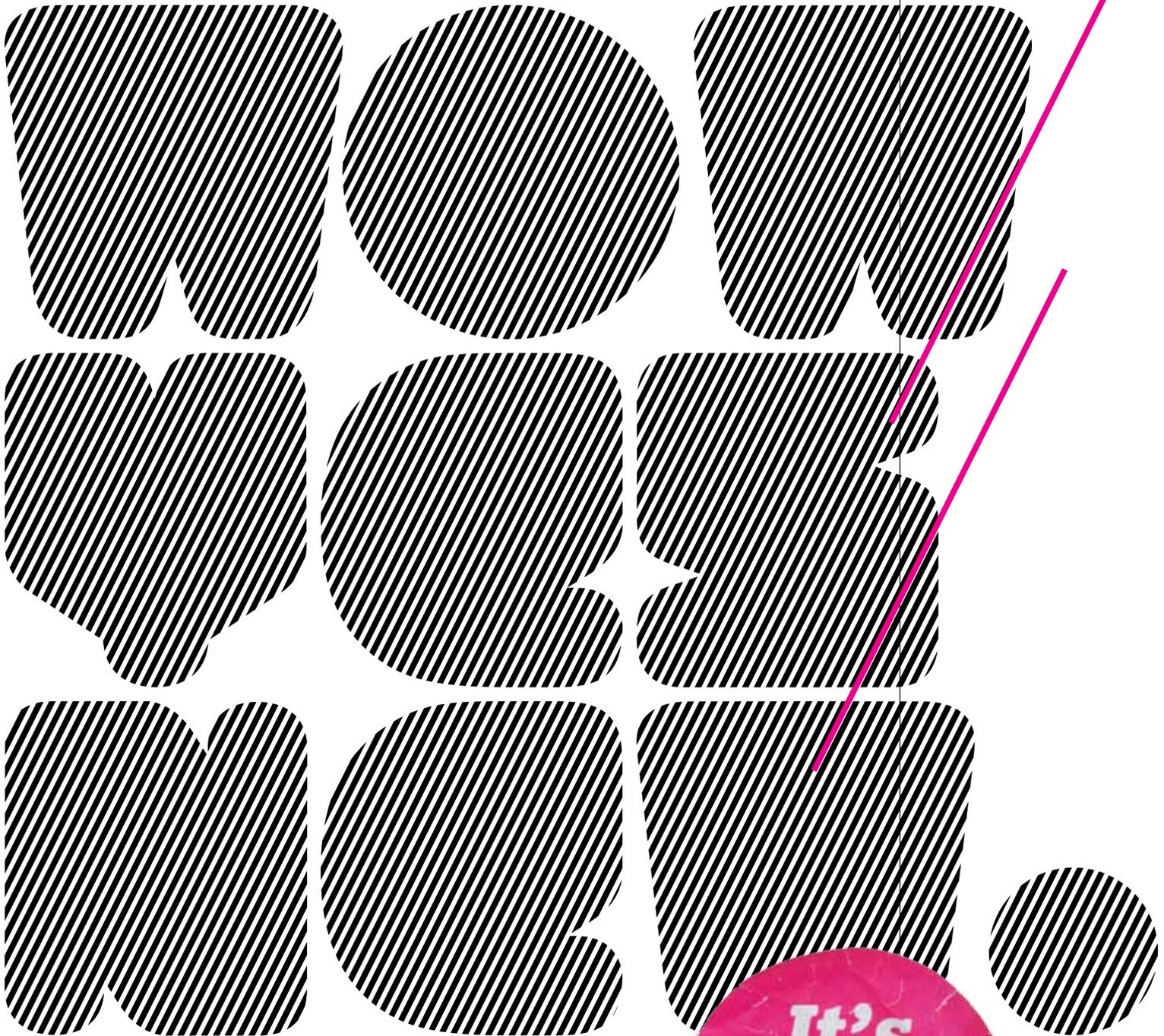


EXD'09



**It's
About
Time.**

EXD'09 LISBOA

ExperimentaDesign

09 September — 08 November 2009

03 exd —
03 it's about time —
04 map —
05 venues —
07 opening week —

-- exhibitions —
10 quick, quick, slow
11 pace of design
12 timeless
15 lapse in time

16 lisbon conferences —

21 open talks —

-- special projects —
26 jardim de santos
30 action for age
31 efeito d
32 time sequences
33 share
33 phaidon design classics
34 state of the arts
34 luanda rise: emergent megalopolis
35 telling time
36 luanda: anatomy of speed

38 lounging space —

40 parallel events —

46 education service —

exd

ExperimentaDesign is an international Biennale dedicated to design, architecture and creativity. Positioning itself as a forward-thinking, dynamic platform, EXD fosters and analyses contemporary culture through discussion and reflection. It is a springboard for up-and-coming talent and experimentation in disciplines across the creative spectrum, showcasing original projects and ideas in different formats, from exhibitions to urban interventions, debates and lectures. With a focus on people and ideas, the Biennale's programme is designed to provide insight and incentive both to a specialised audience and the public at large, disseminating information and fuelling debate. EXD programs possibilities, crosses paths, questions and experiments, challenging participants and audiences.

Taking place in Lisbon (since 1999) and for the first time (in 2008) in Amsterdam the Biennale engages a worldwide network of agents in various fields, promoting innovation and creativity as driving forces for sustainable development at all levels. For its 10th anniversary edition, EXD introduced the Warm-Up, a curtain raiser that launched the theme a year in advance with a major exhibition and lecture by Swiss architect Peter Zumthor. Themed "It's About Time", EXD'09 looks at time as material, resource and challenge: time to take action, time to collaborate, time to make, time to reflect.

it's about time

How are we thinking about time these days? As a subjective experience or a socially defined concept? As luxury commodity or basic market currency? In a sense, everything in our lives is about time; it is the one resource that no individual or activity can do without. We value time, we save it, we manage it, we fight it. Ultimately, time is never enough, so we are forced to prioritise. Assess, compare, choose, relegate. As contemporary life accelerates non-stop, communication is real-time, decisions are split-second and problem solving relies on quick fixes rather than sustainable solutions. In a world on the brink of environmental and financial collapse, there is a pressing need to take action – but do we think before we act? It's about time to concentrate on mature reflection and persistent change. ExperimentaDesign proposes to translate the double meaning of its 2009 theme into a programme: to think about the way we use time in design. EXD looks at the various ways in which time plays a role in creative disciplines, and how they in turn can address shifting notions of time and urgency. How can creative practitioners reconcile the ever-increasing speed of life with the need for reflection? Can designers develop a new notion of 'time-based design'? How do we deal with the social dimensions of time? Social processes are fast becoming a main ingredient in product development, from open-source R&D to community-based production and project implementation. Keywords here are intimately connected to notions of time and urgency: improvisation, networking, sharing and parallel development. It's all about time.





© José Manuel Costa Alves
Fundação Calouste Gulbenkian



Mercado de Santa Clara



Museu Coleção Berardo

venues

Antigo Picadeiro do Colégio dos Nobres - Museu da Politécnica

Pace of Design

Inspired by the Enlightenment, the prime-minister Sebastião José de Melo established the Real Colégio dos Nobres, which opened in 1766 with the goal of educating the young Portuguese aristocracy. Amongst other infrastructures, it included an arena for horseback riding and fencing lessons, as well as the leisure of the students. Scientific teaching at the Colégio ended in 1772 and the building was occupied by other technical teaching institutions. In 1911, the recently formed Faculdade de Ciências da Universidade de Lisboa inherited the facilities of the former Escola Politécnica. The Museu de Ciência was created in 1985 and has since then shared the space with the Museu Nacional de História Natural. The building was classified of Municipal Interest in 1978 and the Arena, with its particular and imposing wooden ceiling structure is currently used for cultural initiatives.

Cinemateca Portuguesa

Telling Time

The Cinemateca Portuguesa – Museu do Cinema is based in Lisbon since the early 80's. Its building, an old family house built in 1887, was restaurated and expanded in 2002. Since its reopening in 2003, the Cinemateca has two cinemas rooms (hosting five daily screenings from Monday to Saturday), plus a museum area (The 39 Steps), the best projection room in Lisbon, permanent and temporary exhibitions rooms, library, documentation centre, a restaurant and a terrace (that in summer hosts outdoor sessions). The Cinemateca Portuguesa archive, ANIM (National Archive of Moving Pictures) is located in Freixial, in a brand new building that opened in 1995. Cinemateca Júnior is based in Palácio Foz, with permanent exhibitions in the area of pre-cinema and a film selection targeting mainly children and young audiences.

Fundação Calouste Gulbenkian

Efeito D, Action for Age

With headquarters in Lisbon, the Calouste Gulbenkian Foundation is a Portuguese private institution of public utility whose statutory aims are in the fields of arts, charity, education and science. Opened in 1969, the Foundation's premises include a large auditorium, a space for temporary exhibitions, a conference area and a large building that houses the Calouste Gulbenkian Museum and the Art Library. The entire complex is set in the Gulbenkian Park, designed by the Portuguese architects Viana Barreto and Ribeiro Telles. In 1983, the Modern Art Centre, consisting of a museum and an education centre, was opened at one end of the park. The building was designed by British architect Sir Leslie Martin.

Mercado de Santa Clara

Open Talks

Located in the heart of Feira da Lada, one of the busiest and most famous markets in Lisbon, this was one of Portugal's first covered markets and a pioneer in the use of iron and glass. Designed by the architect Emiliano Augusto de Bettencourt for the Municipality of Lisbon, this elegant and well lit market opened in 1877 and its contemporaneity and salutariness were seen with enthusiasm. It is a remarkable example of the turn of the 19th century public building construction, being its most significant features the volumetric composition and meticulous design, the intricate gates and the unique roof with glass sides. The market underwent substantial rehabilitation work which finished in 2008.

Museu Coleção Berardo

Quick, Quick, Slow

One of the most highly regarded private contemporary art collections in Europe today, the Berardo Collection Museum is named after its founder, Portuguese businessman Joe Berardo. The Museum opened in 2006 and displays selections of its 862 works of art, in a rotation between the several themes that compose the collection. It occupies the exhibition centre of Centro Cultural de Belém.

Located in a symbolic area of the city, Centro Cultural de Belém was designed by the Italian architect Vittorio Gregotti in collaboration with the Portuguese architect Manuel Salgado and was built to house the Portuguese presidency of the European Union in 1992. Open to the public since 1993, the CCB is now a vast cultural centre with a seasonal programme of performing arts' shows, lectures and educational activities. It features several facilities and is located in an architecture compound dotted with gardens, lakes and immense public areas.



Museu da Electricidade



Museu do Oriente



Sociedade Nacional de Belas Artes



Teatro Camões

Museu da Electricidade

Time Sequences

Under the direction of the EDP Foundation, the Electricity Museum opened to the public in May 2006. One Lisbon's architectural landmarks and boasting a striking façade, the Tejo Power Station was a pioneer in electricity generation in its day. Today, almost a century since it was built, the power station has regained prominence as an Electricity Museum. The main part of the permanent exhibition is the constituted by all the equipment making up the old generating unit of the old thermoelectric plant. The Museum's educational role has been further enhanced by the introduction of new content dedicated to renewable energies, scientist in the field of electricity and a section for experimenting electrical phenomena, among others.

Museu do Oriente

Timeless

Under the judicial protection of Fundação Oriente, the Museu do Oriente opened to the public in 2008, their mission being to bear witness to the Portuguese presence in Asia during five centuries, as well as other Asian cultures. The museum features two permanent exhibitions and several temporary exhibitions, performing arts' shows, workshops, conferences and guided tours. The Museum is located in the Pedro Álvares Cabral building, a port construction from the beginning of the 40's, used for the storage of salted cod fish. The rehabilitation project was undertaken by the architects João Luis Carrilho da Graça and Rui Francisco, which tried to cross the architectural identity of the building and its new use. The museological project was designed by Carrilho da Graça and Nuno Gusmão (P-06 atelier). The building has a main body and two lower wings. The construction stands out due to the almost lack of windows owed to its initial function as a warehouse for perishable goods. The North façade, enriched with bas-relief executed by the sculptor Barata Feyo, contributes to make the Museu do Oriente one of the most representative buildings in Alcantara.

Palácio Braamcamp

Lounging Space

Tucked away between Bairro Alto and Príncipe Real and hidden behind a flowery patio and a wrought iron gate, the Palácio Braamcamp can easily be overlooked. Built by the Braamcamp family, this example of the 1800's residential architecture is an elegant and pleasant construction. The façade has a curved frontispiece and a terrace overlooking the Tagus River and the facing buildings. The classic exterior contrasts with the richness of the inside which combines ballection moulding, mural painting, imprinted glass and vitreous glass. The interior space is organised around the hall, topped by a skylight and a gallery. The Palace, once inhabited by Fontes Pereira de Melo, was bought in 1917 by the French government, where it installed the École Française de Lisbonne, and in 1945 by the Lisbon Municipality.

Sociedade Nacional de Belas Artes

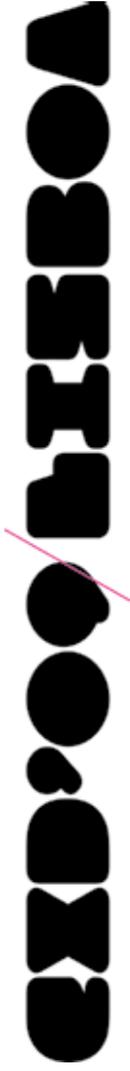
Lapse in Time

The Sociedade Nacional de Belas-Artes (SNBA) was founded in 1901 with the goal of promoting the development of the arts and of national artists. Designed from scratch for the SNBA, the centenary headquarters' building is a privileged space for artistic venues, one of the main guidelines of the SNBA's mission. In 1965 the SNBA established the first Design course in Portugal. At the headquarters, alongside the teaching of artistic subjects, the Sociedade has also held several activities: exhibitions, lectures, conferences and the educational encouragement through art. It integrates a specialised library for researchers and students which comprises a catalogue archive dated from the end of the 19th century and includes editions of the SNBA. These cover varied genres such as water color, photography (the first exhibitions in Portugal were organised by SNBA), as well as caricature and humoristic drawing.

Teatro Camões

Lisbon conferences

Teatro Camões was built in 1997/98 integrated in the architectural and urbanistic rehabilitation work planned for the World Exhibition EXPO'98 site. This project acted on a vast riverside area in the Oriental part of the city, between the city port and Moscavide. Designed by the Risco architecture office, under the direction of architect Manuel Salgado, the Theater is a straightforward composition which is in harmony with the materials of the surrounding buildings at the now named Parque das Nações, an area that includes gardens, cultural equipments and leisure settings. The Theater has an auditorium that can seat 1000 people and a magnificent view towards the Mar da Palha. The building was enlarged after the World Exhibition in order to be used by the Orquestra Sinfónica Portuguesa and the Companhia Nacional de Bailado, which are now responsible for the programme.



Opening Week Calendar

Wednesday —
09.09.09

11:00 - 13:00 —

Open Talks 1

The design of contemporary fictions

Talk Host — Nuno Artur Silva

Guests — Filipe Homem Fonseca (PT); João Lopes (PT); Pedro Gadanhó (PT)

15:00 - 17:00 —

Lisbon Conferences 1

Alejandro Atravena (CL)

Julien de Smedt (BE)

18:30 —

Press conference: EXD'09

Portuguese Professional Association for Architects

19:30 —

Jardim de Santos

Special project — Launch

Curator: Experimenta

22:00 —

Press preview: Pace of Design

The curator: Tulga Beyerde will be present.

23:00 —

Lounging Space*

Opening

23:00 —

Press preview: IKEA

Exhibition: Challenging Elitist Design

6 collections through time 1995-2009

Share —

The more you give, the more you have

Special project. Original concept: Fernando Brizio

Thursday —
10.09.09

09:30 —

Press preview: Efeito D

The curators Guita Moura Guedes - EXD'09 and BBDO will be present.

11:00 - 13:00 —

Open Talks 2

World 2.0

Talk Host — Ravi Naidoo (ZA)

Guests — Gaby de Abreu (ZA); Nathan Reddy (ZA); Nkhensani Nkosi (ZA)

15:00 - 17:00 —

Lisbon Conferences 2

Peter Saville (GB)

Michael Horsham of tomato (GB)

18:00 - 18:30 —

Press chat: Peter Saville

Lounging Space

18:00 - 19:00 —

State of the Arts

Debate about *Lapse in Time* exhibition

21:30 —

Press preview: Quick, Quick, Slow

The curator Emily King will be present.

22:00 —

Quick, Quick, Slow

Word, image and time

Exhibition

Curator: Emily King (GB)

With the presence of the Portuguese Minister of Culture,

José António Pinto Ribeiro.

Co-production: EXD'09/Museu Coleção Berardo.

23:00 —

LuxFragil EXD'09*

Party

Dirty Sound System (FR); Pilbosky (FR)

Friday —
11.09.09

09:30 —

Press preview: Timeless

The curators Clare Cumberlidge + Alison Moloney + Catherine Ince (GB); Gunjan Gupta + Alice Cicolini (IN); Pedrita + Frederico Duarte (PT); Ravi Naidoo (ZA) will be present.

11:00 - 13:00 —

Open Talks 3

New forms of design

Talk Host — Paola Antonelli (IT)

Guests — Kevin Slavin (US); Neri Oxman (US); Oron Catts (FI)

15:00 - 17:00 —

Lisbon Conferences 3

IDEO — Dario Buzzini (IT) + Leif Huff (DE);

Michael Young (GB/HK)

17:30 —

Phaidon Design Classics

Launch

Lounging Space

22:00 —

Timeless

Less is better

Exhibition

Curators: Clare Cumberlidge + Alison Moloney + Catherine Ince (GB); Gunjan Gupta + Alice Cicolini (IN); Pedrita + Frederico Duarte (PT); Design Indaba (ZA)

With the present of the Portuguese Minister of Economy and Innovation,

Fernando Teixeira dos Santos.

Co-production: EXD'09 / British Council / Seven Art Limited / Interactive

Africa.

* Invitation only

Saturday —

12.09.09

09:30 —

Press preview: Lapse in Time

The curator Hans Maier-Aichen will be present.

11:00 - 13:00 —

Open Talks 4

Back to the future of design

Talk Host — Alice Rawsthorn (GB)

Guests — Ben Fry (US); Lindy Roy (ZA/USA); Joseph Grima (US)

15:00 - 17:00 —

Lisbon Conferences 4

Konstantin Gric (DE)

Giulio Cappellini (IT)

18:00 - 19:00 —

Action for Age

Designing a better future

Special project — Conference

An initiative and original brief by RSA – Royal Society for the Encouragement of Arts, Manufactures and Commerce.

Co-production: EXD'09 / Fundação Calouste Gulbenkian.

19:00 —

Efeito D

A new DNA for design

Special project — Exhibition

A BDO Portugal initiative.

Co-production: EXD'09.

22:30 —

Lapse in Time

Design, elasticity and socio-cultural responsibility
Exhibition

Curator: Hans Maier-Aichen (DE)

With the presence of the Mayor of Lisboa, António Costa.

23:30 —

Pace of Design

Nine to five in seven studios around the world

Exhibition

Curator: Tulga Beyerte (AT)

With the presence of the Mayor of Lisboa, António Costa.

00:00 —

EXD'09*

Opening Week Party

Sunday —

13.09.09

11:00 - 13:00 —

Open Talks 5

Stop & Think

Talk Host — Delfim Sardo (PT)

Guests — Max Bruinsma (Items, NL); Anniina Koivu (Abitare, IT); Walter Bettens (DAMn, BE)

15:00 - 17:00 —

Luanda:

Anatomy of Speed

Debate

Fernando Alvim (AO); José Octávio van Duren (AO)

Co-production: Trienal de Luanda.

Addresses —

Action for Age

Fundação Calouste Gulbenkian, Auditório 2,
Av. de Berna 45A T. +351 217823000

Lisbon Conferences

Teatro Camões, Passeio do Neptuno,
Parque das Nações T. +351 218 923 470

Efeito D

Fundação Calouste Gulbenkian, Auditório 3
(Hall),
Av. de Berna 45A T. +351 217 823 000

Jardim de Santos

Largo de Santos

Lapse in Time

Sociedade Nacional de Belas Artes, Salão Nobre,
R. Barata Salgueiro 36
T. + 351 213 138 510

Lounging Space

Press preview: **IKEA PS**

Press chat: **Peter Sawille (GB)**

Phaidon Design Classics

Luanda: Anatomy of Speed

Share

Lounging Space, Palácio Braamcamp, Pátio do
Tijolo 25

Lux Frágil

Av. Infante D. Henrique, Armazém A,
Cais da Pedra e Sta. Apolónia

Open Talks

Mercado de Santa Clara, Campo de Santa Clara

Opening Week Party

Museus da Politécnica, Rua da Escola Politécnica
60

Pace of Design

Antigo Picadeiro do Colégio dos Nobres,
Museus da Politécnica, Rua da Escola Politécnica
60

Press Conference: EXD'09

Ordem dos Arquitectos
Travessa do Carvalho 23 T. + 351 213 241 110

Quick, Quick, Slow

Museu Coleção Berardo, Praça do Império
T. + 351 213 612 878

State of the Arts

Lounging Space

Time Less

Museu do Oriente, Av. Brasília,
Doca de Alcântara (Norte)
T. + 351 213 585 299

Exhibitions —

***It's
About
Time.***

quick, quick, slow

word, image and time

Museu Colecção Berardo — 11 Sept – 29 Nov

Open daily 10:00 – 19:00 (last admission 18:30)	Praça do Império, 1449-003 Lisboa + 351 213 612 913
Fri 10:00 – 22:00 (last admission 21:30)	Bus 14, 27, 28, 29, 43, 49, 51, 73, 112 Tram 15, 17 Train Belém
Free Admission	

Curator Emily King (GB)

Exhibition design
Maria João Mântua (PT)

Co-produção

Participants

David Reinfurt (US); Jürg Lehni (CH);
Luna Maurer + Jonathan Puckey (NL);
Peter Bil'ak (NL); Ben Fry (US)

Graphic design
Frith Kerr (GB)



Represented Creatives

Alexander Rodchenko † (RU) + Varvara Stepanova † (RU); Alexey Brodovitch † (RU); Armand Mevis & Linda Van Deursen (NL); Beat Müller + Wendelin Hess (CH); Ben Fry (US); Ben Rubin (US); Blip Boutique (US); Bruce Mau (CA); Chermayeff & Geismar (GB); Chris Ware (US); Contemporânea (PT); Cyan (DE); Dieter Roth † (DE); Dom Sylvester Houédard † (GB); Ed Fella (US); Ed Ruscha (US); Edward R. Tufte (US); El Lissitzky † (RU); Emigre (US); Francesco Cangiullo † (IT); Francis Picabia † (FR); François Truffaut † (FR); FT Marinetti † (IT); Fuel (GB);

George Brecht † (US); Graphic Thought Facility (GB); Hans Richter † (DE); Irma Boom (NL); Jan Tschichold † (DE); John Maeda (US); Jonathan Barnbrook (GB); Josef Müller-Brockmann † (CH); Julia Born + Alexandra Bachzetsis (NL); Julia Born + Daria Holme (NL); Karel Teige † (CZ); Karl Gerstner (CZ); Körner Union (CH); Kuntzel + Deygas (FR); Kurt Schwitters † (DE); Kyle Cooper (US); László Moholy-Nagy † (HU); Marcel Wyss (CZ); Marjane Satrapi (IR); Marshall McLuhan + Quentin Fiore (US); Mary Ellen Bute † (US); Max Bill † (CH); Max Huber †

(CH); M/M (FR); Michel Gondry (FR); Mike Mills (US); Muriel Cooper † (US) + David Small (US); Ok Go (US); Oona Culley (GB); Oskar Fischinger † (DE); Pablo Ferro (CU); Paul Elliman (GB); Peter Saville (GB); Piet Zwart † (NL); Portugal Futurista (PT); Raoul Hausmann † (AT); Richard Eckersley † (GB); Richard Hollis (GB); Richard O. Fleischer † (US); Robert Brownjohn † (GB); Robert Frank (CH); Saul Bass † (US); Sol LeWitt † (US); Theo van Doesburg † (NL); Typographica (GB); Tristan Tzara † (RO); Viking Eggeling † (CH); Walter Rutmann † (DE)

Over the last century scientific, technological and cultural developments have altered our sense of the passing moment and reconfigured our apprehension of eternity. New modes of production, transport and communication appear to bear on the rate of days. This exhibition explores these changes through graphic design, arguing the designer's exploration and representation of time is an expression of a more general understanding.

Encompassing print, film and interactive projects, the exhibits span Italian Futurism to contemporary programming. The emphasis is on the sensation of time not its management, yet in many cases there is a relationship between the two. As noted by the Constructivist designer Karel Teige, the working week has a poetry of its own. More generally, the rhythms imposed by industrialisation and post-industrialisation have a profound hold on personal and collective experience.

Although not displayed chronologically, the exhibition is divided into five sequential sections: Avant-Garde Time, Commercial Dynamism, Missed Beats, Digital Layering and the Post-Millennial Moment. While the earlier periods are characterised by a feeling of increased speed met with a mixture of excitement and foreboding, latterly time has been rethought in a less directional manner.

The concrete poets of the late 1950s and 1960s tampered with the rhythm of words on the page, often creating a sense of hesitation and stutter. Meanwhile, much of the print and film of the late 1980s and early 1990s, produced by the first generation of designers to work directly with digital technologies, communicates less dynamism than deluge.

More recently practitioners have explored the way in which new technologies are subject to physical and biological reality. These programmer/designers are not limiting possibilities, but re-imagining potential. While it would be overly absolutist to suggest that they are returning to a natural sense of time, there is marked move toward a more humane view.

Above all, time is our most important asset. To be in control of time is to be free.

Emily King



pace of design

nine to five in seven studios around the world

Antigo Picadeiro do Colégio dos Nobres, Museus da Politécnica — 13 Sept – 08 Nov

Open daily
11:00 – 20:00

Rua da Escola Politécnica, 60,
1250-102 Lisboa

Ticket sales p. 46

Metro Baixa-Chiado, Rato
Bus 758, 773

Curator Tulga Beyerle (AT)

Exhibition and graphic design

Cooperation Protocol
Museus da Politécnica

Participants
CKS – Center for Knowledge Societies (IN); Estúdio Campana (BR); Haldane Martin (ZA); Iwasaki Design Studio (JP); KGID - Konstantin Grcic Industrial Design (DE); Lunar Design (US); Michael Young (GB/HK)

Lichtwitz – Büro für visuelle Kommunikation (AT)
Photography
Eva Engelbert (AT)

In contrast to the usual presentation of design and under the aspect of time, the main focus of this year's Experimentation in Lisbon, I was interested in the working paces of different designers. My interest is to understand if cultural differences have an effect on the speed of work and on the daily routine. I visited seven different design studios around the world who's work is embedded in the tradition of the country. Our findings show a backstage side of the glamorous world of design. When or where does the creative process happen? What do the designers perceive as fast or slow, as stressful or fulfilling? How is a day organised? Is there a difference between different countries? When do they start to work? When does a working day end?

Pace of Design is an exhibition, not about things but about processes, processes that need a certain amount of time and are therefore a representation of time in design.

We based the design of the exhibition on facts, using the found information to tell the story of the seven design studios: Lunar

Design in San Francisco, Fernando and Humberto Campana in São Paulo, Haldane Martin in Cape Town, Konstantin Grcic in Munich, cks in New Delhi, Michael Young in Hong Kong and Ichiro Iwasaki in Tokyo. Each studio was asked a number of questions, such as the average working hours, the time they begin and end; the number of people working in the studio and if they are employed or working freelance; who is in charge of the creative or administrative work. How big is the studio, what is the space used for, another question.

The strong graphic design of the exhibition gives the audience clear and easy understandable information about our findings. The exhibition space is developed as a spacial narrative: starting with world maps, showing the locations we visited, further on leading to intimate islands with images and sounds of each studio, and ending with continuously ticking clocks, showing the real time of the seven places. Interviews with the designers allow the audience to get an in depth information about how they think and work.

Tulga Beyerle



timeless

less is better

Museu do Oriente — 12 Sept – 08 Nov

Open daily
10:00 – 18:00
Fri 10:00 – 22:00
Tue Closed

Av. Brasília, Doca de Alcântara (Norte),
1350-362 Lisboa
+ 351 213 585 299

Bus 12, 28, 714, 738, 742
Tram E15, E18
Train
Alcântara, Alcântara-Terra

Ticket sales p. 46

Curators
(GB) Clare Cumberlidge + Alison
Moloney + Catherine Ince; (IN) Gunjan
Gupta + Alice Cicolini; (PT) Pedrita +
Frederico Duarte; (ZA) Design Indaba

Participants
(GB) Abake; Anthony Burrill;
Ben Kelly; Fabien Cappello; Linda
Brothwell; Public Works;
(IN) Alice Cicolini; Ayush Kasliwal ;
Desmond Lazaro; Gaurav Gupta;
Gunjan Gupta; Jigisha Patel; Manish
Arora; Morphogenesis; Padmaja

Krishnan; Shilpa Chavan; Tania Khosla
(PT) Albio Nascimento + Kathi Stertzig
(PT/DE); Aurelindo Jaime Ceia; Daniela
Pais; Eduardo Afonso Dias; Francisco
Laranjo; Joana Baptista + Mariana Leão;
Linha Branca; Nuno Coelho; The Office;
(ZA) Anwar Jahangeer; Design Indaba
Trust – architect team; Grant Gibbs;
Green Grass Design; Heath Nash;
Jane Solomon - FabricNation;
Julia Anastasopoulos; Net#work BBDO;
PlayPumps International; Quivertree
Publications; Tsai Design Studio;
Yda Walt; Zapiro; ...xyz design

Exhibition design
Miguel Vieira Baptista (PT)

Graphic design
Nuno Luz (PT)

Cooperation Protocol
Fundação Oriente

Co-production



Less will no doubt be the keyword for 2009. But 'less' can become an enlightening value instead of a restrictive fact. How can less be better? Can we redesign greed? Much has been said about the necessity to fight overconsumption, save resources, energy, the environment. It is now time to put these urgent insights into practice and develop solutions to achieve a 'positive less'. EXD rallied a group of countries and their creative communities to answer this challenge. The result is

an experimental exhibition proposing new ideas, concepts and strategies addressing the motto 'Less is Better'. Material and immaterial, these artefacts for the 21st century should require less resources, less complex production systems and use easier forms of distribution. We hope they are timeless.



Timeless — India

Timeless in the Indian context resonates on a multiplicity of levels. The birthplace of the concept of zero, India's long creative and philosophical engagement with time dates from her ancient scripts to the modern-day world of outsourcing. There is no past and future tense in India, only the non-present and the present, a vivid expression of living in the moment that is being powerfully played out in the current phase of her development as a 21st century superpower.

And yet this timelessness has other layers of meaning, ones that we would like to explore through this project in the context of India's master crafts or the low tech manufacturing that are important constituents of Indian heritage and culture.

This exhibition invites 10 Indian artists and designers to engage with the notion of "Timeless" in a way that enhances and brings value to the timeless nature of craft in the context of a rapid century. We look at the various ways that time plays a role in design and how design can address shifting notions of time and urgency with regards to these crafts. How can we reconcile the accelerating speed of life with the need for reflection?

Can we be fast and slow at the same time? Can we develop a new notion of time based design? And how design deals with the social dimensions of time? All these questions about time are very relevant to an India that has stood the test of time.

Portugal — Added Values

The work of a designer has, since the industrial revolution, consisted in giving shape to functions, objects and ideas that will comprise a consumption market as services, products and messages. If these forms usually respond to technological, economic or social changes, often designers work over typologies that have remained unchanged over generations.

But the functions of the past, the needs of present and the choices of future rarely converge - after all, we are all creatures of our time. And even when we look around and think everything has been invented, designed, the flood of products, services and messages we are bombarded with on a daily basis convinces us that our material desires will never be fully realised. We will always want something more. But what do we really need?

Is the work of a designer to find that "something else"? To identify those needs and add a new service, product or message, adding also economic and cultural value to the market/society of which it will be part? Is this "added value" - perhaps the only? - Timeless feature of the design process?

The results of a designer's work do not exist in a vacuum - nor only in an exhibition gallery. They are part of a complex process of production, distribution, marketing, promotion and consumption. As consumers, but also as authors, we should, and we will, question the term "added value" - particularly when we talk about services, products or messages "Designed in Portugal". That is the overarching goal of the choices, reflections and proposals from two generations of Portuguese designers presented in Timeless.



Anthony Burrill, *Printing of Harvey Lloyd Screens*, 2009



Luyanda Mphahla, *10x10 Low Cost Housing Project*
© Wieland Gleich - archigraphy.com

Timeless — United Kingdom

In the UK the idea of design as a process to avoid making new things or to subvert dominant modes of production, distribution and consumption is increasingly taking hold in creative practice. There is a growing desire to turn away from the new, to achieve less with more and to look afresh at the past in order to support new creative and social values. This mining of the past, the local (as opposed to the global) and the particular (as opposed to the ubiquitous) has resulted in a new form of design and creative practice that maps processes, embraces character and place, and ascribes value to making, improvisation, collective action and participation, networks, and ethics. These ideas and new ways of working are unquestionably bound to notions of time and urgency driven by the current economic and environmental situation and its subsequent impact on quality of life. This approach to design is also marked by a spirit of generosity and an understanding of the potential of the small action to achieve change.

The British contribution to Timeless explores and expresses the idea of 'place' within 'time' through a series of commissions that are specific responses to Lisbon; its resources, identity and location.

The six selected designers share a sensibility towards their practice which reflects either a renewed recognition of local skills and vernacular typologies or encourages local engagement and joint civic action. The extent to which these ideas have penetrated design practice in the UK is reflected in the disciplines which the commissions represent; architecture, graphics, jewellery, interiors and furniture.

Timeless — South Africa

Curated by Design Indaba and produced by Interactive Africa, the SOUTH component of Timeless represents a snapshot of South Africa's evolving creativity since democracy in 1994. In this time, Design Indaba has witnessed the organic emergence of a new creative ethos. Inspired by the rebirth of the South African nation, creative solutions to pressing issues have drawn on South Africa's richly diverse heritage to create something tantalisingly new. Christened SOUTH, it's an inversion of hand-me-down Eurocentric creativity, a world map turned upside down conceptually so that South Africa is on top.

The original SOUTH exhibition, launched at the Design Indaba Expo 2009, celebrated 22 legendary creative icons that have been at the pole of this upswing over the past few years. The 33 SOUTH award finalists completed the exhibition and were chosen from the 163 entries.

Comprising legends and award finalists, the selection that forms part of Timeless contains examples of design brought about by South Africa's unique society, and the varied challenges presented by socio-economic issues such as housing, HIV and access to water.



Katharina Wahl, 067-GSTU/KA © Khaaritls

lapse in time

design, elasticity and socio-cultural responsibility

Sociedade Nacional de Belas Artes, Salão Nobre — 13 Sept – 08 Nov

Open daily
 Mon-Fri 11:00 – 20:00
 Sat 14:00 – 20:00
 Sun Closed
 (Open 13 Set)

Rua Barata Salgueiro, 36,
 1250-044 Lisboa
 + 351 213 138 510

Metro Baixa-Chiado, Rato
 Bus 758, 773

Ticket sales p. 46

Curator
 Hans Maier-Aichen (DE)

Assistant Curator
 Matthias Leipholz (DE)

Participants
 Auger-Loizeau (GB); BLESS
 (FR/DE); Constantin Boym and
 Laurene Leon Boym (US); Eric
 Klarenbeek (NL); Fernando Brizio

(PT); Jason Miller (US);
 Jerszy Seymour Design Workshop
 (DE); Julien Carretero (NL); Katharina
 Wahl (DE); Katrin Sonnleitner (DE);
 Martin Azúa (ES); Nacho Carbonell
 (ES/NL); Pieke Bergmans and Peter
 van der Jagt (NL); Silvia Knüppel
 (DE); Studio Glithero (GB/NL);
 Susana Soares (PT/GB); Tal Gur (IL);
 Yvonne Fehling + Jennie Peiz (DE)

Exhibition design
 Fernando Brizio (PT)

Graphic design
 Daniel Schludi + Piero Glina (DE)

Cooperation Protocol
 Sociedade Nacional de Belas Artes

Against the backdrop of a growing globalisation and the increasing inter-exchangeability of products, the exhibition introduces alternative concepts of design that reveal the “elastic mind” of young creatives, their border-crossing practises and content-intersecting collaborations with cognitive sciences, anthropology, environmental challenges and fine arts.

In a world dominated by mainstream industrial products - predominantly mediocre and devoid of identity - future design solutions will imply a radical paradigm shift.

Through their projects, eighteen international designers communicate a highly personal approach, at the same time renouncing the Bauhaus tradition as a mere “form and function”

user manual. Caught between a rampant economical crisis and the undifferentiated blandness of everyday mass products, the designers experiment within an emphatic revival of the arts and crafts spirit combined with new technologies, which they use for their “private collections”.

The featured designers in “Lapse in Time” distance themselves from the dogmatic standards and postmodern styling of recent decades and pursue “open source” experimentation within their own perceptions of transformation, aesthetics and function in contemporary life. The preconceived industrial norm - and its adamant denial - is the starting point for a change of paradigm.

Hans Maier-Aichen

lisbon conferences

Teatro Camões — 9, 10, 11, 12 Sept — 15:00 – 17:00

Ticket sales p.46

Passeio do Neptuno,
Parque das Nações, 1990-193 Lisboa
+ 351 218 923 470

Metro Oriente
Autocarro Bus 28, 50
Comboio *Train* Oriente

Coordinator
Carla Cardoso

Specific supporters
Op-art - Teatro Camões, Ordem dos
Arquitectos

Acknowledgments
Alexandra Fürstehagen, Alice
Cowling, Anna Tøjner, Bruno Silva,
Cristina Piedade, Emily Campbell,
Emily King, Jess Ho, Rita Palma

Production Pedro Sadio

One of the Biennale's essential features for many editions, the Lisbon Conferences bring together international experts and leading practitioners of design, architecture and other relevant disciplines within the programme's scope. Directed at a wider audience and scheduled for the Opening Week afternoons, these solo lectures provide valuable input that broadens and enriches the ongoing reflection.

Wednesday —

09.09.09

Alejandro Aravena (CL)
Julien de Smedt (BE)

Thursday —

10.09.09

Peter Saville (GB)
Michael Horsham of tomato (GB)

Friday —

11.09.09

IDEO — Dario Buzzini (IT) + Leif Huf (DE)
Michael Young (GB/HK)

Saturday —

12.09.09

Konstantin Grcic (DE)
Giulio Cappellini (IT)

***It's
About
Time.***

Wednesday —

09.09.09

Alejandro Aravena (CL)

An architect from Universidad Católica de Chile (1992), Alejandro Aravena established his practice in 1994, after a year at Instituto Universitario di Venezia studying History and Theory. He is Executive Director of ELEMENTAL since 2005, a “do-tank” that develops social housing and public infrastructural projects in partnership with Chilean Oil Company and Universidad Católica. Distinguished with a several awards, such as the Silver Lion at the XI Venice Biennale (2008) and the Erich Schelling Architecture Medal (2006), his work has featured in the Venice and São Paulo Biennales ('08 and '07) and the Milano Triennale ('08), as well as widely published in over 50 countries. Visiting Professor at Harvard GSD between 2000 and 2005, Alejandro has graced the cover of Icon magazine and been named one of the 20 new heroes of the world by Monocle magazine. Currently working on a host of high-profile projects for Vitra Design Museum, Ordos 100 and Chilean Bicentennial, among others, he is the recipient of the Marcus Prize 2009, celebrating young architects of outstanding promise and talent and was appointed member of the Pritzker Prize Jury.



© Gica Fernandes

Julien de Smedt (BE)

Julien De Smedt graduated at the Bartlett School of Architecture, London, in 2000. During and after his studies, he worked for Rem Koolhaas' Office for Metropolitan Architecture, Rotterdam. In 2001 he co-founded the office PLOT, and in 2006 founded his current office, JDS, in Copenhagen. In 2008, JDS opened offices in Brussels and Oslo. Among other awards and recognitions, he has received the 2009 Rotterdam-Maaskant Prize, an Eckersberg Medal in 2005, and the Henning Larsen Prize in 2003. His design for the Stavanger Concert Hall was named the world's best concert hall at the Venice Biennale. The Maritime Youth House won the AR+D award in London. The Mountain Dwellings project was named the best residential building at the World Architecture Festival in Barcelona and at MIPIM in Cannes. JDS's first monograph, entitled PIXL TO XL, was published in December 2007. Julien De Smedt has taught as a visiting professor at Rice University, Houston, Texas and at the University of Kentucky. He has lectured at many institutions, including Harvard University, McGill University, the Architectural Association of Ireland, Yale University, SCI-Arc and the University of Southern California. His work has been exhibited in many cities internationally, including Copenhagen, Toronto, Paris, New York City, and São Paulo.



Thursday —

10.09.09

Peter Saville (GB)

Peter Saville is a designer of unique influence on visual culture. For over twenty-five years he has produced essential innovations in the field of communications, significantly affecting the interplay between art and design. As a co-founder of Factory, the legendary independent record label, he created a series of iconic album covers for the bands Joy Division and New Order. Peter also worked extensively in the fashion and art sectors. He was at the forefront of developments in conceptual design, and exhibits his work in museums and art galleries internationally. Peter Saville is now playing a leading strategic role in the economic regeneration and cultural renaissance of his home city of Manchester as consultant creative director to Manchester City Council.



© Anna Eleasman

Michael Horsham of tomato (GB)

Michael Horsham began working with tomato in 1994. He received first class honours in Design History from the Faculty of Art and Design, Brighton Polytechnic and his MA at the RCA. He is currently working with the London Development Authority on the project to renovate Crystal Palace Park in South London. In recent years he was involved in designing animation and sonic branding for AOL and prior to that various projects including on screen brand identities for TV Asahi and Sony, signage, communication and brand identity for Fresh Kills Park in New York, writing and directing on line commercials for VW in the USA and conceiving a web presence for a New York-based firm of landscape architects. Michael has written extensively on design and architecture for The Guardian, The Independent, The Financial Times, Arena, Blueprint, Design, FX and in 1997 and 1998 he was the editor of the International Design Yearbook (Laurence King). He published a book on the Shakers The Art of the Shakers (Apple Press 1990) and has taught design and design related subjects at Camberwell College of Art, Brunel University, Brighton University and the Royal College of Art.



Friday —

11.09.09

IDEO

Dario Buzzini (IT) — Dario Buzzini is the Interaction Design Lead at IDEO in Europe. His day-to-day work is focused on helping Fortune 500 clients address complex interaction design product and service challenges (from telecommunication, to financial services, to automotive & consumer electronics). In the past eight years he has been working and collaborating with international companies like Artemide, AT&T, Fiat, Ford, Eli Lilly, Motorola, Novartis, Philips, PNC, Prada, Tecno and Telecom Italia. A great part of Dario's personal work is focused on design speculations on what he calls Behavioral Objects: objects that explore, challenge or emphasise specific interactive 'modes' or behaviors. This specific focus highlights Dario's core interest in physical grammars, formal languages, design technology & social interactions. As an educator, Dario has taught and lectured at different universities around Europe including Politecnico di Milano, Interaction Design Institute Ivrea & Umea Institute of Design. Dario holds a Masters of Science in Industrial Design from the Politecnico di Milano and a Master of Science Degree in Interaction Design from the Interaction Design Institute Ivrea.

Leif Huff (DE) — Leif Huff is Managing Director of IDEO Munich. He has 15 years of experience in design and innovation. He joined IDEO in Boston in 1994 then worked as a senior designer at IDEO in Palo Alto and co-founded the IDEO Munich location in 2001. Since then, Leif has focused on building, coaching, and nourishing a strong design team and culture to support clients in Europe. He has led many strategic client relationships and projects that range from innovation strategy to design vision programs. He is passionate about creating products, services and environments, design languages for clients such as BASF, Miele, Fujitsu Siemens Computers, P&G, Nestle, Steelcase, Braun, O2, Yello Strom. Leif's work has won many international design awards. He recently received the gold design award of the Federal Republic of Germany. He holds a degree in design from HFG Schwaebisch Gmuend in Germany and a Master of Fine Arts degree of Cranbrook Academy of Art in Michigan, USA. Leif regularly teaches and lectures at design schools in Germany, Sweden, and Italy. Leif has a particular interest exploring the intersection between the craft of design and design-thinking as a strategic tool to help clients innovate and grow.



Michael Young

Michael Young is British by origin, studied in London and founded his studio there. However, he left London in the 90s, moving first to Iceland and later to Taipei, and is now based in Hong Kong. His work seems to have been evolving around his movement towards Asia, not in the sense that his particular design language has changed, but through his clients and the technology he is working with. Leaving old production methods behind he is embracing the possibilities in Asia, in particular South China. His works range from furniture to sex toys, speakers and bikes, just to mention a few. He is probably one of the most diverse and in the true sense of the word a global designer, working for clients like Accupunto, Established & Sons, Eops, Giant, KikiDM, Lacoste, Magis, Passanha and many more.



Saturday—

12.09.09

Konstantin Grcic (DE)

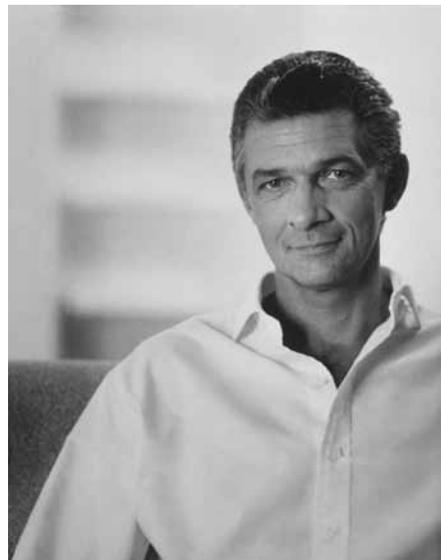
Konstantin Grcic is one of the best known contemporary designers in Europe. His rich and complex work includes successful pieces of furniture, lamps, tableware and electronic household goods and seemingly simple commodities and works for companies like Authentics, B.D. Barcelona, Flos, Magis, Muji, Plank, Vitra and many more. After studying in London he settled in Munich, where he lives and works since 1991. His design mixes elegance, austerity, scarcity and humour in a subtle, serious and at the same time, inspiring way. Taking the German design tradition into account, with the Bauhaus and its relation to functionality and modernism as a starting point, one could say that Konstantin Grcic belongs to the first generation of designers in line with its legacy and simultaneously completely free of the burden of German rationalism.



© Tibor Bezi

Giulio Cappellini (IT)

Giulio Cappellini was born into a family of furniture manufacturers. Along with a degree in architecture, he studied business management and in 1979 began working for his family's company. In the early 1980's, under his leadership, the company turned its focus from over three decades of craft furniture to creating a more worldly approach toward design, material use and manufacturing. Giulio's goal was to create outstanding living spaces through the mix of styles, cultures and materials. Architect, art director, but above all talent scout of international design excellence, Giulio began to employ the talents of previously unknown or emerging designers from all over the world with different backgrounds and ideas. As a result, the work of Jasper Morrison, Tom Dixon, Marc Newson, Marcel Wanders and the Bouroullec brothers, among others, was discovered and brought to the forefront. Many of the pieces in the permanent furniture collection of MoMA New York were produced by Giulio, attesting to the company's significance as a design force. Cappellini furniture is also found in the permanent collections of the most important international museums, including the Centre Pompidou and Musée Des Arts Decoratifs in Paris, the Museum Fuer Angewandte Kunst in Koln, the Victoria and Albert Museum in London, and the Galleria D'Arte Moderna in Rome.



open talks

Mercado de Santa Clara — 9, 10, 11, 12, 13 Sept — 11:00 – 13:00

Free admission
(subject to room capacities)

Campo de Santa Clara,
1100-470 Lisboa

Metro Oriente
Tram 28
Bus 12, 34

Coordination
Carla Cardoso

Specific associated brand
Caixa Geral de Depósitos

Acknowledgments
Shaunelle Davids, Shayna Gentilvomo,
Alice Huang

Production Pedro Sadio

Specific supporter
TNB Expressoo

Fostering participation and critical thinking, the Open Talks follow the exciting format of television debates. A Talk Host chooses the topic, invites the guests and moderates the discussion between them and the Agents Provocateurs, a mix of creative practitioners, journalists and academics. The floor is then opened to comments from the audience. The Open Talks are a favourite among students, professionals and opinion-makers, giving them an opportunity to engage well-known international agents in a lively exchange on vital issues of contemporary culture and creative work.

Wednesday —

09.09.09

Talk Host — Nuno Artur Silva (PT)
Guests — Filipe Homem Fonseca (PT);
João Lopes (PT); Pedro Gadanho (PT)
Agents Provocateurs — Manuel Graça Dias (PT);
Anabela Mota Ribeiro (PT)

Thursday —

10.09.09

Talk Host — Ravi Naidoo (ZA)
Guests — Gaby de Abreu (ZA);
Nathan Reddy (ZA); Nkhensani Nkosi (ZA)
Agents Provocateurs — Aditya Dev Sood (IN);
Mateo Kries (DE)

Friday —

11.09.09

Talk Host — Paola Antonelli (IT)
Guests — Kevin Slavin (US);
Neri Oxman (US); Oron Catts (AU)
Agents Provocateurs — Luca Ballarini (IT);
Robert Stadler (FR); Uwe Fisher (DE)

Saturday —

12.09.09

Talk Host — Alice Rawsthorn (GB)
Guests — Ben Fry (US); Lindy Roy (ZA); Joseph Grima (US)
Agents Provocateurs — Clemens Weisshaar (DE);
Nacho Carbonell (ES/NL)
Jerszy Seymour (DE/GB)

Sunday —

13.09.09

Talk Host — Delfim Sardo (PT)
Guests — Max Bruinsma (NL);
Anniina Koivu; Walter Bettens (BE)
Agents Provocateurs — Frederico Duarte (PT);
Jacopo Crivelli Visconti (BR)

**It's
About
Time.**



Nuno Artur Silva

Wednesday —

09.09.09

The Design of Contemporary Fictions

Our lives are guided by the fictions we believe in. Our personal memory is organised as a story.

The history/story of the world is the result of intertwining stories, narratives and moments. What is changing in the way we tell stories? How are contemporary stories being told? What narratives are there in a time of snapshots and episodes, of simultaneousness and random connections?

After film, television, Internet, youtube and social networks, how is fiction being imagined, written and filmed? How is it programmed? Is the concept of fiction design relevant? What fictions will be imprinted onto and shape the indistinct chaos of contemporary media? What new mythologies will preside over it?

Nuno Artur Silva



Ravi Naidoo

Thursday —

10.09.09

World 2.0

A better future, by design: The considerable environmental cost of development, and the attendant climate change consequences, means that in order to save the planet we have to almost re-design it from the ground up – and this will affect the buildings we inhabit, the cars we drive and the industrial processes our companies engage in. In fact, over the next 40 years, we will have to develop a World 2.0 – a fundamental over-arching movement to reshape the world – and this would place design as one of the most important disciplines in business and academia – coupled with a green consciousness. And so, innovators are in hurry to fast-track World 2.0. Witness the advent of the X-Prize – which has put up a \$10 million award to the innovator that develops the first commercially viable 100 mile per gallon car! Incremental change is not good enough for these guys – they want radical, frame-breaking change that could change the course of the planet over the next few decades.

Ravi Naidoo



Paola Antonelli

Friday —

11.09.09

New Forms of Design

Designers stand between revolutions and everyday life. They have the ability to grasp momentous changes in technology, science, and social mores, and to convert them into objects and ideas that people can actually understand and use. What they produce can sometimes resemble conceptual art or scientific experiment, but what all their endeavors share is a passion for interdisciplinarity and innovation, as well as an attention to the common good that makes them into crucial actors in the future of society and of the world.

Paola Antonelli



Alice Rawsthorn © Courtesy I.H. Tribune

Saturday —

12.09.09

Back to the Future of Design

We are living at a time of unprecedented change. Advances in science and technology are accelerating. The environmental crisis is deepening. The social and political systems that ran society in the 20th century are breaking down. Our lives are dramatically different to ten years ago, and will be as different again ten years from now.

Some of these changes are exhilarating. Others are confusing and downright terrifying. How can we make the best of them? One solution is design. It is an agent of change that helps us to understand the changes in the world around us, and to turn them into things that can make our lives more efficient and enjoyable. If you rewind through design history, the most thrilling periods have been the ones of greatest change – like the 1920s “machine age” and 1960s “space age” – when designers interpreted shifts in science, technology, culture and the economy to help the rest of us.

The current wave of change could herald another golden era for design, but a new type of design, one which is more fluid, collaborative and inclusive. This presents designers and architects with formidable challenges and exciting opportunities. They can help to change the way we see the world and how we navigate it, not only by fulfilling their traditional role of creating objects, structures and images, but by applying the creative principles of design thinking to restructuring organisations, reinventing patterns of behaviour and tackling the urgent social and political problems of our time.

Alice Rawsthorn

In this Open Talk, design critic Alice Rawsthorn will ask the software designer Ben Fry, architect Lindy Roy and curator Joseph Grima to identify one unfairly neglected theme from design history and two themes that, they believe, will define the future of design and architecture.



Delim Sardo

Sunday —

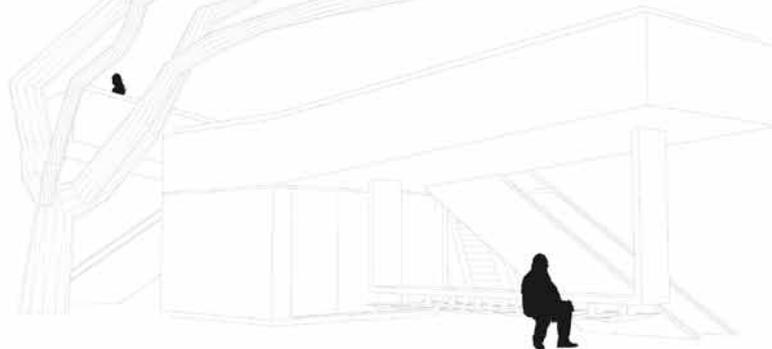
13.09.09

Stop & Think

In contrast to the frenzied search for the next hot trend, EXD calls upon design, architecture and lifestyle publications to foster profound, paradigm-defying critical reflection. By placing insightful criticism at the top of the editorial agenda, “blink and you’ll miss it” reporting gives way to slower and more fruitful processes of research, conceptualisation and formulation.

Special Projects —

***It's
About
Time.***



jardim de santos

Free admission

Largo de Santos 1200-808 Lisboa

Metro Cais do Sodré
 Bus 6, 60, 104, 727, 732, 28
 Tram E15, E25, E28
 Train Santos

Project team

Direction, Coordination and
 implementation
 Experimenta

Invited team

Technical Manager
 João Redondo

Participants

António Silveira Gomes (Barbara Says...) (PT) — Communication Design;
 Fernando Brizio (PT) — Industrial Design;
 João Gomes da Silva (PT) — Landscape Architecture;
 José Álvaro Correia (PT) — Light Design;
 Pedrita (PT) — Industrial Design;
 Rui Gato (PT) — Sound Design

Invited by the City Council in late 2008 to reflect on the rehabilitation of Jardim de Santos, a public garden in Lisbon, Experimenta proposed a global design project that would turn the garden into an urban green space adapted to the needs of Lisbon citizens and visitors and the 21st century lifestyle.

To meet the challenge, Experimenta invited a multidisciplinary team of designers, resulting in the Jardim de Santos 21 project, which has been included in the EXD09 programme under the theme of It's About Time.

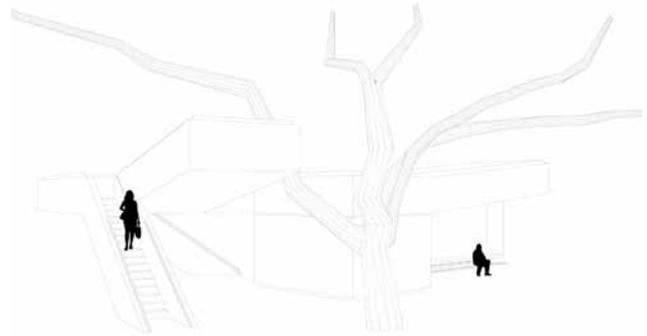
Currently neglected and under-used, the Jardim de Santos will be the object of an intervention that uses design as an operative discipline of strategic development.

The intervention opens up new possibilities for using and experiencing the garden through the creation of a multifunctional, user-focused space that responds to the circumstances of modern urban life. The citizens of Lisbon and tourists will be able to use a new green space designed for different publics

in a socially aware and integrating approach. The aim is to realise the untapped potential of the garden as a dynamising hub for the surrounding area, strengthening the bonds to the community and local players, be they retailers or service providers or cultural institutions, and promoting mobility and the connection with the river. The new Jardim de Santos will have a stimulating effect on the social, economic and cultural dynamics of the city.

The Jardim de Santos 21 intervention entails the redesign of the green spaces, walkways and the garden's perimeters, the design of new urban furniture, the creation of playful elements, a signage system and the installation of a café that can also convey cultural contents. Projects in the area of sound and lighting design will also be carried out and a virtual Jardim de Santos online is also planned.

The rehabilitation of Jardim de Santos is one more step towards creating a lasting legacy for the city of Lisbon and its inhabitants in the scope of a creative platform such as the EXD Biennale.



Landscape architecture —
João Gomes da Silva

Over the years the Jardim de Santos has served as a repository for the stuff of colonial memories, giving rise to a space and atmosphere that remind us of far-off places. Trees with strange names and forms from the African plains and Brazilian forests create a unique place in Lisbon: a green cathedral whose green ribbed dome evokes a sky and ocean that are close. In this limited space plants, statues, fountains and park benches accumulated and new paths superimposed themselves on the original ones.

It is this currently confused but at the same time intense place that we have chosen to analyse and adapt to the contemporary prospect: how could we experience the garden in a modern context?

We altered the garden's relationship with the immediate urban surroundings: bringing the vibrant artery of urban nightlife closer to daytime itineraries, opening passages where they were lacking and restricting the more intense vehicle traffic. The creeping vegetation and bushes were judiciously edited, making it possible to highlight the large noble trees, which remain untouched, and redesign paths and pavings, courses and sounds.

Urban equipment design —
Fernando Brizio

Jardim 21 contemplates the creation of a flexible facility that combines gastronomy (snack bar/cafeteria) with an element of content communication with an interactive interface as a support for creative intervention. The programme resulted in one single object, made of iron, anchored on 3 sets of stairs around one of the garden's main trees. It functions on two levels: one level on the ground and one on a platform-like terrace that takes one up into the tree. It evokes the eternal dream of the tree house, which children and adults still find enchanting.

The positioning of the terrace provides an unexpected perspective of the garden and a view over the River Tagus – the view of a bird in its nest in the tree. Away from the noise of the city, the users can enjoy the tranquillity resting in the areas where the platform's inclinations form small seat backs covered in cork for sitting or even lying down. The design of the platform accompanies the outline of the tree's branches, underlining it subtly and seeking to merge into – not impose itself upon – the natural element.

The cafeteria is underneath the terrace, at the confluence of several paths in the garden. It has two toilets and is equipped to serve drinks and ready-made snacks. Delimited by removable panels, the cafeteria can be totally open when the weather is good, thus annulling the indoor/outdoor barrier. The paving is the ground of the garden itself, creating a continuity that unites the green space and the built space. Next to the cafeteria area hangs an oblong table with 18 seating places. This "table and bench" set is a single community piece that hangs from the platform without touching the ground, as it if hovers. Next to it, off the grass areas, there will be an outdoor café area.

On the café façade facing the new grassy clearing a digital information system on culture in Lisbon will be installed, as well as an interface that will enable interaction with the sound system.



Urban furniture design — Pedrita

Benches, tables, wastepaper baskets and fountains are all objects required for using a public garden individually or collectively. A modular system was developed which, when conjugated in different ways, produces compositions specifically thought out for different areas of the garden. The relationship with the vegetation, both pre-existing and the planned additions, was decisive for creating versatile equipment that could be used and enjoyed in diverse ways. The installation of the elements follows the garden's new layout, making use of differences in level, shady areas and the spaces most open to the sun. The formal language adopted creates links to other materials used in other parts of the project – such as cork and concrete – in unusual conjugations. The cork emerges as the base, structural element, worked en bloc; concrete serves as the contact surface, worked like a sheet that covers seat backs or tables. In addition to the surprising visual effect, it was also possible to exploit the mechanical properties of cork, which is capable of absorbing the impacts of the user's actions as well as the "vibrations" of the city, making the seating unexpectedly more welcoming, comfortable and tranquil. The distribution of the new furniture will give rise to different ambiances, some more collective and ideal for usage in groups; others more intimate and more secluded.

Sound design — Rui Gato

The sound design for the Jardim de Santos 21 project had as its starting point the creation of a sound eco-system that evolves and mutates like any other natural eco-system. Without invading the garden, it allows for different sonic experiences on an individual or collective basis. These experiences can be passive, where the visitor can experience the already designed sound intervention, or active, where the visitor, real or digital, interacts with the soundtrack and modifies it. The garden experience is thus interspersed with diversified, non-repetitive sonic ambiances that allow for change and interaction. Modulated on the basis of the physical environment (real time sensors), it is open to experimentation/mutation through human intervention (public/selected). The physical support for the eco-system will use a 3D matrix of hypersonic speakers, creating strategically placed audio sweet spots (with a radius of approximately 2 – 3 m). Installed high up, the matrix will not be visible and is only perceivable when one is underneath the sweet spots and hears the sound or the music or when one consults the garden's sound map on the Internet or on the café digital interface. The sound eco-system for Jardim de Santos is created by means of three basic steps:

Past

A sound and musical database is created, based on the interpretation of DNA sequences of the different plant species in the garden, on the observation of the morphological characteristics of natural sounds, such as the singing of birds and analysis of the constant flow of the natural elements (wind, rain, erosion, aggregation, etc.).

Present

Once the database is developed, an auto-generative information system (Max/MSP) constructs the musical fabric of the eco-system, modulating the musical material on the basis of the physical signals observed in a given moment (light, temperature, sound).

Future

This auto-generative distribution can be interrupted for ephemeral experiments carried out by the garden user through the web interface available at the info point or on his/her own terminal (laptop/smart phone) using the wireless network, reconfiguring the echo-system for a limited period of time (15 minutes, for example).

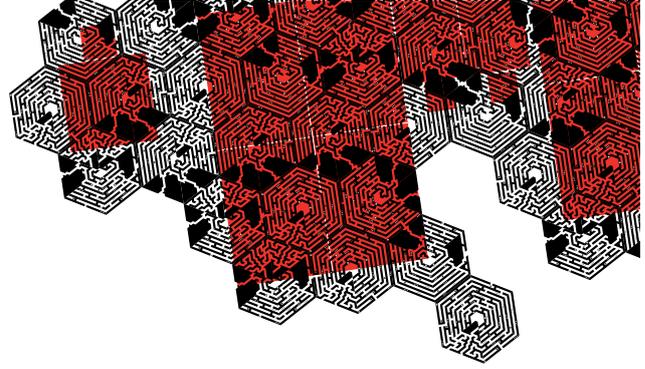


Lighting design —
José Álvaro Correia

The main objective of the re-design of the lighting in the garden is to make it a safer and more attractive space to be in and experience. By creating an involving and relaxed atmosphere, the lighting makes it possible to expand the use of the garden beyond daytime, as well as increasing its importance in terms of social life and enjoyment of its surroundings. In this sense, the lighting re-design takes into consideration the garden as well as its perimeters and boundaries with the other urban elements in the surroundings.

The project consists of 4 complementary aspects:

The general lighting will accentuate the scale of the trees and their dome effect, reflecting the luminosity and generating a coherent ambience inside and outside the garden. The specific lighting responds to individual needs in the areas for leisure, resting and circulation. At the level of the ambience and user experience, the ludic lighting seeks to give the garden unique character, transforming it into a stimulating scenario through exploration of the properties of colour, form and movement of light and the programmable interface technology. The aim of the surrounding light is to make the lighting less cold, less crude and de-characterising by using warm colour as well as spots that light up certain elements such as rare plant species. The garden landscape thus gains a richer and more captivating texture that encourages new readings of the space.



Communication design —
António Silveira Gomes

The briefing for Jardim de Santos 21 defined the creation of the graphic identify for the garden and its signage system and also required interventions that would create ludic moments in the garden space.

The project developed explores the idea of creating re-enchantment in green urban spaces by strengthening the ties between man, nature and the city. It was very much inspired by cultural practices such as Tree Dressing in India, Japan and Britain; Tree Carving in the USA; and Wish Trees (trees on which votive offerings written on plaques are hung) in Japan and the USA.

Identity

A typographic system was created based on the vernacular language of the messages hung on the trees. It functions as a monogram and reinforces the imagetic and real identity of the garden.

Signage

The Jardim de Santos 21 signage is based on direct intervention on the trees without damaging them. This activates the trees as communication supports and harks back to the desire to semantically mark the things that surround us.

Play Areas

The creation of labyrinths and diversions that recall traditional games, but which also reference modern-day video and Internet games, on the basis of three-dimensional graphic interventions on the surfaces of the service “boxes” in the garden.

www.jardimdesantos21.pt —

Creation of a specific website to:

Provide cultural information on Lisbon at the cafeteria Info Point; Disclose information on the garden’s flora, history and cultural activities programme; Create interface for remote interaction with sound eco-system; Present project and its development in an archives area and Lisbon’s gardens’ network; Create public zone of interaction with the garden and its future histories.



action for age

designing a better future

Lecture

Fundação Calouste Gulbenkian, Auditório 2 — 12 Sept — 18:00 – 19:00

Free admission,
subject to room capacity

Av. de Berna 45A, 1067-001 Lisboa
+ 351 217 823 000

Metro S. Sebastião, Praça de Espanha
Bus 16, 726, 56, 718, 742

Coordination
(GB) thinkpublic - Alice Osborne +
Deborah Srebeko + Ian Drysdale
(PT) Susana António, Rita Filipe

Collaboration
(PT) Ana Coimbra; Maria de Lourdes
Machado

Co-production



Participants
(GB) Katy Shields; Rachel Deller;
Vincenzo di Maria, Ayda Anlagan
(PT) Ana Fatia, Ana Relvão;
Anjoom Satar, Gonçalo Gomes;
João Santos, Ricardo Roque

An initiative and original brief by
The RSA: Royal Society for the
Encouragement of Arts, Manufactures
and Commerce

Room capacity 330

Action for Age looks at the role of design in addressing some of the complex challenges, and opportunities presented by an ageing population. Falling birthrates, coupled with increased life expectancy due to general improvements in health have resulted in a growing percentage of elderly people. Isolation, loneliness, neglect and the breakdown of support networks are emerging as some of the major issues facing society today.

An original initiative and brief by the Royal Society for the Encouragement of Arts, Manufactures and Commerce developed with the Calouste Gulbenkian Foundation and Experimenta in Portugal, Action for Age responds to this scenario. It consists of a creative lab operating simultaneously in Lisbon and London involving university students, who profit from an exceptional educational experience. The common challenge is to design new user-centred, meaningful services or solutions that will improve the quality of life of the elderly.

The project comprises three distinct phases:

Phase 1 — London, 2008/09

In 2008, the RSA launched Action for Age, a Design Directions Plus Project, which aims to inspire and direct young designers working on social issues. The briefing challenged participants to think beyond the “product” and develop new services that tackle specific problems, especially isolation and loneliness. In January 2009 more than 70 applications were examined and the jury shortlisted six projects with potential for implementation. The participants attended a mentoring workshop with Think Public in March and in June the winners were announced.

Phase 2 — Lisbon, July 2009

EXD'09 invited two Portuguese designers – Susana António and Rita Filipe – to guide six design finalists in an intensive 6-day workshop at the Calouste Gulbenkian Foundation. Alice Osborne and Deborah Srebeko from ThinkPublic and two English students (Vincenzo Di Maria and Ayda Anlagan) shared their experiences with the Portuguese group. Two specialists in the area of aging, Maria de Lourdes Machado and a researcher of the Faculty of Human Motricity and psychologist Ana Coimbra also contributed to this workshop session.

Phase 3 — Lisbon, September 2009

A second workshop will gather all the participants and both teams of coordinators, (Sep 4-11). Together, they will develop and implement a pilot-project in the Graça neighborhood, in cooperation with the Borough authorities and local agents. The results will be presented at a conference (Sep 12) at the Calouste Gulbenkian Foundation. The final aim of Action for Age is to design coherent solutions that address the needs of the elderly users and lead to greater integration in the community while promoting active participation and improving their general wellbeing. It seeks to fully realise design's potential as a tool for devising adequate responses for the changing demands of contemporary society. The process of reflection and responsiveness behind Action for Age extends far beyond this edition, the first step in a sustained design-based social intervention strategy of the utmost relevance in our current context.

efeito d

a new dna for design

Exhibition

Fundação Calouste Gulbenkian, Anfiteatro 3 (Hall) — 13 Sept – 09 Oct

Tuesday to Sunday
10:00 – 18:00

Av. de Berna 45A, 1067-001 Lisboa
+ 351 217 823 000

Free admission

Metro S. Sebastião, Praça de Espanha
Bus 16, 726, 56, 718, 742

Curator EXD'09

Curator BBDO Portugal

Exhibition design

Miguel Vieira Baptista

Participants

Clemens Weisshaar (DE); Ed Annink (NL); Marti Guixé (ES); Martín Azúa (ES); Mats Theselius (SE); Maxim Velčovský (CZ); Richard Hutten (NL); Robert Stadler (FR); Satyendra Pakhalé (NL); Studio Makkink & Bey (NL); Uwe Fischer (DE)

Participants

(PT) Alexandre Viana; Alves & Gonçalves; Fernando Brízio; Henrique Ralheta; Miguel Vieira Baptista; Naulila Luís; Pedro Silva Dias

Graphic design RMAC

An initiative of BBDO Portugal, coproduced with EXD'09

By virtue of a subtle change – of attitude – a perceived defect or flaw can be transformed into a special feature, an effect. And design can achieve this distinctiveness, the quality of being one of a kind. With this in mind, Efeito D calls upon a host of well-renowned Portuguese and international designers to create pieces that incorporate a slight difference in their conception or genetic build, rendering them unique. Invited by BBDO Portugal, the project's initiators, EXD curated the international section. A testimony to the design community's commitment to social responsibility and inclusivity, the proposals will be unveiled at the Biennale. Efeito D is a fundraising initiative for Diferenças, a Portuguese Centre for Child Development specialising in children with Down syndrome.



time sequences

stories for a near future

Recital

Museu da Electricidade — 18 & 19, 25 & 27 Sept — 22:00

Av. de Brasília, Central Tejo,
1300-598 Lisboa
+ 351 210 028 130

Bus 28, 714, 727, 729, 751
Tram E15
Tram Belém

Idea and text
Nuno Artur Silva

Music and soundtrack
Armando Teixeira

Video PF

Co-production

Images and real-time drawing
António Jorge Gonçalves

Actors
Marco de Almeida; Sandra Celas,
Rui Morrison



What's a story? How can one define the fascination in which these narrative fictions involve us? And what's time? And what's time within and outside the narrative path? Time Sequences – Stories for a Near Future is a declamation of small narratives about time and its passages, crossing distinct presentation formats (video projection, real-time drawing and a musical component) through readings led by a small group of actors. This project is an original idea by Nuno Artur Silva, with image and real-time drawing by António Jorge Gonçalves and music by Armando Teixeira. Performed by Marco d'Almeida, Sandra Celas and Rui Morrison.



share

the more you give, the more you have

From 9 Sept

Original concept
Fernando Brizio (PT)

Production and implementation
EXD'09

Resorting to an everyday object that no one is oblivious or indifferent to, something everybody has but no one really owns, Share proposes an organic, uncontrollable process of disseminating an idea.

Share acts as a positive contamination, triggering a chain reaction with varying effects: surprise, soulsearching, agitation,

an urge to share, reflect, exchange, laugh, act, pay it forward. The scale of impact of Share is unpredictable, somewhere between an epidemic and a mini outbreak, contained or not – who knows? – To one or several countries, cities or neighbourhoods. The bigger the propagation, the more positive the experience. Share.



phaidon design classics

Launch

Lounging Space — 11 Sept — 17:30

A Phaidon Press/newspaper Público/
Serviço Educativo EXD/Prisa
Inova partnership

In collaboration with the EXD'09
Education Service.

A reference in the study and systematisation of design, the release of this publication in Portuguese will provide meaningful insight and educational value to students and general audience alike. From the Montgolfier brothers' hot-air balloon to the ipod, Phaidon Design Classics features 1000 icons of material culture commented by world-renowned critics and curators.



state of the arts

Panel debate on the exhibition *Lapse in Time*
Lounging Space — 10 Sept — 18:00 – 19:00

Free admission,
subject to room capacity

Palácio Braamcamp
Pátio do Tijolo, 25 1250-301 Lisboa

Metro Rato, Baixa-Chiado
Bus 758, 773

Debate moderator Tulga Beyerle (AT)

Debate James Auger (GB); Constantin Boym (US); Nacho Carbonell (NL);
Studio Glithero (GB); Katharina Wahl (DE); Hans Maier-Aichen (DE)

The design of the future is going to be fabulous, fury, furious and fun. It will be a tool for love, a superhero ready to do battle for good and for evil. It will ask why it exists and what its purpose in life is. It will stick its middle finger up, run through the woods naked, and save the world.“

Jerszy Seymour



luanda rise: emergent megalopolis

Debate
Lounging Space — 07 Nov — 18:00 – 19:00

Free admission,
subject to room capacity

Palácio Braamcamp
Pátio do Tijolo, 25 1250-301 Lisboa

Metro Rato, Baixa-Chiado
Bus 758, 773

Curator + Debate moderator Pedro Gadanho (PT)

Debate Joana Pacheco (PT), Ricardo Camacho (PT)

In the aftermath of a long period of post-colonial warfare, the capital of Angola – one of Africa’s richest countries in natural resources – is undergoing a period of profound transformation, and unprecedented growth. Luanda Rise explores this emergent megalopolis, where new forms of creativity are bound to arise out of enduring tensions and conflicts.



telling time

Film series

Cinemateca Portuguesa — October

Tickets for sale at the venue

R. Barata Salgueiro, 39,
1269-059 Lisboa
+ 351 213 596 200

Metro Rato, Baixa-Chiado
Bus 758, 773

Program by

Ricardo Matos Cabo (PT)

Co-production



The film series Contar o Tempo (Telling Time) is grounded on that characteristic of images and sounds that allows for the transformation of time into duration and the paradox that opposes memory's fixed points to the flow of things. The series is composed of several movies and the pathways between them seeking to reflect on the issue of time in film. The films are direct records of time's experience, laments for its passage, recording and capturing what is both permanent and transient time in human activity (and its consequences), in the Earth's cycles, in the various chronologies of work, objects

and sites. In its manifest relation with time, film creates first and foremost an experience of the tangible materiality of its passage: a duration, a sense of weight and density that can only be diluted in the all-consuming – out of time – vastness. It is an idea of film, fleeting and possible; film that both freezes time in a discernible bloc and asserts its transience, opening cracks and raising obstacles to its flow through its own poetics and mechanisms. These films portrait the memory of things, of making objects; they are mythological fictions, snapshots of distant places and the traces of time lingering therein.

Peter von Bagh. Helsinki, pano sempre © City of Helsinki City Museum





luanda: anatomy of speed

Palácio Braamcamp
Pátio do Tijolo, 25 1250-301 Lisboa

Metro Rato, Baixa-Chiado
Bus 758, 773

Co-production



FUNDAÇÃO SINDIKA DOKOLO coleção africana de arte contemporânea

Luanda: Anatomy of Speed arose from Experimenta's challenge to Trienal de Luanda for a presentation centred on the Time. Curated by Fernando Alvim, this programme features three different projects – a debate, an exhibition and a theatre play – and countless perspectives, interactions and interpretations. The notion of speed and acceleration is tackled in both the debate and the exhibition.

Exhibition Lounging Space 9 Sept – 8 Nov

Four different moments in times, seen through the eyes of three Angolan creative artists, who address the speed of present and future and the emotional underlying power of memory.

Curator Fernando Alvim

With
Kiluanji (Photography) (AO); Jorge Palma (Video) (AO); Nguxi (Video) (AO)

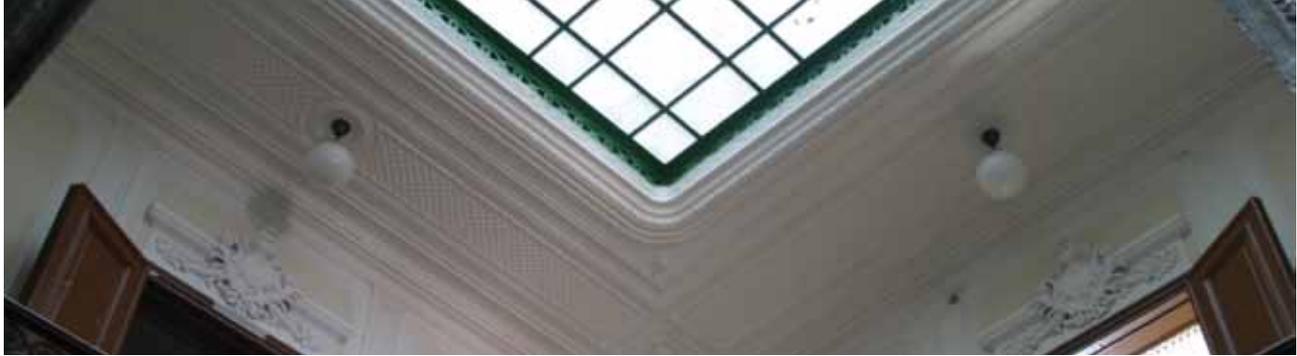
Debate Lounging Space 13 Sept — 15:00 – 16:00

The starting point of this debate is a lecture Paulo Cunha e Silva presented in Luanda in 2006/7, entitled "Luanda: Anatomy of Speed". It will focus on a new approach to the Angolan capital, intersecting the issues of time, speed and acceleration with those of creation, sociology and urban development.

With
Fernando Alvim (AO); José Octávio Serra van Dunem (AO); Paulo Cunha e Silva (PT); Jorge Palma (Video) (AO); Nguxi (Video) (AO)

lounging space —

***It's
About
Time.***



lounging space

Meeting point, Bar, Info & Press centre, *Bookstore*,
Specific programme
 10 Set – 08 Nov

Sunday to Thursday — 11:00 – 00:00
 Friday, Saturday and the eve of public
 holidays —
 11:00 – 02:00
Free Admission

Palácio Braamcamp
 Pátio do Tijolo, 25 1250 – 301 Lisboa

Metro Rato, Baixa-Chiado
Bus 758, 773

Set-up design
 Diogo Cochat (PT) + Luís Ferreira (PT)

Specific supporters
 Caixa Geral de Depósitos,
 TNB Expresso

Superbly situated in the city centre, this hotspot is the Bien-nale's main interface with its visitors and the cultural agents that converge on Lisbon for the Opening Week. The bar opens out to a terrace with splendid views of the city and the river. Complete with an information centre and bookstore, the Lounging Space also hosts its own calendar of events and is the Bien-nale's most happening place.

floor -1

Exhibition
 Challenging elitist design
 Six collections through time 1995-2009

groundfloor

Bar, A+A bookstore, Welcome Desk,
 Press Centre,

EDP Project Room visual concept
 reinterpreted by thestudio

Exposição Exhibition
 LH2O
 Pedrita / Água de Luso
 Design Act, Iaspis

Exhibition
 O que é urgente mostrar, CEMES

terrace

Tour Lisbon on bike for free
 Bike Share EXD'09 Tour
 by Galp Energia

Product preview - testing site
 AMOPLAY, Pedrita / AMOP

Installation
 Natureza em Saldos !!,
 Catarina Nunes – TOSCA. lab

Open air talk BYOB
 João Simões & Emily King
 with Frith Kerr, David Reinfurt,
 Peter Bil'ak, Jürg Lehni e Miguel
 Wandschneider
 11 Sept, 18:30

floor 1

Exhibition
 Coca-Cola Light Gosta de Ti,
 by Coca-Cola Light
 A Forest Office, Cabracega, Cal
 Design, Catarina Pestana, KrvKurva
 Design, Naulila Luis, Pedro Sotto
 Mayor, Susana António, Toni Grilo

Multifunction Room

Design Act, Iaspis
 Interviews
 10 Sept, 12:00-20:00
 Seminar
 11 Sept, 14:30-20:00

Debate
 State of the Arts
 10 Sept, 18:00-17:00

Debate
 Luanda: Anatomy of Speed
 13 Sept, 15:00

International Architecture Competition
 for New Cycling Bridge in Lisbon,
 Fundação Galp Energia
 Winner announcement
 Exhibition of juri shortlist
 Lounge area, 3 Oct

Peça de Teatro Play
 The Ants, by Boris Vian
 15 - 19 Sept, 22:00

Debate
 Luanda Rise: Emergent Megalopolis
 7 Nov, 18:00

floor 2

Exhibition
 Luanda: Anatomy of Speed

Exhibition
 Cultura Intensiva,
 Designforfuture09

Exhibition
 02009, White Elephant Designlab
 (Tobias Kestel, Florian Puschmann)

parallel events —

***It's
About
Time.***



Umberto Digital Haiku nº 2



Out There, Over Here



Capa Branca © Miguel Vieira Baptista



Digital Primitive

parallel events

Pre-Opening Week —

DESIGN PARA A INOVAÇÃO SOCIAL
IPA – Instituto Superior Autónomo de Estudos Politécnicos
7-11 Sept, 9:30-18:30 (workshop)
IPA DesignLAB - Rua da Boavista, 67

The new degree in Design, guided by principles of sustainability and social innovation, will be presented in a demo version, followed by a set of master classes on the subject of design for social innovation. Ezio Manzini (Politecnico di Milano) in video-conference and Maria Loschiavo dos Santos (Universidade de São Paulo) will deliver contextualizing addresses. The master classes will strive to analyse and conceive solutions for social problems presented by João Meneses (Tese) e Isabel Jonet (Entrajuda).

9 September —

Ecto Bench / Banco Ecto
Filipa Valente, Anders Christiansen, Minna Ala-Jaaski
Until 8 Nov
Jardim Botânico

ECTO is a piece of furniture with surface/cover conditions that cause it to react to people's physical contact as well as the external conditions of energy in the urban environment. The piece uses ideas taken from conventional urban furniture, reinterpreting them in an interactive way. It is made of two parts, a structural skeleton and a cover/skin, conceived in such a way as to integrate the urban context and specific location. The 'latent' energetic resources in the urban environment are revealed to the person who looks at or uses the furniture.

Working on Furniture Bruno Carvalho
Until 8 Nov, 06:30 -01:00
Metro Marquês de Pombal

This collection is formed by several typologies of building site furniture, which are, primarily, the first objects in every home, used during its construction. Because these objects are built extremely fast and for specific purposes, they have a quick and clear execution time; its design excludes notions of aesthetics or comfort. For their manufacturing you only need used formwork wood and a sturdy structure for a rough duration. There are benches, meal tables, trestles and ladders, whose texture records a construction time and reveals their origin and use.

Umberto Digital Haiku Nº2
Fernando Nabais
Until 4 Oct, 06:30 -01:00
Metro Baixa- Chiado

An interactive cinematic experiment that reinterprets a shot from the film Umberto D by Vittorio de Sica. The movement of Umberto D begging is edited algorithmically in the computational analysis of the viewer's attention level. The intent of creating a coherent cinematic experiment is combined with strategies and technologies used in advertising to evaluate communicational impact. The coexistence of begging and advertising in public places is formally acknowledged in the use of outdoor advertising urban furniture as a display device.

Treehouse Hotel Dass
From 16:00
Until 8 Nov
Jardim da Estrela - Praça da Estrela

This experimental architecture and design project questions the universal processes of creating cities and architecture vis a vis universal values of human life, making its visitors reflect on urban evolution. In tree houses we find memories, new thoughts and, through our imagination, we place ourselves as observers, outside the world we live in. That is the only way we can be critical and arrive at new levels of discovery and other platforms of understanding.

A Land without People for a People without Land
Nuno Coelho + Adam Kershaw
9 Set, 17:00-23:00 Opening
R. da Rosa, 235-237

This exhibition is composed of several large-size posters, with black and white line drawings, which invite visitors to colour them in using the pencils available. The posters show several maps and graphs, as well as drawings made from photographs collected during a trip made by their authors – Nuno Coelho and Adam Kershaw - to Palestine in 2006. This artistic intervention aims at dividing narratives from the social tensions that are part of daily life in that region, proposing a critical and ironic view.

ColorAdd - Sistema de Identificação de cores para daltónicos
Miguel Neiva – ColorAdd
9 Set, 18:00 Apresentação *Presentation*
Metro Baixa Chiado
Until 8 Nov, 06:30 -01:00

The communication method proposed is based on the universal concept of primary and secondary colours. It is developed by connecting 3+2 symbols (3 primary colours plus white and black), into a wide range of colours. The structural elements, made up of simple symbols and logical associations, are easy to understand and integrate in the user's "visual vocabulary". Thus a graphic monochromatic code is created.

Time Machine CADA / CITI
9 Sept, 18:00-22:00 Opening
Until 24 Set,
Tue-Sat 14:00-22:00
Largo da Trindade, 11

TIME MACHINE transforms the mobile phone into a time machine. This application 'tracks' every movement of the user in time and space through GPS and uses an AI algorithm to predict future moves. The idea is to generate a personal cartography in real time that allows for subjective readings: the 'map' (past and future movements) does not exist but evolves with use. The idea is to encourage people to try and 'overtake' and 'mislead' the machine's predictions, breaking their habits.

Altis Belém Hotel & Spa
9 Sept, 18:00 Opening
Altis Belém Hotel & Spa +
Doca do Bom Sucesso

Out There, Over Here Marília Maria Mira, Raul Boino, Madalena Avelar
Until 30 Set, 11:00 – 20:00

This is the result of a work experience by Ana Guimarães, Beatriz Mousinho, Joana Capitão, Catarina Dias, David Pontes, Hanna Lundborg, Manuela Domingues, Maria Ana Ricon Peres, Sofia Canas da Mota, Sónia Brum and Typhaine le Monnier. The jewellery practices used reflect a richness of materials, a diversity of actions and a sophistication of processes that address and shed light onto the dualism concept-execution.

Sanctuary Mattress Filipe Miranda
Until 8 Nov, 11:00 – 20:00

Have we lost control over our sleep and the capacity to dream? The importance of sleep is a universal issue; it touches upon the time we spend sleeping, how we do it and where. It is also the time at which we find ourselves the most vulnerable. On the other hand, it is during sleep that we recover our vital functions the best.

Is it possible to look at the redesign of a mattress the same way we approach that of a chair?

Capa Branca Blue Design
Until 8 Nov, 11:00 – 20:00

Do you want to be on a magazine cover? With Capa Branca [white cover], Blue Design magazine challenges the emergent creative community to design the cover for its December issue. It is aimed at senior students from design, architecture and art courses. Like invited senior designers before them, the students have carte blanche to do whatever they wish on a 230x220mm rectangle. The three best covers will be published in the December issue of blue Design and shown during EXD'09.

Projections of standing bodies
aforestdesign
Until 8 Nov
Altis Belém Hotel & Spa +
Metro Marquês de Pombal 06:30 – 01:30

This project consists of a set of actions and installations in two distinct formats and spaces - the Lisbon Metro and Altis Hotel - for reflexion and display of a collection of Arraiolos carpets by aforestdesign. The role of the designer and the interaction taking place within his/her culture are the departure point for this project, which looks at time as a critical tool for any creative practitioner.

Digital Primitive #2: Iterative Design
Digital Primitive - Caterina Tiazzoldi + Eduardo Benamor Duarte
9 Set, 18:00 *Opening*
Until 8 Nov
Altis Belém Hotel & Spa +
Metro Cais do Sodré, 6:30-01:00

Digital Primitive Extended is an installation that presents the work of a group of architects, designers and manufacturers in New York, representing a conceptual and productive reality in the city. They are Digital because they are the first generation of New York designers and architects graduated in a context characterised by digital modelling techniques and computer numerical control (CNC) manufacturing. They are Primitive because they have to provide an answer to the limitations posed by a city like New York.



HomeMade

Pedro América + António Sousa
9 Set, 18:00 - 22:00 Opening
Until 8 Out,
Mon-Fri 9:30-19:00,
Sat 11:00-14:00 + 15:00-19:00
Av. Conselheiro Fernando de Sousa, 27A

HomeMade explores the development of a product as a solution for a problem. The idea is to explore the designer traits that are particularly interesting in children because they are free from prejudice. A child's ingenuousness is usually a synonym for simple and effective ideas. To play is often to solve problems promptly... and using what you have at hand. This 'specialisation' in raw design is, basically, what HomeMade intends to show. A solution is asked for common a problem when cooking, namely, the height of the kitchen worktop. Several solutions are expected, which are recorded and will be part of the project.

Letter Object

Rute Gomes, Product Design lda
9 Set, 18:00 Opening
Until 8 Nov, 8:00-22:00
Sat & Sun 9:00-18:00
Restauradores Post Office
Praça dos Restauradores, nº58

Communication is intrinsic to Mankind, it is one of its evolutionary basis and one its development goals. Information is transmitted through several far-reaching channels; memory has to sort things out, selecting what to retain. In the past, letters had an aura of affectivity, and were a means to communicate with family and friends. Our proposition celebrates postal correspondence, whereby the written object becomes an active element in daily life as well as a memorial object to the act of communicating with someone close to us.

LONG LIVE PRECIOUS!

Rita Filipe para for Leitão & Irmão
9 Set, 19:00-20:00 Opening
Until 12 Set, 10:00-19:00
Leitão & Irmão - Largo do Chiado 16-17

LONG LIVE PRECIOUS addresses consumption and sustainability issues in the scope of design. Precious and hand-made objects are not compulsively replaced, the way industrially produced and Pop culture objects are. Imbued with artistic value and emotional meaning, these precious objects last for generations. We propose their (re)insertion in contemporary cultural and everyday contexts, establishing a bridge between traditional and contemporary practices, in what concerns the use we give these objects.

Royalty is the best policy

Lidija Kolovrat
9 Sept, 19:00 Opening
Until 30 Sep
MUDE - R. Augusta, 14

This introspection questions how the Portuguese relate to leadership and the current national feeling regarding, in this case, their kings. It has been said that the Portuguese people neither rule themselves nor allow themselves to be ruled. In its search for faith and peace it accepts leadership and establishes strong bonds with the Christian religion. Leadership and identity. Who impresses us? Lack of introspection breeds sentimentalism. Do the modern-day Portuguese miss Royalty? Its legacy lives on in nostalgia, which reflects noble values from the past.

Fluxos Urbanos NearInteraction
9 Set, 19:30 Opening
Until 22 Set, 9:00 - 01:30
Bairro Alto Hotel - Praça Luís de Camões, 2

Fluxos Urbanos consists of an interactive installation that reveals the dynamics of information flows in several contemporary cities. It hinges upon the intersection of two forms of network: a material one, made of exchanges of commodities and raw materials and an immaterial network containing the related information flow. Via web, the multi-user interactive installation receives data on the information flows in several cities. It is possible to visualise and interact in real time, visually representing the complex relations in the networked global society.

All City Ricardo Vasconcelos, Cabracega + Rita Gonzalez
9 Set, 20:00 Opening
Until 9 Out
10-13 Sept, Mon-Sat 15:00-22:00
14 Sept - 9 Oct, 15:00-20:00
Espaço Zaum - R. da Academia das Ciências, 2-E

The project All City is presented as a graffiti-inspired reinterpretation of some of the most classical examples of Portuguese porcelain: to the nobility of ancient forms, an unlikely decoration is added which, based on a new language, possesses a transgressing, predominantly urban character.

Once Upon a Time in Ten Objects

Joana Astolfi
9 Sept, 20:00 Inauguração Opening
Until 8 Nov
Mon-Sat 15:00-20:00
Studio Astolfi - R. das Salgadeiras, 32

In this project, time is perceived as each object's life, the interval between

past and present/future. Once Upon a Time in Ten Objects is based on the impact of time on ten found objects ('objet trouvé') - obsolete, 'outdated', worn out, deteriorated or 'ill'. The goal is to resurrect them by way of an intervention, transforming and manipulating them, thus showing a 'time gap' in each piece.

Lounging Space
Palácio Braamcamp - Pátio do Tijolo, 25
23:00 Opening
Until 8 Nov
Sun to Thu 11:00 - 00:00 Fri & Sat
11:00 - 02:00

AMOPLAY Pedrita / AMOP

Designed for exterior playgrounds, the AMOPLAY product family presents a series of didactic and playful modules in precast concrete that invite children to engage in psychomotor activities according to different growth stages. Designed by Pedrita and being developed by AMOP, it comprises 5 basic modules - an outdoor blackboard, a slide, a sand table, multi-function spheres and labyrinth pipes. The prototype of the first module - the outdoor blackboard wall - will be introduced to the public during EXD'09.

www.pedrita.net/projects/amoplay

Cultura Intensiva Designforfuture09

The intervention proposed by DESIGNFORFUTURE starts by observing the behaviour of a community to try and captures their habits and customs. An attempt is made to recover the stories behind each object, restarting stagnant projects and achieving a new continuity. This collection of scattered memories is developed dynamically with the several actors in the terrain. The results are presented as original proposals for new objects, made from genuinely Portuguese materials and techniques.

LH20 Pedrita / Água de Luso

When we think of the water that surrounds and fills us, we look at the vessels and packages that bring it to us. A mineral water bottle is not only one of those containers, it is also a privileged interface fusing content and packaging, liquid and solid, natural element and cultural product. LH20 reinterprets the shape of water. Resulting from the application of space-filling scientific models to packaging design, this innovative bottle protects and maintains the purity of its content while seeking to optimise storage, transportation, display, handling and consumption. www.aguadeluso.pedrita.net
www.sociedadeagualuso.pt

O que é urgente mostrar

Cemes
ESAD Matosinhos

With their individual work, every designer is supposed to be an active agent of (re)construction of the existing social order. We question nine Portuguese guest designers about their motivations, concerns and the messages they feel the urge to communicate. The challenge consists in choosing a poster from Ernesto de Sousa's extraordinary collection and the countless cultural, social and political messages contained therein, and through that choice state what is urgent to show today.

www.ernestodesousa.com/urgentemostrar/

02009 White Elephant Designlab (Tobias Kestel, Florian Puschmann)

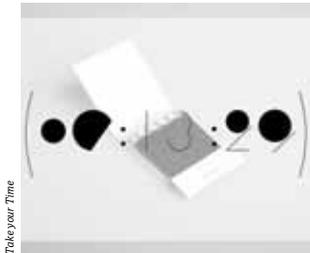
02009 is a seminal project carried out by Tobias Kestel and Florian Puschmann on the Big Island of Hawai'i, in a homage to the Long Now Foundation in San Francisco (longnow.org). There has been volcanic activity on planet Earth since its origins. The marks left in the lava flow fields are a good metaphor to stress the urgent need for awareness and long-term thinking, so as to increase our sense of responsibility towards our own as well as future generations.

Natureza em Saldos II Catarina Nunes - TOSCA.lab

In general, we give very little thought to the lack of sustainability caused by the objects we consumed. There is no time, "just do it... fast". Economy has to grow! We cannot fall into deflation, "Yes We Can"! In a room contaminated by hundreds of ceramic frogs, the audience is invited to intervene on the space by buying the objects thus helping their extinction. Each frog is replaced by a €5 bill. The bills will be pasted to the wall, allowing for a metaphoric visualisation of object consumption and consequent loss of biodiversity.

4x4x4x4x4=1024 Serrote Launch

Inspired by "It's About Time", we had the idea of producing a limited edition of notebooks, each of them one-of-a-kind. Instead of using technique as a mean of mass production (by printing all at once hundreds of covers from a matrix) the Heidelberg was used in a "slow design" process in order to print a series of matrixes in one notebook. 5 print colours were selected and 4 different matrixes were composed for



Take your Time



Bizarre



Dois Tempos



Repetition

each colour, in a total of 20 matrixes. Each cover was then printed with 5 matrixes (one in each colour) having as final result 1024 different notebooks.

Design Act - Socially and politically engaged design today – critical roles and emerging tactics Iaspis
10 Set 12:00-20:00 interviews
11 Set 14:30-20:00 Seminar
Until 8 Out Exhibition

DESIGN ACT is a platform for interdisciplinary discussion and exchange of knowledge and experiences in design and architectural practice. It operates through an international network of contributors, an online archive and a series of public events. At EXD'09, DESIGN ACT presents an installation featuring an archive of projects as well as live interviews and a seminar with Swedish practitioners, who will discuss contemporary design practices that engage with political and societal issues.

The Man of the Crowd
Filipe Pinto
16 Sept – 8 Nov

This piece does not take up space, just time; it's ubiquitous but invisible – it is present in the avenue and in the alley, it is in and about the city; it is democratic yet intimate – it is whispered to passers-by; it's a small fold in the visible realm – two synchronic but non coincident cities and a citizen who reads the world, the city, through what he hears. This piece is not relational art nor does it create micro-utopias; the spectator acts but does not become an artist, of course; it is political but not paternalistic or orthopedic. This piece is political because it arises from and generates freedom or because it is sustained by embarrassment and exacerbates it further.

Reshuffle Revisited TemaHome
9 Sept Until 30 Set
Mon-Fri 8:00-18:00
IADE Chiado Center
Rua do Alecrim, 70

Reshuffle Revisited marks the second intervention of TemaHome at Experimenta Design, after the presentation of an installation entitled "Reshuffle" by designers Fernando Brizio, Filipe Alarcão, Miguel Vieira Baptista and João Mendes Ribeiro on the 2005 edition. The installation conceived by TemaHome's team of resident designers, namely Inês Martinho, Délio Vicente and Ricardo Marçal, presents a provocative, raw look into the brand's industrial process while confronting a symbolic design object by designer Fernando Brizio,

currently collaborating with the brand. The luxurious Handle family of stools are handmade and collide with the meaningless industrial material at the exhibition creating an imperfect and improbable symbiosis.

10 September —

Baile ao Ar Livre
Henrique Neves + Clément Darrasse
10 Sept, 17:00 – 19:00 Launch
Until 10 Out
Paços do Concelho – Praça do Município

In an archive film from Instituto de Investigação Científica Tropical, about Timor in the 1950s, there is a scene at a ball. The women wear long skirts and tight jackets. The men wear white suits with a western cut. The visual arts piece Baile ao Ar Livre entails remaking the skirt pattern of one of the dancers and making it useful. Namely, using it in the furnishings of the Paços do Concelho building in Lisbon (for upholstery or curtains). Baile ao Ar Livre reactivates forgotten and lesser material, privileging notions of mixture and hybridisation.

Take your Time Fabrica
10 Sept, 18:00 Opening
Until 10 Oct
Mon-Sat 10:00- 20:00
Fabrica Features Lisboa - Megastore
United Colors of Benetton
Rua Garrett, 83 – 4º andar floor

We have removed time from its usual context – watches, calendars and chronographs – to analyse the way our daily life is ruled by the objects that surround us. Our life consists of the amount of time we spend with each object. The passage of time is thus measured through the consumption of ordinary daily-life objects. The ticktack of the clock is replaced by the whistle of the coffeepot, the strike of the match on the box and the spring of the toaster. Time is enjoyed, saved, ordered, accelerated and slowed down.

www.fabricafeatures.com/take-your-time/

Bizarre Fabrica/Sam Baron for Sisley
10 Sept, 18:30 Opening
Until 10 Oct
Mon-Sat 10:00- 20:00
Sisley – R. Garrett, 112-118

An uncanny ceramic collection reinvents a leading Portuguese tradition. Through a contemporary approach to the ancient "savoir-faire", Sam Baron recreates souvenirs from the past by merging naturalist elements typical in Portuguese pottery with more classical-shaped decorative objects. The Bizarre collection features

strange, hybrid creatures: a jug witnessing a kiss between two swans, another one holding the ears of an indiscrete rabbit, a plate onto which a fish dives and a salt and pepper shaker hosting a long conversation between a bee and a rabbit.

www.fabricafeatures.com

Via Láctea Júlio Dolbeth / Sam Baron
10 Sept, 18:30 Opening
Until 15 Oct
Mon-Sat 10:00-20:00
Loja Vista Alegre,
Largo do Chiado, 20-23

Via Láctea is an installation project that proposes a narrative approach through the reconstruction of the images that compose decorative porcelain. The project tries to relate two areas of creative expression, Illustration and Product Design, to work out a visual and conceptual harmony between them. It is divided into two process stages, the production and decoration of the pieces. The intimate connection between these stages impacts and conditions the illustration's narrative effects.

Dois Tempos R2 Design
10 Sept, 24:00 Opening
Until 31 April '10
Ermida de N. Srª Conceição
Tr. do Marta Pinto, 12

Lizá Defossez Ramalho and Artur Rebelo (R2) present a typographic installation on the façade of the Ermida da Nossa Senhora da Conceição, in Belém. Dois tempos is a non-systematic collection of sentences and data that illustrate the disparities between moments in times and human activities. We seek to present random sentences related to life, information arriving from everywhere, in many different forms - a collection that goes from meaningless trivia to injustices that torment us. Cultural, technological, social and political inequalities are witnessed throughout time.

11 September —

Repetition Zerodois
11 Set, 17:00-21:00 Opening
Until 10 Oct
Mon – Sat, 15:00-20:00
Rua Vitor Cordon, 40

Repetition is the name of the parallel event ZERO2™ introducing five objects created by five talented Portuguese contemporary designers will be presented. Time is a notion composed of many parts. The repetition of those parts forms a cycle. In order to

restart all over again. This idea, at the same time finite and infinite, is represented in the form or concept of the objects exhibited. Repetition therefore represents the possibility to be born again, physically and mentally, a magical and optimistic concept, which is missing in our current time and space.

BYOB João Simões & Emily King
with Frith Kerr, David Reinfurt,
Peter Bil'ak, Jürg Lehni & Miguel
Wandschneider
11 Sept, 18:30 Open air talk
Lounging Space (terrace)
Palácio Braamcamp – Pátio do Tijolo, 25

Waste of Time
DASEIN – Catarina Pestana
11 Sept 19:00-22:00 Opening
Until 20 Sept
Tue-Fri, Sun 10:00-20:00
Fri & Sat 10:00 – 22:00
MUDE – Museu do Design e da Moda
R. Augusta, 24

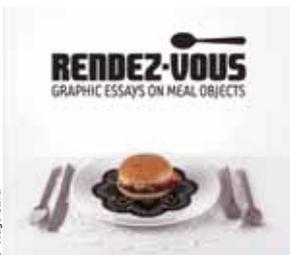
On September 11, the guests gather at the entrance of MUDE, in Rua Augusta Augusta.

- What will be auctioned, design or fashion?

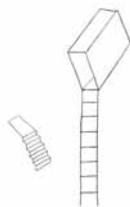
Welcoming the guests, Dasein, personified by actor Pedro Tochas prepares for the "First Dasein Auction in Portugal". Entitled "Waste of Time" the event will also include the lottery draw of a car, a Bombay-Saphire cocktail and the opening of the exhibition on the museum's first floor. Time. It's about time. It's about design time. Time faced with: the problem, research, creation, presentation up to its approval. Is it "the" method? It's "a" method...

POP UP Pedro Sottomayor
11 Sept,
19:00-22:00 Opening
Until 26 Sept
Mon-Thu 11:00-20:00
Fri & Sat 11:00-22:00
VAIPE – Largo Raphael
Bordalo Pinheiro, 2

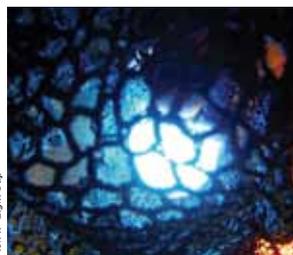
Launch of the POP UP bag conceived by the designer Pedro Sottomayor for the brand TELA BAGS. The main feature of the POP UP bag is that it can be used in two positions, almost as a rucksack or as a normal purse, just by running two zips. The bag thus reflects two speeds fast/slow. The POP UP bag is manufactured reusing only advertising PVC canvas. The work of designer Pedro Sottomayor always echoes ecological concerns, whether by reusing materials, choosing recycled materials or turning to materials that are easy to disassemble and recycle at a later stage.



Soto



Pick-it - Light's up



Superchase



Carrilho da Graça/Serralves
Appleton Square
11 Sept, 19:30 Launch
Until 19 Sept Exhibition
Tue – Sat 14:00 – 19:00
Appleton Square – R. Acácio Paiva, 27 r/c

Multifunctional Building for Fundação Serralves at Senhora da Hora, Matosinhos.
The Project begins by revealing itself as a kind of place of transparencies, depths and reflexes. The pleated glass creates a crystalline perimeter that renders the spatial density lighter and immaterial, allowing for the creation of playful exchanges between the inner and the outer, inside and outside, the limited and the limitless. These games turn this collection into a place of affinity, interaction and openness. The most remarkable characteristic of this “art container” is the fact that it breaks the isolation that surrounds our experience with art and the places it occupies.

Construção Andrea Brandão
11 Sept, 19:30 Opening
11-13 & 18-20 Sept 19:30-22:00
Espaço Avenida 211, Sala Bebê
R. Rosa Araújo, 19

From the works presented in this exhibition, it may be said that its essence is poetical and concrete. It involves you in a certain moment in Time and makes you reconsider that. From the visible that is still tangible, an impression remains from the experience. Its construction depends on its dematerialisation during the exhibition time and here lies its realization as an object. For Documento 11, that task lies with the gesture of withdrawing (and taking) a copy of the work. In the city of Tecla, which will never be, ruin is prevented by constant construction. Its deconstruction is certain, but the belief of Mankind remains and the construction continues.

Rendez-vous – Graphic Essay on Meal Objects
Ana Paula Pais + Alice Graça
11 Sept, 19:30 Opening
Until 25 Sept
Mon-Wed 10:00-00:00
Thu-Sat 10:00-01:00
Espaço Fábulas - Rua Garrett, 19
(Pátio Siza Vieira)

Rendez-Vous consists of a graphic exploration of daily objects, connected to the universe of meals. It appears in the context of ‘slow design’ as a movement that calls for the revision of the surrounding metabolisms, considering tempo as space for reflexion. A drive arises to act upon meal time as the context of several

experiences we wish to question, transform and magnify. The trials performed aim at rethinking the form and function of objects, as well as their inherent individual, social and cultural habits.
www.rendez-vous.com.pt

Sótão Fernando Brízio + Miguel Vieira Baptista MARZ Galeria
11 Sept, 22:00 Opening
Until 24 Oct
Tue-Sat 12:00-20:00
R. Reinaldo Ferreira, 20A

An attic [sótão] is defined as a “low-height compartment, built between the top floor and the roof of a house, usually destined to store objects of little use”. In the exhibition Sótão, Brízio and Vieira Baptista intend to show an accumulation of references in an implicit or subtle way, creating a genealogy of the pieces. The theme of EXD’09, related to time, marked the development of this project. The designers are interested in reflecting upon the degrees of intensity and the various stages that appear in the act of designing – from the reference/memory to the materialisation of their projects.

Pick-it – Ligh’s up
Pick-it por by Susana António
11 Sept, 20:00 Opening
Until 8 Nov, 06:30-01:00
Metro Baixa-Chiado

Pick-it is a social design project that works specifically with the elderly community, creating products with a strong emotional identity, fusing tradition and innovation. This installation introduces a new Pick-it object - a lamp that uses crochet as a material to shape a more contemporary identity, drawing its history from the hands of those who continue this tradition. An installation at one of the exits of Chiado metro station presents 40 black lamps illuminated by a palette of colours. The identity of the craftsmen appears suspended from them, in the shape of portraits.

Superchase
VIVÓEUSÉBIO – Colectivo de design
11 Sept, 21:00 Opening
Until 9 Oct
Mon-Wed 10:00-17:00
Fri 10:00 -22:00
Sat & Sun 16:00 – 20:00
Pavilhão 28 – Centro Hospitalar Psiquiátrico de Lisboa
Av. do Brasil, 53

“Be careful: reality becomes a story, that becomes an experience, that becomes a community, that becomes reality, that becomes a story, that becomes an experience, that

becomes...” Superchase wants to be more than a story, it wants to bring visitors to their own time and space, leading them to memories and clues. Starting from a narrative, objects appear: the memory boxes that contain them are doorways to several platforms where this parallel universe propagates itself, revealing a bit of the mystery we invite you to explore.

Cromotime
an experiment by Bellissimo (IT)
11 Sept, 20:00 Opening
Until 30 Oct
BES ART - Marquês de Pombal, 3

As the management of time is utterly subjective, nowadays our experience of a shared time is chaotic, irregular, stress-inducing. The three basic categories of time (past, present, future) become three categories of meaning, crucial to the design process - thinking: a movement that is dilated in the present; research: a movement that projects itself forward; response: a movement that refers to the past. Aiming at an ideal experience, in Cromotime each category of time flows as a function of the other two, pursuing synchronisation and unity in sounds as in images.

12 September —

Jóia que Mata + Dispositivo de Anti-Existência
Teresa Milheiro
12 Sept, 17:00-20:00 Opening
Until 26 Sept, 17:00-20:00
Galeria Articulada - R. dos Remédios, 102

“Jóia que mata” [jewel that kills] is an installation where the main focus is an old glass syringe with a content made of silver and gold leaf, simulating Heroin. It is an analogy between the obsession for a drug, in this case heroin, as the most precious and valuable asset for some, and the gold/jewel as obsessive object/material of enormous valuable for others. This very drug allows you to live in a parallel reality that may lead to death and connects to the anti-existence device which is also another parallel reality. “Dispositivo de anti-existência” [anti-existence device] is an object made up of several hospital bags lined up, sprouting tubes/probes with needles. These needles are stuck on the back of the neck, so that several substances are administered to prevent any contact with reality: botox, painkillers, etc. This device symbolises real non-existence and the passage to a virtual reality.

Losing Values Toni Grilo
12 Set, 17:00 Opening
Until 30 Sept
Fabrica Infinito – R. Dom Pedro V, 74

The vase, a symbolic design piece, and other trinkets were deformed, altered and unbalanced until they lost their intrinsic values. “It’s about time” has to do with the present time. 2009 is a year of turmoil. The crisis has reached deep into our homes and led us to redefine socio-economical values. This collection does not attempt to be critical; it is the result of transposing the current atmosphere of uncertainty to classical objects.

Workstations Marco Sousa Santos
12 Set, 22:30 Opening
Until 20 Sept
Mon-Fri 15:00-20:00
Sat 14:00-18:00
Sociedade Nacional de Belas Artes – Galeria de Desenho
R. Barata Salgueiro, 36

Workstation is a simulation of a studio and a developing project around the creation of chairs. Approaching the methodological character of the creative process as “exposable matter”, Marco Sousa Santos presents about 20 new chairs and their respective process testimony, containing notes, drawings, photographs, scale models and prototypes. Workstation will be a space and a moment where the creative process follows its natural course and from which new objects are born while the event takes place

13 September —

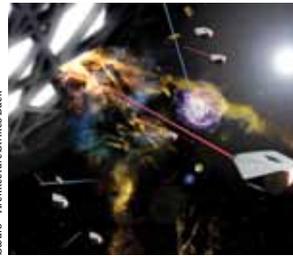
SUPER PECHA KUCHA NIGHT LISBON Pecha Kucha Lisboa
13 Sept, 19:30
Museu da Electricidade
Av. Brasília, Central Tejo

Pecha Kucha (“the sound of talk” in Japanese) conceived by Astrid Klein and Mark Dytham (Klein Dytham architecture), started in 2003 in Tokyo with the goal of creating a platform for young professionals in several creative areas to get together, meet and present their work in public. The event consists of a series of conferences in only one night, mixing renowned and non-renowned and allowing for access to a great latitude of works and approaches in creative areas like architecture, design, video, etc. The only imposition made to every participant is that they must present their work in 6 minutes and 40 seconds.

<http://pechakuchalibson.blogspot.com>
<http://www.pecha-kucha.org>



(In)Visible Time



Swars - Architecture Strikes Back



E Viveram Felizes para Sempre

Post Opening Week —

REFLEX - Prémio de Fotografia

CAIS/BES
18 Sept, 18:30 Opening
Until 9 Oct
Galeria Tranquilidade –
Av. Liberdade, 242

Gerações is the theme of the 3rd REFLEX 2009 Photography Award, organized by CAIS Association and sponsored by Banco Espírito Santo. A nation-wide contest was launched to both amateurs and professionals who through photography express their look upon Society. Generations intends to be the photographic record of intervention on reality, of everything that can be an indicator of rupture, continuity, conflict, novelty, discontinuity and return in a variety of fields. A total of 734 photos were submitted, out of which 30 finalists will be selected and shown.

Duas Linhas

Pedro Campos Costa + Nuno Louro
8 Oct – 31 Oct
Mon - Thu 12:00 – 20:00
Fri & Sat 14:00 – 21:00
Espaço Avenida, Rua Rosa Araújo

Duas linhas (two lines) shows the different ways we inhabit the territory, its imbalances, mythical images, fantasies and desires. We want to make a sensorial portrait of the path, covering 715 kilometres from north to south, in both directions. We show these differences from the perspective of those travelling through the territory, accumulating sensations, images, smells and colours. A route of senses, a journal of architects looking for the territory's time. This project intends to have a new critical approach to territory planning, through the creation of a document where these impressions will be recorded.

.txt Fernando Nabais, Fernando Galrito + Stephan Jurgens
6-7 Oct, 21h30
Museu do Oriente
Av. Brasília, Docca de Alcântara Norte

.txt is a performative interactive work mediated by several sensorial technologies, which explores forms of contemporary border-crossing artistic languages. The result is a singular vocabulary that is physically articulated by means of interactive soundscapes, visual compositions, and real-time choreography, representing a source of artistic expressions that support the dramaturgical intention.

Visões do Design para uma Cidade Colaborativa

Teresa Franqueira + Rui Roda
8 Oct
Conference 14:00-15:00 + Workshop
15:30-19:00
Exhibition 21:00
Opening
Until 15 Oct, 14:00-22:00
R. dos Anjos, 19

This project is based on the concept of collaborative city, that is, a city with hubs of creativity and collaboration made up by social services, cultural and economical activities. The main idea is to develop a platform to help local authorities create an environment that feeds and supports social and economical innovation and encourages the development of an active citizenship, and, at the same time, designs the instruments for citizens to be able to collaborate among themselves, create and contribute to the process.

The event is presented in three formats: Conference, Workshop and Exhibition.

(In)Visible Time

Anywhere Door, co-produção IPA
8 Oct, 20:00 Opening
Until 8 Nov
Mon-Fri 9:00-23:00
IPA – R. da Boavista, 67 - Armazém 3

This exhibition gathers different Japanese contemporary architecture projects and intends to show the whole process, from the first sketch to the end result. It seeks to demonstrate how an exhibition about architecture can also reflect upon other intrinsically connected themes. (In)visible time shows different generations of Japanese architects with different ways of thinking, solving problems and materialising their concepts and ideas. An array of projects that aims at describing forms and ways of experiencing different realities, shining a light on a distant culture.

Revista Biblia, nº 30 Tiago Gomes

16 Oct, 22:00
Magazine launch
Ler DEVagar -Lx Factory
R. Rodrigues Faria, 103

(Sum)one Miguel Rios Design

Galeria Filomena Soares
29 Oct, 21:30 Opening
7 Nov Ter – Sáb
Tue – Sat 10:00-20:00
Rua da Manutenção, nº 80 (Xabregas)

Le Coq Tuguese Market

NutKase, Napron.Love & Caffeine
Mercado da Ribeira
30 Oct, 20:00 Opening
Until 1 Nov
Fri 19:00-01:00
Sat 15:00-01:00
Av. 24 de Julho, top floor

Le Coq Tuguese is an exhibition of creative work that wants to promote emergent national talent and established professionals, establishing a communication platform for the exchange of information and learning experiences. Nutkase, Napron.Love and Caffeine believe in Portuguese art and design. They believe in themselves. With this event, they want to stimulate, acknowledge and support young Portuguese design practitioners.

Swars - Architecture Strikes Back

Moov and Dass
4 Nov, 21:30 Opening
Until 8 Nov Loop session
LXFactory - R. Rodrigues Faria, 103

In an increasingly mediated universe, the Architect is, basically, a signature, a self-professed author of magic formulas. That signature is the tool of his emancipation. In this new order it is not architecture that is valued but rather what can be sold and emulated by the media system. SWARS is a reflection in film format on the mechanisms of production and promotion of contemporary architecture through the production of a space satire of epic tone. The paradigmatic buildings of the Empire are reinterpreted as spaceships and space stations that battle for supremacy in the galaxy.

Geração VHS

E Viveram Felizes para Sempre, Fernando Fadigas, Pedro Mira, Ruy Otero, David Mesqueta, Luis El Gris
5-7 Nov, 23:00- 03:00
LXFactory - R. Rodrigues Faria, 103

VHS generation is an exhibition that results from the singular fusion of a collective of artists and performers, combining different media: video, photography, collage, performance and sound design. This exhibition is the first intervention of a series that integrates long and short films, exhibitions, happenings and TV programmes. Referring to the loss of generation and memory, this exhibition digitalizes the analogical, digesting and regurgitating another form of entertainment. At the rhythm of fast-forward and rewind in simultaneous, where time loses itself in the midst of its own velocity.

All content pertaining Parallel Events is provided by and the sole responsibility of the authors/promoters

education service —

**It's
About
Time.**



education service

Engage, enlighten, inspire

Bookings —

+351 915 080 587
edu@experimentadesign.pt
www.experimentadesign.ptt

Tickets

Guided tours Play-tours:
2€ p/ person, all age groups
Creative workshops for families:
3€ p/person

Schools —

Play-tours

High-school & University students,

Adults —

Guided tours
Workshops
Themed group discussions

Itineraries —

Opening Week
Exhibitions

Families —

Creative workshops

With a mediating role in regard to EXD's theme and contents, the Education Service reaches out to various audiences with a range of activities that seek to engage, encourage and inspire. Disseminating information and providing opportunities for meaningful encounters, the Education Service connects the Biennale's visitors with the rich discourses of design and architecture. The 2009 program offers several novelties, geared at updating skills and inviting new learning opportunities: visits and hands-on activities for youngsters; workshops and special tours for high school students and undergraduates; Biennale itineraries and guided tours by experts for adult audiences.

It's About Time. tickets

single tickets —

Lisbon Conferences

Regular: 7,00 €
 Students: 6,00 €
 + 65 years: 6,00 €

Room capacity: 850 seats

Open Talks

Free admission
 subject to room capacities

Room capacity: 350 seats

Exhibitions *

0-5 years: Gratuito
 Adults: 4,00 €
 + 65 years: 2,50 €
 Students: 2,00 €
 Monday: Gratuito

Lounging Space

Free admission

Free admission

* Quic, quick, slow
 free admission

pass—

Lisbon Conferences Pass

Regular: 20,00 €
 Students: 17,00 €
 + 65 years: 17,00 €

Days 09, 10, 11 e 12

Exhibitions Pass

Regular: 9,00 €
 Students: 4,50 €
 + 65 years: 5,50 €

Lapse in Time +
 Pace of Design +
 Timeless

Full Pass

Regular: 28,00 €
 Students: 20,00 €
 + 65 years: 20,00 €

Lisbon Conferences +
 Lapse in Time +
 Pace of Design + Timeless

Pass Pace of Design (2)

Regular: 9,00 €
 Students: 5,00 €
 + 65 years: 5,00 €

Pace of Design +
 Museu da Politécnica

Pass Pace of Design (3)

Regular: 11,00 €
 Students: 7,00 €
 + 65 years: 7,00 €

Pace of Design +
 Museu da Politécnica +
 Exhibition Allosauros

biographies —

***It's
About
Time.***

participants

Abake (GB); Abitare (IT); Aurelindo Jaime Ceia (PT); Alejandro Aravena (CL); Alexander Rodchenko † + Varvara Stepanova † (RU); Alexandre Viana (PT); Alexey Brodovitch † (RU); Alice Cicolini (IN); Alice Rawsthorn (GB); Ana Coimbra (PT); Ana Fatia (PT); Ana Relvão (PT); Anjoom Satar (PT); Anniina Koivu (FI); Anthony Burrill (GB); António Jorge Golçalves (PT); António Silveira Gomes (Barbara Says...) (PT); Anwar Jahangeer (ZA); Apartamento (ES/IT); Armand Mevis & Linda Van Deursen (NL); Armando Teixeira (PT); Auger-Loizeau (GB); Ayda Anlagan (GB); Beat Müller + Wendelin Hess (CH); Ben Fry (US); Ben Kelly (GB); Ben Rubin (US); BLESS (FR/DE); Blip Boutique (US); Bruce Mau (CA); Caroline Forte (GB); Chermayeff & Geismar (GB); Chris Ware (US); Christophe Pillet (FR); CKS - Center for Knowledge Societies (IN); Clare Cumberlidge (GB); Clemens Weisshaar (DE); Constantin Boym (US); Contemporânea (PT); Creative Review (GB); Cyan (DE); DAMn (BE); Daniela Pais (PT); Daniel Schludi + Piero Glina (DE); Dario Buzzini - IDEO (IT); David Reinfurt (US); Delfim Sardo (PT); Design Indaba (ZA); Design Observer (US); Desmond Lazaro (IN); Dieter Rot † (DE); Dimitri Merakli (GB); Diogo Cochat (PT); Dom Sylvester Houédard † (GB); Ed Annink (NL); Ed Fella (US); Eduardo Afonso Dias (PT); Ed Ruscha (US); Edward R. Tufte (US); El Lissitzky † (RU); Emigre (US); Emily Campbell (GB); Emily King (GB); Eric Klarenbeek (NL); Estúdio Campana (BR); Étapes (FR); Eva Engelbert (AT); Fabien Cappello (GB); Fernando Alvim (AO); Fernando Brizio (PT); Filipe Homem Fonseca (PT); Francesco Cangiullo † (IT); Francisco Laranjo (PT); Francis Picabia † (FR); François Truffaut † (FR); Frederico Duarte (PT); Frith Kerr (GB); FT Marinetti † (IT); Fuel (GB); Gaby de Abreu (ZA); George Brecht † (US); Giulio Cappellini (IT); Gonçalo Gomes (PT); Grant Gibbs (ZA); Graphic Thought Facility (GB); Green Grass Design (ZA); Gunjan Gupta (IN); Haldane Martin TM (ZA); Hans Maier-Aichen (DE); Hans Richter † (DE); Harper's Bazaar (US); Heath Nash (ZA); Henrique Ralheta (PT); Icon (GB); Idea Magazine (JP); Irma Boom (NL); Items (NL); Iwasaki Design Studio (JP); Jane Solomon - FabricNation (ZA); Jan Tschichold † (DE); Jason Miller (US); Jerszy Seymour (DE); Joana Baptista + Mariana Leão (PT); João Gomes da Silva (PT); João Lopes (PT); João Santos (PT); John Maeda (US); Jonathan Barnbrook (GB); Josef Müller-Brockmann † (CH); José Álvaro Correia (PT); José Octávio van Dunen (AO); Joseph Grima (US); Julia Anastasopoulos (ZA); Julia Born + Alexandra Bachzetsis (NL); Julia Born + Daria Holme (NL); Julien Carretero (NL); Julien de Smedt (BE); Jürg Lehni (CH); Karel Teige † (CZ); Katharina Wahl (DE); Katrin Sonnleitner (DE); Katy Shields (GB); Kevin Slavin (US); KGID - Konstantin Grcic Industrial Design (DE); Korner Union (CH); Kuntzel + Deygas (FR); Kurt Schwitters † (DE); Kyle Cooper (US); László Moholy-Nagy † (HU); Leif

Huff - IDEO (DE); Linda Brothwell (GB); Lindy Roy (ZA); Linha Branca (PT); Lucy Peers (GB); Luis Ferreira (PT); Luis Royal (PT); Luna Maurer & Jonathan Puckey (NL); Lunar Design (US); MA (AT); Marco de Almeida (PT); Marjane Satrapi (IR); Maria João Mântua (PT); Maria de Lourdes Machado (PT); Marshall McLuhan † + Quentin Fiore (US); Marti Guixé (ES); Martin Azúa (ES); Mary Ellen Bute † (US); Mats Theselius (SE); Matthias Leipholtz (DE); Max Bill † (CH); Max Bruinsma (NL); Max Huber † (CH); Michael Horsham of Tomato (GB); Michael Young Ltd (GB/HK); Michel Gondry (FR); Miguel Vieira Baptista (PT); Mike Mills (US); M/M (FR); Muriel Cooper + David Small (US); Nacho Carbonell (ES/NL); Nathan Reddy (ZA); Naulila Luís (PT); Neri Oxman (US); Net#work BBDO (ZA); Nkhensani Nkosi (ZA); Nuno Artur Silva (PT); Nuno Coelho (PT); Nuno Luz (PT); Oona Culley (GB); Oron Catts (FI); Oskar Fischinger † (DE); Pablo Ferro (CU); Padmaja Krishnan (IN); Paola Antonelli (IT); Paul Elliman (GB); Paulo Cunha e Silva (PT); Pedrita (PT); Pedro Gadanho (PT); Pedro Silva Dias (PT); Peter Bil'ak (NL); Peter Saville (GB); Pieke Bergmans (NL); Piet Zwart † (NL); PlayPumps International (ZA); Portugal Futurista (PT); Portugal 1934, SPN (PT); Public Works (GB); Pu Tai (GB); Quivertree Publications (ZA); Rachel Deller (GB); Raoul Hausmann † (AT); Ravi Naidoo (ZA); Ricardo Matos Cabo (PT); Ricardo Roque (PT); Richard Eckersley (GB); Richard Hollis (GB); Richard Hutten (NL); Richard O. Fleischer † (US); Rita Filipe (PT); Robert Brownjohn † (GB); Robert Frank (CH); Robert Stadler (FR); Rui Gato (PT); Rui Morrison (PT); Ross Lovegrove (GB); Sabrina Koelbl (GB); Sandra Celas (PT); Satyendra Pakhalé (NL); Saul Bass † (US); Shao Foundation (CN); Silvia Knüppel (DE); SNorD (PT); Sol LeWitt † (US); Soumitri Vadarajan (IN); Spirale (CH); Studio Glithero (GB/DE); Studio Makkink & Bey (NL); Lichtwitz - Büro für visuelle Kommunikation (AT); Susana António (PT); Susana Soares (PT); Tal Gur (IL); The Home Project (PT); The Office (PT); Theo van Doesburg † (NL); thinkpublic (GB); Tristan Tzara † (RO); Tsai Design Studio (ZA); Tulga Beyerle (AT); Typographica (GB); Viking Eggeling † (CH); Vincenzo di Maria (GB); Uwe Fischer (DE); Vogt + Weizenegger (DE); Walter Rutmann † (DE); Walter Bettens (BE); Yda Walt (ZA); Yvonne Fehling + Jennie Peiz (DE); Zapiro (ZA); ...xyz design (ZA)

Think Tank

Ed Annink (NL); Emily Campbell (GB); Emily King (GB); Guta Moura Guedes (PT); Hans Maier-Aichen (DE); Jacopo Visconti (BR/IT); João Paulo Feliciano (PT); Mateo Kries (DE); Max Bruinsma (NL); Pedro Gadanho (PT); Tulga Beyerle (AT)



Abake (GB)

Abake is a collective of four graphic designers: Patrick Lacey is from the UK, Kajsa Stahl from Sweden, Benjamin Reichen and Maki Suzuki from France, who have been working together since 2000. Their physical work includes posters, CD and record designs, furniture, and installations in art galleries and public spaces. Much of their work concentrates on the social aspect of design and the strength that collaboration can bring to a project. Events often involve (in no particular order) film, dancing, eating and cooking, and teaching. They are also singers, painters, photographers, members of bands, furniture designers, curators, fashion designers, DJs and teachers.



Albio Nascimento (PT)

Albio Nascimento, originally from Portugal, lives and Works in Berlin and Faro. His training in interior and product design in Lisbon and Milan led to his special interest in researching the significance of home and housing through cultures. Since 2005 he's curating DesignForFuture, an annual exhibition on sustainable design. He runs PROPAN, a design studio for sustainable development and social campaigns, based in Berlin. Currently, he's working on his master thesis about product development in traditional crafts. In addition he continues to pursue his own design projects and research on socially and cultural interactive design. Kathi Stertzig works and lives mainly in Berlin. After her education in interior design in Hannover and Milan, she graduated at the Design Academy Eindhoven, Netherlands. Since 2008 teaches product design at the Bauhaus University Weimar and is directing with the studio PROPAN social campaigns and exhibitions, as well as developing own product and interior design ideas. She is specialized in project-management and in socially driven developments of design products and concepts.



Alice Cicolini (IN)

Alice Cicolini is a designer, creative commissioner and producer, curator of several international touring exhibitions on design and a published author. She writes regularly on design for a series of international publications and is the founder of India-based Fashion Plate. Cicolini has research degrees in fashion history & theory and in jewellery design from Central St Martins.

Thinkpublic (GB)

Thinkpublic are an award-winning agency focused on using design to improve service experiences in the public sector. Thinkpublic achieves this by working with service providers and the general public to gain understanding of how their services and experiences could be enhanced. This UK-based dynamic and creative company has worked with the NHS, education, Local Government and the Third Sector.



© Courtesy I.H. Tribune

Alice Rawsthorn (GB)

Alice is the Design Critic for the International Herald Tribune and a columnist for the New York Times Magazine. Her columns are syndicated to newspapers and magazines all over the world. She speaks on design and contemporary culture at important international events including the annual meeting of the World Economic Forum in Davos. Alice is a member of the board of Arts Council England and on the World Economic Forum's Global Agenda Council on Design, as well as a trustee of the Whitechapel Gallery in London. After graduating in art and architectural history from Cambridge University, Alice became an award-winning journalist for the Financial Times. She was a foreign correspondent for the FT in Paris, and pioneered its coverage of the creative industries. Alice's books include a biography of the fashion designer Yves Saint Laurent and a monograph on the industrial designer Marc Newson. She is now writing a book on the future of design.



Alison Moloney

Alison Moloney (GB)

Alison Moloney is the British Council's lead fashion expert and Co-Director of the Architecture, Design, Fashion department. With an MA in Fashion History, she has devised exhibitions, seminars, workshops and international collaborations in fashion, graphic, product and furniture design for the BC's international programme of events.



Anniina Koivu (FI)

Anniina Koivu (Helsinki, 1976) is an architect, graduated from the Helsinki University of Technology, a journalist and since 2007 she is the design editor of Abitare magazine. She also contributes to Abitare China and Abitare Bulgaria, a&u, deArchitect and Lo Specchio, the magazine supplement of Italian daily newspaper La Stampa. She is also the author of the main essay in designer Pierre Charpin's first monograph. Anniina has been a juror of national and international design competitions and a speaker at events including Festarch, the international festival of architecture in Sardinia, and the Tokyo 100% Design conference.



Anthony Burrill (GB)

Anthony Burrill is an independent designer and illustrator who works in a broad range of activities, including print, film and internet. After studying Graphic Design at Leeds Polytechnic he completed an MA in Graphic Design at the Royal College of Art, London. He has designed advertising campaigns for London Underground, DIESEL, Nike, Bupa amongst others, including the cult Hans Brinker Budget Hotel campaign. He has also produced web-based projects for bands such as Kraftwerk and Air, murals for Bloomberg, Priestman Goode and recently designed the identity for KesselKramer's inaugural London base - KK OUTLET. Anthony recently held two exhibitions, The Right Kind of Wrong at The Biscuit Building, London in collaboration with Michael Marriott, and Geometry in Nature at Colette in Paris.



António Silveira Gomes (PT)
(Barbara Says) (1971)
www.barbarasays.com

António Silveira Gomes is a graphic designer, professor and founder of the creative collective Barbara Says... (1996) and Projecto Próprio, a communication design and publishing workshop (2006). Amongst other things, he has been responsible for: the Zé dos Bois Gallery graphic design; editorial design of FLIRT magazine; art direction for Jornal dos Arquitectos and development of the graphic image for institutions such as AFRICA. CONT, ICAM, Ellipse Foundation and Mirandela Town Council. His work has featured in numerous design publications and shows the world over, highlights being the Barbara Says monograph, Design&Designer (Pyramid, 2006) and his presence in the book AREA 2 (Phaidon Press).

www.barbarasays.com



Auger-Loizeau
www.auger-loizeau.com

James Auger (GB)

James Auger has a BA in Product design from Glasgow School of Art and an MA from the Royal College of Art. As a Research Associate for Media Lab Europe, he conducted a design-based investigation into technology-mediated human experience. James currently teaches at the RCA, where he is also a PhD candidate in the Design Interactions department. He is a partner in the speculative design practice Auger-Loizeau, whose projects have been published and exhibited internationally, and integrate the permanent collection at MoMA. Prior to being a designer, James completed an engineering apprenticeship at Rolls-Royce and worked as a special effects technician for TV and film.

Jimmy Loizeau (GB)

Established in the emerging field of 'critical design' or design for debate, Jimmy Loizeau as a partner in Auger-Loizeau has lectured and exhibited internationally in leading venues. His practice is primarily concerned with behaviours brought about by the intervention of new objects and functions and how these objects can be re-configured to ask revealing questions about our interactions with the world. He is currently a visiting lecturer at Goldsmiths University and the Royal College of Art. Jimmy has an MA in Fine Art (Birmingham, 1990) and an MA in Design Products (RCA, 2000) and worked as a research associate at MIT Media Lab from 2002-2004. College of Art.



Ayush Kasliwal (IN)

Ayush Kasliwal Furniture Design is a design studio based in Jaipur. Kasliwal has worked in the furniture design and manufacturing industry for 12 years and has collaborated internationally as a designer and manufacturer (with The Conran Shop, Tom Dixon, Ashley Hicks, Caravane, Le Bon Marche and Few And Far). He believes that Indian design has to find its identity in India's resources, skills and aesthetics rather than follow imported ideas of beauty; and that India's craftsmen, neglected by the luxury market, should be re-established as makers of fine objects – beliefs that are reflected in his work. Kasliwal was showcased in 'Talents A La Carte' at Maison Et Objet in September 2008. In the same year, Edition Nouveau Objet launched Kasliwal as a designer, alongside others like Arik Levy and Paola Navone. "The idea," Kasliwal says, "is not about making pretty things; it is about making things that are intelligent, things that have a reason to be and solve common day-to-day problems."



Benjamin Fry (US)

Ben Fry is director of Seed Visualization and its Phyllotaxis Lab, a design laboratory in Cambridge, Massachusetts focused on understanding complex data. Fry received his doctoral degree from the Aesthetics + Computation Group at the MIT Media Laboratory, where his research focused on combining fields such as computer science, statistics, graphic design and data visualisation as a means for understanding information. Later, he developed tools for visualisation of genetic data as a postdoc student at the Eli & Edythe L. Broad Institute of MIT & Harvard. With Casey Reas of UCLA, he currently develops Processing, an open source programming environment for teaching computational design and sketching interactive media software that won several international prizes. In 2006, Fry received a New Media Fellowship from the Rockefeller Foundation to support the project. In 2007, Reas and Fry published Processing: A Programming Handbook for Visual Designers and Artists with MIT Press.



Ben Kelly (GB)

Ben Kelly is an interior designer who established Ben Kelly Design in 1977. BKD has produced pioneering interiors for night clubs, bars shops and company headquarters including The Hacienda nightclub, DRY 202 bar in Manchester, The Basement at The Science Museum in London and The Design Council headquarter. Ben has been honoured as a Royal Designer for Industry (RDI). Ben's practice has embraced and encouraged collaboration with designers and artists. He is currently working on a series of art projects under the title 'Rural Studies'. This is an investigation into traditional craft based activities and elements of the rural environment which have marked and formed the landscape.



BLESS (FR/DE)
www.blessdesign.com

Initiated in 1997, BLESS is the result of an encounter between two students, Desiree Heiss and Ines Kaag. Desiree Heiss (1971, Freiburg) graduated in fashion in 1994 from the University of Applied Arts in Vienna and is currently based in Paris. Ines Kaag (1970, Fürth) is also a fashion graduate, this time from the University of Arts and Design in Hannover (1995) and is based in Berlin.

The two designers escape any narrow or stereotyped definition of fashion and remain faithful to their initial concept, dividing their creative practice between fashion, art, design and architecture. They follow an independent work method that often resorts to collaborations and interactions with friends, customers and other contributors.



Catherine Ince

Catherine Ince (GB)

An MA in Curating Design, Catherine Ince has managed the British Pavilion exhibitions at the 2006 and 2008 Venice Biennale of Architecture and was co-commissioner in 2008. Before joining the BC, she was a curator in Contemporary Programmes at the Victoria & Albert Museum and worked as a research consultant and project manager for a range of public sector bodies and commercial companies.



CKS (Centre of Knowledge Society) (IN)

CKS means centre of knowledge society and explains much of the work of this design research studio based in New Delhi and Bangalore. Specialised on emerging markets, cks understands that much of product development should and can be done in the areas the products are targeted for. Before actually designing, they start working with a careful choice of data and statistics and further their work with ethnographic research in defined areas and on focus groups by means of field work, interviews, video and visual diaries. These first steps are necessary to understand the users practices and needs before moving to the design concept and later testing the designs for usability. The last step is to achieve not only in-depth information about the target groups, but also with the design of services and new business ideas. Commissioned by technology manufacturers and service providers, cks is specialized in user trend mapping and conceptualizing mobile phone services for rural areas.



Clare Cumberlidge

Clare Cumberlidge (GB)

Clare Cumberlidge is founding co-director of General Public Agency, an interdisciplinary unit delivering research and practice within the public realm. Before GPA, Clare was one of the UK's leading independent curators, with a particular interest in supporting emerging practices. Clare has devised and delivered a number of national case studies and is a leading commentator on the future of cultural practice and policy as well as advisor to UK cultural institutions and artists initiatives.



Constantin & Laurene Leon Boym (US)
www.boym.com

Constantin Boym (1955, RU) graduated from Moscow Architectural Institute. In 1984-85 he earned a Master's degree in design from Domus Academy in Milan. Together with Laurene Leon Boym, he leads Boym Partners Inc, winner of the National Design Award in 2009. Boym Partners bring a critical, experimental approach to a range of products that infuse humour and wit into the everyday. Frequently drawing from American iconography, they create a variety of products and environments for an international roster of companies, including Alessi, Swatch, Flos and Vitra. They also create their own Boym Editions, sought after by many collectors around the world. Boym Partners' work is included in the permanent collections of many museums, including MoMA.



Daniela Pais (PT)

Daniela Pais is an architect and fashion designer. She obtained her B.A from the Fashion department of the Faculty of Architecture at the Technical University of Lisbon in 2002. In the same year she co-founded Krv Kurva together with designer Jorge Moita. Krv Kurva developed the La.Ga bag a project that traveled around the world throughout exhibitions, publications and stores. The simplicity, sustainability and social concerns which lied behind Pais' work brought her back to the academic realm where she furthered her studies in 2005 with the Masters program "Man and Humanity" at the Design Academy Eindhoven. Throughout those two years, Pais developed projects where the individual well-being became her main concern. In 2007, she undertook a research about the consumption of clothing, which developed into a project called 'Elementum' which re-questions the fundamentals behind fashion and identity. Daniela Pais likes to work with structures, to give form to objects according to the material and context. She lives today between Portugal and the Netherlands where she does an on-going research and works new ideas and productions.



David Reinfurt (US)
www.o.r.g.com

David Reinfurt is an independent graphic designer, writer and editor in New York City. He graduated from the University of North Carolina in 1993 and received an MFA from Yale University in 1999. On the first business day of 2000, David formed O-R-G inc., a flexible graphic design practice composed of a constantly shifting network of collaborators. Together with graphic designer Stuart Bailey, David established Dexter Sinister -- a workshop in the basement at 38 Ludlow Street on the Lower East Side in New York City. The workshop is intended to model a Just-In-Time economy of print production, running counter to the contemporary assembly-line realities of large-scale publishing. This involves avoiding waste by working on-demand, utilising local cheap machinery, considering alternate distribution strategies, and collapsing distinctions of editing, design, production and distribution into one efficient activity. Recent projects include on-site productions at the Centre d'Art Contemporain Geneve, and the 2008 Whitney Biennial. Dexter Sinister publishes the semi-annual arts magazine Dot Dot Dot. David currently teaches at Columbia University Graduate School of Architecture, Planning and Preservation.



Delfim Sardo (PT)

Delfim Sardo (1962) is a university teacher, contemporary art curator and essay writer. He is currently the Executive Coordinator of the Comissão Instaladora do Colégio das Artes da Universidade de Coimbra and a member of the General Council for Expo Shanghai 2010. He was curator of the Portuguese Representation at the 48th Biennale di Venezia in 1999, was consultant for Fundação Calouste Gulbenkian from 1997 to 2006 and director of the Exhibition Centre of Centro Cultural de Belém from 2003 to 2006. He lectures Modern and Contemporary Art History at Faculdade de Letras da Universidade de Coimbra, as well as at Faculdade de Belas Artes da Universidade de Lisboa and in masters' courses at Universidade Lusófona and at Faculdade de Arquitectura da Universidade Técnica de Lisboa. He founded and directed Pangloss magazine and writes regularly on art and architecture for national and international publications. His most relevant published works are Julião Sarmento, Catalogue Raisonné, Edições Numeradas, Vol.I (MEIAC, 2007), Luxury Bound (Electa, 1999), Jorge Molder (Caminho, 2005), Helena Almeida, Pés no Chão, Cabeça no Céu (Bial, 2004) and Pintura Redux (Fundação de Serralves/Público, 2006).



Desmond Peter Lazaro (IN)

Desmond Peter Lazaro is a British artist who has lived in India for over 15 years. After completing a painting degree in the UK (1987-90), he was awarded the Commonwealth Scholarship to India. There he undertook his Masters degree in Painting at the M.S University of Baroda. During this period (1990-94) he travelled India extensively and began to research the Pichhvai painting tradition of Rajasthan.



Ed Annink (NL)

Ed Annink is co-owner and creative director of Ontwerpwerk multidisciplinary design, working with a host of leading international companies. He is co-founder and chairman of Foundation Products of Imagination (1987), dedicated to the promotion of experimental Dutch design through projects and publications. Among many others, he curated the travelling exhibition (and book) 'Bright Minds, Beautiful Ideas' for EXD'03. Responsible for international workshops for the likes of Vitra Design Museum (FR) and Design Industry (NZ), he co-initiated and headed the 'Funlab' Masters Degree in experience design at Academy Eindhoven (2000-03) and initiated the concept for Nomadic Academy in '02. Design director for Cor Unum since 2004, he is advisor for several design institutes and courses. Moved by an inquisitive and a keen eye, Ed Annink is always looking out for challenges and has a talent for optimizing process. Published worldwide, his work is documented in the 'Ed Annink, designer' (010 Publishers, 2002).



Emily King (GB)

Emily King is a London-based design historian. Following her MA thesis on the design of film title sequences, she specialised in graphics. Between 93 and 98, she combined studying for a PhD at Kingston University with writing and teaching, both at Kingston and the Royal College of Art. Since completing her PhD (99), Emily King has concentrated on writing and curating, having also edited *Designed* by Peter Saville (Frieze, '03). Among many other exhibitions, she has curated 'Wouldn't it be nice: wishful thinking in art and design' ('07), 'A Recent History of Writing and Drawing' ('08) and her 2006 show on graphic designer Alan Fletcher continues to tour in various guises. Emily King contributes to an eclectic selection of international magazines and journals including *Frieze*, *Fantastic Man*, *IDEA* and *Print*.

DesignIndaba (ZA)
www.designindaba.com

Design Indaba is a design institution based in Cape Town that promotes design and develops creative initiatives in South Africa. Since 1995, it has been committed to a vision that is built on the belief that creativity will fuel an economic revolution in South Africa. Starting from the basis of how design can help solve the problems of an emerging country, Design Indaba takes the view that a better future can be designed. To celebrate its 10th anniversary in 2007, Design Indaba launched the 10 x 10 Low Cost Housing project challenging 10 architectural teams, composed of handpicked South Africans paired with international alumni of previous Design Indaba conferences, to provide dynamic, affordable, sustainable design solutions for the low cost housing sector, on a completely pro bono basis. The first 10x10 design to qualify within the very tight budget stipulated was that of MMA architect's Luyanda Mpahlwa. Ten units of Luyanda's design are nearing completion in Freedom Park, Mitchell's Plain an impoverished area on the outskirts of Cape Town benefiting disadvantaged families. MMA was awarded with the international Curry Stone Design Prize for their 10x10 design.



Eric Klarenbeek (NL)
www.ericklarenbeek.com

Since graduating from the Design Academy Eindhoven in 2003, Erik Klarenbeek has designed for Davidoff, Droog, Moooi and Makkink & Bey, among others. His innovative projects have attracted much media attention and earned him the "De Willie Wortel Prijs" prize. Recently, he has been experimenting with robotics, solar and wind energy as well as interior and public space projects. In his work, characterised also by interaction, Erik searches for "new meaning and principles in objects and unexplored connections between materials, production methods, makers and users."



© Fernando Lazaro

Estúdio Campana(BR)

Humberto Campana was originally trained as a lawyer before he started with his own creative work. After setting up his studio in São Paulo in 1984, he asked his brother Fernando, architect by training, a couple of years later to join in and together they developed well acclaimed furniture on the border of art, having their first big success with the exhibition "Uncomfortable" in 1989. Forever inspired by the creativity of their home country, a place they love and worship, truly believing in its future, their work is an assemblage of found pieces, spare parts, combined by their unique creativity. A number of craftsmen work closely with the Campana brothers in their studio where they develop products and furniture, some of which are manufactured in series with companies like Alessi or Edra. The productivity of the Campana's lead most recently to commissions in interior design and even fashion.

Fabricnation (ZA)

Fabricnation was launched at Design Indaba 2007 with a collection of seven designs. The business has its roots in a bond forged two decades earlier, when Jane Solomon and Jann Cheifitz began designing and printing fabric in a garage while at art school. They were inspired by their shared love of the African textile tradition. Fabricnation produces primarily screen-printed, 100% cotton fabrics as 'running meters'. This year a number of new designs have been added to the growing collection. Fabricnation maintains its commitment to bring variety and fresh visual perspectives to the marketplace through designs informed by South African iconography and produced in a sustainable manner.



Fabien Cappello (GB)

Fabien Cappello is a product and furniture designer who graduated from the University of Art and Design, Lausanne, Switzerland in 2007 and the Royal College of Art in 2009. Fabien's graduate show at the RCA included an investigation into the finite economy of Christmas trees drawing on this local resource to create furniture from the discarded wood. In the outer London borough of Barking he worked closely with local manufacturers to map the available production resources, which resulted in a collection of stools for use by the local population in Barking library.



© Paulo Rosa

Fernando Brizio (PT)
www.fernandobrizio.com

Fernando Brizio graduated in Product Design (1996) from Faculdade de Belas Artes in Lisbon, where he lives and works. He has developed exhibition, scenic and interior spaces for several clients and companies, such as Details, DroogDesign, Atlantis, Modalisboa, Intramuros, Lux/Loja da Atalaia, EXD, CCB and KREO gallery. Fernando curated S'Cool Ibérica for EXD'05 project and was guest lecturer at ECAL (Lausanne). He lectures at and coordinates the Industrial Design course at ESAD.CR. and has recently participated in the inception of several design graduate and undergraduate courses. He has delivered countless lectures and participated in juries in Portugal and abroad. His work had been widely exhibited and published and is represented in several international collections.



Filipe Homem Fonseca (PT)

Words, images, rock and rabbit pie. Script writer and comedian, directs when he manages to and rock and roll's when he wants to. Author and co-author for television, theatre, cinema, press and Web: Curia-Catu, Conversa da Treta, Filme da Treta, Sem Respirar, Esqueleto no Armário, O Horror iNominável, Fogo Posto!, Azul a Cores, Urgências, A Festa, Major Alvega, Sociedade Anónima, Bocage, O Dia do Regicídio, Herman Enciclopédia, Não És Homem Não És Nada, Paraíso Filmes, Hora H, Inimigo Público, Contra Informação, Cebola Mol.



Francisco Laranjo (PT)

Francisco Laranjo is an independent graphic designer based in London. He runs his own studio since 2008, after completing an MA in Communication Art & Design at the Royal College of Art in London, UK. Before, he worked in Portugal as a freelancer with a wide range of cultural clients and in New York, with Stefan Sagmeister (Sagmeister Inc.). Francisco works across various media: poster, book design, identity, exhibition design, focusing as well on writing and design criticism. His main area of interest is graphic design criticism and the development of research methodologies that explore the designer's responsibility to be social and cultural critic. His writings have been published in RC Magazine (UK) and in the book Design – Critical Readings (PT). Since 2008, teaches Communication Design at Richmond University, London, UK.



Frederico Duarte

Frederico Duarte (PT)

Frederico Duarte (Lisbon, 1979) studied communication design in Lisbon and worked in Kuala Lumpur and Treviso. From 2003 to 06 he collaborated with Experimenta in the areas of curatorship, programming, research and communication. Writing regularly on design since 2007, Frederico is now a freelance design writer and curator, and co-author of the project "Fabrico Próprio. He is currently a student of the Design Criticism MFA program at the School of Visual Arts in New York.



Gaby de Abreu (ZA)

Gaby De Abreu is Group Creative Director and Co-founder of the Switch Design Group, a leading South African branding, advertising and design consultancy established in 1999. He has extensive experience in the fields of corporate and consumer branding, and oversees the design division at Switch at the offices in Johannesburg, Cape Town, Kenya and London. Gaby's knowledge is based on over two decades of corporate identity building and package design experience working on local, African and international brands. He has been at the forefront of projects for Coca-Cola, South African Breweries, British American Tobacco, Sun International and Brandhouse (Diageo). He is currently the brand custodian of MTN (Africa and the Middle East) and Investec Bank (International). His notable design portfolio includes the 2010 FIFA World Cup identity programme, logo and official poster, as well as the logo for the FIFA Confederations Cup. His talent has been recognised at both South African and international design and advertising awards. He is a member of the South African Graphic Design Council (Think) and the International Council of Graphic Design Associates (ICOGRADA).



Gaurav Gupta (IN)

Gaurav Gupta was born in India in 1979 and is now based in New Delhi. Trained at Central Saint Martins, London, his work has already been officially recognised in Japan, Russia, India and Italy for its research and experimentation, with Gupta described as the "future of couture". Creativita (Collezione) has profiled him for his experiment with form and technique as a brand that will set global trends, and he has been featured on covers of Vogue, L'Officiel, Elle, Marie Claire and many other international fashion magazines. At the same time, Gupta has collaborated with international artists such as Hussein Chalayan and Vincent Dubourgh. He shows at India Fashion Week and Tranoi in Paris and is retailed across India, mainland Europe and the US.



Grant Gibbs (ZA)

Grant Gibbs was working as a technician, then salesman, in the IT industry when he came across an interesting idea in the Sunday Times. Two engineers with farming backgrounds saw a need to improve the means of fetching water from afar. Initially they invented a wheelbarrow type of mechanism, which they developed to what is now known as the Hippo Water Roller. Grant owns all the rights to the Hippo Roller and pays the inventors royalties, having also contributed improvements to the original design. He has been running the project for the last 15 years and oversees manufacturing, distribution and sponsorships. Most funds are received from corporate social investment budgets, individuals, NGOs and some government support, making it possible to quench the thirst of thousands of people. Currently 30 000 sponsored Hippo Rollers have been distributed, the majority in South Africa but also worldwide. This simple and appropriate technology has already transformed the lives of over 200 000 people.

Green Grass Design (ZA)

Ria Krafft, Graphic Designer (34) completed her degree in Information Design in 1996. After qualifying she worked for a few agencies. Six years ago she started her own design business – Green Grass Design. She loves clever design.



Gunjan Gupta (IN)

With a master's in Furniture Design from Central Saint Martin's College, Gunjan Gupta returned to New Delhi in 2006 and set up Studio Wrap, a furniture design company committed to social and material sustainability. Gunjan Gupta has an interest in the rich cultural heritage of her country and, as part of her design practice, collaborates with local craftsmen and traditional artisans, thus revitalising traditional Indian crafts.



Haldane Martin (ZA)

Haldane Martin studied Design in South Africa and after working in different companies, some founded by himself, set up his own design studio in 2002. His design is influenced by the tradition and culture of South Africa, as can be seen in his famous Zulu Mama Café Chair, but at the same time reflects international design trends. Because of a failure in the production economy of furniture, Haldane Martin is both designer and producer. This means each of his designs is self commissioned and is sometimes combined with interior design. In order to develop a piece it is necessary for him to find the right manufacturers of the parts and guarantee its quality and distribution. The majority of his pieces are sold in South Africa, a minor part is exported to Europe and the USA. Haldane Martin's work is therefore not only that of a designer but also of a production manager of his own brand.



Hans Maier-Aichen (DE)

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



Heath Nash (ZA)

Studied sculpture at the University of Cape Town, but began making lampshades and other life style products after graduating. Exploring the question of what South Africa could look like or what design language could express a contemporary aesthetic of his country, he experiments with 'craft techniques' as a high-end design tool. Named the 2006 Elle Decoration South Africa Designer of the Year for his treasures from trash, Heath has also been appointed the SA creative entrepreneur of the year - a British Council initiative. His business, Heath Nash cc, has been operating since 2004, making products with a uniquely South African and eco-friendly slant. His range 'other people's rubbish', which champions hand-made recycling and innovative re-use, is made from used plastic bottles and galvanised wire and is characterised by a very analogue African take on these socially relevant techniques and work processes. Heath Nash cares.



Iwasaki Design Studio (JP)

Ichiro Iwasaki studied in Japan, and lives and works in Tokyo. His work stands in the tradition of classic Japanese industrial design, reduced form, very refined in its looks. His clients are mainly Japanese and he only works for the Japanese market. He originally started working for Sony but later moved to Italy, escaping Japan for about a year. Besides designing beautiful objects for the house and furniture, fishing spinning reels and auto safety products, he has just launched a new telephone for the Japanese company IID, a beautiful yet classic mobile phone with elegant features in form and technology.



Jason Miller (US)

www.millerstudio.us

Recognised as one of America's leading contemporary designers, Jason started Jason Miller Studio in 2001, gaining prominence in the emerging Brooklyn scene. In 2006 his work was shown in "Design Life Now, The National Design Triennial" at the Cooper Hewitt Museum and a year later he was listed among the "Best Breakthrough Designers" by Wallpaper magazine. Jason's ubiquitous "Superordinate Antler Lamps" have been credited with helping the back-to-nature movement. Jason has had solo exhibitions in Europe, the US and Asia and been featured in countless publications. His work is part of the permanent collection of the Museum of Arts and Design in New York and his current clients include Areaware, Skitch and Urban Outfitters.



Jerszy Seymour (DE/GB)

www.jerszys Seymour.com

Jerszy Seymour studied engineering at London's South Bank Polytechnic and industrial design at the Royal College of Art. Whilst living in Milan he started his own experimental and conceptual projects, which form the central thrust of his creative practice. He has also designed for companies including Magis, Vitra, Kreo, Moulinex, SFR and IDEE. Exhibited at prestigious museums across Europe, his work is represented in the permanent collections of the MoMA and Fonds National d'Art Contemporain (France), among others. In 2007, "Living Systems" was shown at "My Home" exhibition in Vitra Design Museum. He has taught at the RCA in London, Domus Academy in Milan, ECAL in Lausanne, HfG in Karlsruhe and Vitra Design Workshops in France. Currently he holds a guest-professorship at the HfG Saar.



Jigisha Patel (IN)

Jigisha Patel was born in 1977 in Mumbai. After completing her BFA in Painting at the MS University in Baroda, she joined the postgraduate programme in Textile design at the National Institute of Design (NID). While at NID Patel became interested in working with felt, which subsequently led to the production of various ranges of rugs sold by Habitat and The Conran Shop in the UK, and in America by Roost. She participated in The Conran Shop's Rangoli promotion of Indian design in 2007 and was showcased in 'Talents A La Carte' at Maison Et Objet in September 2008. Patel is committed to exploring traditional craft methods; besides felt, she works with resist dyeing and silver foil printing in the development of a range of garments which draw on India's rich vocabulary of dress and tailoring. The idea is to always seamlessly integrate the traditional with the contemporary and create new expressions. "Since this is above all an exchange of ideas between me and the craftsperson," Patel says, "it creates value for both."



Joana e Mariana (PT)

In 1981 Mariana Leão was born in Paredes. In 1982 Joana Baptista Costa was born in Lisboa. From 2000 to 2006, Joana and Mariana lived in Caldas da Rainha – an effervescent cultural hub of artists and designers – where they are undergraduate students in Graphic Design. In ESAD (School of Visual Arts) they meet three teachers who motivated them to learn a part of the graphic designer's work. It was during this cycle that they started to develop some projects together.

In 2006, later than expected, they enter the labor market. In Oporto, as apprentices, they start working in a design studio developing communication campaigns for a established cultural institution, for a promising young architecture editor and, for a renowned nightclub of Oporto where they had the opportunity to develop a brief career as window dressers. In 2008, remain on the market now under the umbrella of receipts and develop 3 books, 2 papers, 11 posters and numerous brochures and postcards. They begin and continue projects with prestigious choreographers, photographers and other artists. In 2009, they are surprised by various events that mark the year and they convince themselves that among other things, they are graphic designers.

João Gomes da Silva (Lisboa, 1962) (PT)

João Gomes da Silva graduated in Landscape Architecture in 1987 from the University of Évora, where he also taught until 1994. He has since been invited professor at various Portuguese and foreign universities. Since founding his own firm in 1994, his work has focused on the theoretical/ conceptual and design aspects of landscape, reflecting contemporary economic, social and cultural transformations. In 2008 he received the Public Award at the European Landscape Biennial in Barcelona. He has worked on the realisation of landscape spaces, where one can highlight the following projects: the public spaces for the Malagueira neighbourhood in Évora, Expo '98, Serralves Museum, Belém Palace, Tarello Park in Brescia and Salinas in Madeira. The work he co-designed with Manuel Salgado for Expo '98 was awarded the Valmor Architecture Prize (public space).



Jonathan Puckey (NL) (PT)

www.jonathanpuckey.com
www.conditionaldesign.org

Jonathan Puckey (1981) is a graphic designer based in Amsterdam. He studied graphic design at the Gerrit Rietveld Academy and currently teaches Interaction Design there together with Luna Maurer and Roel Wouters. His approach often involves setting up programmatic and logic based processes through which his designs come to be. In his work he attempts to marry the power of automation and the instinctive freedoms of manual approaches.



© Gaia Cambiaggi

José Álvaro Correia (Lisboa, 1976) (PT)

José Correia began his career in the theatre. He completed a Bachelor's degree course in Light and Sound in 1999 at ESMAE (Porto), where he also won a scholarship in 1998. Since 2001 he has worked as lighting designer for a number of theatres (Dona Maria II, São João, Maria Matos, Rivoli and São Luiz) and with some of the leading directors and choreographers in Portugal. His experience includes exhibitions, concerts, event, architecture, opera and dance, as well as diverse technical direction projects (Creativity and Artistic Creation Programme, Gulbenkian Foundation). José Correia completed a Licentiate degree course in Lighting Design in 2007 and now combines lighting design work with workshop and training action orientation. He is the author of a technical manual on the latter area.

Joseph Grima (US)

Joseph Grima is a New York-based architect, writer and critic. He is the director of Storefront for Art and Architecture, an influential gallery and events space in New York City devoted to the advancement of innovative positions in architecture, art, design and spatial practice. He has conducted several research projects on urbanism and issues of geopolitics. He has designed and curated numerous exhibitions, conferences, programs and competitions on themes of architecture, art and design.

Joseph has previously worked as an editor and international correspondent for Domus Magazine, Milan. He is the author of *Instant Asia* (Skira, 2007), a critical overview of the recent work of young and emerging architecture practices across the Asian continent, co-editor of *Shift* (Lars Mueller, 2008), and has contributed to numerous books and publications. He is a special correspondent for the Italian architecture magazine *Abitare* and has contributed to a wide range of international magazines including *AD*, *Domus*, *Tank*, *Volume* and *Urban China*. He is currently a PhD candidate at the Centre for Research Architecture at Goldsmiths College (London).



Julia Anastasopoulos (ZA)

Julia Anastasopoulos is a Cape Town based artist with a BA in Theatre and Performance from the University of Cape Town, 2004. Besides her work in theatre and film, Julia is involved in the local design scene as an illustrator, desire and mural artist. She has exhibited her functional art under her label *knoc* at various exhibitions at "What if the world" and the Design Indaba. Her most recent works include an illustrated mural for the Book Lounge on Roeland Street and is also known for her plush toys and accessories. Her mediums of choice are pen and ink, markers, fine liners, fabric and found objects. Julia's style is to combine intricacy with simplicity and she hopes to develop new functional product ranges that include wallpaper, lighting, stationary, linen and clothing. Her "peg light" design has recently been awarded Winner of the Eskom 2008 Energy Efficient Lighting Design Competition and her illustration work was seen at *Playroom*: a whimsical exhibition at Curios, Whetstone and Frankley in December 2008.



Julien Carretero (NL)

www.julienarretero.com

After graduating in Industrial Design in Paris and Birmingham, Julien Carretero pursued the IM Masters at the Design Academy Eindhoven. His thesis "Theme & Variations" explored the border between uniqueness and serial production and gave rise to the "To be continued" series, shown at the Droog gallery in Amsterdam. During and after his studies, Julien worked with Maarten Baas for two years. He then set up his own design studio in the Church Pastoor van Ars in Eindhoven and joined the collective *Atelierdorp*. Julien looks at the production of objects as a growing process: alive and unpredictable. Awarded the Seb Prize of the 2008 Design Parade festival, Julien's work is available at Moss (NY) and Fat Galerie (Paris).



Jürg Lehni (CH)
www.scratchdisk.com

Jürg Lehni, born 1978, Luzern, Switzerland, studied at ETH Zurich (1998-1999), HyperWerk, Basel (1999-2001), Écal, Lausanne (2001-2004). He currently lives and works in London. Working collaboratively across different fields, his work often deals with the notion of tools, the potential of industrial processes and human adaptation to technology. This interest has lead to projects in various fields, a partnership with the Swiss type foundry Lineto.com and a research residency at Sony's SET Laboratory, Tokyo (2006).



Katharina Wahl (NL)
www.katharinawahl.de

After leaving school Katharina Wahl spent 4 years learning and working in pottery. In 2000 she began studying Product Design at HfG Karlsruhe. In the course of her 7 years' studies, she also sold books and clothes, worked in a slaughterhouse, a convenience food factory, a printing company and as a call center operator for banks. In 2005 she was an intern at the London-based FAT architects' office. Since graduation in 2007 she divides her time between working as a freelance designer for studio Makkink & Bey in Rotterdam and developing her own projects.



Katrin Sonnleitner (DE)
www.katrin-sonnleitner.com

Between 1999 and 2006, Katrin studied product design at HfG Karlsruhe and interned at designaffair and emiliana studio in Barcelona. The recipient of the 2006 Designlabor Bremerhaven scholarship, she cooperated with the Alfred Wegener Institute for polar and marine research in a project on microorganisms and bionics. She has also worked with Raumplus GmbH on new solutions for moving spaces and mobile interiors. Working as a freelance designer since 2007, her puzzle pieces have been produced by DETAILS and the new label kkaarlls in 2009. She lectures at HfG Karlsruhe since 2008.



Kevin Slavin (US)

Kevin Slavin is the Managing Director and co-founder of Area/Code. Founded in 2005, Area/Code creates cross-media games and entertainment for clients including Nokia, CBS, Disney Imagineering, MTV, Discovery Networks, A&E Networks, Nike, Puma, EA, the UK's Department for Transport, and Busch Entertainment.

Area/Code builds on the landscape of pervasive technologies and overlapping media to create new kinds of entertainment. They have built mobile games with invisible characters that move through real-world spaces, online games synchronised to live television broadcasts, and videogames in which virtual sharks are controlled by real-world sharks with GPS receivers stapled to their fins. Their Facebook game "Parking Wars" served over 1 billion pages in 2008.



Linda Brothwell (GB)

Linda Brothwell worked in an apprenticeship capacity in Nottingham before going to Sheffield Hallam University to study Metalwork and Jewellery. After graduation Linda worked for Christoph Zellweger in Zurich before freelancing in London. She graduated in 2009 from Royal College of Art in Goldsmithing, Silversmithing, Metalwork and Jewellery. Linda's work is focussed on acts of repair including interventions upon breakages on London underground seats involving hand embroidered messages and cultural symbols. Previous projects also include Kintsugi for trees, using a traditional Japanese ceramic repair technique that uses tree sap for the initial fusing process. She travelled through London parks and intervened upon the damage caused by humans to the trees creating a gold seam upon the tree.



Lindy Roy (ZA)

South African-born Lindy Roy moved to New York after receiving a B Arch from the University of Cape Town in 1985. She went on to receive an M Arch from Columbia University in 1990. Lindy founded ROY Co in 2000 undertaking projects of different sizes and scales and working in environments as diverse as Alaska, New York, the Okavango Delta and Singapore. ROY Co's work has been exhibited in the Museum of Modern Art in New York (2001), the Cooper Hewitt Design Museum (2002), Artists Space (2002) and the Museum of Berlin (2004). A solo exhibition entitled ROY/Design Series 1 was presented at the San Francisco Museum of Modern Art in 2003. The firm has been published widely in the US and internationally, appearing in the New York Times, Vogue, ID, Surface, Frame, Blueprint and Condé Nast Traveller, among others.



Linha Branca (PT)

Daniel Caramelo is an Industrial Designer with a degree from the Faculdade de Belas Artes, Lisbon. After living and working in Barcelona, returned to Lisbon and started his own studio with Bárbara Fachada, under the brandname Linhabranca. A founding member of Diverge Design where he heads the design department. Simultaneously he develops his own projects produced, published and exhibited nationally and internationally. Bárbara Fachada is an architect with a degree from the Faculdade de Arquitectura, Lisbon. After living and working in Barcelona, returned to Lisbon and started her own studio with Daniel Caramelo, under the brandname Linhabranca. Currently, in collaboration with the studio Arqwork she is responsible for school facilities' projects.



Luna Maurer (NL)
www.poly-luna.com
www.poly-xelor.com
www.conditionaldesign.org

Trained as a Graphic Designer, Luna Maurer works as an independent designer in the field of interaction and media design in Amsterdam. Her interests lie in technological developments that change our media into fluid digital environments and finding design solutions for it. She applies her approach of designing environments, conditions and tools to all kinds of media: dynamic media (web, tools, animation and video) but also to print, installations and performances. Her work has been exhibited a.o. at the Stedelijk Museum Amsterdam, Museum de Paviljoens, Almere, London Design Museum. Luna Maurer currently collaborates with Jonathan Puckey, Roel Wouters and Edo Paulus, developing and discussing their working methods under the term 'Conditional Design'.



© Lunar Design

Lunar Design (US)

Lunar Design was founded in 1984 by Jeff Smith and Gerard Furber in Palo Alto and is one of the leading design consultancies and industrial design companies in the USA. Their expertise includes industrial design, engineering, graphic design and interaction design. A selection of their clients includes Aerus/Electrolux to Cisco Systems, Dell, Hewlett-Packard, Intel, Johnson & Johnson/Lifescan, Oral-B, Palm, SanDisk and more. As a design consultancy they help their clients reflect their own expectations and needs, defining future markets and consequently developing the expected products. The quality of Lunar is the mix of their skills, especially their strong expertise in engineering and their early embrace of interaction design and wireless technology, still leaving time and space to develop commission free projects called Lunar Moonshine Concepts. Many of their works have become well known and highly successful commodities. Lunar Design is based in Palo Alto, San Francisco, Munich and Hong Kong.



Manish Arora (IN)

Manish Arora was based out of a small studio in Shahpur Jat, an agricultural smallholding zone in the centre of New Delhi. Already singled out within India as one of the most talented new designers of his generation, his consequent rise to become, post his Spring '07 debut in the Paris Fashion Week show, "India's John Galliano", has been meteoric. It follows 4 seasons on catwalk at London Fashion Week (Arora is one of the few international designers ever invited to show there), and lucrative, coveted contracts with Reebok, Swatch, Swarovski, Inspecc, Nivea and Mac. He is stocked at 75 well-known stores worldwide, and has a franchise at Villa Moda, Kuwait; he has held retrospectives at the V&A, London (2007), and Palais Royale, Paris (2009).



Martin Azúa (ES)

www.martinazua.com

A leading industrial designer and professor at Barcelona's Elisava, Martin Azúa collaborates with several companies, an activity he combines with his research work. The latter has been included in several solo and group exhibitions as well as featured in prestigious international publications. He has works in the collection of MOMA and Vitra Design Museum, among others. He has been awarded the Ciudad de Barcelona award, Premi Delta de Plata 2007, Premi FAD arquitectura/efimeros 2008 and Design plus 2009.



Max Bruinsma (NL)

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



© Lilian van Rooij

Morphogenesis (IN)

Morphogenesis is a design practice engaging in a critical dialogue towards bridging the boundaries of art, architecture, urbanism and environmental design in India. Founded in 1996 in New Delhi, its approach is to draw inspiration from nature's evolutionary processes to create built forms sensitive to the urban environment and the community. It views sustainability as a core creative value in an all-inclusive perspective: social, cultural, financial, technological and environmental. Their work has been exhibited and published internationally and received numerous awards including the Green Good Design™ Award, Design™ Award – The European Centre for Architecture Art Design and Urban Studies e The Chicago Athenaeum 2009; The Architectural Review Cityscape Awards for the Best Environmental Design internationally e o Residential (Built) category; Project of the Year in The AIQ Awards (Israel); The A+D Spectrum Award for 'The Young Enthused Architect', Indian Institute of Interior Designers- MK Award and the JIIA (Indian Institute of Architects) Award for excellence in architecture.



Nacho Carbonell (ES/NL)

www.nachocarbonell.com

Nacho Carbonell graduated in 2003 from the Spanish University Cardenal Herrera C.E.U. His 2007 graduation projects at The Design Academy Eindhoven, "Dream of sand" and "Pump it up", were praised by professionals and audience alike. While and after completing his studies he was an intern at Vincent de Rijk and Joris Laarman Laboratory. Nacho currently works with his team at a 20th century church in Eindhoven, The Netherlands, where he has established his studio.



Nathan Reddy (ZA)

Graphic Design specialist Nathan Reddy began his career in advertising and worked at top agencies in South Africa. He is a founding member of TBWA/Gavin/Reddy, an acclaimed advertising and branding agency. Nathan left advertising to concentrate on branding and design and founded GRID in 2004 with a bold philosophy of using the power of brands to transform societies, ultimately to improve the world. Together with his team at GRID, Nathan has developed identity and branding systems, promotional material, environmental graphics, packaging, posters and publication designs for a wide range of clients such as mobile network providers, retail groups, radio stations, motor cars, banks, galleries, the Cricket world cup, Proudly South African and the Apartheid Museum. Nathan is South Africa's most awarded brand specialist with 55 gold, 105 silver and eight grand prix Loeries in 10 years, as well as numerous international awards including three gold, five silvers and six bronze One Show Awards, and a number of D&AD silvers and merits. He is also the founder of Think SA (the Graphic Design body of South Africa), where he remains a board member.



Neri Oxman (US)

Neri Oxman is a designer and founder of MATERIALECOLOGY, an interdisciplinary design initiative that undertakes design research in the intersection between architecture, engineering, computation, biology and ecology. Neri usually looks to nature for practical design answers. Her work integrates the principles of biomimicry with manmade objects usually taking her ideas and designs beyond the imagination. Neri is currently pursuing her PhD at MIT as a Presidential Fellow. Her work, Natural Artifice, has recently been displayed in the Museum of Modern Art's Design and the Elastic Mind exhibition, and is now part of the museum's collection. Neri has won multiple awards for her research including the HOLCIM Next Generation Award for Sustainable Construction, a Graham Foundation Carter Manny Award, the AICF Award of Excellence, the Harold Horowitz Award, the International Earth Award for Future-Crucial Design and many others. Her design, research and art have been published widely and she continues to engage in design research featuring new initiatives at the intellectual and productive interface between science, art and design.



Nkhensani Nkosi (ZA)

Nkhensani is an entrepreneur, television personality and lauded actress. She boasts a mantelpiece of awards, the most rewarding as a business woman being The Top Success Story of The Year – Top Women in Business And Government 2005, in South Africa. Nkhensani holds a degree in Industrial Psychology and Sociology and has written articles for O Magazine, Y-Mag, Going Up, amongst others. She has been invited as guest speaker at numerous events and conferences, including the internationally renowned Design Indaba and she recently addressed a crowd of the worlds leading entrepreneurs at a gala event in New York alongside the founder and chairman of Yahoo. She set up an African urban fashion label, Stoned Cherrie, that celebrated South Africa's new sense of identity and what it meant to be an African in the 21st century.



Nuno Artur Silva (PT)

Who is and what exactly does Nuno Artur Silva? Is he an author? A scriptwriter? A producer? An entrepreneur? Ultimately, Nuno Artur sees himself as a “performer”, a “vaguely intellectual” contemporary individual. In between being an actor of an alternative ensemble, writing and humour, he founded Produções Ficticias, taht works as an authors' agency, with an established group of scriptwriters, PF defines itself as a creative network, always looking for originality and diversity within every fiction concept and project developed for the universe of contemporary media.



Nuno Coelho (PT)

Nuno Coelho was born in Brussels, Belgium, in 1976. Of Portuguese nationality, he currently lives and works in Oporto, Portugal. He has a Masters in Design and Graphic Production from the University of Barcelona, done following completion of his degree course in Communication Design and Graphic Art at the University of Oporto. He is a Lecturer in the Undergraduate and Master degree courses in Design and Multimedia at the Sciences and Technology Faculty of the University of Coimbra. As a freelance Designer, he has worked for individuals and organizations in Portugal, Germany, Norway, Palestine, Spain and the United Kingdom. He has exhibited his work in Portugal, Australia, Austria, Germany, Italy and Spain. He is regularly invited as a guest lecturer at academic and public conferences. He is also an active DJ. Under the name of “Compact Discothèque” he has performed in Portugal, Australia, Germany and the United Kingdom. “Compact Discothèque” was also one of the Tangential Projects of the programme of EXD'05.

Net#work BBDO (ZA)

The end of apartheid and the dawning of a new democratic South Africa were at their door when, in 1994, a business-minded Keith Shipley, and a crazy creative, Mike Schalit, started an advertising agency named Net#work. In 2000, Net#work became Net#work BBDO when they partnered with the world's most creative agency network, BBDO Worldwide. The agency has now offices in Johannesburg and in Cape Town and has grown from two founding partners to 180 staff. The advertising industry has voted Mike Schalit as South Africa's number one creative mind; second place occupied by Net#work Johannesburg's Executive Creative Director, Rob McLennan; seven of its creative team are on the top 20 creative directors' list. Mike Schalit, is the Adfocus Advertising Person of the Year 2009. He received a Lifetime Achievement Award in 2003 and a Creative Achievement Award at the Loeries in 2008.



© Alex Gabbay

Oron Catts (AU)

Director of SymbioticA, The Centre of Excellence in Biological Arts at the School of Anatomy and Human Biology, University of Western Australia. Director of SymbioticA, The Centre of Excellence in Biological Arts at the School of Anatomy and Human Biology, University of Western Australia. Oron Catts is an artist, researcher and curator at the forefront of the emerging field of Biological arts, whose work addresses the shifting perceptions of life. In 1996, he founded the Tissue Culture and Art Project to explore the use of tissue technologies as a medium for artistic expression. In 2000, he co-founded SymbioticA; an artistic research laboratory within a biological science department. His work has received international awards and recognition including the Prix Ars Electronica Golden Nica in Hybrid Art in 2007, the 2008 WA Premier Award and the second prize in the VIDA10.0. His work is part of the NY MoMA design collection and has been exhibited and present internationally.



Padmaja Krishnan (IN)

Padmaja Krishnan has been working closely with kaantha, a traditional recycled textile embroidery craft of Bengal. Kaantha is extraordinary not only because of its stunning texture, rhythm of colors and curious motifs but also because it represents one of the earliest and the most imaginative means of recycling ‘seconds’ - discarded fragments of cloth. This people's art is synonymous with their lives – their religion, daily activities, seasonal and social festivities, work and play, aspirations, emotions and fears were all expressed on the kaantha canvas. Krishnan works with her team of skilled kaantha embroidery artisans and combines contemporary motifs with traditional narrative styles. Precious Seconds is a collection of handcrafted wooden laptops. The laptop is a metaphorical frame of our fast, timeless and consumerist world; kaantha is a representative screen of the slow, the recycled, re-evaluated ‘precious seconds’.



Paola Antonelli (IT/US)

Paola Antonelli é curadora sénior do departamento de arquitectura e design do Museum of Modern Art in New York (Museu de Arte Moderna em Nova Iorque) e uma das maiores especialistas internacionais em design. Antes da sua colaboração com o MoMa, Paola foi curadora de diversas exposições, autora de algumas publicações e leccionou design e arquitectura pelo mundo fora, com destaque para a University of California, Los Angeles, entre 1990 e 1993. Paola é Membro Sénior da Royal College of Art, em Londres e recebeu um Doutoramento Honorário em Design da Kingston University, Londres. Leccionou na Harvard Graduate School of Design e na School of Visual Arts em Nova Iorque. É autora de diversos livros, entre eles Workspheres (2001), Humble Masterpiece (2005) e Design and the Elastic Mind (2008). Foi editora convidada da revista Domus e editora de design e publicou diversos artigos em publicações como Seed and Nest ou The Harvard Design Review. Paola tem como objectivo a promoção do papel estratégico do design na formação do mundo em que vivemos, como também tornar o design a disciplina mais apreciada, esclarecida e celebrada do século XXI.



Pedrita (PT)

Rita João (Lisbon 1978) and Pedro Ferreira (Lisbon 1978) are both design graduates from UTL (Lisbon). They joined Fabrica Benetton in 2002, where 2 years later they were in charge of the 3D design department. Since 2005 and under the name Pedrita they have developed multidisciplinary projects with Portuguese and international collaborators and clients. They also co-organise the creative platforms Freespeech and Pecha Kucha Night Lisbon.



Pedro Gadanho (PT)

Pedro Gadanho graduated from Faculdade de Arquitectura da Universidade do Porto in 1992. He received his MA from Kent Institute of Art & Design in the United Kingdom, in 1995, and his PhD from Faculdade de Arquitectura da Universidade do Porto, in 2007.

His is a critic for several national and international publications such as 2G, New European Architecture, Techniques et Architecture and Arq/a, and is a correspondent for A10 New European Architecture.

He curated exhibitions in the areas of architecture and contemporary culture, such as Pancho Guedes' retrospective, at the Swiss Architecture Museum in Basel and exhibitions for ExperimentaDesign in Lisbon, and co-curated the Portuguese Official Representation at the Architecture Biennale in Venice, in 2004.

He lectured at several national and international institutions and his architecture work has been exhibited in Lisbon, Oporto, Venice and New York



© Johanna Blak

Peter Bilak (CZ)

www.typotheque.com

Peter Bilak was born in Czechoslovakia, studied in England, the USA, and France to end up in The Netherlands. Works in the field of editorial, graphic, type and web design, teaches part time at the Royal Academy of Arts in The Hague. He is the founding editor of Dot Dot Dot magazine. Currently running Typotheque, a type foundry and design studio. Member of AGI (Alliance Graphique Internationale).



© Designboom

Pieke Bergmans (NL)

www.piekebergmans.com

Product designer Pieke Bergmans studied graphic, 3D and industrial design in the Netherlands before completing an MA in Design Products at the RCA, London. She has worked on a variety of projects around the globe and her favourite modus operandi is to alter existing production processes to arrive at new forms and functions. Pieke's work is spontaneous, playful and fresh and her objects are characterized by a pure and natural beauty. Diversity is one of her significant trademarks. She finds inspiration and opportunity in each industry and in every different material. In cooperation with factories, Pieke explores the possibilities of their production facilities and manipulates them. The goal is to make 'personalized mass production' where irregularities are ruled in.

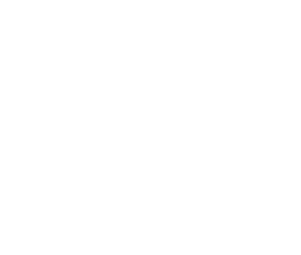
PlayPumps International (ZA)

Trevor Field, 56, is a British-born businessman with experience in the outdoor advertising industry, as well as printing and publishing. After joining British Telkom in 1971, he immigrated to South Africa in 75, where he worked for five years. Trevor joined First General Media in 1980 and was National Sales Manager for their magazine publishing group in South Africa as well as the USA. In 1990 he started to develop the 'PlayPump System' and over the next four years he designed and built the first two pumps, which were installed in Masinga, a very rural area of Kwa Zulu Natal province. In 1995, Field decided to focus fulltime on PlayPump, joining forces with Paul Ristic. Roundabout Outdoor, which they founded in 97, won the inaugural World Bank Development Marketplace competition in 2000 with the PlayPump system. The system has since achieved worldwide success in other competitions and attracted donor funding from all quarters, including \$16.4 Million announced by then first lady Laura Bush in 2006. Field is currently working to expand the PlayPump model to the rest of Africa and the world. So far over 1000 PlayPumps have been installed in South Africa, Mozambique, Swaziland, Lesotho and Zambia with other countries in development prog+ress.



Public Works (GB)

Public works is a collective of London based artists and architects who has been collaborating in different constellations since 1999. Public works projects include participatory public realm design schemes, interdisciplinary debate and publications. Ad hoc design plays a central role in producing immediate change on a small scale, and presenting and testing 1:1 proposals for the longer term and larger scale. The use and promotion of local resource, from material-based, cultural and social resources, are integral to all projects. Current and recent projects include 'Today's extension' for South London Gallery, 'Colchester Inn' for first:site, 'Chodzenie' for the Polish Festival in Southend, '1000 Bags here and now' for Whitechapel Gallery, London, 'Folk Float' for Creative Egremont, and the 'International Village Shop' a joint initiative with myvillages.org and Grizedale Arts.



Quivertree Publications (ZA)

Photographer Craig Fraser and graphic designer Libby Doyle opened Quivertree in 2001 to publish their first joint work Shack Chic, which sold 30 000 copies internationally. Craig's impressive resume includes work for ELLE Decoration UK and France, countless international contributions and features and a prestigious commercial portfolio. Despite work that has paired him with some of the world's top designers and stylists, his heart remains deeply rooted in Africa. With a sensitive eye and an unflinching lens, Craig is deeply passionate about local design and culture and on his doorstep finds an endless source of inspiration that has no global parallel. Having worked in advertising and publishing for over 10 years during which she ran her own boutique agency, Libby Doyle is well versed in the importance of evocative and relevant design. At Quivertree Publications, Libby performs the role of publisher and graphic artist. Libby and Craig have conceptualised, designed and released several award-winning titles, fulfilling a desire to create books that inspire by showcasing aspects of South Africa culture that might not otherwise find expression. They have published Mud Chic, Home Cape Town and The New Safari.



Ravi Naidoo (ZA)

Ravi Naidoo is the founder and managing director of Interactive Africa, a Cape Town based media and marketing company. Ravi commenced his career in account management at Young and Rubicam. In 1994 he completed an MBA degree at the University of Cape Town and founded Interactive Africa. Initial recognition came through the project management of the First African in Space Mission and the marketing and pitching of South Africa's bid to host the 2010 Football World Cup. Ravi is possibly best known for establishing the international Design Indaba, which has become recognised as one of the world's leading design institutions through its flagship conference and expo annually held in Cape Town. Recently the Design Indaba expanded to include two community-orientated projects – the Design Indaba 10x10 Housing Project and the 10x10 Industrial Project.

Rita Filipe (PT)

Rita Filipe (1966, PT) graduated in equipment design from Lisbon's Escola Superior de Belas Artes (1991) and obtained an MA in Product Design from the Architecture Faculty of UTL in 2007. She has been working in works in Product Design, Furniture, Interior Design and Urban Equipment Design since founding her own studio in '91. Guest lecturer at the Design Department of UTL's Architecture Faculty since '96, she also lectured in the Urban Design post-graduate course of Centro Português de Design (99/2000). She was a consultant on Furniture, Interiors and Hotels for INATEL and editor of the design supplement of Portuguese magazine "Arquitectura e Vida" (Feb 2000 until Nov 2006). A recipient of several first prizes in national competitions, Rita Filipe's work has been featured in design exhibitions in Portugal and abroad.



© Silvia Knüppel

Rui Gato (Lisboa, 1977) (PT)
www.ruigato.info

In 1998 Rui Gato gave up his studies of Architecture for Music and Sound Design and has since then carried out multidisciplinary laboratory work on the modulation of sound material and the exploration of its limits. His activity centres on musical production and composition on the leading edge of the latest technologies and he can list numerous international collaborations as well as original music production, sound design and live performances. In 2002 he launched Elastic Void, a project he created, and also Outsiders. Director of the audio department at the music producer Horse On Wheels and a participant in Platform (live electronics), Rui Gato has recently focused on investigation into solutions for 3D/Motion Design and Multimedia. [HYPERLINK "http://www.ruigato.info"](http://www.ruigato.info) www.ruigato.info

Shilpa Chavan (IN)

Shilpa Chavan is prominent in the contemporary creative scene currently emerging from India, working as a fashion stylist for magazines, music channels, advertising campaigns as well as films. Under her own label "littleshilpa" she designs and handcrafts accessories, scaling down her installations into wearable pieces for runway shows, commercial and editorial shoots. Chavan lives and works in Mumbai and she creates the "littleshilpa" range with her assistant whom she took under her wing from the streets of India, training him in jewellery-making techniques. Her striking headpieces and installations have been exhibited internationally and she has worked for designers including Manish Arora, Tarun Tahiliani and Sabyasachi Mukherjee in India, and Boudicca in the UK. "littleshilpa" launched its first commercial collection in AW08.

Silvia Knüppel (DE)
www.silviaknueppel.com

Silvia Knüppel graduated in product design from the state school of art and design Karlsruhe in 2007 and in the same year she was assistant at Atelier Oumou Sy (Dakar) and Dokumenta 12 (Kassel), in addition to several international experiences in previous years. She has won several first prizes and special mentions in design competitions, as well as 2 academic exchange scholarships. Her works have been shown in exhibitions in Europe and Asia as well as featured in books and specialist magazines including Form, Frame and Design Report.



Studio Glithero (UK/NL)
www.studioglithero.com

Studio Glithero is a London based design alliance founded by Sarah van Gameren (1981) and Tim Simpson (1982). The studio creates time-based installations and processes that give birth to unique products, aiming to bridge creative disciplines and reach a universal audience. Sarah and Tom have a special interest in manufacturing processes that have become obsolete or irrelevant and materials that go through some sort of transformation, which they in turn try to capture and reveal.



© Miguel Ceia

Susana António (PT)

Susana António (1979, PT) studied Arts-oriented António Arroio High school and graduated in equipment design from Lisbon's FBAUL, studying in Milan for one academic year. Back to Portugal she decides to pursue social design, working with the elderly community to create products of strong emotional identity, combining tradition and innovation. Her first project, Pick-it, a collection of one-of-a-kind handbags, debuted at "My World, New Crafts" exhibition for EXD'05. In 2006, she took part in the "Design for Future" exhibition with a work based in the net-weaving techniques of Setúbal fishermen. In 2007/08, in partnership with the Municipality of Cascais, she conducted a series of workshops where she developed products with the area's senior day care centres. In 2008, Susana António opened a studio in Chiado and participated in Casa Decor Lisbon. In 2009, she showed at the Eastpak store and was invited to make a special edition series Pickit for Eastpak. Developed jointly with the elderly community, her work combines handcraft techniques and design insight and is presented internationally in exhibitions and the website www.pickit-design.com.

Susana Soares (PT)
www.susanasoares.com

Susana Soares is a Senior Lecturer and researcher based in London. In 2007, she completed her MA in Design Interaction at the RCA (London) following a degree in Product Design at ESAD (Caldas da Rainha) in 2001. Susana's most recent work aims to develop collaborative relations between scientific research and design. She employs design as a tool to explore future technological implications for public engagement and awareness. Her projects have been featured within a variety of exhibitions across Europe, USA and Japan as well as widely published.



Tal Gur (IL)
www.talgur.com

Working in Kibbutz Gilgal, Israel, industrial designer Tal Gur (1962) trained at the Bezalel Academy of Art and Design and first became known by his plastic lamps, shaped by a process that granted each object an individual look. Tal has experienced in other materials, continuing his affinity to nature by using natural materials or nature-inspired shapes in new combinations. His designs have been shown widely both in Israel and in Europe, America, the Far East and the Pacific, including the 2007 solo exhibition at the Tel Aviv Museum of Art. In addition to reputed international publications such as "& Fork" by Phaidon and "New Talents: State of the Art" by Avedition, his design works have appeared extensively in design magazines and daily media around the world.



Tanya Khosla (IN)

Tania Singh Khosla received a Masters in Graphic Design at Yale University, Connecticut. On Khosla's return, she set up tsk Design, a graphic design studio in Bangalore, focused on identity design and strategic communication. tsk Design has created effective brand solutions for some of India's leading companies across corporate and hospitality businesses, whilst also engaging with design for culture and the arts. Khosla states, "I express my context through a visual language that is essentially hybrid. One that embraces an Indian aesthetic that is decorative, excessive, colorful and labour-intensive while being rational, controlled, careful and efficient, reflecting my training at an institution with its roots in Swiss design".



The Office (PT)

David Rodrigues was born on June 10, 1984 in Lisbon. In 2002, he joined the IADE - School of Design, in Lisbon, where he attended the Design course, option of Industrial Production Design. After the degree he felt the need to develop his skills and techniques and joined a Masters in Transportation Design at the IED - European Institute of Design in Turin, Italy. Later that year, the opportunity to do an internship in the Department of Design, of Iveco in Turin emerged. His goal is to obtain more experience and skills and innovate in Industrial Design; this has led him to take part in various Design and Innovation competitions as well as to develop his own design projects.



© Siegrid Demyttenaere

Walter Bettens (BE)

Walter Bettens is editor of DAMn° (co-founded in 2004), an independent magazine on contemporary culture with an open-minded view on the interchangeable worlds of design, architecture and art. He lives and dies in Brussels.

Tsai Design Studio (ZA)

Established in 2005, this young dynamic design studio based in Cape Town, using a multi-disciplinary approach to generate creative solutions in graphic, product, furniture and interior design as well as architecture. Y.Tsai uses his architectural training and eastern upbringing, mixed with inspirations from the diverse South African culture to build a body of work that has already been distinguished with the Red Dot Award, and shortlisted for the British Council's International Young Design Entrepreneur Award. His design Nested Bunk Beds was voted as the "Most Beautiful Object in South Africa" in 2008. The studio strives to produce provocative designs that are unconventional, yet instilled with a strong sense of cultural and social relevance, particularly in its home country. Working closely with companies such as shipping giant Safmarine, Tsai Design Studio is continuously using design to develop new solutions and possibilities for the underprivileged. Tsai is one of the founder and active member of the NGO - Shoebox Homes.

...xyz design (ZA)

Formed in 1999 and based in Cape Town, ...XYZ is one of South Africa's leading product development consultancy. It possesses a collective sixty years experience in developing products for a range of industries, encouraging cross-pollination between technologies and providing clients with fresh access to new markets. With a roster of clients worldwide, Roelf, Byron and Richard have been working together for almost a decade. Roelf founded XYZ in 1999, and both Richard and Byron partnered in 2003. Roelf provides key input to all projects undertaken to ensure global parameters are met. Concurrent to this role, Roelf plays an active role in the academic development of design education and implementation within South Africa. Byron has practiced Industrial Design for the last ten years both in South Africa and abroad, ensuring products developed run fluidly from concept to consumer. With a Masters in Industrial Design and over eight years experience in the product development and design fields, Richard offers to the development process a wealth of design knowledge and management skills.



Yda Walt (ZA)

Yda Walt is an artist and designer who interprets the world around her with her lively and colourful prints. These images find their way onto all her products in a playful and spontaneous way. Everything is done by hand. Yda's artwork is constructed from images evocative of Johannesburg city street life with its complexity of the informal and formal, the modern and traditional and the blend of cosmopolitan Africa. Her images are screen-printed onto felt and hand-stitched onto blanket surfaces. The work is embellished with merchandise, images and objects typically seen and sold on the Joburg streets - bowls of fruit, signage, sangoma dominoes, berets, mirrors, buttons and beads. In this age of digital and computerized imagery, her handmade work is refreshingly human with no two pieces being identical.



Yvonne Fehling (DE) www.kraud.de

A product design graduate of the Staatliche Hochschule für Gestaltung (HfG, University of Media Arts and Design), in Karlsruhe, Germany, she has work experiences with The Netherlands, Taiwan and China. Yvonne Fehling lives and works as a freelancer and assistant professor in Karlsruhe.

Jennie Peiz (DE)

Jennie Peiz is a product design graduate from Staatliche Hochschule für Gestaltung-HfG in Karlsruhe. She has worked in the UK, India, Australia and The Netherlands and currently lives and works in Karlsruhe, Germany.



Zapiro (ZA)

Born in Cape Town in 1958, he studied architecture and graphic design before being conscribed. Whilst in the army, he became active in the United Democratic Front and began doing cartoons. He left for New York in 1988 to study media arts at the School of Visual Arts on a Fulbright Scholarship, returning to South Africa in 1991. He produced several educational comics with Story Circle and became editorial cartoonist for the Mail & Guardian (since 94), Sunday Times (since 98) and Sowetan (94-05) in addition to being a regular contributor to several other periodicals. After publishing twelve cartoon collections between 96 and 2008, in November 08 he launched The Mandela Files, a book of all his cartoons on Nelson Mandela, with accompanying text. In addition to numerous solo exhibitions, Zapiro has participated in group exhibitions and cartoon events the world over. He attended the World Economic Forum in Davos 2003/06 as one of a small group of invited cartoonists and became the first cartoonist to win a category prize in the CNN African Journalist of the Year Awards, in 2001, in addition to several other awards and commendations. Bushwhacked (2002), Dr Do-Little and the African Potato (2003), Long Walk to Free Time (2004), Is There a Spin Doctor In the House? (2005), Da Zuma code (2006), Take Two Veg and Call Me In the Morning (2007) e Pirates of Polokwane (2008).

think tank

Members



Ed Annink (NL)

Ed Annink is co-owner and creative director of Ontwerpwerk multidisciplinary design, working with a host of leading international companies. He is co-founder and chairman of Foundation Products of Imagination (1987), dedicated to the promotion of experimental Dutch design through projects and publications. Among many others, he curated the travelling exhibition (and book) 'Bright Minds, Beautiful Ideas' for EXD '03. Responsible for international workshops for the likes of Vitra Design Museum (FR) and Design Industry (NZ), he co-initiated and headed the 'Funlab' Masters Degree in experience design at Academy Eindhoven (2000-03) and initiated the concept for Nomadic Academy in '02. Design director for Cor Unum since 2004, he is advisor for several design institutes and courses. Moved by an inquisitive and a keen eye, Ed Annink is always looking out for challenges and has a talent for optimizing process. Published worldwide, his work is documented in the 'Ed Annink, designer' (010 Publishers, 2002).



Emily Campbel (UK)

Emily Campbell is the British Council Arts Group's first Head of Design & Architecture since 1996. Responsible for the British Pavilion at the Venice Biennales since 2002, she has also commissioned the first major international design exhibitions to tour India and China and initiated a series of highly popular, critical debates held at the V&A, the Venice Biennale and Asia House. With a BA in English Literature from Clare College, Cambridge and a Diploma in Clothing Technology from the London College of Fashion, Emily also holds a MFA in Graphic Design from Yale School of Art, which she attended as a Mellon Fellow (1991-3). Before joining the British Council she worked for fashion designer Jean Muir at Pentagram as both project manager (London) and graphic designer (New York). Emily has served as a visiting critic at Kingston University and the Royal College of Art; as a jury member for Designer of the Year, the RIBA Awards and the Prix Emil Hermes; and as Chair of the RSA Student Awards and the Grand Designs Product of the Year Award.



Emily King (GB)

Emily King is a London-based design historian. Following her MA thesis on the design of film title sequences, she specialised in graphics. Between 93 and 98, she combined studying for a PhD at Kingston University with writing and teaching, both at Kingston and the Royal College of Art. Since completing her PhD (99), Emily King has concentrated on writing and curating, having also edited *Designed* by Peter Saville (Frieze, '03). Among many other exhibitions, she has curated 'Wouldn't it be nice: wishful thinking in art and design' ('07), 'A Recent History of Writing and Drawing' ('08) and her 2006 show on graphic designer Alan Fletcher continues to tour in various guises. Emily King contributes to an eclectic selection of international magazines and journals including *Frieze*, *Fantastic Man*, *IDEA* and *Print*.



Hans Maier-Aichen (DE)

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



Jacopo Visconti (IT)

Jacopo Crivelli Visconti is a critic and curator at Fundação Bienal de São Paulo. His texts and essays have featured in catalogues and magazines such as *ArteContexto* (Spain), *Art Monthly* (UK), *Interni* (Italy), *Casabella* (Italy) and *Atlântica* (Spain). His curatorial work comprehends several leading contemporary art and architecture exhibitions including the Brazilian Pavilion in the 52nd Venice Biennale ('07); *Luz ao Sul*, at Convento del Carmen, Valencia ('07) and *Estratégias Barrocas*, at the CCM, Quito ('04).



João Paulo Feliciano (PT)

João Paulo Feliciano is a visual artist and musician whose work spans a broad spectrum of media and creative strategies. Selected shows include: *Sonic Boom - the Art of Sound*, Hayward Gallery, London, 2000; XXVI São Paulo Bienal, 2004; solo show at the Serralves Museum of Contemporary Art, Oporto, 2004; "The Possibility of Everything: JPF selected works 1989-1994 (major survey show), Culturgest Lisbon. As artist and/or musician he has collaborated, among others, with Rafael Toral, Phill Niblock, Lee Ranaldo or David Toop. In 2007 Feliciano had his first show in the US: Contemporary Arts Center, Cincinnati. JPF lives and works in Lisbon.



Mateo Kries (ES)

Mateo Kries (b.1974) studied Art History and Sociology. In 1995 he started working in Vitra Design Museum, where he is Head of Programme and Deputy Director since 2007. Having curated numerous exhibitions, including "Le Corbusier - The Art of Architecture" and "Joe Colombo - Inventing the Future", in 2003, Mateo Kries founded the Berlin Design Festival, which he ran until 2006. In addition to his curatorial work, Kries has lectured design theory and design history in Berlin and Hamburg. In his exhibitions and publications Kries often links classical design history topics with current discourses, analysing modern topics like virtualisation, the influence new technologies or globalisation in relation to design and art theory of the 20th century.



Max Bruinsma (NL)

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



Pedro Gadanho (PT)

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



Tulga Beyerle (AT)

Works as curator, author and consultant in industrial and product design. She edited the book "A Century of Austrian Design, 1900-2005" (with Karin Hirschberger) published by Birkhäuser in 2006 and amongst other articles has written a contributing essay in "Frederick Kiesler, Designer" (Hatje Cantz, 2005). Chief among the exhibitions she has curated are "Global Tools" (with Vitus Weh, 2001) and "Barefoot on White Hot Walls, Peter Eisenman" (MAK Vienna, 2004). Together with Thomas Geisler and Lilli Hollein, Tulga Beyerle has curated and organized the international design conference "DESIGN 06" and "DESIGN 07" at the University of Applied Arts Vienna and the festival VIENNA DESIGN WEEK, established in 2007.

institutional partners



official sponsor



sponsor



associated brands



specific associated brands



media partners



This project has been funded with support from the European Commission.
This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

cooperation protocols ESAD Caldas da Rainha; ESAD de Matosinhos; Faculdade de Arquitectura de Lisboa (UTL); Faculdade de Belas Artes de Lisboa (UL); Fundação Oriente; IADE; Museus da Politécnica; Ordem dos Arquitectos; Sociedade Nacional de Belas Artes; Universidade de Aveiro *brand specific associated lounging space* Grupo 3K catering by Lágrimas *official shipping company* Schenker Transitários *supporters* ADLC Audiovisual; AIR FRANCE KLM; ANA Aeroportos de Portugal; ATL - Associação do Turismo de Lisboa; Bombay Sapphire; Corticeira Amorim SGPS; Cision; Dizplay Soundlab; Dyrup; EeeTop PC/ASUS; Embaixada de Israel; Embaixada do Reino dos Países Baixos; Grupo AMOP; Instituto Português da Juventude; JCDecaux; Metropolitano de Lisboa; Mondriaan Foundation; Mota-Engil Solidária; Nova Expressão; P Evolution Produções e Ipa_Instituto Superior Autónomo de Estudos Politécnicos; Pro Helvetia; TNB Expresso; Toyota; Viarco *media supporters* Abitare; Blue Design; CAIS; Canal Up; Damn; Designboom; Dezeen; Étapes; Eye; Frame; Form; Icon; Intramuros; Items; Magnética Magazine; Mark; Neo2; Parq; Pasajes Diseño; Time Out; portuguese-architects.com

Director
Guta Moura Guedes

Executive Director
Mário Carneiro

Consultant
João Paulo Feliciano

Financial Manager
Teresa Oliveira

Head of Private and European Funds
Rita Morgado

Assistant to the Board
Ana Caldeano

Administrative Assistant
Ana Maurício

Production and Development —

Head of Production and Development
Carla Cardoso

Production
Célia Costa
Diogo Cochat
Luís Ferreira
Pedro Sadio
Sofia Baptista

Production Assistants
Gustavo Abreu
Inês Vidal
Miguel Abrunhosa

communication department —

EXD'09 Publications by Guimarães Editora —
Lapse in Time; Pace of Design;
Quick, Quick, Slow; Timeless;

communication department —

Creative Director
Ian Anderson

Editorial Consultant
Max Bruinsma

Head of Communication
Sara Battesti

Press Officer (National)
Cristina Matos Silva

Press Officer (International)
Zahira Asmal

Press Assistant
Sónia Ó

Public Relations
Marta Faustino
Maria Lencastre

Editor
Rute Paredes

Editorial Assistant
Ana Costa

Webdesigner
Marco Reixa

Senior Graphic Designer
Nuno Luz

Graphic Designer
Margarida Vilhena

Graphic Design Interns
Joana Tavares
Maria Nogueira

Education Service
Mariana Camacho

Translation
Liam Burke; Benedetta Maxia; Carla Batista;
Vasco Corisco; Rute Paredes; Ana Costa

think tank —
Ed Annink
Emily Campbell
Emily King
Guta Moura Guedes
Hans Maier-Aichen
Jacopo Crivelli Visconti
João Paulo Feliciano
Max Bruinsma
Mateo Kries
Pedro Gadanho
Tulga Beyerle

acknowledgements

Dr. António Silva; Maria do Carmo Rosa; Mauro Marinho; Pintora Emília Nadal; Simão Gris; Yasminis De Fries; Frederico Duarte; Virgílio E. do Rosário; Luís Távora Tavira; Henrique Silveira; João Pinto; Ana Paula Arez; Ana Catarina Alves; Manuel Neto; Nicolaas Leach; Ana Margarida Nascimento; Catarina Militão; Diana Sábio; Liliana Ferreira; Nuno Almeida; Isabel Perdigão Antunes; Celestino Timóteo; Sr. Amadeu; Luis Jardim; João Moura; Ricardo Tabosa; Dr. Henrique Carvalho; Margarida Costa Lima; André Filipe; Universidade de Aveiro; Sr. Carlos Amaral; Inês Salgado; Stephan Thielsch; Francisco Pestana; Armando Ribeiro; Isabel Lopes; Kioskkiosk; Francisco Pestana; Conceição Amaral; Teresa Saramago; Mouro Marinho; Arara e Ricardo; Rita Lougares; Margarida Romão; Sofia Marçal; Rute e João Soares; Elvira Amaral; Vitor Morais; Maria João Câmara; Elis Cowling; Shayna Gentiluomo; Shaunnelle Davids; Cecília Lacerda; Filipa Arruda; Marina Ramos; Conceição Alves Inácio; Cindy Keefer; Dr. Pedro Assunção; Sara Plácido; Rita Palma; Marie-Hélène Krafft; Tiago Mota Saraiva; Anke Schaeffers; Ana Pinto; Ana Teresa Fernandes; Helena Gouveia; Armand Mevis & Linda Van Deursen; Beat Müller + Wendelin Hess; Ben Fry; Ben Rubin; Ana Barata; Constança Rosa; Matt Sarnecki; James Frost; Bruce Mau; Jim Shedden; Detlef Fiedler; Nina Polumsky; Gustavo Grandal Montero; David Small; Dika Eckersley; Sam Eckersley; Ed Fella; Edward R. Tufte; Rudy Vanderlans; Damon Murray & Stephen Sorrell; Paul Neale; Bryony Fraser; Hattula Moholy-Nagy; Irma Boom; John Maeda; Jonathan Barnbrook; Julia Born; Alexandra Bachzetsis; Daria Holme; Carola Sentker; Guy Meldem; Olivier Kuntzel and Florence Deygas; Kari Horowicz; Martijn le Coultre; Michael Amzalag; Mathias Augustyniak; Jane Schwengbeck; Mike Mills; Matt Harmon; Carolyn McMahon; Matthew Tilley; Damian Kulash; Jamie Kitman; Paulo Fernandes; Tonya Puerto; Pete Smolin; Meg Harkins; Oona Culley; Paul Elliman; Peter Saville; Alice Cowling; Nicholas Hughes; Sherman McMinn; Carolyn Williams; Virginia Damtsa; Rui Gato; Pedro Teixeira Pinto.

Às famílias da equipa da EXD'09 e a todos os que colaboraram nesta edição.
The families of the EXD'09 team members and all those who collaborated in this edition.