assistant
Joana Bértholo
Lounging Space Design
Isabel Perdigão Antunes
Direcção Técnica
Technical Supervision João Moura,
assisted by Ricardo Tabosa + Rui Correia (intern)
Construction Manuel Lobão - Cenários e Exposições
Construction in Height
João Gaspar
Seamstresses
Catarina Santos, Sandra Chaves
Venue Assistants
António Pereira (Security)
Artur Matos da Costa
Miguel Jarimba
Patrícia Fung Cuan
Bar
Bombay Sapphire, Super Bock
Bookstore
Eterno Retorno / Ler Devagar

Lounging Space Specific Associated Brand IKEA



Palácio Santa Catarina
Rua de Santa Catarina, nº1
1200-401 Lisboa
H 10h - 20h (Sun/Thur)
H 10h - 24h (Fri/Sat)
T EXD'05 _INFOLINE + 351 938 718 878
Bus 15, 100
Tram 28
Elevador da Bica

"THINGS I HAVE LEARNED IN MY LIFE SO FAR # 10"
A project by Stefan Sagmeister for ExperimentaDesign2005 – Bienal de Lisboa
commissioned by Super Bock
from 15 Sept ¶ Belém area

¶ "My grandfather was trained in sign painting and I grew up with many of his words of wisdom around the house, traditional calligraphy carefully applied in gold leaf on painstakingly carved wooden panels. I am following his tradition with these typographic works. All of them are part of a list I found in my diary under the title: "Things I have learned in my life so far." The billboard for ExperimentaDesign2005 in Lisbon is made out of newsprint paper. We take advantage of the fact that newsprint yellows significantly in the sun. We are building a gigantic stencil for the 3m x 8m billboard here in New York on the roof of our studio, and expose the newsprint paper to the sun for two weeks. So the newsprint will then spell out the line (in dark yellow on off white): "Complaining is silly. Either Act or Forget" We then ship this exposed newsprint to Lisbon. Through further exposure to the sun, the typography (and the complaining) will slowly fade away during the two weeks. Previous pieces in this series included "Trying/to look/good/limits/my life" and displayed in sequence as typographic billboards, - they worked like a sentimental greeting card left in a park near Paris."
Stefan Sagmeister

Stefan Sagmeister's work has reached an iconographic status in contemporary graphic design. Highly developed from a conceptual point of view, controversial verging on inflammatory, his communication pieces are incisive and disarmingly in-your-face. This original piece designed for the Lisbon Bienal and presented as an urban intervention is part of the project "Things I have Learned in my Life so far", which Sagmeister has been developing for the last couple of years, using several media.

Support JCDecaux

EXD'05 INTERVENTIONS

SET IT UP

During EXD'05
(date to be confirmed)
IKEA (Alfragide), daily

¶SET IT UP – Casa IKEA is an installation 3m wide and 4,5 m high representing the house's formal archetype - four walls and a roof. This volume's exterior area will be entirely lined with furniture and objects for sale at IKEA stores, forming a compact volume. These objects allegorically represents the bricks – raw matter – with which the house is built.

Filipe Alarcão

SET IT UP is an installation designed by Filipe Alarcão for IKEA



IKEA (Alfragide)

Zona Industrial de Alfragide
Estrada Nacional 1172614-520 Amadora

T +351 214 705 050

F +351 214 705 017

W www.ikea.pt

H 10h – 23h, (Mon. to Fri) September

H 10h – 22h (Mon. to Fri) + 9h – 13h (Sun.) October

Bus

Vimeca 10,20

Lisboa 107, 113, 138, 139, 144, 149, 162, 185

Carris 14, 43,

TANGENTIALS

15 Sept - 30 Oct ¶ several venues across Lisbon

¶ Gravitating in the sphere of the Biennale's theme and areas of action and reflection, a number of events will take place all over the city. Independent creative artists and cultural agents share ExperimentaDesign's vision of turning Lisbon into an internationally-acknowledged hotbed of new creative values and cutting-edge artistic practices. The Lisbon Biennale recognizes their relevance and welcomes their input, which attests for the vitality of cultural production in Portugal.

Note - (The following texts are credited to the projects' producers).

1

Pas de Deux

Filipe Pinto

¶ The explicit aim of this piece is to work on the concept of the viewer, and above all to force the viewer to ask him/herself about his/her own role.

15 September - 8 October, daily

7h- 1h

Escalators leading to Baixa-Chiado underground station

2

Se nós fossemos objectos, viveríamos numa caixa?

Bleach Design

¶ Everyday we are confronted with thousand of objects, both physical and visual; some manage to touch us, others we simply forget the minute after we seem them. With "objects", we wanted to establish that difference.

"objects, by bleach design" will show the general public another way of looking at objects. This brand is connected with the idea of using the best of what Portugal has to offer in terms of ideas, raw materials and production. So we invited a couple of designers to work with us, with national production in mind. The end result was original objects that tell a story, that transform our daily life, that make us happy. For EXD'05 Bleach are going to show our objects keeping in mind what separates them from the consumer. If we were objects,

would we live in boxes?

www.bleach.pt

15 - 17 September

14h - 20h (15, 16 Sept)

14h - 21h (17 Sept)

Sociedade Nacional de Belas Artes ¶ Exhibition room
Rua Barata Salgueiro, 36

3

Covers

Caldesign

Launch: 15 September, 18h

¶ "Mirror, mirror on the wall, who is the most famous one of all ?"

In mirrors we can observe the idea of moving from reality to fantasy, the idea of the reflected image, the double as vehicle for Self in the world of propaganda, in the simulated form of a magazine cover. It's like looking in the mirror: the form and the reflection observe each other. You are not the reflection, but the reflection is you.

www.caldesign.pt

16 September - 15 October

11h - 20h30

Loja Nosso Design

Rua Serpa Pinto, 12, Chiado

info. 262 083 946/213 258 960

4

Tv off - the knitted series - tv light
aforest - design
Opening 15 September, 18h

¶ Turn off is a statement against dead-end couch and zapping culture. aforest-design is supporting this movement - following the edition of knitted sessions (last season's collection), we've created a new tv off object-tv light - a soft light lamp produced from recycled tvs and monitors. This project is presented in the shape of an art installation in an old apartment room in the city centre, with dozens of different tv lights connected, just to make their presence felt. This project is an aforest-design collaboration with designer João Machado.
www.aforest-design.pt

16 - 22 September, daily
14h - 19h
A Loja do Lopes
Largo Barão de Quintela, 3 r/c
info. +351 214 742 249

5

Dialogs - Fabrica
Pedro Ferreira, Ramon de Marco and Francesco Meneghini
Opening 15 September, 18h

¶ Dialogs represents an hypothetical conversation between a man and a woman inside a museum. They talk about the meaning and the form of an abstract painting, without ever understanding each other's motivations or sharing a common feeling. The point of view of each speaker is represented by an illuminated display comprising a series of fragmented panels. In order to understand the two points of view, the visitor must stand at the precise spot where the panels come together forming letters, and consequently words and phrases expressing the opinion of the character.
www.fabrica.it

16 September - 30 October,
closed on Sundays
10h - 20h
Fabrica Features Lisboa
Rua Garrett, 83 - 4o Piso
info. +351 213 256 765

6

97

Miguel Vieira Baptista and Fernando Brízio
Opening 15 September, 21h30
(in cooperation with Cristina Guerra Contemporary Art)

¶ Objects by Miguel Vieira Baptista and Fernando Brízio

16 September - 14 October
Tue to Sun, 14h - 20h30
Av. da Índia, 172

7

Volfrâmio
Silva! designers
Launch, 15 September, 23h

¶ Abrir por Aqui will reveal an editorial design object named Volfrâmio. This is a single issue magazine. It is published by a studio that uses images of inanimate objects and animals to maximize the universe generated by typography and written ideas. As a concrete item, Volfrâmio is a catalogue of impulses. As a free element, it constitutes an instruction manual. For the record: "volfrâmio" is wolfram, a chemical element in short supply, atomic number 74, used in the production of high voltage electric fields, as well as in aerospace applications.

www.silvadesigners.com

15 September, 23h
Clube Português de Artes e Ideias
Lgo. Rafael Bordalo Pinheiro, 29 - 2o,
ao Chiado
info. +351 343 0191

Lounging Space

Palácio de Santa Catarina
Rua de Santa Catarina, 1
EXD infoline + 351 938 718 787
Opening 15 September, 24h

8

Made in Macau

Creative Macau – Centre for Creative Industries

¶ The proposals from nine young creative artists presented in the exhibition **MADE IN MACAU** reflect the way of thinking of the Macanese creative community, gathered in Lisbon by Creative Macau – Centre for Creative Industries. If today China is “the factory of the World”, **MADE IN MACAU** shows that another “industry”, based on creativity, assumes a pivotal role in the development of the Special Administrative Region of Macao. This territory of 500 000 inhabitants, until 1999 under Portuguese rule, is today a dynamic, multicultural city undergoing a remarkable growth and living between oriental tradition, Portugal’s legacy and China’s “hypermodernity”. **MADE IN MACAU** – the Far East’s first presence in EXD – Bienal de Lisboa presents in this exhibition, through projects that range from furniture to textile design, from product design to video installation, nine perspectives of what is observed, thought, created, *produced* in Macao.

9

Stórias dentro de Stórias

Nuno Valério

¶ “stories within stories
inter-connections, complex relations
human, social
one day we are children the next we are parents
one day is Sunday in the nest
then it’s Monday a workday
no wonder you can’t keep control
you can’t control your feelings...
eye to eye, some people seduce
some people eat, some people communicate
some people envy and hate
no harm that can’t be mended
everything works itself out
everything can be worked out
as long as we try, maybe we’ll make it
maybe one day...
one day we will all be brothers.”

10

Neutrality

Kai Bernau/Atelier Carvalho Bernau

¶ A conceptual approach to type design and an inquiry into our basic understanding of graphic design, the project asks about the possibility or impossibility of neutrality in graphic design and typeface design, and offers one possible answer in the form of an empirically designed, “neutral” typeface. In this exhibition, a neutral typeface, a research book, a web site and a series of posters made by international designers will be shown. Atelier Carvalho Bernau will also present a new series of posters, continuing this inquiry: What is neutrality?

What is graphic design?
www.letterlabor.de
www.carvalho-berna.com

11
Betão Orgânico
e-studio

¶ Organic concrete emerged through a series of projects in which the differentiation between natural and artificial materials became increasingly questionable. Just as in genetic manipulation, a new material was created, developed to conciliate the vegetable and the inorganic in a single element. Exploiting concrete's capacity to retain humidity, the material functions as a battery in which the water is released during dry periods. Applied as a surface, organic concrete makes it possible to obtain permeable living surfaces, offering a natural component for public urban spaces.

www.extrastudio.pt

12
Ga.Lo, The Award
Kapaerrevê Kurva Design + Pedrita

¶ In the beginning of 2004, after 15.000 La.Ga Bags had been produced under the "To Love Is Not An Option" Edition, Krv Kurva Design (KK) started thinking back to the original square shape of 500x700 mm from where the shape of La.Ga is taken, looking to achieve through the same material and construction philosophy a shape that managed an absolute use of the square area. La.Ga has always been regarded as a female bag or a canvas.

The Ga.Lo project has been designed for a wider range of users and perspectives; for man. This project has originated in the context of ACR_LAB, Krv Kurva's new lab for experimental projects, where Pedrita studio developed for the new accessory the shape and content sustained by KK in their artistic direction, production and communication.

www.krvkurva.org
www.pedrita.net

16 September - 30 October, daily
Sun to Thu, 10h - 20h
Fri, Sat, 10h - 24h

13
What if ... / E se ...
IKEA

¶ Iberian presentation of the new IKEA PS 06 collection.

16 September, 21h (opening to the public)

¶ 16 September - 30 October, daily
Dom a Qui ¶ Sun to Thu, 10h - 20h
Sex, Sáb ¶ Fri, Sat, 10h - 24h
Lounging Space
Palácio de Santa Catarina
Rua de Santa Catarina, 1
EXD infoline + 351 938 718 787

14
SMD: Significados da Matéria no Design
SUSDESIGN - Associação para a Disseminação da Cultura de Projecto e do Design para a Sustentabilidade
(Association for the Dissemination of Design Culture and Design for Sustainability)

Openings

16 September, Cisterna da Faculdade de Belas-Artes, 19h & Loja Mousse, 21h

¶ The SUSDESIGN - SMD exhibition is a design show featuring the work of 14 Portuguese designers involved in a project organized by SUSDESIGN in 2004 and 2005 dealing with theme of "Meanings of Matter in Design" (MMD). The theme refers to the matter (material resources) used in design, its relationship with the local culture, in particular with the world of crafts, and the integration of crafts into Design for Sustainability.

Guest designers: Ana Mestre, Carlos Barbosa, Elder Monteiro, Fernando Brizio, Inês Secca Ruivo, José Viana, Miguel Arruda, Paulo Bago d'Uva, Paulo Parra, Pedro Leitão, Pedro Silva Dias, Raul Cunca, Rogério Ribeiro e Rui Pedro Freire.

www.susdesign.org

17 September – 30 October

Venue I

Cisterna da Faculdade de Belas-Artes,
Largo da Academia das Belas Artes, 2
daily, 15h – 20h
info. +351 213 252 100

Venue II

Loja MOUSSE
Rua das Flores, 43
Tue to Sat, 11h – 20h
Mon, 14h30 – 20h
info. + 351 213 422 200

15

HoleMug

MusaCollective

¶ Among the various features of Tour2005, Musa will present a new project at ExperimentaDesign2005. The “HoleMug” is an original mug produced and designed by Musa in partnership with product designers João Seco and Jorge Trindade. Its distinguishing feature is that although it has no handle you can still hold it and use it for hot liquids without burning yourself. The concept of the mug revolves around the “hole”, hence “HoleMug”. This set of 15 one-offs boasts interventions by Portuguese designers and artists and is meant exclusively for exhibition. The intervention is performed on an undecorated mug and the artists are free to use what creative and material resources they choose.

www.musacollective.com

16 September – 30 October

Mon to Sat, 12h – 24h

Hold me

Rua do Norte, nº31
info. 213 421 585

Museu da Cidade

Campo Grande, 245

EXD infoline + 351 938 718 787

Openings 16 September, 23h

16

DMA Villedieu

DMA - Design Métiers d'Art

¶ In an uncertain economic context where industrial production displays a certain tendency towards “exile,” the arts and crafts professions are going through a key phase of their development. In this age of opening borders and weakening certainties regarding cultural identity, it is important to renew the relationship between this sector and the public (in the broad sense of the term) and to enrol local action in a global dynamic of progress, creating feelings of well-being, added merit, and a strong identity. In the past decade, the extension of communication networks like the internet and computers and the opening up of markets towards globalisation have produced a flood of new social, cultural, and economic ideas which have drastically changed our notions of consumption and citizenship, as well as our global vision. The associative action of Design Métiers d'Art has set itself up as a source of and catalyst for new economic, social, and cultural singularity and identity, as much in our fundamental principles as in the form and means through which we will continue to create and grow in the future.

Black Pavilion

17

The matter implodes in medium

Label

¶ The core reflection is the matter, the means of communication, their contents, their physicality, their evolution, their co-presence and hallucination. The result is an experimental video-installation that over bounds the video communicating and materials limits. A 360° narration, that can be realized uniquely through visitors' interpretations and interaction. The public becomes an integral feature of the projection. Through a six-minute story, four screens narrate a steady and thoughtful journey into Nature.
www.labelmag.it

Black Pavilion

18

TEMA - Reshuffle

Filipe Alarcão, Miguel Vieira Baptista, Fernando Brízio, João Mendes Ribeiro.

¶ Tema is a Portuguese company that produces modular contemporary furniture. Its production is made up of modules in a variety of sizes which, when joined, create several product lines and systems that are bought and assembled by the end user.

For the exhibit Tema-Reshuffle, designers Filipe Alarcão, Fernando Brízio and Miguel Vieira Baptista and architect João Mendes Ribeiro, were invited to create a series of compositions, using exclusively modular elements produced by Tema, to create environments that are not limited by the viability of its commercialization. The goal is to contradict and show the potential of the almost inevitable indifference of modular systems.

White Pavilion

Museu da Cidade

Campo Grande, 245

EXD infoline

+ 351 938 718 787 / +351 217 513 200

Ter a Dom ¶ Tue to Sun,

10h — 13:00 / 14:00 — 18:00

Encerra Segs e feriados ¶ Closed Mon and holidays

19

Imaterial (viewing)

e-studio/ydreams partnership

Realising that constructed matter is the means for urban life, this project questions the relationship between a citizen and his city. Considering that there is a certain reluctance to make irreversible changes to buildings regarded as historical, citizens are given the chance to interact in an immaterial way with the surface of these objects. At the same time, without any external stimulus, urban designs from different contexts are projected, questioning our concept of this historical heritage.

www.extrastudio.pt

www.ydreams.com

16 Set, 23:00

Museum entrance

Museu da Cidade

Campo Grande, 245

EXD infoline + 351 938 718 787

20

Compact Discothèque

Nuno Coelho

¶ "Compact Discothèque" is the name given to the nights organized by Nuno Coelho, who is also responsible as DJ for choosing the music. The name alludes to the CD, the only format used in his performances, and to the danceable electronic music played in smaller, more intimate venues, with the "club culture" spirit.

www.nunocoelho.net

16 Set, 24:00

Museum Garden

Museu da Cidade

Campo Grande, 245

EXD_infoline + 351 938 718 787

21

Modular Typeface Workshop

Atelier Carvalho Bernau

¶ With this workshop, we would like to show the way we think about graphic design and typeface design, and how we use them. We also want to open a door to the world of type design not only as a deeply satisfying field, but also as a didactic too.

In an intensive three day workshop, we offer students of graphic design and graphic designers the possibility of learning the basics of type design by way of creating a modular typeface.

www.carvalho-bernau.com

17 - 19 September

9:00 — 18:00

Faculdade de Belas Artes

Largo da Academia das Belas Artes, 2

info. + 351 213 466 355

enrolment <http://workshop.carvalho-bernau.com>

22

Desenhar a Tradição

Cencal/Casa da Cultura de Corval

Opening: 17 September, 17h

¶ Floral motifs and Alentejo landscapes were the traditional decoration used for the terracotta pieces hand made at the São Pedro de Corval potteries.

Is it possible to transfer this heritage into the world of contemporary design, and to introduce the potteries to new markets, whilst still preserving their unique identity?

This was the challenge for a team of designers who, in a project coordinated by CENCAL, set out to develop new pieces so as to preserve and bring new life to the cultural heritage of the São Pedro do Corval potteries

18 September – 30 October

Wed to Sun, 10h - 18h

Tue, 14h — 18h,

Museu Nacional do Azulejo

Rua Madre Deus, 4

info. +351 218 100 340 / +351 262 640 110

Bus 18, 39, 42, 59, 104, 105

23

Sentir o Sentar

Universidade Lusófona de Humanidades e Tecnologias

Opening: 17 Setembro, 19h

¶ Sentir o Sentar (The Sense of Sitting) is a research and development project for the re-design of a chair. The designer is confronted with a school chair, on which he works until it loses its identity and acquires a new one.

www.ulusofona.pt

sentirosentar@mail.pt

18 September – 30 October

Tue to Sat, 10h30 - 19h30

Mon, 14h30 — 19h30

Galeria de Design da Dimensão

Praça de Alvalade, 37A

info. +351 217 977 640

24

Extensões

Dasein

Opening: 17 September, 19h

¶ “All media are extensions of some human faculty – psychic or physical”

Marshall McLuhan, *Understanding Media: The Extensions of Man*, 1964

Extensions are made by circuits which are the codes which define three moments. Do these moments correspond to any particular order? The designer creates. He extends creation to the message. The designer interprets the message and extends it to use. In using it, does he extend it to creation?

www.dasein.pt

dasein@dasein.pt

18 September – 16 October
Tue to Sat, 13h – 19h
Sun, 13h – 18h
Teatro Nacional D. Maria II, Loja ¶
Theatre shop
Praça D. Pedro I
info. +351 213 423 729

25

IN BLACK
Sam Baron
Opening: 17 Setembro, 19h

¶ This project stems from the reinterpretation of local tradition through the use of the figurative quality of the pieces, reduced to their essential shape by the absence of colour. Black annuls details unifying the pieces. They become motifs in a composition that plays with the notions of object and form, through an allusion to “fresco” painting and wallpaper, made from elements of unique and relatable identity. Medium and object get muddled and engage in dialogue in a 2D/3D game, motif/object, unity/composition. The decorative and functional qualities of organic forms undergoing figuration and stylization are questioned in a diversified staging.

18 September – 16 October
Tue to Sat, 13h – 19h
Sun, 13h – 18h
Teatro Nacional D. Maria II, Stalls' Foyer
Praça D. Pedro I
info. +351 213 423 729

26

Workshop IKEA
Directed by Lars Engman, Head of Design, IKEA
18 September
15h – 17h
Enrolment: www.experimentadesign.pt
(Max. 30 pax)

27

Workshop Desenvolvimentos no Papel (Developments on Paper)
Jorge Moita & Daniela Pais
¶ Theoretical and experimental workshop proposing work with Dupont's Tyvek polymers, Luxprint electroluminescence materials and Kerafol ceramic foils.

20 September – 1 October
10h – 13h and 14h – 17h
Centro Cultural de Belém, Museu do Design
tel. +351 213 612 400
Enrolment: info@krvkurva.org

28

Designers à Conversa
Associação Portuguesa de Designers (Portuguese Designers' Associations)

28 September and 26 October, 20h30

28 Sept Young Designers in the Labour Market
26 Out Education and the Designer
Sociedade Nacional de Belas Artes
Rua Barata Salgueiro, 36 R/C
info. +351 933 883 105

29

arLíquido

Universidade Lusíada de Lisboa

Launch: 4 October, 18h

¶ arLíquido is a new design magazine, intended to stimulate and find an audience for theoretical writing and to make a decisive contribution to creating ongoing debate on the subject of design work, focussing on questions specific to the Portuguese scene. arLíquido sets out to keep questioning the role of design, its functions and responsibilities, by maintaining permanent contact with all those involved in the process. In this and other ways it will reflect on what is produced, how it is produced and why it is produced.

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Universidade Lusíada de Lisboa

Opening: 4 Outubro, 18h

¶ Learning to be a Designer – Exhibition of Objects – Industrial Design Department – Universidade Lusíada de Lisboa 1995-2005

Design as a discipline has a peculiar relationship with the real world. Design mingles and merges with innovation and can be everything or almost everything...

As an activity (theoretical-practical) or purely as discourse (theoretical-historical-critical) it transforms the natural world, the material culture and mind frame of societies.

In its different uses, it makes a major contribution to preserving and improving the environment and to humanizing our living space.

To live up to this vision, design needs professionals with a broadly based education, able to adapt to the needs and opportunities of work...

5 - 30 October, daily

9h – 20h

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EXD'05

EXPERIMENTADESIGN2005
BIENAL DE LISBOA 15 SEP - 30 OCT



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