

**V-03**



**EXPERIMENTA DESIGN 2003**  
BIENAL DE LISBOA / 17 SEPTEMBER / 2 NOVEMBER

**V-03**

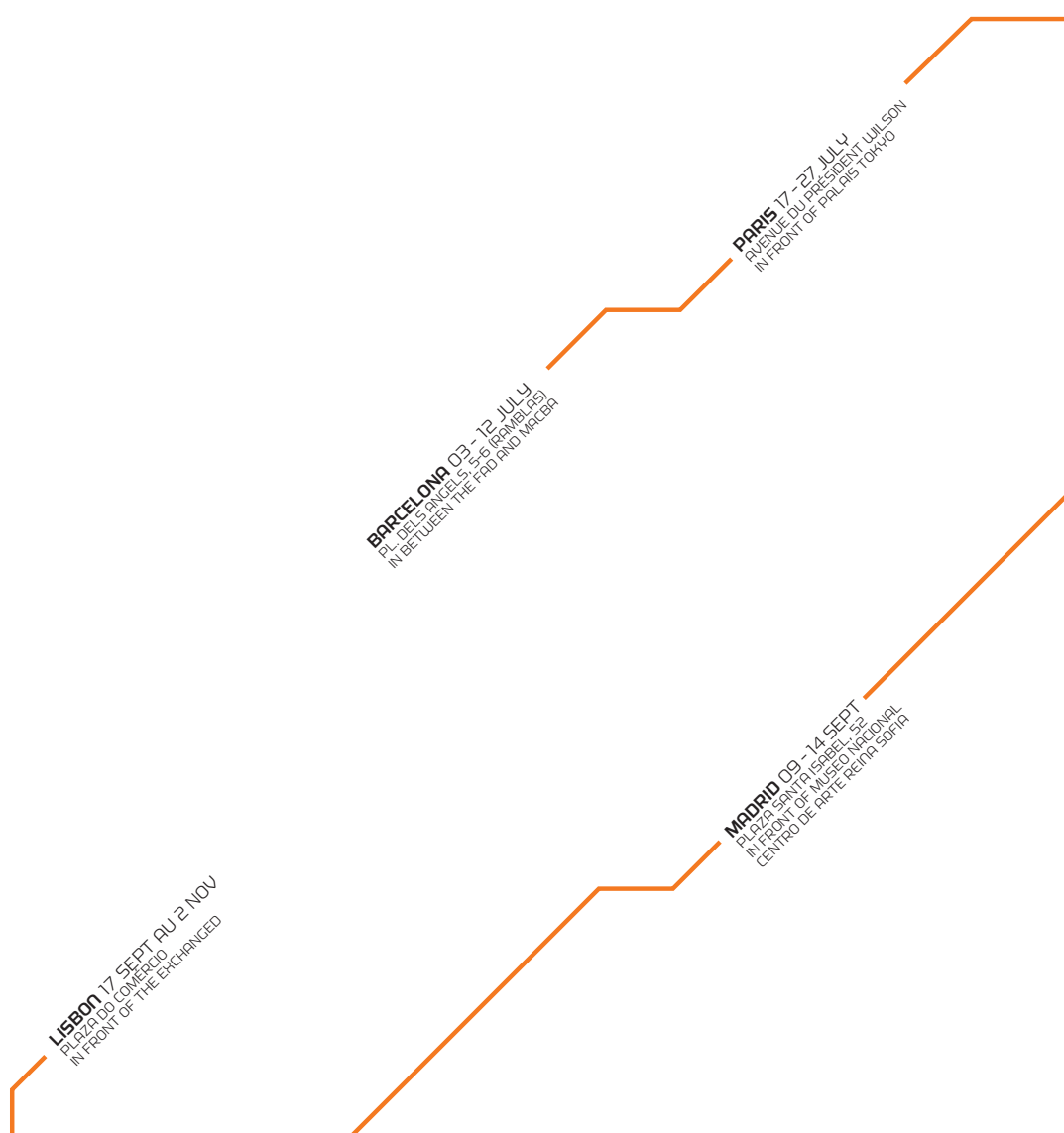
**VOYAGER-03**

PORTUGUESE CONTEMPORARY  
CULTURE AND CREATIVITY



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# VOYAGER 03 /ROADMAP



# VOYAGER-03

PORTUGUESE CONTEMPORARY  
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# EXPERIMENTA DESIGN2003 /BIENAL DE LISBOA

**ExperimentaDesign** is the international Portuguese Biennale on creativity and design culture.

The **Lisbon Biennale** is the only large European event that explores design culture from a non-commercial point of view. It's a complementary event of the main international trade fairs, and it declares itself internationally as a reference towards a new understanding of the role of design in contemporary society.

One of its main goals is to establish in Lisbon an international discussion platform around a wide notion of design.

One of its main innovations is that the **Lisbon Biennale** resorts exclusively to previously unreleased projects and exhibitions. The Biennale presents projects specially developed for **ExperimentaDesign**, outcome of a continuous work realised throughout the years previous to the event.

The **Voyager** project comes back within this context, travelling across Europe until it reaches Lisbon in September.



# VOYAGER 03 /PROJECT

## ABSTRACT

It is an installation/exhibition on Portuguese creativity.  
It is a design project.  
It is a communication operation.

The primary content of the Voyager 03, like that of the Voyager 01, is its own concept and design.  
That is, the thought that structures it as operation and the way it becomes tridimensional.

Therefore you can say the first object of design that the Voyager 03 presents is itself.  
Itself, as future object containing other objects.

The contents that the voyager 03 carries are the result of direct invitations to Portuguese creators. Whose answer is merely directed by the project curators, in some cases. In others, it is the result of a more intensive and profound collaborative work between challenged and challenger.  
It is always a process of enrichment.  
Enthusiastic, and sometimes hard.

The voyager, as an operation which exhibits and communicates, is always a risky operation.  
Because the partakers involved are numerous, because the voyager itself develops in parallel with the contents that add to it, because it wishes to explore new dimensions of interaction with the public.

Moreover, it is always a demanding project for those who consume it. It seldom reveals itself to a less curious glance, or at least, it never reveals itself totally.  
You must spend time with it, in and out, attentively.

## CONCEPT DEVELOPMENT

The voyager starts from the idea of the use of cultural and creative production as an element of communication and promotion of something – in this case, an event, the experimentadesign biennale, a city, Lisbon, and a country, Portugal.  
But that is not all.  
Because it does not use existing cultural production, it is, by itself, a motive, a possibility of creation, since all the contents it presents are new.  
The third idea that supports this project is the permanent search of new display formats – that is, how to get to the general public more effectively.

The concept of this year's Voyager keeps thus the character of experimentation, exploration, and contagion among disciplines, among creators and proponents.  
It also maintains the challenge to several artists and designers, seeking to create a possible image, among many, of the Portuguese contemporary culture.

It works on the notion of movement, displacement, open space, time and speed.  
It starts from the desire to turn it into an object to exhibit and thought to be exhibited in the urban space.

It talks about the relation between those who create and those who consume.

It thinks about visibility, being unavoidable.  
It is also more vulnerable.

Instead of being modular and segmented, with an adaptive layout, like in 2001, it has an agglutinating concept, and assumes a stricter, more imposing and compact form.

It also talks about containment, minimal resources, spatial scarcity, efficiency.  
The importance of imagination and creativity.

It talks about the current times, therefore.



# VOYAGER 03 /PROJECT

## STRUCTURE DESIGN DEVELOPMENT

Concerning the initial steps and project founders, both in 2001 and in 2003, it is essential to mention the work of the designer Miguel Vieira Baptista (MVB) with the three commissioners, undertaken, as always, in deep proximity and accordance, but also in strong and productive debate.

Miguel Vieira Baptista had already successfully designed the first Voyager, in 2001. In that work, which ended up as a modular exhibiting solution, MVB placed the objects he designed in an intermediary spot between industrial design and architecture. It was also a concept that started from an assumed disciplinary modularization and segmentation.

This year, the challenge was something more complex in terms of design – the exhibiting object to create had to be mobile, self-movable. It would stay in a public space, subject to weather changes and a more expressive consumption.

And, as it was mentioned above, this year, the starting point was the creation of an agglutinating, not modular, object, highly concentrated in space, not scattered.

After the commissioners' conceptual and orienting research, Miguel Vieira Baptista designed the V03, working together with a team which included engineering, car design, sound and material experts. Then, the production team necessary to do it was structured.

It was the construction from scratch of a moving object with 13 by 2 metres.

A moving, containing, extensible and habitable object.

With all the technical and legal requisites of a large vehicle, a TIR lorry. On a simple base structure, which exists in the market, a metallic trailer with wheels, the Voyager 03 was meticulously and accurately built, and all its other contents carefully applied.

It implied the thought of details as important as storing, thermal range, material resistance, assembly and disassembly, hydraulic and anti-hooliganism components, security and energy systems... besides the aesthetic and formal concept.

It was actually a complex exercise of design.

All the graphic design work of the operation was also of utmost importance in the project, from the creation of its graphic image, to all the inside and outside signalling. This is because whether the Voyager is parked in the squares where it is presented, or on the road on its way to any destination, it is always visible to the passing public, it is always communicating. In this area, the work with the RMAC studio, namely with Ricardo Mealha, was crucial.

## OTHER CONTENTS DEVELOPMENT

The Voyager represents, within the extent of the whole Lisbon Biennale, one of the projects where it is possible to challenge most Portuguese creators to participate.

Without thematic frontiers, disciplinary prejudice or artistic barriers, the Voyager is, in its conceptual matrix, a magnificent field of creative possibilities, an image which defines itself at the rhythm of the guest creators' proposals.

## FINANCIAL DESIGN

It is a project primarily financed by the City Hall of Lisbon, Associação de Turismo de Lisboa and GALP Energia. It also benefits from the financing of Vista Alegre/Atlantis and the Operational Programme for Culture, concerning the support given to experimentdesign2003. The financial partners of the project acknowledge the strategic role of the Voyager 03 operation, and identify themselves with its dynamics and aims. They understand culture as a critical vector in today's society and the construction of the future.

Voyager's Curators:  
Guta Moura Guedes, João Paulo Feliciano, Pedro Gadanho



# VOYAGER 03 /OFFICIAL STATEMENTS

Voyager 01's success in Lisbon and other European cities left no doubts on the innovative profile and strong commitment to creativity presented by ExperimentaDesign's first editions.

Similar or even greater success is expected for **Voyager 03**, which gathers original projects generated by a great number of Portuguese creators in an avant-garde operation of intense creativity and artistic cross-over.

Portuguese creators are giving a major contribution to national recognition abroad, interacting with foreign cultures.

Focusing on Design as both instrument and process of creation, **Voyager 03** underlines its cultural status. It strengthens cultural values by searching new forms or contributing to the full development of the human being as a person. Understanding objects around us makes us richer as individuals. It improves our ability to look, evaluate and criticize the world we live in.

Pedro Roseta  
Minister of Culture


Lisbon is a natural platform for the encounter of aesthetics and practices. Winds and routes turned it into a crossroad of different worlds. It was forced to set free vision and creativity. It became accustomed to cultural blend. Without any effort.

In 2003 the itinerancy of "Voyager" contributes to the projection of Lisbon in the international circuits of creativity. It restores the image of a city attentive to the design of the useful, and sensitive to the movement of ideas and forms as instruments that exceed themselves.

Experimenta Design 2003, the Lisbon Biennale, raises issues "around the ones who use, consume, and experiment". It sees design as purpose. As service. As intelligence that is useful. Extremely useful.

The City Hall of Lisbon is proud to take part in Voyager - the Portuguese Design Road Show. It assumes it as a strategic stake, one that recognises the role of communication at the service of culture.

Pedro Santana Lopes  
Mayor of the City Hall of Lisbon

[illegible]





# VOYAGER 03

## /RESEARCH







# VOYAGER 03 /PORTUGUESE DESIGN ROADSHOW

**Voyager 03** resumes the Biennale's international communication operation that, under the name Voyager 01, was presented during 2001 in Milan, London, Lisbon and Barcelona.

**Voyager 03** is an exhibition-installation that presents a showcasing Portuguese contemporary creativity and culture. It creates an interactive experience based on Portuguese original contents, building the possible image, among many others, of current Portuguese cultural production.

**Voyager 03** also launches ExperimentaDesign2003's theme: Beyond Consumption. Creators were challenged to design pieces, projects or installations that reflect the theme and anticipate some of the questions to be raised by the Biennale in 2003 around those who consume, use and experience.

**Voyager 03** reunites projects conceived and produced specially for the operation from 50 Portuguese creators, in the most diverse areas. It proposes music, sound design and artistic interventions that live side to side with industrial design contributions, architecture, video, creative writing and graphic design.

**Voyager 03** is a mobile and mutant object, with an interactive layout designed to tease the audience and stimulate a dynamic discovery of contents cast against different urban contexts. With a 24-hour presence it imposes itself spectacularly in well-known spaces characterised by existing cultural consumption.

**Voyager 03** is designed on a semi-trailer that will expand itself on public space. The compact construction and the minimum space determine exhibition solutions that merge with situations and installations created by artists and designers. The global soundtrack is distributed throughout interior and exterior, underlining unexpected uses and multidisciplinary content intersections.



# /THROUGH [INSIDE] VOYAGER

**Voyager** is not an exhibition. It is an operation. Because its nature is the same of a project, it can accommodate alterations, developments and adaptations.

**Voyager's** centre is the publicizing of culture project within a specific context, the Portuguese context. This doesn't mean that Voyager assumes that there is a Portuguese design, architecture or art. It means that it recognizes (and tries to present) a scenario, a creative panorama, not only by introducing creators through their productions, but also by producing a habitable environment that embodies, through the audience's input, the experience of the design environment that oriented its conception.

The word "project" has always occupied a main role in discourse on contemporary creative processes. This is due to a group of different circumstances: manufacture's loss of protagonism as the centre of artistic creation is certainly one of the first reasons for the growing validation of the project; a second cause, connected with the first one, is the collapse of canon as a creative model, teachable, transmissible and valuable; but also the understanding of creative activities as critical processes, not strange to the consecutive avant-garde theories that wiped the 20th century; the growth of social sciences becoming the privileged place of internal debate on art mechanisms, design and architecture; finally, the arising

of diverse ideas of art, architecture, design and theory in a "wide sense", creating fluid fields of creation, in which methodologies are bewildered, experiences are exchanged and processes circulate at notable speeds. These are some of the reasons why the overture of an attitude connected to project occupied, progressively, the methodical field of work in the convergence zones of design, artistic creation and architecture.

The mass of themes floating in this permeable field has within it the need to talk and reflect upon its own creative processes, as well as the need to present itself as a process and not as a result. In this sense, and in the way it's being developed by Portuguese creators, Voyager is a travelling field of revaluation of the project's nomad nature.

Thus, **Voyager** is penetrable and is a group of experiences, a project and a statement about Portuguese creation. Fortunately it is not an exhibition.

Delfim Sardo  
Art Critic and Director of Exhibition Center  
"Centro Cultural de Belém"



# SILO CONCEPTS /ARCHITECTURE

*Voyager's architecture section launched a call-for-concepts for a hot theme in Lisbon's political and urban agenda: car parks for the historical centre. Nine young architects were asked to design conceptual elaborations on this program's impact on the contemporary city. The resulting models propose the visitors innovative ideas for the future of the city and urban use.*

## DO IT YOURSELF

A.S \* - Pedro Machado Costa and Célia Gomes

A car park must be a designed object, a kind of a tactical decision that allows the project adaptation to different situations. Like if it was an urban form alive. More than a project, Do It Yourself Car Parking is an open system that, according to each place needs and specificities, promotes the city maintenance as place of freedom and individual choice. That is not restricted to an architectural form, but to a multiplicity of forms that will only find its limits in the imagination of whom combines the system's basic forms.

A.s\* Atelier de Santos was established by Pedro Machado Costa and Célia Gomes in 1997, after they won a competition for the Azores University. They graduated from the Oporto Faculty of Architecture in 1996, studied in the Technische Universiteit Delft in The Netherlands, and, in different moments, worked with Manuel Vicente.

## NÚCLEO

CVDB arquitectos - Cristina Veríssimo and Diogo Burnay

The possibility of developing in depth, length or height will enable the project to adapt itself to each place in the city. A flexible infra-structural network system enables the implementation, change and/or removal of programmes throughout time. Multiplicities of "Skins" – technological or informational, ecological or scenic – define strategies of integration into the city in order to contaminate and in turn be contaminated by the urban environment. Visitors ramble through two permeable membranes across a passageway that leads to the programmatic containers.

CVDB Architects is the office created by Cristina Veríssimo and Diogo Burnay in 1988, in Lisbon. They graduated from the Lisbon Faculty of Architecture and shared professional experiences that brought them to London and Macau.

## PHOTOVOLTAIC SILOS

Nuno Mateus Guerreiro

An automated mechanical parking is proposed, minimizing spatial loss, and retrieving part of the volumes / allotments for other uses / programs. The whole would be involved in a photovoltaic skin, of varying geometry and configuration, made of laminated glass panels sustaining photovoltaic cells, turning the building into an energy production unit, whose surplus would be supplied to the city districts participating in this operation, following the decentralized model of energy's production and consumption.

Nuno Mateus Guerreiro graduated from Lisbon's Universidade Técnica. He acquired professional in different offices with highlight on the participation in the "Lisbon New International Fair/Expog8" project. Currently he is developing his Phd in Barcelona.

## SILO PAISAGEM

Global - João Gomes da Silva

Three questions are raised with this proposal for a car park in Lisbon. The park is installed in a residential neighbourhood, central, "historical", and contributes for the solving of a local problem. The park is installed in a residual space, with precarious use, but it generates a space of public and urban landscape. Its ecological value arises while dismantling those precarious spaces, making the soil permeable and allowing hydrological regulation and vegetation implementation: thus, the natural coverage constitutes the "skin", and the concrete structure constitutes the "landscape skeleton".

João Gomes da Silva is a landscape architect graduated from University of Évora. He was an invited teacher in Versailles, Berlin, Girona and Brazilia. Among its main works are the "Park and Public Spaces in Malagueira District" in Évora, the "Garcia de Orta Gardens" for Expog8, the gardens of the Oporto Museum of Contemporary Art and the "Tarello Park" in Brescia.



# SILO CONCEPTS /ARCHITECTURE

## **AUTOS!LUS**

E-studio - Gonçalo Prudêncio, João Costa Ribeiro, João Ferrão, Tiago Mota Saraiva

The circulation time within a city is diminished when one constructs what is known as a comma. A car park must always be a welcoming point for the car and a starting point towards the city, like a comma in everyday life. We assume that the use of an individual transport is harmful to the public interest, and we defend that, beyond the public transports infrastructures' global strategic improvement, each car park must be build as a green park. For each grey point of pollution we should put our green comma!

E-Studio is an office composed by a group of architects graduated from the Universidade Autónoma: João Caldeira Ferrão, João Costa Ribeiro and Tiago Mota Saraiva. The setting of the office was preceded by a rich experience abroad with architects like Koolhaas, Herzog&Meuron and Fuksas.

## **SILO AUTOMÓVEL**

Patrícia Chorão Ramalho and João Miranda

A pre-fabricated concrete trimming of fine lace-like elements in the façades create diverse scales and inner/outer relations. Solar grids of big scale allow reflects reaching the buildings' centre and define an open space, semi-exterior, with permanent natural ventilation, gifted with green spaces. Parking cells work as light receivers, passing filtered light to the interior. Commercial cells are in pre-fabricated concrete painted with shining white epoxy ink, covered with a fibrous tissue impregnated with hydrofuge resin.

Patrícia Chorão Ramalho graduated from Lisbon's Universidade Técnica. Since 1996 she has her own office. Immediate recognition came from a first prize at the Thyssen's Iberian competition and translated in numerous participations in exhibitions and publications. João Miranda is a mechanical engineer graduated from the Instituto Superior Técnico in Lisbon.

## **LINGOPARK**

Luís Pereira Miguel

This option brings us to the following advantages: adaptability of form to different locations; adaptability to different programmes; standardization of structural elements, materials and procedures; customisation of interior and exterior; adaptability to different car sizes; fulfilment of facilities that lack in the surroundings; profitable solutions for investors; semiotic recognition of the car park independent of its location; and possibility of network distribution. The analogy to the Lingo language is more than that, it is a way of thinking architecture both on its process as well as in its functioning. In the end everything is based on the idea that an exterior input can cause different effects customizing each LingoPark.

Luís Pereira Miguel graduated from Lisbon's Universidade Lusíada. In 2001, he concluded his master at the prestigious Architectural Association School, in London. Since 1997, he developed independent activity and has participated in various international competitions.

## **PARQ®**

S'a arquitectos - Carlos Sant'ana com Lúcia Paz, Isabella Rusconi and Rafael Fortes

The Parq® concept focuses on two realities. To please both parts, we manage to answer the necessities of parking, as well as improving the quality of the public space, by getting the cars out of the streets and re-qualifying these spaces for leisure activities. It's possible to finally enjoy the city. Birds sing inviting people to chat. Vertical walls of climbing flowers guarantee a wide choice of colours and perfumes. The Parq® as icon of a new urban attitude.

S'A Arquitectos is the name of the office established by Carlos Santana in Barcelona, in 2000. After graduating from Lisbon's FAUTL, Santana concluded the "La Gran Escala" master program at the ETSAB-UPC, in Barcelona, where he currently lives. He cooperated with ACTAR and participated individually in Archilab 2001.



# SILO CONCEPTS /ARCHITECTURE

## **MOTOPIA**

Emit Flesti - Nuno Jacinto, Paulo André Rodrigues

A car goes by every now and then. The city folds itself – a sensual game defies gravity. Two involved spirals in a vertical garden: one is the city of cars; the other is the morning, the bazaar, the hill, the lunch, the brothel and the shelter. Near the sky, there is a swimming pool and a school. Deep in the ocean, Edgar Chambless waits for Le Corbusier visit to the FIAT factory in Turin. The pleasure of driving the latest sport model in the top of the building didn't happened in Montevideu and neither in Argel.

Emit Flesti is the office founded in September 2000 by Nuno Jacinto and Paulo André Rodrigues. In that same year they developed projects and in several portuguese cities, as the "Império" building in Castelo Branco, the "Casa Coelho" in Almada and the "Porta Vermelha, Caixa Azul" in Barreiro.



# PHOTO-BOXES /PHOTO

*Five Portuguese photographers were asked to conceive a photographic essay on ExperimentaDesign2003's theme. The pieces are presented in light-boxes – vertical archives accessible to the visitor on **Voyager's** exterior. Different answers offer unexpected and ironic readings of the idea of consumption, associated to glamour or contemporary photographic abstraction.*

## UNTITLED

Daniel Malhão

Two images which shows reflections of light on window shades in counter-light.

Daniel Malhão concluded in 2000 his study plan in photography at Lisbon's AR.CO. He was part of an exchange students program with Chicago's School of Art Institute at the filmmaking department, with a FLAD scholarship. He's been participating in several exhibitions. His highlights: the Mnemosyne project in Coimbra's Photography Encounters (2000) and Caldas da Rainha's Art Attack (2002).

## RETRATO DE FAMÍLIA

Luís de Barros

"Retrato de Família" ("Family Portrait") presents mother and daughter, in this case media icons associated to an image of glamour that is sustained by interventions on one's body and by the appeal to eternal youth. Life phases become exchangeable and generations become indistinct. De-materialization and the following face manipulation makes appearance consumption possible as a discarding exterior object – like clothe –, subjected to the rules of fashion.

Luís de Barros studied at Lisbon's art high-school António Arroio. He obtained the BTEC Higher National Diploma in design (photography) at England's Bewsbury College.

## ABRIGO

Cátia Serrão

Newton's air grew so much that we can't tell his back from his face. Today he is a contortionist. Space shrunk and his apple can't exactly know where to fall, so it floats. There aren't any numbers, only accumulation. Axolotl is created by almost everybody. Long ago Moëbius had prepared us to walk with only one face.

Cátia Serrão studied at AR.CO from 1996 to 2001. Since 1998 her work is almost exclusively centred in one project, the Dromomania project.

## HIBERNATE

Heitor Alvelos

Portrait series that attempt to balance literal figuration and hyper-real, digital transfiguration. In addition to Baudrillard's 'hyper-conformism' as a contemporary modus operandi, a state of hibernation is hereby proposed as the possible modus vivendi of ancestral concepts, irreducible, untranslatable in SMS messages, yet as important as the air we breathe. In other words: wisdom, subtlety and complexity need to be submitted to cryogenic processes for the time being.

Heitor Alvelos develops a line of work gravitating around design, performance arts and multimedia. He's been working with Touch audiovisual label since 1998, elaborating concerts' scenography and design. He is part of Fear multimedia project.

## MULHER COM METEORITO NO UMBIGO O PLANETA AZUL COM IMPLANTAÇÃO DE COGUMELOS MÁGICOS

Maria Bleck Holroyd Soares

These are the two last pieces from a series initiated in London in 1993 made from a set of burned slides. When I tried to draw with a pin what I failed to photograph, the sketches became blue, very beautiful. I then started to prefer to create new images more than to photograph things that are already there. I was also better at that. Progressively, the images' size used for the collages enlarged, as well as the light table I use in my work. The number of images used in each piece also grew.

Maria Bleck Soares was born in 1976. She's a photographer and she lives in Oporto.



# SITE SPECIFICS /APART FROM. AWAY FROM. /ABSTRACT [BILD IN MOTION]

*Artists produce pieces that interact with **Voyager03** deep skin. Using different approaches and mediums - from sculptural objects to installation and video - these pieces are observable from the outside or the inside, by day or by night, each creating a contrasting narrative*

## **APART FROM. AWAY FROM.**

Sandro Aguilar (video) / Rui Gato (music / sound design)

The outcome of an invitation to produce a visual and sound piece about Lisbon is a video installation specially conceived for Voyager's interior. From the cooperation of a movie director and a musician emerges an impressionist and sensorial work, suggesting a window into a different city.

Sandro Aguilar studied at Lisbon's Superior School of Theatre and Film in the editing area. He directed four shortcuts and he's developing works in the field of production and editing with his company O Som e a Fúria.

Rui Gato was an architecture student for four years. In 1998 he directed his interests towards music and sound design. He's been developing a sonic lab multidisciplinary work, having as main conceptual basis the modulation of sound matter and the exploration of its limits.

## **ABSTRAKT (BILD IN MOTION)**

Rui Toscano

This is a micro-scale video conceived after the shooting of a Gerhard Richter's abstract paintings. The film is shown in two LCD screens built-in into a wall. One of the screens is activated during daytime inside Voyager. The other works during the night and can be seen from the outside. The shooting was done on the canvas surface, showing Richter's painting in real scale.

Rui Toscano was born in Lisbon in 1970. He studied at AR.CO during the 90's, then he followed onto painting studies and finally did sculpture at Lisbon's Beaux-Arts School. In 2001, he obtained the União Latina prize (equally placed with João Onofre).





# RAFFINÉ /SCULPTURE BLINDNESS INSIDE /OBJECT SCULPTURE

## **RAFFINÉ**

Joana Vasconcelos

"Raffiné" is a parasite object attached to Voyager's exterior. The form is defined with a raffia skin manually knitted in different colours and shades. The volume's informal aspect reveals the simultaneously critical and feasting frivolity of contemporary world's consumption seductions.

Joana Vasconcelos is an artist in the area of sculpture. She graduated from AR.CO, where she studied jewellery, design and the advanced course of beaux-arts. She participated in Serralves Museum of Modern Art's "Project Room" in 1996. In 2001, she won the EDP Prize and the Tabaqueira Prize in 2003.

## **BLINDNESS (interior)**

**INSIDE (exterior)**

Baltazar Torres

The two pieces have a conceptual relationship. They complement themselves. "Blindness" shows contemporary society's aloofness of itself and against natural environment. The inhabited space is contaminated and devoured by garbage, imposing its perverse monumentality. "Inside", seen by the outside through a small hole, is the extension of "Blindness". Here, inside her house, a woman drags a garbage bag tied to her leg, as if it was her ego.

Baltazar Torres teaches drawing at Oporto Beaux-Arts School and at the Universidade Católica's Art School, both in Oporto. He obtained a scholarship from Calouste Gulbenkian Foundation for a research in Beaux-Arts during 1992/93. He has long list of individual and a group exhibitions and he is present in several collections.



# V.O.E. VOYAGER OUTER ENVIRONMENT /MUSIC AND SOUND DESIGN

*The sound-design developed for **Voyager 03** embraces the entire vehicle. With localised sound experiences, in correlation to specific installation or in a diffuse way, this original sound-track assumes an organic and random character that influences the identity of **Voyager 03** in a determinant way.*

## **V.O.E. VOYAGER OUTER ENVIRONMENT**

Rafael Toral

The sound installation on Voyager's exterior constitutes an acoustic halo around the vehicle. The content includes transformed records of sounds captured near the Tagus River and other fragments. All elements are combined in an organic and random way. A more scattered second mix irradiates from small speakers installed in Voyager's structure. This second mix is made with fragments extracted from the other sound interventions ordered for Voyager 03.

Rafael Toral is a composer and artist. He's also active in the areas of video and spatial art. Considered by the "Chicago Reader" as "one of the most innovative and gifted guitar players of the decade", for the last 15 years he's been developing a unique sound universe, integrating elements from ambient music, rock, improvisation and sound design in advanced experimental practices.

## **UNTITLED (INSTRUMENTAL)**

Sam the kid

A piece specially commissioned to Sam the Kid is played in a micro space that suggests the collective nature of some of today's urban music.

Sam The Kid is an emergent name from the new Portuguese music and one of the most respected producers and MCs of the newest generation of national hip hoppers. At 24, he obtained the media and the music milieu recognition with his album "Beats – Vol. 1", a work where he reveals his sampling skills at his best.

## **TRAMA**

Ricardo Jacinto

This sound composition is based on the recordings of three pool games. The time period in between each stroke is always the same (four seconds). The outcome is a long sequence of 255 strokes, with a total time of 15 minutes. The only irregular aspect is the stroke's intensity and the movement of the balls on the table. This movement sound spreads in six speakers placed on Voyager's ceiling, simulating the table game.

Ricardo Jacinto (Lisbon, 1975) graduated from Lisbon's Universidade Técnica Faculty of Architecture. He has a degree in sculpture and completed AR.CO's advanced beaux-arts course. He also studied music and spent a semester at New York's School of Visual Arts.



# THIS IS MUSIC AS IT WAS EXPECTED /SOUND AND LIGHT INSTALLATION

*This is music, as it was expected... was composed by Tozé Ferreira in 1988 and is still recognized today as one of the most relevant electronic music pieces produced in Portugal. Tozé Ferreira was challenged to remix this theme for Voyager 03 and work with mix-media collective Houselab. The outcome is a space/individual cockpit that powers the "consumption" of this piece in a physical and multi-sensorial experience.*

**Tozé Ferreira (Music) , Mix media collective Houselab: João Paulo Feliciano and Helder Luís (Cabin and Multimedia Design), Sara Soares and Nuno Gonçalves Ferreira (Collaboration)**

**Tozé Ferreira** studied Chemical Engineering at Lisbon's Technical Superior Institute. In 1986 he took a sound course at Haag Royal Conservatory, where he studied composition, digital synthesis, musical interactive systems programming, psycho-acoustics and signal processing.

**Houselab** is a mixmedia collective hosted by Experimenta. In different combinations of its members [João Paulo Feliciano, Helder Luís, Rui Gato, Rafael Toral and Rui Toscano] Houselab explores the artistic possibilities of technology applied to live events, mixed-media installations, performing spaces, audio-visual experiences, electronic music, sound design, interactivity, sound art and others.



# OUTFITS V-03 /WEARABLE DESIGN

*Voyager 03's outfit proposal uses design not as consumerism, not as fashion, neither as the ephemeral, but rather as the need of having a durable camouflage. The unisex outfit comes in primary colours and creates an interaction with interior and exterior spaces. Each person's intervention on his piece allows the throwing aside of some part of the same piece. Comfort and the reduction of pockets and bags are central in the concept's development.*



**Alexandra Moura** (Lisbon, 1973) is a fashion designer graduated from IADE. She worked at the studios of Ana Salazar and António Tenente, participated in Moda Lisboa and was selected by the Portuguese Club of Arts and Ideas to represent Portugal in Portuguese-speaking countries. She was also invited in 2002 to Barcelona's Passerelle Circuit.



# DESIGNWISE /PRODUCT DESIGN

**Designwise** is a brand carried by Experimenta that launches original objects and products by Portuguese designers. The Designwise collection is not a specialized one, neither is it dedicated to specific object categories. Its products belong to different scales and universes: materials, uses and prices. What binds these objects, so diverse at a first glance, it's the fact that they tell a story, most of the time with unexpected humour.

## INVISIBLE LANDSCAPE

Humidity measurer  
Fernando Brízio

This is an author's remix to a very traditional typology. It is an ironic reference to painting, namely the landscape genre. The canvas changes its colour according to the variation of air humidity, allowing a visual record not perceptible to the human eye.

Fernando Brízio graduated from Lisbon's Beaux-Arts School in Equipment Design. He's a teacher at ESTGAD School, in Caldas da Rainha. He's been working in product and space design since 1997 for companies such as Authentics, Details, Proto Design, Atlantis, M Glass, Droog Design - DMD, Experimenta, Centro Coreográfico de Montemor-o-Novo/Rui Horta and DIM-Die Imaginäre Manufaktur.

## JUICY BOOBS

Double citron squeezer  
Dasein

Juicy Boobs is an object of desire. Everybody should have one. It's a single white glazed faience piece, with two squeezers and a slope so that the juice can be smoothly retrieved. Its sensual design adds a clear efficiency to the art of extracting juice.

Dasein are Hugo Leão, Samuel Abecassis, Tiago da Fonseca and Vasco Ferraz. They established themselves in 2001, facing design's problematics with a relaxed and pertinent attitude. The three designers are studying equipment design at Lisbon's Beaux-Arts School.

## JUST BEG

Recycled colour pens bag  
Naulila Luis

This object is based on the recovering of colour pens, associating the dégradé of its colours to the singularity of the material. It's a distinct object, made possible when one re-vitalizes a material devalued by everyday life.

Naulila Luis took a degree in industrial design from Caldas da Rainha's ESTGAD. She enhanced her knowledge in crystal-wear working in several companies in Marinha Grande. In 2002 she exhibited her works in the Biennale of Saint Étienne (France) and, in 2003, in the Salone del Mobile of Milan (Italy).

## OVO

Double faience bowl  
Catarina Nunes

Ovo (Egg) is a double faience bowl inspired in the oriental tea ceremonies. It can be used with both hands. Its two components work as a temperature insulator, but they can also be used separately – just like the content of an egg.

Catarina Nunes took a degree in design and ceramics technologies from Caldas da Rainha's ESTGAD. She studied "Ceramic and Glass Design" at Birmingham's University of Central England, under the Socrates-Erasmus program.



# GRAPHIC DESIGN /POSTCARDS

*What does a graphic designer see when he looks at the subject of the Biennale, **Beyond Consumption**? How does (s)he synthesise what (s)he sees in a single image and how does that image transform itself in a postcard, which can be taken home, circulates, is sent far away, carries another message on the back and represents an object of consumption by itself? A group of young graphic designers invited by **ExperimentaDesign** answered these questions, producing an ingenious and inventive portfolio, which **Voyager 03** offers its visitors.*

## UNTITLED

Nuno Luz

Freelancer designer since 94, Nuno Luz is now in house graphic designer for ExperimentaDesign. He graduated on Communication Design at Faculty of Fine-Arts, Lisbon.

## I LOVE CATS

Benedita Feijó

Multi-disciplinary artist, Benedita Feijó has a bachelor on graphic design by the saint Martins College of Art&Design, London. She worked in many different areas such as graphic design, photography, illustration and clothing design. She has participated in several exhibitions.

## CO-CONSUME ME

Cesária Martins

Final year student on Communication Design at Oporto Faculty of Fine Arts, Cesária Martins is working since 2000, in the design and edition of the cultural magazine Op. She has also designed several record covers for Loop Recordings.

## HOW MANY WAYS TO GO ANYWHERE?!?

Tiago Machado

Graduated on Graphic Design by the Professional School of Image, Tiago Machado is working since 1996 as a graphic designer, ambient designer, producer, creative and illustrator in many different projects. He won the Young Creators Award in 2001 and is now working on several projects as a freelancer in illustration and in graphic design.



# PRODUCT DESIGN

## /VISTALEGRE

## /ATLANTIS

In 2001 Atlantis Crystal and Vista Alegre joined together, creating the new group Vista Alegre /Atlantis, which today is one of the largest and most prestigious producers of ceramics and glass of the world. This merge is important for the consolidation of the two brands in the international marketplace, and it brings to the project a wider scope for creativity and a new challenge: the possibility to innovate and combine two noble materials, crystal and porcelain.

Following the strategic alliance between Vista Alegre-Atlantis and Experimenta in Voyager 01, **Voyager 03** includes new industrial design products developed by this company.

**BOTTLE, WATER GLASS AND WINE GLASS**  
Alfredo Häberli

**DECANTER, WATER GLASS AND WINE GLASS**  
Sebastian Bergne

**VASE, CENTRE PIECE**  
Nick Holland

**VASE, BOX**  
Miguel Vieira Baptista





# /ÉQUIPE VOYAGER

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## PROJECT CO-FINANCED BY EUROPEAN COMUNITY



FEDER



Programa  
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GRUPO VISTA ALEGRE | ATLANTIS

## GENERAL CONCEPT VOYAGER / ARTISTIC DIRECTION AND CURATORSHIP

[Experimenta]  
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## DESIGN ASSISTANT

Henrique Ralheta

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Carla Cardoso

## ENGINEERING CONSULTANT

José Rui Marcelino

## SOUND SYSTEM CONSULTANT

João Moura

## COMMUNICATION DESIGN

RMAC  
[Ricardo Mealha e Ana Cunha]

## PRODUCER

[Experimenta]  
Patrícia Rolo Duarte

## CONSTRUCTION

[container]  
JOPAL

## CONSTRUCTION

[interior]  
Cenycet

## V03 AUDIO SUPPORT

Audiolog



# /TRIPULATION

ALEXANDRA MOURA FASHION DESIGN [OUTFITS VOYAGER]  
ALFREDO HÄBERLI INDUSTRIAL DESIGN [ATLANTIS - VISTA ALEGRE]  
ANTÓNIO (TOZÉ) FERREIRA MUSIC [THIS IS MUSIC...]  
BALTAZAR TORRES ART / SCULPTURE / OBJECT / INSTALLATION  
BENEDITA FEIJÓ GRAPHIC DESIGN [POSTCARD]  
CARLOS SANT'ANA ARCHITECTURE [SILO CONCEPT]  
CATARINA NUNES ARCHITECTURE [SILO CONCEPT]  
CÁTIA SERRÃO PHOTOGRAPH / ART  
CATARINA RAPOSO ARCHITECTURE [SILO CONCEPT]  
CÉLIA GOMES ARCHITECTURE [SILO CONCEPT]  
CESÁRIA MARTINS GRAPHIC DESIGN [POSTCARD]  
CRISTINA VERÍSSIMO ARCHITECTURE [SILO CONCEPT]  
DANIEL MALHÃO PHOTOGRAPH / ART  
DIOGO BURNAY ARCHITECTURE [SILO CONCEPT]  
FERNANDO BRÍZIO INDUSTRIAL DESIGN [DESIGNWISE]  
GONÇALO PRUDÊNCIO ARCHITECTURE [SILO CONCEPT]  
GONÇALO SANT'ANA ARCHITECTURE [SILO CONCEPT]  
HEITOR ALVELOS PHOTOGRAPH [PHOTO-BOXES]  
HOUSELAB MULTIMEDIA DESIGN [THIS IS MUSIC...]  
HUGO LEÃO INDUSTRIAL DESIGN [DESIGNWISE]  
ISABELLA RUSCONI ARCHITECTURE [SILO CONCEPT]  
JOANA VASCONCELOS ART / SCULPTURE / INSTALLATION  
JOÃO COSTA RIBEIRO ARCHITECTURE [SILO CONCEPT]  
JOÃO FERRÃO ARCHITECTURE [SILO CONCEPT]  
JOÃO GOMES DA SILVA ARCHITECTURE [SILO CONCEPT]  
JOÃO MIRANDA ARCHITECTURE [SILO CONCEPT]  
LÍGIA PAZ ARCHITECTURE [SILO CONCEPT]  
LUÍS DE BARROS PHOTOGRAPH [PHOTO-BOXES]

LUÍS PEREIRA MIGUEL ARCHITECTURE [SILO CONCEPT]  
MARIA BLECK SOARES PHOTOGRAPH [PHOTO-BOXES]  
MIGUEL VIEIRA BAPTISTA INDUSTRIAL DESIGN [ATLANTIS - VISTA ALEGRE]  
NAULILA LUÍS INDUSTRIAL DESIGN [DESIGNWISE]  
NICK HOLLAND INDUSTRIAL DESIGN [ATLANTIS - VISTA ALEGRE]  
NUNO GONÇALVES FERREIRA ART / DESIGN [THIS IS MUSIC...]  
NUNO JACINTO ARCHITECTURE [SILO CONCEPT]  
NUNO LUZ DESIGN GRAPHIC [POSTCARD]  
NUNO MATEUS GUERREIRO ARCHITECTURE [SILO CONCEPT]  
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RAFAEL FORTES ARCHITECTURE [SILO CONCEPT]  
RAFAEL TORAL MUSIC / SOUND DESIGN  
RICARDO JACINTO MUSIC / SOUND ART  
RICARDO SOUSA ARCHITECTURE [SILO CONCEPT]  
RUI GATO MUSIC / VIDEO SOUNDTRACK  
RUI TOSCANO VIDEO ART  
SAM THE KID MUSIC [HIP-HOP SHELTER]  
SAMUEL ABECASSIS INDUSTRIAL DESIGN [DESIGNWISE]  
SANDRO AGUILAR VIDEO  
SARA PINTO SOARES TEXTILE DESIGN [THIS IS MUSIC...]  
SEBASTIAN BERGNE INDUSTRIAL DESIGN [ATLANTIS - VISTA ALEGRE]  
TIAGO DA FONSECA INDUSTRIAL DESIGN [DESIGNWISE]  
TIAGO MACHADO GRAPHIC DESIGN [POSTCARD]  
TIAGO MOTA SARAIVA ARCHITECTURE [SILO CONCEPT]  
VASCO FERRAZ INDUSTRIAL DESIGN [DESIGNWISE]



# /TEAM EXD 03

## PATROCINADORES OFICIAIS

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BOCK**



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Marco Reixa (web)

### **EDUCATIONAL SERVICE**

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### **FINANTIAL ASSISTANT**

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### **DIRECTOR'S ASSISTANT AND LOGISTICS**

Patrícia Domingues

### **ADMINISTRATIVE ASSISTANT**

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### **JURIDICAL ADVISER**

Pedro Franco

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/IMGS

