

NOW NOW NOW.

Detailed Programme
23.07.09

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

EXD'09 LISBOA

ExperimentaDesign

09 September — 08 November 2009

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.

Goals —

1. To focus on innovation and excellence in the Biennale's programme, bringing economic agents and creative practitioners closer;
 2. To invest strongly in the Biennale's core programme events, with a view to consolidating its international standing in the field of design and architecture;
 3. To strengthen and expand the network of international collaborations;
 4. To develop projects on local (Lisbon), national (Portugal) and transnational issues;
 5. To widen the Education Service's scope of action by diversifying its activities;
 6. To take on a proactive role championing social cohesion and responsibility;
 7. To give priority to the production of audio-visual materials especially for broadcasting and web, in tandem publishing catalogues;
 8. To introduce the Warm-Up, a curtain raiser launches the Biennale one year in advance, which strengthen its impact with both the audience and the media;
 9. To build a legacy for the city of Lisbon, its residents and Portugal.
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Theme - 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.

For further reading on the theme and an essay by Max Bruinsma visit:

<http://experimentadesign.pt/2009/en/01-01-00.html>

PRO
GRAMME

Conferences, debates and series

1. Lisbon Conferences
2. Open talks
3. Luanda: Emergent Megalopolis
4. State of the Arts
5. Designmatography V

Exhibitions

1. Quick, Quick, Slow
2. Lapse In time
3. Pace of Design
4. Timeless

Special Projects

1. Jardim de Santos
2. Action For Age
3. Stop & Think
4. Share
5. Luanda: Anatomy of Speed
6. Time Sequences
7. Efeito D
8. Phaidon Design Classic

Parallel Events

54 events

* Lounging Space has its own programme

EXD'09
71 EVENTS
258 PARTICIPANTS
23 COUNTRIES

Open Talks —

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

Date: 09 – 13 September

Time: 11:00 – 13:00

Venue: Mercado de Santa Clara

Campo de Santa Clara, 1100-470 Lisboa

Tram 28, Bus 12, 34

Open Talk 1
9 Sept

Fiction design

Talk Host — Nuno Artur Silva (PT)
Guests — Filipe Homem Fonseca (PT); João Lopes (PT); Maria João Cruz (PT); Pedro Gadanho (PT)

Text from Nuno Artur Silva available soon

Open Talk 2
10 Sept

World 2.0

Talk Host — Ravi Naidoo (ZA)
Guests — Gaby de Abreu (ZA); Nathan Reddy (ZA); Rui Esteves (ZA)

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



© Rui Gaudêncio



Open Talk 3
11 Sept

But is it design?

Talk Host: Paola Antonelli (IT)
Guests: Kevin Slavin (US); Neri Oxman (US); Oron
Catts (FI)

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



Open Talk 4
12 Sept

Back to the future of design

Talk Host: Alice Rawsthorn (GB)
Guests: Ben Fry (US); Joseph Grima (US); Lindy Roy (ZA/US)

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 present 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 Experimenta Open Talk, the 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.



© Courtesy I.H. Tribune

Open Talk 5
13 Sept

Stop & Think

Talk Host: Delfim Sardo (PT)
Guests: Max Bruinsma (Items Magazine, NL); Stefano Boeri (Abitare Magazine, IT); Walter Bettens (DAMn^o Magazine, BE)

Text by Delfim Sardo available soon.

Lisbon Conferences —

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.

Date: 09 – 13 September

Time: 15:00 – 17:00

Venue: Teatro Camões

Passoio do Neptuno, Parque das Nações 1990-193 Lisboa

Metro Oriente; Bus 28, 50

Train Oriente

T. + 351 218923470

Lisbon Conference 1
9 Sept

Alejandro Aravena (CL) Julien de Smedt (BE)

Alejandro Aravena (CL) — Renowned architect Alejandro Aravena is the Executive Director of Elemental, part architecture firm, part Oil Company and part University in Santiago de Chile.

He is a graduate from the Architect Universidad Católica de Chile (1992) and has studied history and theory at the Istituto Universitario di Architettura di Venezia.

His works include the Mathematics Faculty, the Medical Faculty, the Siamese Tower and the Architecture School for the Universidad Católica. Alejandro has built more than a thousand homes for Chile's disadvantaged community and was bestowed with several awards, including a Silver Lion at the XI Venice Biennale, 1st Prize in the XII and the XV Santiago Biennale and the Erich Schelling Architecture Medal 2006 (Germany). Alejandro is professor at the Universidad Católica and was visiting Professor at Harvard GSD (2000-05). He has authored several books on architecture and has just been appointed member of the Pritzker Prize Jury, starting on January 1st. 2009

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.



Lisbon Conference 2
10 Sept

Peter Saville (GB) Michael Horsham (GB)

Peter Saville (GB) — Peter Saville has designed innumerable record covers balancing artistic licence with commercial success. He was responsible for the visual identity of bands such as Joy Division, New Order, OMD, Ultravox, Wham, George Michael and Suede. He has also worked on projects for Roxy Music, Paul McCartney and Peter Gabriel. Peter was in-house designer for the Whitechapel Gallery, and has also worked for the Pompidou Centre, as well as numerous fashion companies.

Peter is the kind of designer that legends are built around. For the past two decades he has been making work that excites people in unique and surprising ways. Most know him through his designs for the record industry, but his new projects extend his wit and style far beyond that arena. Peter has recently collaborated with acclaimed architect David Adjaye on the Kvadrat's flagship Showroom in Shoreditch, London.

His first book, *Designed by Peter Saville* was published in 2003 and coincided with a major retrospective of his work at the Design Museum in London. In March 2004 he was appointed creative director to the city of Manchester.

Michael Horsham (GB) — Michael Horsham began working with tomato in 1994, joining full time in 1996. 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.



Lisbon Conference 3
11 Sept

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IDEO –
Dario Buzzini (IT) + Leif Huff (DE)
Michael Young (GB/HK)

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 emphasize 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 (GB/HK)— From the outset of his career, Michael Young has been amongst the most successful and influential designers of his generation. Based in Hong Kong, the British designer enjoys direct access to factories in China, and by bringing design closer to production facilities, hopes to elevate an awareness and appreciation for the art of design.

Michael founded Michael Young Studio in 1992, engaging in interior, industrial and furniture design and consultation, with immediate success. His work has been acquired by institutions such as the Centre Pompidou, the Louvre Museum, Die Neue Sammlung Museum Germany and the Design Museum London. In 1994 he started a series of one-man shows, in Paris, Germany, Tokyo and Kyoto with several prestigious galleries. In 1995 he created MY- 022 Ltd, a design office in London, where he focused on a series of projects for Cappellini, Sawaya & Moroni and Magis. Recent projects have included an interior of a restaurant in Hong Kong, an iphone speaker system for Eops technology, a new bicycle for Giant and a range of barware for Schweppes Tonic. Young recently presented new works for the British company Established and Sons in Milan alongside luminaries such Zaha Hadid and Future Systems. He was appointed Creative Director of 100% Design Tokyo.



Lisbon Conference 4
12 Sept

Konstantin Grcic (DE) Giulio Cappellini (IT)

Konstantin Grcic (DE) — Munich born Konstantin apprenticed as a cabinet maker at Parnham College and received his MA in Industrial Design at the Royal College of Art.

Konstantin founded Konstantin Grcic Industrial Design (KGID) in 1991. The office specialises in various fields of design ranging from furniture and industrial products to exhibition design and architecture related work. KGID is working for some of the leading names of the international design industry. Many of Konstantin's products have received international design awards (a.o. winner of the Compasso d'Oro for the lamp MAYDAY in 2001) and form part of the permanent collections of the world's most prestigious museums (MoMA / New York, Centre Georges Pompidou / Paris, Die Neue Sammlung / Munich amongst others).

In June 2005 PHAIDON Press London published the first comprehensive monography about the work of Konstantin Grcic. The 240 page volume was edited by Florian Böhm (ISBN 0-7148-4431-4).

Konstantin defines function in human terms, combining formal strictness with considerable mental acuity and humour. Each of his products is characterised by his careful research into the history of design and architecture and his passion for technology and materials. Known for pared-down pieces, Konstantin is often called a minimalist but the designer himself prefers to speak of simplicity.

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 Musee Des Arts Decoratives in Paris, the Museum Fuer Angewandte Kunst in Koln, the Victoria and Albert Museum in London, and the Galleria D'Arte Moderna in Rome.



Exhibitions —

Quick, Quick, Slow

Word, Image and Time

This exhibition surveys the dimension of time in graphic design, looking as far back as the early 20th century and tracing the mutual influences and exchanges between motion graphics and print. It will explore the way designers have evoked motion and represented the passage of time in still graphics, from the “dynamic look” and early modern typographic experiments to animated type and line images developed for film and advertising.

In motion graphics, the exhibition will follow the abstract exercises of pioneering modern filmmakers, as they progress into cinema title sequences and graphic animations for music videos and tv. Finally, *Quick, Quick, Slow* brings us up to date with a look at the advent of the personal computer and beyond, exploring websites, games and interactive environments and highlighting the intelligent and eloquent ways designers have found to fill temporal space.

Combining a wealth of exceptional graphic pieces with large-screen video projections and specially commissioned digital pieces, *Quick, Quick, Slow* proposes an alternative history of graphic design in connection with time and notions of motion, acceleration and temporal progression.

Exhibition Opening

Date: 10 September

Time: 22:00

Exhibition on until 29 November

Open daily : 10:00 – 19:00 (last admission 18h30)

Fri: 10:00 – 22:00 (last admission 21h30)

Museu Coleção Berardo

Praça do Império, 1449-003 Lisboa

T + 351 213 612 918

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

Tram 15, 17 Train Belém

Co-production EXD'09/Museu Coleção Berardo

Curator Emily King (GB) Participants David Reinfurt (US); Julia Born + Alexandra Bachzetsis (NL) Jürg Lehni (CH); Luna Maurer + Jonathan Puckey (NL), Peter Bil'ak (NL), Exhibition design Maria João Mântua (PT) Graphic design Firth Kerr (GB)

Represented Creatives Alexander Rodchenko † + Varvara Stepanova † (RU); Alexey Brodovitch ; Armand Mevis & Linda Van Deursen (NL); Beat Müller + Wendelin Hess (CH); Ben Rubin (US); Blip Boutique (US); Bruce Mau (CA); Chermayeff & Geismar (GB); Chris Ware (US); Contemporânea (PT); Cyan (DE); Dieter Rot † (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); Harper's Bazaar (US); Irma Boom (NL); Jan Tschichold † (DE); John Maeda (US); Jonathan Barnbrook (GB); Josef Müller-Brockmann † (CH); Julia Born + Daria Holme (NL); Karel Teige † (CZ); Korner Union (CH); Kuntzel+ Deygas (FR); Kurt Schwitters † (DE); Kyle Cooper (US); László Moholy-Nagy † (HU); MA (AT); 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 + David Small (US); Oona Culley (GB); Oskar Fischinger † (DE); Pablo Ferro (CU); Paul Elliman (GB); Peter Saville (GB); Piet Zwart † (NL); Portugal Futurista (PT); Portugal 1934, SPN (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); Spirale (CH); Theo van Doesburg † (NL); Typographica (GB); Tristan Tzara † (RO); Viking Eggeling † (CH); Walter Rutmann † (DE)



Edward Fella *Rebecca Mendez*, 25 February 1993,
Nick Bell, 29 November 1994 © Edward Fella



Max Huber *Grand Premio dell'Autodromo, Monza* ©
Museum of Design Zurich, Poster Collection

Pace of Design

Nine to five in seven Design Studios around the world

Time is a personal experience. Notions such as the passing or lack of time, speed and slowness, evoke subjective responses, varying between individuals, countries and continents. Taking this argument as a departure point, *Pace of Design* looks at a group of designers and studios from different parts of the world and reflects on their personal pace of design. By understanding their work methodology, the goal is to better understand time, rhythm and speed and their impact on the process of designing and making things.

Pace of Design is an exhibition about process, which requires a certain amount of time and is therefore itself a representation of time. It is not just about different work paces, but also about different production rhythms. The specific culture in which a designer lives, works in and with has an effect on the way he/she approaches his/her creative practice. From this perspective, we may even encounter tangible, objective notions of time and speed that are characteristic to a certain geographical area and shared by its inhabitants. Although globalisation is a given in our lives and the way the world functions today – design included – this exhibition will steer us in the opposite direction, looking at its underlying, ever surprising diversity.

Akin to an ethnologist's fieldwork, *Pace of Design* will attempt to research and record the designers' individual production cycle, the staggered development of their products and how each connects to local work contexts, from small manufacturers, traditional techniques and craftsmen to informal distribution circuits and grassroots networks. As the designers' work unfolds according to its own timeline, the exhibition shines a light on how these uses of time signify distinct cultural subtexts and socially established narratives of temporal appropriation, management and appreciation.

Exhibition Opening

Date: 12 September

Time: 23:30

Exhibition on until 08 November

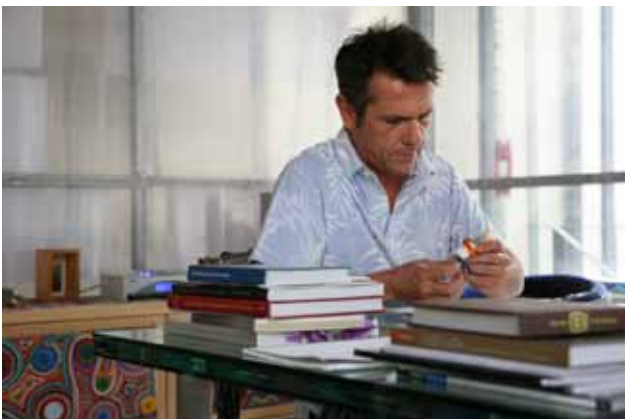
Daily 11:00 – 20:00

Antigo Picadeiro do Colégio dos Nobres - Museus da Politécnica

Rua da Escola Politécnica, 60 1250-102 Lisboa

Metro Baixa-Chiado, Rato Bus 758, 773

Curator Tulga Beyerle (AT) Exhibition and graphic design Lichtwitz – Büro für visuelle Kommunikation (AT) **Photography** Eva Engelbert (AT) **Participants** Estúdio Campana (BR); CKS – Center for Knowledge Societies (IN); Haldane Martin TM (ZA); Iwasaki Design Studio (JP); KGID - Konstantin Grcic Industrial Design (DE); Lunar Design (US); Michael Young (GB/HK)



Estúdio Campana



Michael Young *Cityspeed* Bike

Lapse in Time

Design between elasticity and socio-cultural responsibility

When talking about time within the design/production frame of reference, we arrive at the notion of process – a series of actions taking place throughout a stretch of time or a given “lapse of time“. In an increasingly global production scenario, speed and acceleration are synonymous with “added value“. Eager to maximize cost-effectiveness, mainstream production is reduced to churning out irrelevant variations on existing models, old ideas with a revamped look. Perpetuating yesterday’s paradigms, these objects reflect nothing of present day needs and are therefore inadequate to meet them, as time-consuming exercises in critical analysis, multidisciplinary exchanges and research fall by the wayside.

Lapse in Time spotlights young designers who have chosen the opposite route, uncompromising designers whose work is grounded on highly individual, in-depth thinking and boundary-defying creative elasticity. Pursuing innovation and cutting-edge experimentation at the crossroads of design, cognitive sciences, environmental concerns and intercultural exchange, they strive towards a change in paradigm, one that is also temporal. Though unique in vision and attitude, they share a common trait: that of operating on a wholly different “lapse of time“. They choose slow-evolving projects over consumerist rush, making fewer but better, more relevant, products.

Presented as a “timeline” of works in progress, each designer’s work is singularly expressive as well as subversive in its challenge of standard industrial production. *Lapse in Time* showcases these strong, distinct design statements and their radical perspective of product design at the junction of art, science, sustainability and socio-cultural insight. It wants to pause for a moment and invite a critical outlook on everyday objects.

Exhibition Opening

Date: 12 September

Time: 22:30

Exhibition on until 08 November

Mon-Fri 11:00 – 20:00 Sat 14:00-20:00 (Open 13 Sept)

Sociedade Nacional de Belas Artes, Salão Nobre

R. Barata Salgueiro, 36 1250-044 Lisboa

T + 351 213138510

Metro Baixa-Chiado, Rato Bus 758, 773

Curator Hans Maier-Aichen (DE) Assistant Curator Matthias Leipholz (DE)

Exhibition design Fernando Brizio

Graphic design Daniel Schludi + Piero Glina (DE) Participants Auger-Loizeau (GB); BLESS (FR/DE); Constantin Boym (US); Eric Klarenbeek (NL); Fernando Brizio (PT); Jason Miller (US); Jerszy Seymour (DE/GB); Julien Carretero (NL); Katharina Wahl (DE); Katrin Sonnleitner (DE); Martín Azúa (ES); Nacho Carbonell (ES/NL); Pieke Bergmans (NL); Silvia Knüppel (DE); Studio Glithero (GB/DE); Susana Soares (PT); Tal Gur (IL); Yvonne Fehling + Jennie Peiz (DE)



Tal Gur Mesh chair



Auger-Loizeau Memorial torch with afterlife cell

Timeless

Less is Better

Less will no doubt be the keyword for 2009. Millions of people will have less money, less houses, less comfort, less to eat. We have reached the limits of our financial and natural resources and we can't borrow more. So we need to settle for less.

As negative as this reality of 'less' may sound, we should ask ourselves how we could make the most of it. Can less be more? Can Mies van der Rohe's famous adage acquire new meaning, not just in stylistic terms, but as a positive drive towards more sustainable and economically viable design strategies? How can less be better?

Much has been said about the necessity to fight overconsumption, to save resources, energy and time. But how can we put these urgent insights into practice? How can we develop design products and strategies to achieve a 'positive less' and not feel impoverished by it? Can we redesign greed? Can we make 'less' look sexy? How can 'less' become an enlightening value instead of a restrictive fact?

EXD rallied a group of countries and their creative communities to answer this challenge. The result will be an experimental showcasing proposing new ideas, concepts and strategies addressing the motto 'Less is Better'.

Material and immaterial, these new artefacts for the 21st century should require less resources, less complex production systems and use easier forms of distribution. We hope they are timeless.

Exhibition Opening

Date: 11 September

Time: 22:00

Exhibition on until 08 November

10:00 – 18:00; Fri 10:00 – 22:00

Closed Tuesdays

Museu do Oriente

Av. Brasília, Docas de Alcântara (Norte), 1350-362 Lisboa

T. + 351 213585299

Tram 15 E, 18E Bus 12, 28, 714, 738, 742

Train Alcântara, Alcântara-Terra

Curator: (GB) Clare Cumberlidge+Alison Moloney+Catherine Ince; (IN) Gunjan Gupta + Alice Cicolini; (PT) Pedrita + Frederico Duarte; (ZA) Design Indaba
Exhibition design Miguel Vieira Baptista

Participants

Portugal

Aurelindo Jaime Ceia; Daniela Pais; Eduardo Jaime Ceia; Francisco Laranjo; Joana Baptista + Mariana Leão; Linha Branca; Nuno Coelho; Nuno Luz; The Home Project; The Office;

United Kingdom

Abake; Anthony Burrill; Ben Kelly; Fabien Cappello; Linda Brothwell; Public Works

India

Alice Cicolini; Desmond Lazaro; Gunjan Gupta; Padmaja Krishnan; Soumitri Vadarajan; Tanya Khosla

South Africa

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



João Sabino *Bottle Spices*



Timeless

Less is Better

Exhibition extracts: Texts by the respective curators

Portugal

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 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” a - 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.

United Kingdom

Responding to the dual implications of the subject; urgency and the passing of time the British Council, alongside the co-curator, has commissioned six designers to react to the brief by creating work which explores and expresses the idea of ‘place’ within ‘time’ through a series of commissions that are specific responses to Lisbon and which will appear around the city.

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 create new creative and social values. This mining of the past, the local and the particular 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 the quality of life. The Timeless theme raises questions on a global level and which all societies are looking to address. The nature of the work will be centred on the idea of the local and place within design; these projects will also touch upon production methods, mapping and resourcefulness.

Timeless

Less is Better

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 timeless-ness 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.

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

Special Projects —

To celebrate its 10th Anniversary, EXD'09 has presented, on its programme, a number of Special Projects in honour of its commitment to the ideals and principles that moulded the biennale in 1999. Inspired by the theme, these projects highlight the impact of time on the processes configured in our society, such as production and material consumption, communication, accessibility and sharing of knowledge and the improvement of services and skills. Moreover, these projects echo the urgency of a concerted action and reflection about the burning issues of today.

Jardim de Santos

EXD has developed an overall design project to rehabilitate a strategic public space, in close collaboration with the Lisbon Municipality with the aim of building a lasting legacy for the city and its inhabitants. A small garden in the midst of a bustling city district, Jardim de Santos is the object of a major, design-driven urban intervention that aims to fully realise the site's untapped potential. Conceived by a team of Portuguese creatives, the intervention features user-centered, integrated strategies and solutions in Landscape Architecture, Urban Equipment Design, Light Design, Sound Design, Communication Design and Signage. The main objective of the urban intervention on Santos Garden is the requalification of the area in a perspective of integration with its close environment, but also with the remaining cityscape, using design as the operative discipline for strategic development.

The intervention will rebuild a green area in the Portuguese capital, which is presently dysfunctional. Geared towards the creation of a contemporary, cosmopolitan and creative area, the intervention will link green areas with architecture and contemporary design, opening the garden to new possibilities of enjoyment with a sound potential for interactive dynamics. This project should sustainably contribute to the development of the Santos area and become a textbook example of the impact of design on public space.

Reconfigured and attuned to today's changing lifestyles, Jardim de Santos will become a valuable public space and an added value for the city's social, economic and cultural dynamics.

Launch of the project

Date: 09 September

Time: 19:30

Jardim de Santos

Largo de Santos 1200 - 808 Lisboa

Metro Cais do Sodré;

Bus 6, 727, 60, 104, E15, E25, E28

Train Santos

Curator Experimenta

Participants (PT) António Silveira Gomes (Barbara Says...); Fernando Brízio; João Gomes da Silva; José Álvaro Correia; Pedrita; Rui Gato



Jardim de Santos © Pedrita

Action for Age

Designing a better future

Action for Age looks at the role of design in addressing some of the complex challenges, and opportunities, presented by an ageing population. Often neglected and undervalued, older people fall prey to loneliness, isolation and the breakdown of social networks. *Action for Age* seeks to respond to these issues by proposing new services or solutions that improve their users' quality of life and integration. Working in tandem in Lisbon and London, two R&D teams involve university students, leading designers and charitable institutions from each country in a series of workshops. This special project comprises three distinct phases. Phase 1 took place in London where two senior British designers coordinated an R&D lab with six students for one year. Phase 2, in Lisbon, saw two Portuguese designers – guiding six students/design finalists in an intensive workshop for six days (from 13-18 July), that was held at Calouste Gulbenkian Foundation, co-producer of the initiative in Portugal.

The third phase, and second workshop, will take place in September with all the participants, Portuguese and English, the two teams of coordinators and a panel of representatives from social institutions. The results will be presented at a press conference to be held during the Opening Week of EXD'09, on September 12, at Calouste Gulbenkian Foundation.

Lecture

Date: 12 September

Time: 18:00-19:00

Fundação Calouste Gulbenkian, Auditório 2

Av. de Berna 45A, 1067-001 Lisboa

T +351 217823000

Metro S. Sebastião, Praça de Espanha

Bus 16, 726, 56, 718, 742

*An initiative and original brief by Royal Society for the Encouragement of Arts, Manufactures and Commerce
Director of Design Emily Campbell*

Co-production EXD'09/Fundação Calouste Gulbenkian

Royal Society for the Encouragement of Arts, Manufactures & Commerce

English Team

Coordinators

Alice Osborne

Deborah Srebeko

Participants and respective tertiary institutions

Caroline Forte and Lucy Peers — Kingston University

Dimitri Merakli — University of Westminster

Katy Shields — Norwich University College of the Arts

Rachel Deller — Northumbria University

Sabrina Koelbl — Middlesex University

Vincenzo di Maria, Ayda Anlagan and Pu Tai — Central St Martins College of Art & Design

Portuguese Team

Coordinators

Rita Filipe

Susana António

Participants and respective tertiary institutions

Ana Fátia — ESAD Caldas da Rainha - Design Industrial

Ana Relvão — Faculdade de Belas Artes, UL - Mestrado Design Equipamento

Anjoom Satar — IADE - Mestrado em Design e Cultura Visual

Gonçalo Gomes — Universidade de Aveiro - Mestrado em Design

João Santos — ESAD Matosinhos - Design de Comunicação

Ricardo Roque — Faculdade de Arquitectura, UTL - Mestrado de Design de Produto



© Thinkpublic



Stop & Think

Towards a new criticism in design and architecture

An editorial project that challenges leading magazines from around the world to place insightful criticism at the top of their agendas. 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 for a broad audience. The outcome will be two-fold: in September, a worldwide “critical wave” will propel the Biennale’s Opening, as specially commissioned essays feature in participating magazines. At a later stage, the essays will be published in a compilation that will constitute a benchmark in current design and architecture criticism.

Publications between 1 September and 31 November 2009

Curator Max Bruisma **Participating magazines** Abitare (IT); Apartamento (ES/IT); Creative Review (GB); DAMn (BE); Design Observer (US); Etapes (FR/ES); Idea Magazine (JP); Items (NL); Shao Foundation (CN)



Time Sequences

Stories for a Near Future

What is a story? How can we describe the fascination these narrative fictions hold for us? How are story-telling forms and processes changing? And what is time in and outside the narrative thread?

Time Sequences- Stories for a Near Future intersects different formats and creative disciplines in an exploratory, digressive reflection on the formal tradition of narrative, the transformations brought about by the digital age and its future. The project will feature four presentations, between exhibition and performance, combining video projection, a stage-directed reading by several actors, real time drawing and music.

Presentations

Date: 18, 19, 25 & 26 Sept

Time: 22:00

Museu da Electricidade

Av. de Brasília, Central Tejo 1300-598 Lisboa
T + 351 21 0028130

Idea and text Nuno Artur Silva **Images and real-time drawing** António Jorge Gonçalves **Music and soundtrack** Armando Teixeira **Actors** Marco de Almeida; Sandra Celas, Rui Morrison **Video:** PF

Co-production: EXD'09/Produções Fictícias

Share

The more you give, the more you have

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, soul-searching, 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.

Original concept Fernando Brizio

Production & implementation EXD'09

Luanda: Anatomy of Speed

The starting point of this debate is a lecture Paulo Cunha e Silva presented in 2008, entitled “Luanda: Anatomy of Speed”. It will focus on a new approach of the Angolan capital, intersecting the themes of time, speed and acceleration with those of creation, sociology and urban development.

The debate is accompanied by a photographic exhibition curated by Fernando Alvim.

Debate & Exhibition Opening

Date: 13 September

Time: 15:00 – 16:00

Exhibition open until 8 November

Venue: Lounging Space

Palácio Braamcamp Pátio do Tijolo, 25 1250 – 301 Lisboa

Metro Rato, Baixa-Chiado; Bus 758, 773

Co-production EXD'09 and Triennial of Luanda. Debate: Paulo Cunha e Silva, Fernando Alvim and José Octávio van Dunnen

Exhibition Curator Fernando Alvim (AO)

Phaidon Design Classics

The Portuguese Edition

The launch of the Portuguese edition of the Phaidon Design Classics will take place during the Opening Week of EXD'09. It is an initiative of Público newspaper in collaboration with the Education Service of EXD'09.

Currently only available in English, the Portuguese edition of the Phaidon Design Classics will provide meaningful insight and educational value to Portuguese students and the general public alike. The publication is a reference of the study and theoretical systemisation of design and features 1,000 quintessential design pieces spanning several centuries together with texts from the world's most distinguished design critics and practitioners.

EXD'09 Education Service welcomes this launch, which represents a significant step towards the dissemination of information among a wider audience, raising awareness of design's significant role in society.

A Phaidon Press / Público Newspaper / EXD and Prisa Inova partnership.

Launch together with Friday edition of Público Newspaper
Date: 11 September



Efeito D

A new DNA for design

For its 10th anniversary, EXD's programme will feature a series of special projects, which are both a way of celebrating this special date and of renewing its commitment to the ideals and principles that guided it back in 1999. Featured among these projects is *Efeito D*.

The name comes from the word “defeito” that in Portuguese means “defect”. By virtue of a subtle change – of attitude – a perceived defect or flaw can be transformed into a special feature, an effect. D stands for Design or Distinction, something that sets apart and characterizes.

Efeito D stems from a desire to contribute to Diferenças, a Centre for Child Development specializing in children with disabilities, chiefly those with Down syndrome. Based in Portugal, it is one of the most advanced centers of its kind in Europe, helping thousands of children.

To fundraise for Diferenças, the communication agency BBDO Portugal initiated *Efeito D*, challenging Portuguese designers to create new products that are themselves slightly different in their design or concept. BBDO Portugal came to discuss the idea and EXD proposed joining this adventure, curating and organizing the international section of the project. A host of design stars will be invited to create an object or piece with this briefing in mind. In September 2009, the Biennale will showcase the proposals of the international guest designers in a showcase of sketches, drawings, 3-D projects and prototypes.

The final goal of *Efeito D* is to assemble a line of unique design products for sale in Portugal and abroad. The proceeds will benefit Diferenças centre and activities, while also raising awareness and calling upon a concerted effort on behalf of society in the issues of education, integration and support of children and youngsters with disabilities.

Exhibition Opening

Date: 12 September

Time: 19:00

Exhibition on until 08 Nov

Tue – Sun, 10:00 – 18:00

Fundação Calouste Gulbenkian - Hall Anfiteatro 3

Av. de Berna 45A, 1067-001 Lisboa

T +351 217823000

Metro S. Sebastião, Praça de Espanha Autocarro

Bus 16, 726, 56, 718, 742

An initiative of BBDO Portugal, co-produced with EXD'09

Participants Clemens Weisshaar (DE); Christophe Pillet (FR); Ed Annink (NL); Marti Guixé (ES); Mats Theselius (SE); Richard Hutten (NL); Robert Stadler (FR); Ross Lovegrove (GB); Satyendra Pakhalé (NL); Studio Makkink & Bey (NL); Vogt+Weizenegger (DE) Uwe Fischer (DE) (PT) Alexandre Viana; Fernando Brízio; Henrique Ralheta; Naulila Luís; Pedro Silva Dias; SNord

Exhibition design Miguel Vieira Baptista
Graphic design RMAC



© Naulila Luis

Debates & Series —

State of the Arts

Debate on the exhibition *Lapse in Time*.

Against the backdrop of growing globalisation of the competitive landscape and the increasing interchangeability of products, *Lapse in Time* and some of the protagonists of this exhibition will show alternative concepts of design that touch the “elastic mind“ of young creators and practises border crossing with cognitive sciences, anthropology, sociology, ecological perspectives and even fine art.

In a dominating world of mostly mediocre mainstream products with a lack of identity our future design solutions will imply a radical paradigm shift.

Some examples of the *Lapse in Time* exhibition demonstrate the work in progress in a different direction where personality and independent ideas create the base/platform for new ways of thinking about developing less but better projects.

Some designer participants will guide through their work and debate about their projects being exhibited in *Lapse in Time* and their controversial vision.

Between an exorbitant economical crisis and the indifferences of our daily mass products the designers experiment within a sensitive revival of arts and crafts attitude and new technologies being transformed and used for their “private editions“.

In the last part we will talk about the “Design for the Other 90%“ which so far has little contact with our post-modern way of consuming masses of design products, being limited to our Western world and ignoring any

socio-basic functions in the other areas of the world. We also have to discuss the designer’s role as a communicator and moderator, able to analyse various developments and situations, confronted with the limitations and deficits that are part of the varied shifts and adapting to new conditions.

And not to forget that Jerszy Seymour, one of the participants, declared once: “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.“

Hans Maier-Aichen

Date: 10 September

Time: 18:00 – 19:00

Venue: Lounging Space

Palácio Braamcamp — Pátio do Tijolo, 25 1250 – 301 Lisboa

Metro Rato, Baixa-Chiado; Bus 758, 773

Luanda

Emergent Megalopolis

Luanda ranks as the 15th fastest growing city on the planet. 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 profound transformation fuelled by a construction boom and incoming population fluxes. It is an emerging megalopolis, where new forms of creativity are bound to arise out of enduring tensions and conflicts. The debate will discuss the making of the film *Luanda* together with a presentation of “work in progress” images.

Luanda is the first of the ongoing film series emergent megalopolis, curated by Pedro Gadanho.

Presentation

Date: 13 September

Time: 16:00 – 17:00

Venue: Lounging Space

Designmatography V

Designmatography V introduces the audience to rare film works, often neglected or overlooked given their extreme experimental nature. True to the Biennale's theme, the 5th edition of this series explores the notion of "moving images" from a different angle, questioning the relationship between film and time in regard to production mechanisms and direction as well as viewer experience and screening.

Co-production EXD'09/Cinemateca Portuguesa

Detailed programme of the film series to follow.

Programmer Ricardo Matos Cabo

Flighting in October

Cinemateca Portuguesa

Rua Barata Salgueiro, 39 1269-059 Lisboa — Tel. + 351 213596200

Metro Baixa-Chiado, Rato; Bus 758,773



Casting a Glance © James Benning



Lounging Space —

This hotspot is the main interface between EXD, its visitors and the media agents that flock to Lisbon for the Opening Week. Superbly located in the city center, the Lounging Space fulfils many functions, featuring a bar/lounge area, sponsors' hall, info desk and press centre. As well as hosting its own calendar of events, the Lounging Space is the place to be for visitors to get free info materials, find publications and meet up with friends.

The Lounging Space will be open for the duration of the Biennale
Sun to Thu 11:00 – 00:00
Fri & Sat 11:00 – 02:00

Palácio Braancamp

Pátio do Tijolo, 25 1250 – 301 Lisboa

Metro Rato, Baixa-Chiado; Bus 758, 773

Design set-up Diogo Cochat (PT) + Luís Ferreira (PT)



*Lounging Space —***Programme****Coca Cola Gosta de Ti_ exhibition**

As part of the campaign Coca-Cola Light - Likes you, the public is invited to exchange items that have fallen into disuse, for a can of drink. Perfectly integrated in the theme of the Biennial - "It's About Time", the brand launched the challenge to EXD09 through the call to different designers, to create an exhibition showing work of transformation / conversion / re-interpretation of the objects collected.

PS Retrospective 1995-2009 –**6 Collections Through Time_ IKEA exhibition**

An exhibition dedicated to design IKEA with special reference to the IKEA PS Collection, which contains unique pieces on the vanguard of design and also refers to the inevitable question of accessibility.

In addition to the exhibition, the program includes thematic workshops with some of the most respected designers of IKEA Sweden (IOS), the IKEA product development centre. For this occasion, IKEA will invite a Portuguese designer to create an installation of products from his/her range as was done in 2005.

International Architecture Competition for a Cycling and Pedestrian Bridge in Lisbon

Exhibition: Time for a new bridge in Lisbon

EXD has teamed up with Portugal's leading integrated oil and natural gas group, Galp Energia, for an International Architecture Competition for a Cycling and Pedestrian Bridge in Lisbon. Due to a shared vision for building a legacy of sustainability in Lisbon and Portugal, EXD and Galp Energia have collaborated on this landmark project for the city. The bridge will facilitate access over a main motorway for cyclists and pedestrians, making Lisbon more environmentally friendly.

The exhibition will feature the winning work as well as the jury shortlist.

Bicycles for the Biennale

Galp Energia will provide one and two seater bicycles, to the public during the biennale. People visiting the various events on the extensive EXD'09 programme may make use of the bicycles for free on a daily basis for the duration of the biennale (9 September to 8 November).

EXD'09 Opening Week Party

Date: 12 September

Time: 00:00

Parallel Events —

Triggering synergies on an open platform, EXD welcomes a number of independent projects, which, by virtue of their conceptual field, relevance and innovation, fit into its theme and disciplinary spectrum.

The desire to participate from the, predominantly Portuguese, creative community has been astounding and this year there will be 53 Parallel Events (compared to 11 in 1999 and 30 in 2005). A selection was made by the Biennale's curatorial board and take place in venues across the city of Lisbon forming a design path that will be outlined in the Fast Guide available during the Opening Week of EXD'09.

Details of Parallel events —

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

9 September —

Ecto Bench/ Banco Ecto

Filipa Valente, Anders Christiansen, Minna Ala-Jaaski
Until 8 Nov
Jardim Botânico

Ser Tempo

Joana & Mariana
Until 8 Nov, 06:30 - 01:00
Troço de linha de metro Restauradores – Baixa Chiado

Working on Furniture

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

Umberto Digital Haiku N^o2

Fernando Nabais
Until 4 Oct, 06:30 -01:00
Metro Baixa- Chiado

Treehouse Hotel

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

Uma Terra sem Gente para Gente sem Terra

Nuno Coelho + Adam Kershaw
9 Sept, 17:00-23:00 Opening
Until 13 Sept, 17:00-23:00
R. da Rosa, 235-237

ColorAdd _Identification System for the Color Blind

Miguel Neiva – ColorAdd
9 Sept, 18:00 Presentation
Metro Alto dos Moinhos, Auditório
20:00 Inauguração
Metro Baixa Chiado
Until 8 Nov, 06:30 -01:00

Time for Production

Boca do Lobo
9 Sept, 18:00-22:00 Opening
Until 13 Sept, 09:00-22:00
Teatro Nacional São Carlos
R. Serpa Pinto, 9

Time Machine

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

Out There, Over Here

Marília Maria Mira, Raul Boino, Madalena Avelar
9 Sept, 18:00 Opening
Until 30 Sept, 11:00 – 20:00

Sanctuary Mattress

Filipe Miranda

Capa Branca

Blue Design
9 Sept, 18:00 Opening
Until 8 Nov
Altis Belém Hotel & Spa - Doca do Bom Sucesso

Projeções de corpos suspenso

aforestdesign
Until 8 Nov
Altis Belém Hotel & Spa + Metro Baixa-Chiado 06:30 – 01:30

Digital Primitive #2: Iterative Design

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

HomeMade

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

Letter Object

Rute Gomes, Product Design lda
9 Sept, 18:00 Opening
Until 8 Nov, 8:00-22:00 (Sat and Sun 9:00-18:00)
Restauradores Post Office (CTT)
Praça dos Restauradores, n^o58

Workstations

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

Long Life Precious!

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

Fluxos Urbanos

NearInteraction
 9 Sept, 19:30 Opening
 Until 22 Set, 9:00 – 01:30
 Bairro Alto Hotel - Praça Luis de Camões, 2

All City

Ricardo Vasconcelos, Cabracega e Rita Gonzalez
 9 Sept, 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

Once Upon a Time in Ten Objects

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

Cultura Intensiva Designforfuture09

Design Act Iaspis
 (10 Sept, 12:00-20:00 interviews — 11 Sept 14:30-20:00 Conference)
O que é urgente mostrar? Cemes – Centro de Estudos Multidisciplinares
 Ernesto de Sousa
02009 White Elephant Designlab (Tobias Kestel, Florian Puschmann)
 Lounging Space — Palácio Braamcamp – Pátio do Tijolo, 25
 Until 8 Nov — Sun to Thu 11:00 – 00:00 Fri & Sat 11:00 – 02:00

Dois Tempos R2 Design

9 Sept, 24:00 Opening
 Until 31 Jan '10
 Ermida de N. Sr^a Conceição
 Tr. do Marta Pinto, 12

10 September —**Baile ao Ar Livre**

Henrique Neves + Clément Darrasse
 10 Sept, 17:00 – 19:00 Launch
 Until 10 Oct
 Paços do Concelho – Praça do Município

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 – 4^o andar

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

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

Luxury Time

PORTUGAL BRANDS Design Event
 10 Sept, 19:00-23:00 Opening
 Until 13 Sept, 15:00-22:00
 IADE Chiado Center - R. do Alecrim, 70

11 September —**Repetition**

Zerodois. Criação. Produção. Design de Interiores lda
 11 Sept, 17:00-21:00 Opening
 Until 10 Out, Mon – Sat, 15:00-20:00
 Rua Vitor Cordon, 40

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
 VAÍPE – Largo Raphael Bordalo Pinheiro, 2

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

Rendez-vous – Graphic Essay on Meal Objects

Ana Paula Pais e Alice Graça
 11 Sept, 19:30 Opening
 Until 25 Sept, Mon- Wed 10:00-00:00
 Thu-Sat 10:00-01:00
 Espaço Fábulas - Calçada Nova de São Francisco, 14

Sótão

MARZ Galeria
 11 Sept, 22:00 Opening
 Until 24 Oct, Tue-Sat 12:00-20:00
 R. Reinaldo Ferreira, 20A

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

Superchase

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

Cromotime

an experiment by Bellissimo (IT)
 11 Sept, 23:00 Opening
 Until 30 Sept
 BES ART - Marquês de Pombal, 3

12 September —

Dispositivo de Anti-Existência + Jóia que Mata

Teresa Milheiro
 12 Sept, 17:00-20:00 Opening
 Until 26 Sept, 17:00-20:00
 Galeria Artícula - R. dos Remédios, 102

Natureza em Saldos !!

Catarina Nunes – TOSCA.lab
 12 Set, 17:00-19:00 Opening
 Until 26 Sept, 10:00-19:00
 Metro Alameda

13 September —

Super Pecha Kucha Night Lisbon

Pecha Kucha Lisboa
 13 Sept, 19:30
 Museu da Electricidade
 Av. Brasília, Central Tejo

Post EXD'09 Open Week —

The Man of the Crowd / O Homem da Multidão

Filipe Pinto
 16 Sept – 8 Nov

Royalty is the best policy

Lidija Kolovrat
 17 Sept – 8 Nov

Reflex - Prémio de Fotografia

CAIS
 18 Set Opening
 Until 9 Oct

Duas Linhas

Pedro Campos Costa e Nuno Louro
 2 Oct – 25 Oct
 Espaço Avenida e Museu da Electricidade

Visões do Design para uma Cidade Colaborativa

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

(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

Revista Biblia, nº 30

Tiago Gomes
 16 Oct, 22:00 Launch
 Ler DEvagar –Lx Factory R. Rodrigues Faria, 103

(Sum)one

Miguel Rios Design
 Galeria Filomena Soares
 29 Oct, 21:30 Opening
 Until 7 Nov, Mon–Sat 10:00-20:00
 Rua da Manutenção, nº 80 (Xabregas),

Swars – Architecture Strikes Back

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

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Education Service —

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:

1. Visits and hands-on activities for youngsters. Quiz visits of the main exhibitions (*Quick Quick Slow, Pace of Design, Lapse in Time* and *Timeless*) are organised for school groups (6 – 14 years old). Here they are introduced to the world of design and will learn about the evolution of graphic design as well as the sustainability and social responsibility in the creative process of design studios around the world. On the weekend these quiz visits extend to creative workshops offering a dynamic and playful environment for families and young individuals.
2. Workshops and special tours for high school students and undergraduates.
3. Biennale itineraries and guided tours by experts for adult audiences. The Education Service offers the opportunity to visit and explore the main exhibitions in one full day, designing itineraries for students as well as Portuguese and international tourists.

Reservations

T. +351 210 993 045

E. edu@experimentadesign.pt

Guided tours and play-visits: 2€ p/person, all age groups

Creative workshops: 3€ to 10€ p/person

Opening Week calendar —

Wednesday —

09.09.09 —

11:00 - 13:00 —

Open Talk 1

Fiction design

Talk Host — Nuno Artur Silva (PT)

Guests — Filipe Homem Fonseca (PT); João Lopes (PT);
Maria João Cruz (PT); Pedro Gadanho (PT)

15:00 - 17:00 —

Lisbon Conference 1

Alejandro Aravena (CL)
Julien de Smedt (BE)

19:30 —

Jardim de Santos

Launch

Curator: Experimenta

23:00 —

Lounging Space

Opening

Share —

The more you give, the more you have

Special project

Original concept: Fernando Brízio (PT)

From 9 Sept

Thursday —

10.09.09 —

11:00 - 13:00 —

Open Talk 2

World 2.0

Talk Host — Ravi Naidoo (ZA)

Guests — Gaby de Abreu (ZA); Nathan Reddy (ZA);
Rui Esteves (ZA)

15:00 - 17:00 —

Lisbon Conference 2

Peter Saville (GB)
Michael Horsham (GB)

18:00 - 19:00 —

State of the Arts

Debate about *Lapse in Time* exhibition

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 Colecção Berardo.

Opening Week calendar —

Friday —

11.09.09 —

11:00 - 13:00

Open Talk 3

But is it design?

Talk Host — Paola Antonelli (IT)

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

15:00 - 17:00

Lisbon Conference 3

IDEO – Dario Buzzini (IT) + Leif Huff (DE);
Michael Young (GB/HK)

22:00

Timeless

Less is better

Exhibition

Curator: Clare Cumberlidge (GB); Design Indaba (ZA);
Gunjan Gupta + Alice Cicolini (IN);
Pedrita + Frederico Duarte (PT)

With the presence of the Portuguese Minister of Economy
and Innovation, Fernando Teixeira dos Santos.

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

Saturday —

12.09.09 —

11:00 - 13:00

Open Talk 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 Conference 4

Konstantin Grcic (DE)
Giulio Cappellini (IT)

18:00 - 19:00

Action for Age

Designing a better future

Special Project — Lecture

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

Exhibition

An initiative by BBDO Portugal.
Co-production: EXD'09.

22:30

Lapse in Time

Design between elasticity and socio-cultural responsibility

Exhibition

Curator: Hans Maier-Aichen (DE)

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

23:30

Pace of Design

Nine to five in seven design studios around the world

Exhibition

Curator: Tulga Beyerle (AT)

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

00:00

EXD'09 Opening Week Party

Friday —

13.09.09 —

11:00 - 13:00

Open Talk 5

Stop & Think

Talk Host — Delfim Sardo (PT)
 Guests — Max Bruinsma (Items, NL);
 Stefano Boeri (Abitare, IT); Walter Bettens (DAMn, BE)

15:00 - 17:00

Luanda: Anatomy of Speed

Debate + Exhibition

Fernando Alvim (AO); José Octávio van Dunen (AO);
 Paulo Cunha e Silva (PT)
 Co-produção: Trienal de Luanda.

16:00 - 17:00

Luanda

Emergent Megalopolis

Presentation

Curator: Pedro Gadanho (PT)

Extra —

Stop&Think

Towards a new criticism in design and architecture
 Curator: Max Bruinsma (NL)
 1 September a 31 November

Time Sequences

Stories for a Near Future
 Concept: Nuno Artur Silva (PT)
 Co-production: EXD'09 / Produções Fictícias
 18&19 - 25&26 Sept — 22:00

Designmatography V

Curator: Ricardo Matos Cabo (PT)
 Co-production: EXD'09 / Cinemateca Portuguesa
 October

Lounging Space

Specific Programme

Open Talks and Lisbon Conferences —

Simultaneous Translation (available).

Venues —

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 Cultural Center of Belém (CCB).

Located in an area rich in historical monuments, CCB 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, lectures and educational activities. It features two auditoriums, a Conference Center, a Reading Room and an Educational Activities Centre in an architecture compound dotted with gardens, lakes and immense public areas.

Mercado de Santa Clara

Open Talks

Located in the heart of Feira da Ladra, 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. It is a remarkable example of the turn of the 19th century public building construction, and its most significant features are 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 Oriente

Timeless

Under the judicial protection of Fundação Oriente, the Museu do Oriente opened to the public in 2008, the mission being to document the Portuguese presence in Asia as well as the traditions, cultures and religions of the Asian sub-continent. The museum features two permanent exhibitions, built on its rich and diverse collection, and programs several temporary exhibitions, performing arts', 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. It was classified as an Immovable Municipal Interest. The rehabilitation project was undertaken by architects João Luís 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 por Carrilho da Graça and Nuno Gusmão. This symmetrical building has six floors and is organised longitudinally, with a main body and two lower wings. The construction stands out due to the "almost" absence 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 in Alcantara's port area.

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 by the more distracted passers by. Built by the Braamcamp family, this characteristic 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 balection 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 sold in 1917 to the French government, where it installed the École Française de Lisbonne, and there remaining until the mid 20th century. Bought by the Lisbon Municipality in 1945 the building then housed the Social Security Headquarters between 1962 and 2008.

Antigo Picadeiro do Colégio dos Nobres - Museus 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 instruction and leisure of the students. Scientific teaching at the Colégio ended in 1772, the building is occupied by other technical teaching institutions, like the Academia Real de Marinha and the Academia de Fortificação, Artilharia e Desenho. In 1837 the Escola Politécnica was established and in 1911, the recently formed Faculdade de Ciências da Universidade de Lisboa inherited the libraries, collection and teachers that belonged to the Escola Politécnica, as well as the building. By 1985 the Museu de Ciência was created and, since then, it has shared this building with the Museu Nacional de História Natural. The building was classified Immovable Municipal Interest in 1978 and the Arena, with its particular and imposing wooden structure and height ceilings, is currently used for special cultural initiatives.

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, from water color, to photography (the first exhibitions in Portugal were organised by SNBA), as well as caricature and humouristic drawing, amongst others.

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.

BIO
ES

*Bios —***ALICE RAWSTHORN (GB)**

Alice is the Design Critic of 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.

DELFIN SARDÓ (PT)

Delfim Sardo is a curator, an essayist and a university professor. He teaches in several universities in Lisbon and collaborates regularly with national and international publications on art and architecture. He was the Commissioner of the Portuguese Representation in the 48th Biennale di Venezia, the Director of the Centro Cultural de Belém museum, and the consultant of the Fundação Calouste Gulbenkian.

EMILY CAMPBELL (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 (UK)

Emily King is a London-based design historian. Following her MA thesis on the design of film title sequences, she specialized 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*.

FERNANDO BRIZIO (PT)

Fernando Brizio obtained his college degree in Equipment Design in 1996, at the Fine Arts Faculty of Lisbon, where he is based. Since 1999 he has been developing several product design projects, as well as setting design and exhibition works, for, among others, *Details*, *Protodesign*, *Atlantis*, *M Glass*, *Droog Design*, the choreographer Rui Horta, *Modalisboa*, *DIM-Die Imaginäre Manufaktur*, *Intramuros*, *Fabrica*, *Schröder*, *Lux/Atalaia*, *Experimenta Design*, and *Cor Unum*. He is professor and Head of design at *ESAD.CR* (Caldas da Rainha, School of Art and Design) and also a visiting professor at *ECAL* (Lausanne). In 2005, he was a curator for the *S*Cool Ibérica* project. He has participated in numerous conferences, and his work has been exhibited and published internationally.

FREDERICO DUARTE (PT)

Frederico Duarte (Lisbon, 1979) studied communication design in Lisbon and worked as a graphic designer in Kuala Lumpur and Treviso. From 2003 to 2006 he worked in production, communication, research and curation at *ExperimentaDesign* – Lisbon's design biennale. Having started writing regularly on design since 2007, Frederico is now a freelance design writer and curator, and co-author of the book "*Fabrico Próprio* – The design of Semi-industrial Portuguese Confectionery". He is currently also a student of the Design Criticism MFA program at the School of Visual Arts in New York.

HANS MAIER-AICHEN (DE)

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 Maier-Aichen is Professor of Product Design at the Karlsruhe University of Arts and Design, Germany. 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 Maier-Aichen is Professor of Product Design at the Karlsruhe University of Arts and Design, Germany.

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.

MARIA DE LURDES MACHADO (PT)

Maria is guest lecturer at the Faculty of Human Kinetics of Technical University of Lisbon and a member of the steering committee of Active Aging Community Centre. Working in collaboration with the university's Laboratory of Biomechanics, her research focuses on the development of fitness programs for older adults and has been presented in specialized scientific conferences around the world. Maria has participated in several funded research projects, developing fitness programs with an emphasis on the positive biomechanical effects of locomotion and balance, as well as assessment tools for successful aging.

NUNO ARTUR SILVA (PT)

Nuno Artur Silva, born in Lisbon, 5 October 1962. Fiction writer.

PEDRITA (PT)

Pedrita is Rita João (Lisbon 1978) and Pedro Ferreira (Lisbon 1978). Both studied Design at Faculdade de Arquitectura da Universidade Técnica de Lisboa. Rita studied also at TU Delft and Pedro at Politecnico di Milano. They joined FABRICA in September 2002 and during 2004, after working close to Jaime Hayon, they coordinated the 3D Design Department. Since June 2006, together with other creative teams, they've also been organizing and promoting Freespeech (more info at [HYPERLINK "http://www.info-freespeech.blogspot.com/"](http://www.info-freespeech.blogspot.com/) and Pecha Kucha Night Lisbon (since May 2007, more info at www.pechakuchalisbon.blogspot.com), two platforms to promote creative work and thinking.

GUNJAN GUPTA (IN)

In 2006 Gunjan Gupta graduated from Central Saint Martin's College of Art & Design with a MA in Furniture Design. Back in New Delhi she 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, India, mainly the traditional crafts and the notion of luxury, combining them in her furniture designs. For their execution she collaborates with local craftsmen and traditional artisans and in doing so is revitalizing traditional crafts.

Wrap, the name of the Studio, refers to an ancient Indian throne decoration technique whereby pure silver sheets are wrapped around courtly furniture. This technique has formed the starting point for Gunjan's 'contemporary' thrones based on the elementary Indian stool.

PEDRO GADANHO (PT)

Pedro Gadanho divides his activity between architecture, criticism, curating and teaching. He uses projects, exhibitions and writing to produce critical thinking on the relation between architecture and contemporary culture. He holds an MA in Art & Architecture, a PhD in architecture and mass-media, and currently lectures Theory IV at the Faculty of Architecture of Universidade do Porto. He is a regular contributor to A10 and Blue Design magazines. Between 2000 and 2003, he integrated the curatorial direction of ExperimentaDesign. He has curated several exhibitions, including Post-Rotterdam, for Porto 2001, Space Invaders, for the British Council and Experimenta, Metaflux, the Portuguese representation at the 2004 Venice Architecture Biennale, and, most recently, Pancho Guedes, An Alternative Modernist, for the Swiss Architecture Museum, in Basel. Among exhibition layouts, galleries and renovations, his architecture designs include the Ellipse Foundation in Lisbon, and the Orange House, in Carreço, which has been widely featured in national and international publications.

PAOLA ANTONELLI (IT/USA)

Paola Antonelli is senior curator of architecture and design at The Museum of Modern Art in New York and one of the world's foremost design specialists. Before MoMA, Paola curated exhibitions, wrote, and lectured on design and architecture all over the world, including a stint as at the University of California Los Angeles between 1990 and 1993.

Paola is a Senior Fellow with the Royal College of Art, London and received an Honorary Doctorate in Design from Kingston University, London. She has taught at the Harvard Graduate School of Design and the School of Visual Arts in New York. She is author of a number of books, including Workspheres (2001), Objects of Design from the Modern Museum of Art (2003), Humble Masterpieces (2005), and Design and the Elastic Mind (2008). She has worked as contributing editor for Domus magazine and as design editor for Abitare and has published numerous articles in publications ranging from Seed and Nest to The Harvard Design Review. Paola's goal is not only to explain and promote designers' strategic role in building the world, but also to make design the most loved, understood, and celebrated subject of the XXI century.

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, where he managed a number of multinational accounts. Thereafter he completed an MBA degree at the University of Cape Town in 1994 where he was nominated as the Nedbank MBA Student of the Year.

That same year Ravi 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, as well as for the 2006 campaign. He also consulted to the Melbourne 2006 Commonwealth Games company, assisting in their successful campaign, and directed the African Connection Rally, a roadshow from the northern to the southern tip of Africa in 1999 to promote telecommunications investment in Africa. Further, he is a co-founder of the Cape IT Initiative (CITI), a non-profit company dedicated to promoting the IT cluster in the Western Cape.

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. This year also saw the launch of the African Carbon Trust, a venture to promote environmentally conscious enterprise.

RITA FILIPE (PT)

Graduated in equipment design from Lisbon's Escola Superior de Belas Artes in 1991 and obtained an MA in Product Design from the Architecture Faculty of UTL in 2007. She works as a freelancer in Product Design, Furniture, Interior Design and Urban Equipment Design, having founded 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). Rita was a consultant on Furniture, Interiors and Hotels for INATEL and editor of the design supplement of Portuguese magazine "Arquitectura e Vida" (February 2000 until November 2006). A recipient of several first prizes in national competitions, mainly in Urban Furniture and Equipment, Rita's work has been presented in design exhibitions in Portugal and abroad, including Barcelona, Berlin, Frankfurt, London, Paris, Madrid, Milan and San Francisco.

SUSANA ANTÓNIO (PT)

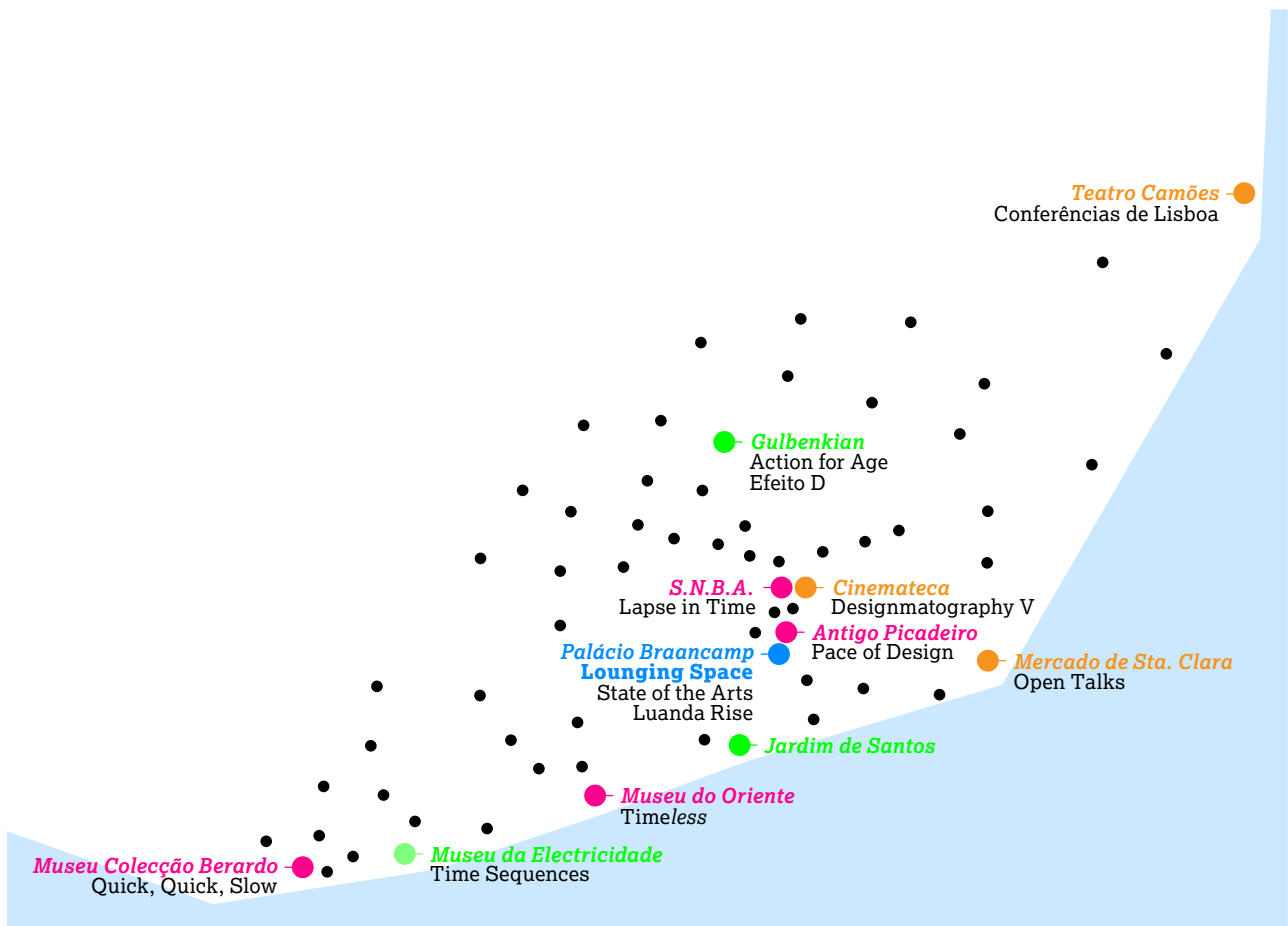
Susana graduated in equipment design from Lisbon's FBAUL, studying in Milan for one academic year. On her return to Portugal she decided to pursue social design, working with the elderly community to create products of strong emotional identity, combining tradition and innovation. Her first project, 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 opened a studio in Chiado and participated in Casa Decor Lisbon. In 2009, she showed six customised bags at the Eastpak store and was invited to make a special edition of 100 bags Pickit for Eastpak. Developed jointly with the elderly community, her work combines handcraft techniques and design insight and is presented internationally in exhibitions.

www.pickit-design.com

TULGA BEYERLE

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.

EXD'09 Map —



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