

EXPERIMENTA DESIGN 2003

BIENAL DE LISBOA / 17 SEPTEMBER / 02 NOVEMBER

PRESS KIT
/ 17 SEPTEMBER

DETAILED INFORMATION ABOUT EXD03 CONTENTS

1. THEME

- 1.1 Theme EXD03: Beyond Consumption
- 1.2 The theme within the programme of the Biennial

2. PROGRAMME

3. OPENING WEEK

4. LIST OF PARTICIPANTS

5. MAP SHOWING LOCATION OF EVENTS

6. DETAILED PRESENTATION OF EVENTS

EXHIBITIONS

- 6.1 S*Cool
- 6.2 Bright Minds, Beautiful Ideas
- 6.3 Campanas
- 6.4 Design France: Innovation & Inspiration
- 6.5 Expanded
- 6.6 Objectos Cruzados

WORKSHOPS, SERIES AND PERFORMANCES

- 6.7 Lisbon Conferences
- 6.8 EXD Master Classes
- 6.9 1000 PLATEAUX
- 6.10 Designmatography
- 6.11 Super Panorama

URBAN INTERVENTIONS

- 6.12 Voyager 03
- 6.13 Lounging Space
- 6.14 Showindows

TANGENTIAL PROJECTS

- 6.15 Ice Screams
- 6.16 MVB
- 6.17 Pop Solid
- 6.18 Consuming Bellissimo
- 6.19 Superficial
- 6.20 Sound System
- 6.21 Absolut Inspiration
- 6.22 Wasteband
- 6.23 Sente-se
- 6.24 Retrospectiva Aardman

7. AVAILABLE FOR INTERVIEW THE FOREIGN PARTICIPANT

8. PARTNERSHIPS

9. OFFICIAL STATEMENT

10. SPONSOR STATEMENTS

11. TEAM

12. ACCREDITATION FORM

1. THEME

1.1 EXD03 THEME: BEYOND CONSUMPTION

Creative consumption, dynamic consumption, ethical conscience, experimental or alternative usage, reactions to the proposals of the new material production...

How to go further with the idea of consumption?

How can this idea be explored in more unusual directions?

It is in this area that ExperimentaDesign2003 raises issues and tries to provide answers.

Through the accomplishment of the Biennial's programme, some of the answers are offered, which, at this precise moment, are being provided by creators, theoreticians, players and participants in the international scene of culture and design.

Thinking of the consumer and the user

Which ideas and creations reflect consumers' ambitions and needs nowadays? Do we really understand the experiences that make up the consumption of culture, design, cinema, music, food or architecture?

Do we reflect on the possibilities and problems that these experiences present for us?

To what extent do designers and creators include these issues in their practices?

And the users? What is their awareness of these topics?

Beyond the consumer society

The answers proposed by the Biennial take us in several directions and liberate themselves from the "presence" of mass consumption.

They reflect an awareness of the world, underline dissatisfaction and propose changes.

They suggest that the way we consume represents an important addition to the economic value of things.

And they suggest that the different cultural consumptions bring us closer to the intrinsic value of what we do.

The role of creativity

Creativity is one of the most powerful tools for the exercise of critical awareness. Its discussion under the scope of this theme is fundamental.

It is also a fundamental tool for re-inventing the idea of consumption.

Most of the time, the limits of consumption are explored with pure inventiveness and with the use of creativity in 'problem-solving'.

And through creativity the passivity of the user is questioned.

The importance of participation

The subject of participation has been an essential issue in ExperimentaDesign's approach to the world of creativity.

One must understand that passivity does not value the experience that accompanies the act of consumption nowadays.

Participation is, by itself, creative and provides totally new answers for the role of those who consume, use or experiment.

The context of education

Most issues raised by the Biennial's theme are linked to increasing the critical awareness of those who consume, use and experiment.

Since the educational dimension is crucial – particularly in the Portuguese context – we want these issues to be transferred to the productive universe of the Biennial.

The creation of an Educational Service will serve this purpose, creating an ever closer link between the contents of the Biennial's programme and the audiences wishing to participate in ExperimentaDesign's events.

1.2 THEME WITHIN THE PROGRAMME OF THE BIENNIAL

The theme proposed for the 2003 edition of ExperimentaDesign, Beyond Consumption, is reflected in all the events produced specially for the Biennial.

At each of the Biennial's exhibitions, conferences or events, a different approach to the theme gives rise to answers, proposals and innovative forms of reflection, for participants and audience alike.

Bright Minds, Beautiful Ideas is an international exhibition which brings together the work of four paradigmatic classical and contemporary designers. Their work centres around the idea of the pleasure associated with thinking about, disseminating and consuming design. The workshop to be attended before the exhibition will help to deepen those dimensions in a practical way.

Campanas is an exhibition of the work produced over the last two years by the famous Brazilian designers Fernando and Humberto Campana: It sets great store by the re-cycling of supposedly unusable materials, allowing for a re-interpretation of the use and consumption of so-called urban waste. Including a piece that has been made specially for ExperimentaDesign, Campanas is an extremely powerful multicultural and environmentalist manifesto, offering one of the most memorable proposals for reflection on the subject of consumption in contemporary societies.

The critical and creative exercise involved in the spectator's participation is clearly seen in an exhibition such as **Expanded**, where the objects and the works of art offer unexpected uses or oblige the spectator to interact creatively.

Design France: Innovation & Inspiration is an exhibition which uses the latest French industrial design to reveal how the idea of innovation conditions and stimulates both the consumer and the creator's inspiration.

The **Objectos Cruzados** exhibition has been conceived for a large consumer space: the Intercasa trade fair. With an expected influx of 70 thousand visitors, it allows artists, designers and cultural commentators to deconstruct, in loco, the relationship with the objects of consumption.

S*cool searches for new relationships between ExperimentaDesign and the laboratory environment that exists in some Portuguese schools of design and architecture. School prototypes and projects are revealed, providing new dimensions for the use of well-known materials and technologies.

The **1000 Plateaux** series of conferences, debates and special screenings proposes a thorough investigation of a definition close to the idea of consumption: usage. By looking at 'future usage', it shows the work of creators researching into what does not yet exist but will be part of our daily life in the very near future.

The **Lisbon Conferences** and the **EXD Masterclasses** propose the thoughts of great personalities in the cultural world about the specific areas of the Biennial, and about the proposed theme. Through lectures delivered to large audiences or specialist seminars, they propose the deepest possible reflection on the ideas and research that lie beyond our typical notion of consumption.

For this year's event, **Designmatography**, EXD's already traditional film cycle, has brought together a series of films that are rarely shown in view of their extremely experimental nature. Their common theme is the exploration of some of the more unusual dimensions in the consumption of the image, paying attention to detail and all that goes unnoticed in the great whirlpool of consumption.

As far as urban interventions are concerned, the Lisbon Biennial has three distinct events programmed. Being based at the Cinema São Jorge for the 45 days of the Lisbon Biennial, the Lounging Space will bring a new atmosphere to the Lisbon cinema, expanding its traditional use through a special dynamics that will transform it into an area of completely free interchanges.

Showindows is an invasion of the city through the privileged interfaces of the consumption carried out in the street every day: shop windows. Interventions by French and Portuguese artists and designers take possession of objects or propose unexpected installations, in order to awaken the critical attention of the common consumer.

Voyager 03 shows, in a symbolic urban environment, Praça do Comércio, exactly what the youngest Portuguese creators are producing centred around the idea of consumption. More than forty designers, architects, artists, writers, photographers, filmmakers, graphic artists and musicians explore several media to show us the interpretations made possible by an extended notion of consumption.

In its turn, **Super Panorama**, recovers a space that has fallen into disuse – the Restaurante Panorâmico de Monsanto – taking the Biennial to a place "beyond all circuits", specially selected as the venue for the Party to mark the end of the Opening Week.

Finally, there are the nine **Tangential Projects** that ExperimentaDesign has chosen to include in its programme. Each in their own way, they bring us a new way of looking at the artistic universes and the culture of design touched upon at this edition of the Lisbon Biennial.

2. PROGRAMME

CENTRAL EXHIBITIONS

5*COOL

ANTIGO EDIFÍCIO RECORD
TRAVESSA DOS INGLESINHOS, 3 (Bairro Alto)
Opening 17SEP (22h30)
18SEP/02NOV (12h - 22h)

EXPANDED

TORREÃO NASCENTE DA CORDOARIA NACIONAL, 1ºANDAR
AV. DA ÍNDIA
Opening 19SEP (22h30)
20SEP/02NOV (10h30 - 20h30)

BRIGHT MINDS BEAUTIFUL IDEAS

CENTRO CULTURAL DE BELÉM
MUSEU DO DESIGN (Praça do Império)
OPENING 18SEP (22h)
19SEP/30NOV (10h - 19h)*

CAMPANAS

VALENTIM DE CARVALHO
PRAÇA DOM PEDRO IV, 54 (Rossio)
Opening 20SEP (22h30)
21SEP/25OCT (10h30 - 20h30)

DESIGN FRANCE: INNOVATION & INSPIRATION

TORREÃO NASCENTE DA CORDOARIA NACIONAL, PISO TÉRREO
AV. DA ÍNDIA
Opening 19SEP (22h30)
20SEP/02NOV (10h30 - 20h30)

OBJECTOS CRUZADOS

FEIRA INTERNACIONAL de LISBOA - INTERCASA
RUA DO BOJADOR (Parque das Nações)
07OCT/12OCT (15h - 23h)

WORKSHOPS/SERIES/PERFORMANCES

LISBON CONFERENCES

PEQUENO AUDITÓRIO DO CCB
PRAÇA DO IMPÉRIO
18SEP (15h)
TEATRO MUNICIPAL SÃO LUIZ
RUA ANTÓNIO MARIA CARDOSO, 38
19 E 21SEP
19SEP (15h and 16h45)
21SEP (19h30)

SUPER PANORAMA

PANORÂMICO DE MONSANTO
20SEP (às 24h)

EXD MASTER CLASSES

PALÁCIO FOZ (Instituto da Comunicação Social)
PRAÇA DOS RESTAURADORES
18, 19 E 20SEP (9h30 - 13h30)

DESIGNMATOGRAPHY

CINEMA SÃO JORGE
AV. DA LIBERDADE, 175
SESSÃO INAUGURAL 27SET (às 17h)
23OCT/02NOV (às 19h, às 22h e às 24h)

1000 PLATEAUX

CINEMA SÃO JORGE
AV. DA LIBERDADE, 175
Opening 20SEP (17h)
20SEP/02NOV
(15h, 17, 19h and 22h)

URBAN INTERVENTIONS

VOYAGER 03

PRAÇA DO COMÉRCIO
(em frente ao Ministério das Finanças)
Opening 17SEP (19h)
18SEP/02NOV (10h30 - 20h30)

LOUNGING SPACE

CINEMA SÃO JORGE
AV. DA LIBERDADE, 175
Opening 18SEP (24h)
19SEP/02NOV (12h - 2h)

SHOWWINDOWS

BAIXA, CHIADO E AV. DA LIBERDADE
Vista Alegre, Hermès, Ana Salazar, CTT - Correios, Palácio Foz, Aeroflot Russian Airlines, Renault, Lidija Kolovrat, Outdoor, Marquês de Pombal
Opening 20SEP (15h)
20SEP/02NOV (10h - 19h)

TANGENTIAL PROJECTS

ICE SCREAMS

EDIFÍCIO INTERPRESS
(Bairro Alto)
RUA LUZ SORIANO, 67
17SEP (23h30)

CONSUMING BELLISSIMO

CAIS DA PEDRA
ARMAZEM B, LOJA 8 (S.ta Apolónia)
(Junto à Bica do Sapato)
Opening 19SEP (24h)
20SEP/02NOV (12h - 22h)

WASTEBAND

LUGAR COMUM
(Fábrica da Pólvora)
Opening 20SEP (18h)
CASA "OS DIAS DA ÁGUA"
RUA DONA ESTEFÂNIA, 175
23SEP/26OCT (às 21h30)

SOUND SYSTEM

CISTERNA FBAUL
LARGO DA ACADEMIA
DAS BELAS ARTES, 2
Opening 20SEP (15h)
21SEP/10OCT (15h00-19h00)
(Tuesday - Saturday)

POP SOLID

RUA DA ROSA, 293 (Bairro Alto)
Opening 17SEP (23h30)
18SEP/30SEP (18h - 23h)

MVB

LOJA DA ATALAIA (Bairro Alto)
TV. DO POÇO DA CIDADE, 47
Opening 19SEP (21h30)
20SEP/31OCT
(Tuesday - Saturday 15h - 22h)

SUPERFICIAL

FASHION CLINIC (TIVOLI FORUM)
AV. DA LIBERDADE
Opening 20SEP (16h30)
21SEP/02NOV (10h - 19h)

SENTE-SE

CENTRO CULTURAL DE BELÉM
SALA POLIVALENTE
DO CENTRO DE EXPOSIÇÕES
PRAÇA DO IMPÉRIO
30OCT/29NOV
(every Thursday 18h - 20h30
Saturday 29NOV 10h - 13h)

ABSOLUT INSPIRATION

LISBON WELCOME CENTER
RUA DO ARSENAL, 15
Opening 20SEP (20h)
22SEP/04OCT
(Monday - Saturday 9h - 19h)

RETROSPECTIVA AARDMAN

CINEMAS KING
AV. FREI MIGUEL CONTREIRAS, 52A
18, 19 e 20OCT
www.atalanta filmes.pt

3. OPENING WEEK

WEDNESDAY, 17 SEPTEMBER

19:00	INAUGURATION OF EXHIBITION / INSTALLATION "VOYAGER 03" Praça do Comércio
20:00	OFFICIAL OPENING CEREMONY Teatro Municipal São Luiz With the presence of the Minister of Culture, Dr. Pedro Roseta and the Mayor of Lisbon, Dr. Pedro Santana Lopes
21:00	DINNER Teatro Municipal São Luiz - Jardim de Inverno With the presence of the Prime Minister, Dr. José Manuel Durão Barroso
22:30	INAUGURATION OF THE EXHIBITION "S*COOL" Antigo Edifício Record (Bairro Alto)
23:30	INAUGURATION OF THE TANGENTIAL PROJECTS ICE SREAMS AND POP SOLID Edifício Interpress e Rua da Rosa, 293 (Bairro Alto)

THURSDAY, 18 SEPTEMBER

09:30 / 13:30	EHD MASTER CLASSES (DIA 1) Palácio Foz / ICS - Instituto da Comunicação Social Yehuda Emmanuel Safran (Architecture) Hans Maier-Aichen (Industrial Design) Paul Farrington (Communication Design) Beatriz Colomina (Architecture) Ross Lovegrove (Industrial Design) Ian Anderson (Communication Design)
15:00 / 18:00	LISBON CONFERENCES (DAY 1) Centro Cul tural de Belém Ed Annink Martí Guixé Jurgen Bey
22:00	INAUGURATION OF THE EXHIBITION "BRIGHT MINDS, BEAUTIFUL IDEAS" Centro Cultural de Belém
00:00	OPENING PARTY OF THE "LOUNGING SPACE" Cinema São Jorge

FRIDAY, 19 SEPTEMBER

9:30 / 13:30	EHD MASTER CLASSES (DIA 2) Palácio Foz Hans Ibelings (Architecture) Ron Arad (Industrial Design) Piotr Szyhalsky (Communication Design) Deyan Sudjic (Architecture) Matali Crasset (Industrial Design) M/M Paris (Communication Design)
15:00 / 18:00	LISBON CONFERENCES (DAY 2) Teatro Municipal São Luiz Patrick Le Quément Thierry Kazazian Frédéric Beuvry Gérard Laizé Fernando Campana Humberto Campana
19:30	COCKTAIL OFFERED BY THE AMBASSADOR OF FRANCE Official Residence
20:30	DINNER OFFERED BY THE LISBON TOURISM ASSOCIATION TO THE JOURNALISTS INVITED TO ATTEND THE BIENNIAL Venue to be confirmed
21:30	INAUGURATION OF THE MVB PROJECT Loja da Atalaja (Bairro Alto)
22:30	INAUGURATION OF THE EXHIBITIONS "EXPANDED" AND "DESIGN FRANCE: INNOVATION ET INSPIRATION Torreão Nascente da Cordoaria Nacional
00:00	INAUGURATION OF THE PROJECT "CONSUMING BELLISSIMO" Armazém B, Cais da Pedra, S.ta Apolónia

SATURDAY, 20 SEPTEMBER

9:30 / 13:30	EHD MASTER CLASSES (DAY 3) Palácio Foz Crimson Architectural Historians - Wauter Vanstiphout (Architecture) Jeremy Myerson (Industrial Design) Max Bruinsma (Communication Design) JAM SESSION
15:00	INAUGURATION OF THE PROJECT "SOUND SYSTEM" Cisterna FBAUL
15:00 / 16:00	INAUGURATION OF "SHOWWINDOWS" Baixa, Chiado, Av. da Liberdade
16:30	INAUGURATION OF THE PROJECT "SUPERFICIAL" Fashion Clinic, Av. da Liberdade, Tivoli Forum
17:00 / 18:30	THE FUTURE USE OF DESIGN OPENING SESSION OF "1000 PLATEAUX" Cinema São Jorge with Thom Faulders, Anthony Dunne, Filipe Alarcão, Oliver Vogt, Ora Ito and Hermann Weizenegger
20:00	INAUGURATION OF "ABSOLUT INSPIRATION" Lisbon Welcome Center, Rua do Arsenal, 15
21:00	DINNER OFFERED BY THE MAYOR OF LISBON Palácio Foz
22:30	INAUGURATION OF THE EXHIBITION "CAMPANAS" Valentim de Carvalho Loja (Rossio) With the presence of the Minister of Culture, Dr. Pedro Roseta And the Mayor of Lisbon, Dr. Pedro Santana Lopes
00:00	SUPER PANORAMA (PARTY TO MARK THE END OF THE OPENING WEEK) Panorâmico de Monsanto

SUNDAY, 21 SEPTEMBER

15:00 / 18:00	MULTIPLE SCALES SECOND SESSION OF "1000 PLATEAUX" Cinema São Jorge com Neil Spiller e Francesc Muñoz
19:30	CLOSING SESSION OF THE LISBON CONFERENCES Teatro Municipal São Luiz Frank Gehry talk with Beth Gali and guests

4. LIST OF PARTICIPANTS

All journalists interested in contacting the participants at the Lisbon Biennial should inform Namalimba Coelho, either at the Communication Department of ExperimentaDesign - Rua Cidade do Lobito, Atelier Municipal 3, Quinta do Contador-Mor, 1800-088 Lisboa – or through any of the following contact numbers:

phone +351 21 8550950
 fax +351 21 8550951
 mobile +351 96 2340165
www.experimentadesign.pt

Name of participant	Area of work	Country	Event
a.s*	Architecture	PT	Objectos Cruzados / Voyager
Absolut Reality	Industrial Design	FR	Design France: Innovation & Inspiration
Ad hoc Design	Industrial Design	FR	Design France: Innovation & Inspiration
Adrian Forty	Criticism / Design	UK	1000 Plateaux
Alban S Gilles	Industrial Design	FR	Design France: Innovation & Inspiration
Alexandra Isabel da Conceição	Equipment Design	PT	S*Cool
Alexandra Moura	Wearable Design	PT	Voyager 03
Alexandra Rodrigues	Industrial Design	PT	S*Cool
Alexandra Silva	Industrial Design	PT	S*Cool
Alexis Tricoire	Industrial Design	FR	Design France: Innovation & Inspiration
Alfredo Häberli	Industrial Design	CH	Voyager 03
Ana Catarina Carreira	Industrial Design	PT	S*Cool
Ana Costa	Industrial Design	PT	S*Cool
Ana Moreno	Industrial Design	PT	S*Cool
Ana Pessanha	Equipment Design	PT	S*Cool
Ana Silva	Industrial Design	PT	S*Cool
Andreas Angelidakis	Architecture / Web design	GR	1000 Plateaux
António (Tozé) Ferreira	Music	PT	Voyager 03
António Cerveira Pinto	Criticism / New Media	PT	1000 Plateaux
Artur Miguel Arsénio	Artificial Intelligence	PT	1000 Plateaux
Auger-Loizeau	Electronic Design	IR	1000 Plateaux
Baltazar Torres	Visual Arts	PT	Voyager 03
Beatriz Colomina	Architecture / History	USA	EXD Master Classes
Beef - Hadrian Haas	Industrial Design	FR	Showwindows
Beef - Sébastien Dragon	Industrial Design	FR	Showwindows
Beige Design - Thom Faulders	Industrial Design	USA	Expanded / 1000 Plateaux
Beige Design - Anna Rainer	Visual Arts	USA	Expanded
Benedita Feijó	Graphic Design	PT	Voyager 03
Beth Gali	Architecture / Town Planning	ES	Lisbon Conferences
Blast Theory	Performance / Cinema	UK	1000 Plateaux
Bruno Araújo	Equipment Design	PT	S*Cool
Bruno Houssein	Industrial Design	FR	Design France: Innovation & Inspiration
C Gamba & D Mathieu	Industrial Design	FR	Design France: Innovation & Inspiration
Carla Cardoso	Industrial Design	PT	Lounging Space
Carla Castiajo	Equipment Design	PT	S*Cool
	/ Jewellery		
Carolina Vieira	Equipment Design	PT	S*Cool
Carolina Passos	Architecture	PT	S*Cool
Catarina Borges	Industrial Design	PT	S*Cool
Catarina Campino	Visual Arts	PT	Showwindows
Catarina Fernandes	Equipment Design	PT	S*Cool
	/ Jewellery		
Catarina Nunes	Industrial Design	PT	Voyager 03
Catarina Simões	Industrial Design	PT	S*Cool
Cátia Serrão	Photography / Visual Arts	PT	Voyager 03
Cátia Sul	Equipment Design	PT	S*Cool
	/ Jewellery		
Cédric Morisset	Curator	FR	Showwindows
Cesária Martins	Graphic Design	PT	Voyager 03
Cholet & Le Deun	Industrial Design	FR	Design France: Innovation & Inspiration
Christian Gavoille	Industrial Design	FR	Design France: Innovation & Inspiration
Christian Lacroix / MBD Design	Industrial Design	FR	Design France: Innovation & Inspiration
Christoph Girardet	Experimental Cinema	FR	1000 Plateaux
Christophe Pillet	Industrial Design	FR	Design France: Innovation & Inspiration
Cláudia Martins	Equipment Design	PT	S*Cool

Cláudia Laranjeira	Industrial Design	PT	5*Cool
Cláudia Melo	Equipment Design	PT	5*Cool
Cláudio Silva	Equipment Design	PT	5*Cool
Crimson - Wouter Vanstiphout	History / Architecture	NL	EXD Master Classes
Cristina Mateus	Visual Arts / Multimedia	PT	Objectos Cruzados
Cristóvão Campos	Equipment Design	PT	5*Cool
CVDB Arquitectos	Architecture	PT	Voyager 03
Daniel Caramelo	Equipment Design	PT	5*Cool
Daniel Malhão	Photography	PT	Voyager 03
Daniel Pflumm	Music / Visual Arts	DE	Expanded
Dasein	Industrial Design	PT	Voyager 03 / Lounging Space
David Gonçalves	Equipment Design	PT	5*Cool
David Oliveira	Industrial Design	PT	5*Cool
David Toop	Music / Writing	UK	1000 Plateaux / Expanded
Deborah Stratman	Cinema	USA	1000 Plateaux
Décosterd & Rahm - Philippe Rahm	Architecture	CH	1000 Plateaux
Delfim Sardo	Criticism / Visual Arts	PT	Objectos Cruzados
Délio Vicente	Industrial Design	PT	5*Cool
Denis Favre	Industrial Design	FR	Design France: Innovation & Inspiration
Designers Republic - Ian Anderson	Graphic Design	UK	EXD Master Classes
Deyan Sudjic	Architecture	UK	EXD Master Classes
Diller + Sofidio	Architecture	USA	1000 Plateaux
Diogo Marinho	Equipment Design	PT	5*Cool
Dominique Mathieu	Industrial Design	FR	Design France: Innovation & Inspiration
Dr. Bakali	Multimedia / Games	PT	1000 Plateaux
Dragon Rouge	Industrial Design	FR	Design France: Innovation & Inspiration
Dub Video Connection	Music / Video	PT	1000 Plateaux
Dunne&Raby - Anthony Dunne	Product Design	UK	1000 Plateaux
Ed Annink	Industrial Design / Criticism	NL	Bright Minds, Beautiful Ideas / Lisbon Conferences
Edward Soja	Geography / Town Planning	USA	1000 Plateaux
Elder Monteiro	Equipment Design	PT	Lounging Space
Emit Flesti	Architecture	PT	Voyager 03
Ensci - Atelier de Design Numérique	Digital Design	FR	1000 Plateaux
Éric Jourdan	Industrial Design	FR	Design France: Innovation & Inspiration
Erwan & Ronan Bouroullec	Industrial Design	FR	Design France: Innovation & Inspiration
Escola Superior de Artes e Design de Matosinhos (ESAD)	Equipment Design	PT	5*Cool
Escola Superior de Tecnologia, Gestão, Arte e Design das Caldas da Rainha (ESTGAD)	/ Jewellery		
E-Studio	Industrial Design	PT	5*Cool
Faculdade de Arquitectura da Universidade Técnica de Lisboa (FAUTL)	Architecture	PT	Voyager 03
Faculdade de Belas Artes da Universidade de Lisboa (FAUTL)	Industrial Design	PT	5*Cool
Fernanda Fragateiro	Equipment Design	PT	5*Cool
Fernando Brízio	Visual Arts	PT	Showindows
Fernando Campana	Industrial Design	PT	Voyager 03
Filipa Barradas	Industrial Design	BR	Campanas / Lisbon Conferences
Filipa de Sousa	Equipment Design	PT	5*Cool
Filipa Fernandes	Equipment Design	PT	5*Cool
	/ Jewellery		
Filipa Pires	Industrial Design	PT	5*Cool
Filipe Alarcão	Industrial Design	PT	1000 Plateaux
Filipe Bento	Industrial Design	PT	5*Cool
Filipe Ramalho	Equipment Design	PT	5*Cool
Flavien Théry	Industrial Design	FR	Design France: Innovation & Inspiration
Fork Unstable Media - David Linderman	Graphic Design / New Media	DE	1000 Plateaux
Francisc Muñoz Ramirez	Geography / Architecture	ES	1000 Plateaux
Francisco Martins	Industrial Design	PT	5*Cool
Franck Scurti	Visual Arts	FR	Expanded
François Bauchet	Industrial Design	FR	Design France: Innovation & Inspiration
Frank Gehry	Architecture	CA	Lisbon Conferences
Frédéric Beuvry	Industrial Design	FR	Lisbon Conferences
Frédéric Ruyant	Industrial Design	FR	Design France: Innovation & Inspiration
Fritsch & Associés	Industrial Design	FR	Design France: Innovation & Inspiration
Fuse Project - Yves Béhar	Product Design	USA	1000 Plateaux
Future Systems - Jan Kaplicky	Architecture	UK	1000 Plateaux
Gérard Laizé	Industrial Design	FR	Lisbon Conferences
Global - João Gomes Silva	Landscape Architecture	PT	1000 Plateaux / Voyager 03

Godfrey Reggio	Cinema	USA	1000 Plateaux
Gonçalo Furtado	Architecture / Criticism	PT	1000 Plateaux
Gonçalo Prudêncio	Industrial Design	PT	1000 Plateaux / Voyager 03
Hans Ibelings	Architecture / Criticism	NL	EXD Master Classes
Hans Maier-Aichen	Industrial Design	DE	EXD Master Classes
Hans-Ulrich Obrist	Urban Culture	CH	1000 Plateaux
Hedi Slimane	Industrial Design	FR	Design France: Innovation & Inspiration
Heitor Alvelos	Photography	PT	Voyager 03
Helder Coelho	Artificial Intelligence	PT	1000 Plateaux
Henrique Ralheta	Industrial Design	PT	Lounging Space
Hervé Mikaeloff	Curator	FR	Expanded
Holly Willis	Cinema	USA	1000 Plateaux
Houselab	Design and Multimedia	PT	Voyager 03
Hugo Leão	Equipment Design	PT	S*Cool
Humberto Campana	Industrial Design	BR	Campanas / Lisbon Conferences
Idalina Conde	Sociology of Culture	PT	Objectos Cruzados
Inês Pinto	Architecture	PT	S*Cool
Instituto de Artes Visuais, Design e Marketing (IADE)	Equipment Design	PT	S*Cool
Instituto Superior Técnico (IST)	Architecture	PT	S*Cool
Isabel Cardoso	Industrial Design	PT	S*Cool
Isabel Marques	Industrial Design	PT	S*Cool
Isilda Marcelino	Industrial Design	PT	S*Cool
Janeke Schaefer	Music / Design	UK	Expanded
Jean Nouvel	Architecture / Design	FR	Design France: Innovation & Inspiration
Jean-Yves Leleup	Music / Curator	FR	Expanded
Jeffrey Shaw	Multimedia	AU	1000 Plateaux
Jeremy Myerson	Industrial Design	UK	EXD Master Classes
Joana Amado	Industrial Design	PT	S*Cool
Joana Couto	Architecture	PT	S*Cool
Joana Reis	Industrial Design	PT	S*Cool
Joana Vasconcelos	Visual Arts	PT	Voyager 03
João Carrilho	Video	PT	Voyager 03
João Castro	Equipment Design	PT	S*Cool
João Costa	Industrial Design	PT	S*Cool
João Cunha	Industrial Design	PT	S*Cool
João Lopes	Cinema / Criticism	PT	1000 Plateaux
João Louro	Visual Arts	PT	Showindows
João Paulo Feliciano	Music / Design / Visual Arts	PT	1000 Plateaux
João Pedro Vale	Visual Arts	PT	Objectos Cruzados
João Sabino	Industrial Design	PT	S*Cool
João Vasconcelos	Graphic Design	PT	Voyager 03
Johannes Sienknecht	Multimedia	DE	1000 Plateaux / Expanded
John Holland	Artificial Intelligence	USA	1000 Plateaux
Jorge Santos	Visual Arts	PT	Showindows
José Bragança de Miranda	Philosophy / Theory	PT	1000 Plateaux
José Félix Costa	Science / Artificial Intelligence	PT	1000 Plateaux
José Pinto Duarte	Artificial Intelligence	PT	1000 Plateaux
José Vicente	Industrial Design	PT	S*Cool
Jose-Antonio Sistiaga	Cinema	Euskadi	Designmatography
Journeys	Music	PT	Lounging Space
Jurgen Bey	Industrial Design	NL	Bright Minds, Beautiful Ideas / Lisbon Conferences
Knowbotic Research - Christian Huebler	Multimedia / Technology	AT	1000 Plateaux
Knowear - Carla Murray, Peter Allen	Wearable Design	USA	1000 Plateaux
Kolovrat Lab - Lidiya Kolovrat	Fashion Design / Multimedia	HR	1000 Plateaux
Kristian Gavaille	Industrial Design	FR	Design France: Innovation & Inspiration
Laurent Fort	Industrial Design	FR	Design France: Innovation & Inspiration
Laurent Massaloux	Equipment Design	FR	Expanded
Le Deun	Industrial Design	FR	Design France: Innovation & Inspiration
Lee Ranaldo	Music	USA	Designmatography
Leonor Antunes	Visual Arts	PT	Objectos Cruzados
Licenciatura em Design da Universidade de Aveiro (UA)	Industrial Design	PT	S*Cool
Lloyd G. Cross	Holographer	USA	Expanded
Luciana Pereira	Equipment Design / Jewellery	PT	S*Cool
Luís André Soares	Industrial Design	PT	S*Cool
Luís Borges Gouveia	Science / Computing	PT	1000 Plateaux
Luís de Barros	Photography	PT	Voyager 03

Luís Imaginário	Industrial Design	PT	S*Cool
Luís Pereira Miguel	Architecture	PT	Voyager 03
Luís Pessanha	Industrial Design	PT	Lounging Space
Luís Silva	Industrial Design	PT	S*Cool
Luís Soares	Industrial Design	PT	S*Cool
Luísa Gama Caldas	Architecture	PT	1000 Plateaux
	/ Artificial Intelligence		
M/M Paris - Mathias Augustyniak	Graphic Design	FR	EXD Master Classes
M/M Paris - Michael Amzalag	Graphic Design	FR	EXD Master Classes
Manuel Delanda	Philosophy	MX	1000 Plateaux
Manuel Valente Alves	Science / Artificial Intelligence	PT	1000 Plateaux
Marc Newson	Industrial Design	FR	Design France: Innovation & Inspiration
Margarida Ventosa	Architecture	PT	S*Cool
Maria Bleck Soares	Photography	PT	Voyager 03
Maria de Lurdes Gomes	Equipment Design	PT	S*Cool
	/ Jewellery		
Maria do Carmo Monteiro	Equipment Design	PT	S*Cool
	/ Jewellery		
Maria Manuela Ribeiro	Equipment Design	PT	S*Cool
	/ Jewellery		
Mariana Carmona	Equipment Design	PT	S*Cool
	/ Jewellery		
Mariana Pedroso	Architecture	PT	S*Cool
Marina Moreira	Equipment Design	PT	S*Cool
	/ Jewellery		
Mário Barros	Equipment Design	PT	S*Cool
Mário Mateus	Industrial Design	PT	S*Cool
Marité & François Girbaud	Industrial Design	FR	Design France: Innovation & Inspiration
Mark Stephen Meadows	Multimedia / Games	USA	1000 Plateaux
Marta Reis Maia	Equipment Design	PT	S*Cool
Martí Guixé	Industrial Design	ES	Bright minds, beautiful ideas
			/ Lisbon Conferences
Martin Szekely	Industrial Design	FR	Design France: Innovation & Inspiration
Matali Crasset	Industrial Design	FR	Showindows / EXD Master Classes
Matéria Prima	Music	PT	Lounging Space
Mathew Barney	Visual Arts / Cinema	USA	1000 Plateaux
Matthias Müller	Cinema	DE	1000 Plateaux
Max Bruinsma	Communication Design	NL	EXD Master Classes
Michel Tortel	Industrial Design	FR	Design France: Innovation & Inspiration
Miguel Palma	Visual Arts	PT	Showindows
Miguel Rondon	Visual Arts	PT	Objectos Cruzados
Miguel Vieira Baptista	Industrial Design	PT	Voyager 03
Mike Figgis	Cinema	UK	1000 Plateaux
Mitjia Novak	Architecture	PT	S*Cool
Monocromática	Music	PT	Lounging Space
Naulila Luís	Industrial Design	PT	S*Cool e Voyager 03
Neil Spiller	Theory / Criticism	UK	1000 Plateaux
Nick Holland	Industrial Design	UK	Voyager 03
Noé Duchaufour-Lawrence	Industrial Design	FR	Design France: Innovation & Inspiration
Nuno Faria	Criticism / Visual Arts	PT	Objectos Cruzados
Nuno Gonçalves Ferreira	Art / Design	PT	Voyager 03
Nuno Loureiro	Industrial Design	PT	S*Cool
Nuno Luz	Graphic Design	PT	Voyager 03
Nuno Mateus Guerreiro	Architecture	PT	Voyager 03
Nuno Oliveira	Equipment Design	PT	S*Cool
Nuno Portas	Architecture / Town Planning	PT	1000 Plateaux
Nuno Rodrigues	Industrial Design	PT	S*Cool
Nylon	Music	PT	Lounging Space
Ora-Itō	Industrial Design	FR	Showindows / 1000 Plateaux
Óscar Ferreira	Industrial Design	PT	S*Cool
Palmira Leiria	Industrial Design	PT	S*Cool
Pascal Mourgue	Industrial Design	FR	Design France: Innovation & Inspiration
Patrícia Chorão Ramalho / João Miranda	Architecture	PT	Voyager 03
Patrícia Gouveia	Art / Design / Games	PT	1000 Plateaux
Patrícia Santos	Industrial Design	PT	S*Cool
Patrick Jouin	Industrial Design	FR	Design France: Innovation & Inspiration
Patrick Le Quément	Industrial Design	FR	Lisbon Conferences
Paul Farrington	Communication Design	UK	EXD Master Classes
Paula Silva	Architecture	PT	S*Cool
Paulo Branco	Cinema	PT	1000 Plateaux

Paulo Cunha e Silva	Medicine / Theory	PT	1000 Plateaux / Objectos Cruzados
Paulo Mendes	Visual Arts	PT	Objectos Cruzados
Pedro Neno	Industrial Design	PT	5*Cool
Peter John Ross	Cinema	USA	1000 Plateaux
Ph Cholet	Industrial Design	FR	Design France: Innovation & Inspiration
Philip Madden	Industrial Design	USA	1000 Plateaux
Philip Rafael	Industrial Design	PT	5*Cool
Philippe Starck	Industrial Design	FR	Design France: Innovation & Inspiration
Pierre Soto	Industrial Design	FR	Design France: Innovation & Inspiration
Piotr Szyhalski	Communication Design	PL	EXD Master Classes
P'Référéce	Industrial Design	FR	Design France: Innovation & Inspiration
R&Sie... - François Roche	Architecture	FR	1000 Plateaux
Rafael Toral	Music / Sound Design	PT	Voyager 03
Raquel Abreu	Industrial Design	PT	5*Cool
Renault	Industrial Design	FR	Design France: Innovation & Inspiration
René Barba	Industrial Design	FR	Design France: Innovation & Inspiration
Resfest	Cinema	USA	1000 Plateaux
Ricardo Bandeira	Equipment Design	PT	5*Cool
Ricardo Fonseca	Industrial Design	PT	5*Cool
Ricardo Jacinto	Music / Visual Arts	PT	Voyager 03
Ricardo Martins	Industrial Design	PT	5*Cool
Ricardo Matos Cabo	Cinema / Criticism	PT	Designmatography
Ricardo Pereira	Industrial Design	PT	5*Cool
Rick Poynor	Design / Criticism	UK	1000 Plateaux
Rita Dinis	Equipment Design / Jewellery	PT	5*Cool
Rita Melo	Industrial Design	PT	5*Cool
Rita Quitério	Equipment Design	PT	5*Cool
Romeu Pinto	Equipment Design / Jewellery	PT	5*Cool
Ron Arad	Industrial Design	UK/ISRAEL	EXD Master Classes
Ronald Nameth	Cinema / New Media	USA	1000 Plateaux / Designmatography
Ross Lovegrove	Industrial Design	UK	EXD Master Classes
Rúben Dias	Graphic Design	PT	5*Cool
Rui Cunha Martins	History / Philosophy	PT	1000 Plateaux
Rui Gato	Music / Sound Design	PT	Voyager 03
Rui Palma	Equipment Design	PT	5*Cool
Rui Toscano	Visual Arts	PT	Voyager 03
Rui Valério	Visual Arts	PT	Showindows
Ruy Otero	Video	PT	1000 Plateaux
S'A Arquitectos	Architecture	PT	Voyager 03
Saguez & Partenaires	Industrial Design	FR	Design France: Innovation & Inspiration
Sam the Kid	Music	PT	Voyager 03
Sandra Jürgens	Criticism / History of Art	PT	Objectos Cruzados
Sandro Aguilar	Cinema / Video	PT	Voyager 03
Sebastian Schlunk	Multimedia	DE	Expanded / 1000 Plateaux
Sergio Prego	Visual Arts	ES	1000 Plateaux
Sérgio Serra	Industrial Design	PT	5*Cool
Silvana Godinho	Equipment Design	PT	5*Cool
Silvia Estiveira	Industrial Design	PT	5*Cool
Sílvia Preto	Architecture	PT	5*Cool
Simon Bauer	Industrial Design	DE	Expanded
Simone Forti	Dance	USA	Expanded
Sismo Design	Industrial Design	FR	Design France: Innovation & Inspiration
Solange Ribeiro	Equipment Design	PT	5*Cool
Stéphane Bureaux	Industrial Design	FR	Design France: Innovation & Inspiration
Susana Azevedo	Equipment Design / Jewellery	PT	5*Cool
Susana Mil Homens	Industrial Design	PT	5*Cool
Susana Soares	Industrial Design	PT	5*Cool
Sutekh	Music	USA	Expanded
Sven Pålsson	Industrial Design	NO	1000 Plateaux
Tânia Rocha	Architecture	PT	5*Cool
Ted Krueger	Design	USA	1000 Plateaux
Telma Barreiras	Industrial Design	PT	5*Cool
Telma Tavares	Industrial Design	PT	5*Cool
Teresa Cruz	Theory / Aesthetics	PT	1000 Plateaux
Thibault Desombre	Industrial Design	FR	Design France: Innovation & Inspiration
Thierry Balasse	Sound Design	FR	Expanded
Thierry Kazazian	Industrial Design	FR	Lisbon Conferences

Thomas Brinkmann	Music	DE	Expanded
Tiago da Fonseca	Equipment Design	PT	S*Cool
Tiago Inácio	Industrial Design	PT	S*Cool
Tiago Machado	Graphic Design	PT	Voyager 03
Tortel	Industrial Design	FR	Design France: Innovation & Inspiration
Tsé & Tsé associées	Industrial Design	FR	Design France: Innovation & Inspiration
Una-May O'Reilly	Artificial Intelligence	CA	1000 Plateaux
Vasco Ferraz	Equipment Design	PT	S*Cool
Vera Grilo	Equipment Design / Jewellery	PT	S*Cool
Virgil Widrich	Cinema / Multimedia	AT	1000 Plateaux
Vitor Belanciano	Music / Criticism	PT	1000 Plateaux
Vogt + Weizzeneger	Industrial Design	DE	1000 Plateaux
Wesley Hindmarch	Architecture / Multimedia	AU	1000 Plateaux / Expanded
Xana	Visual Arts	PT	Showwindows
Xavier Costa	Architecture / Design	ES	1000 Plateaux
Yehuda E. Safran	Architecture / History	USA	EXD Master Classes

Biographies of the participants are available at www.experimentadesign.pt

5. MAP SHOWING LOCATION OF EVENTS



01. LOUNGING SPACE CINEMA SÃO JORGE

EXHIBITIONS

- 02. 5° COOL ANTIGO EDIFÍCIO RECORD**
- 03. BRIGHT MINDS, BEAUTIFUL IDEAS**
- CCB - CENTRO CULTURAL DE BELÉM/MUSEU DO DESIGN**
- 04. EXPANDED TORREÃO NASCENTE/CORDOARIA NACIONAL**
- 05. DESIGN FRANCE: INNOVATION & INSPIRATION**
- TORREÃO NASCENTE/CORDOARIA NACIONAL**
- 06. CAMPANAS VALENTIM DE CARVALHO (ROSSIO)**
- 07. OBJECTOS CRUZADOS FIL - FEIRA INTERNACIONAL DE LISBOA**

URBAN INTERVENTIONS

- 08. VOYAGER 03 PRAÇA DO COMÉRCIO**
- SW 01. BEEF RENAULT PORTUGUESA**
- SW 02. CATARINA CAMPINO RENAULT PORTUGUESA**
- SW 03. FERNANDA FRAGATEIRO ANA SALAZAR**
- SW 04. JOÃO LOURO MARQUÊS DE POMBAL**
- SW 05. JORGE SANTOS CTT-CORREIOS**
- SW 06. MATALI CRASSET HERMÊS**
- SW 07. MIGUEL PALMA AEROFLOT russian airlines**

SW 08. ORA-ÍTO LIDUJA KOLOVRAT

SW 09. RUI VALÉRIO VISTA ALEGRE

SW 10. XANA PALÁCIO FOZ

09. SUPER PANORAMA PANORÂMICO DE MONSANTO

SERIES AND CONFERENCES

- 10. CONFERÊNCIAS DE LISBOA** PEQUENO AUDITÓRIO, CCB
- 11. CONFERÊNCIAS DE LISBOA** TEATRO MUNICIPAL SÃO LUIZ
- 12. EXO MASTER CLASSES** PALÁCIO FOZ
- 13. 1000 PLATEAUX** CINEMA SÃO JORGE
- 14. DESIGNMATOGRAPHY** CINEMA SÃO JORGE

TANGENTIAL PROJECTS

- 15. ICE SCREAMS** EDIFÍCIO INTERPRESS
- 16. POP SOLID** RUA DA ROSA, 293
- 17. MVB** LOJA DA ATALAIA
- 18. SUPERFICIAL** FASHION CLINIC, TIVOLI FORUM
- 19. CONSUMING BELLISSIMO** CAIS DA PEDRA
- 20. SOUND SYSTEM** CISTERNA FBAUL
- 21. ABSOLUT INSPIRATION** LISBON WELCOME CENTER
- 22. WASTEBAND** CASA D'OS DIAS DA ÁGUA

6. DETAILED PRESENTATION OF EVENTS

EXHIBITIONS

6.1 S*COOL

Since 1999, ExperimentaDesign has played a dynamic role in promoting Portuguese design. Refusing to adopt an institutional or dynamic stance, on the two previous occasions when this biennial was held, it organised various events designed to demonstrate Portuguese production in the specific area of industrial design. In some cases, it also succeeded in creating suitable conditions for a number of designers who already had an established curriculum to develop new projects.

A different strategy has been adopted this year. Through its S*Cool exhibition, ExperimentaDesign will be realising one of its ambitions: to anticipate the future directions of Portuguese design and to work directly with the schools. Such an exercise naturally involved inviting seven Portuguese schools offering courses in architecture and design to define a portfolio that can function as a sample of the works produced in the academic design laboratory. The portfolios sent to ExperimentaDesign were then subjected to a second curatorial selection.

By bringing the works of these seven schools together in an exhibition, the Lisbon Biennial is seeking to do more than just systematise the apparently disconnected individual contributions: it is also seeking to improve the dynamics of the schools of higher education, offering them an opportunity to enhance the value of the teaching that they provide, without in any way detracting from the individual talent shown by the designers themselves.

In this way, the S*Cool exhibition offers a wider view of the trends that might well influence Portuguese design in the near future, whilst also paying homage to the schools and the many people involved in laying the foundations for enhancing the reputation of Portuguese design both nationally and internationally.

PARTICIPANTS

ESCOLA SUPERIOR DE ARTES E DESIGN DE MATOSINHOS (ESAD)

A Private College of Higher Education offering two courses: Design and Art.

The works included in the S*COOL exhibition reflect and demonstrate the school's involvement in society.

ESCOLA SUPERIOR DE DESIGN (IADE)

Regardless of the student's specific area, the first degree course in Design at IADE is organised on the basis of yearly objectives: 1st year, Representation; 2nd year, Methodology; 3rd year, Project; 4th year, Realisation. This organisation encourages a pragmatic approach to the formation of links with both the industry and the market.

ESCOLA SUPERIOR DE TECNOLOGIA, GESTÃO, ARTE E DESIGN DAS CALDAS DA RAINHA (ESTGAD)

A Private College of Higher Education offering two courses: Design and Art.

The works included in the S*COOL exhibition reflect and demonstrate the school's involvement in society.

FACULDADE DE ARQUITECTURA DA UNIVERSIDADE TÉCNICA DE LISBOA (UTL)

At UTL's Faculty of Architecture, Design serves to establish a complementary relationship between the disciplines of Design and Architecture, under the scope of what has become known as the "Culture of Drawing".

FACULDADE DE BELAS ARTES DA UNIVERSIDADE DE LISBOA (FBAUL)

Continuing a long tradition of art education in Portugal, FBAUL was formed from the original Fine Arts School – Escola Superior de Belas Artes. The projects included in S*COOL correspond to curricular exercises undertaken in the 3rd, 4th and 5th years.

INSTITUTO SUPERIOR TÉCNICO (IST)

The works included in the S*COOL exhibition are the final works of the school's first graduates in architecture in 2002/03, from this Lisbon institute.

LICENCIATURA EM DESIGN DA UNIVERSIDADE DE AVEIRO (UA)

The first degree in Design at Universidade de Aveiro provides students with the knowledge that is best suited to typical approaches to all forms of Design, including both Industrial Design and Communication Design.

CONCEPT AND COORDINATION: [EXD]

TUTORS IN CHARGE: ESAD - Maria Milano; ESTGAD - Fernando Brízio; FAUTL - Eduardo Afonso Dias; FBAUL - José Viana; IADE - Paulo Bago d'Uva, Eduardo Côte-Real; IST - Luísa Caldas, José Duarte; UA - Fátima Pombo, Rui Costa

EXHIBITION LAYOUT: Margarida Ventosa

EXHIBITION DESIGN: Rúben Dias

ENGINEERING CONSULTANT: João Moura

PRODUCTION: [EXD] Sara Nobre

EDUCATIONAL SERVICE: [EXD] Rita Morgado

CONSTRUCTION: CenYcet

SUPPORT: FeirExpo

6.2 BRIGHT MINDS, BEAUTIFUL IDEAS

This exhibition questions the role of the designer and the value of design. Now that the industrial world can produce almost everything and we are increasingly immersed in the same types of products, the problem is to discover what we really need. In what other ways can design contribute to the world? What is the real contemporary mentality of design and what should the real appearance of design be?

The exhibition joins together the creative worlds of two important classic designers – the Italian Bruno Munari (1907-1999) and the American couple Charles (1907-1978) and Ray (1912-1988) Eames – and two contemporary ones – the Spanish designer Martí Guixé (1964) and the Dutch designer Jurgen Bey (1965). What binds them together is their attitude and commitment to design. They question themselves about the meaning of design and debate and publish their statements and thoughts.

These four designers have parallel thoughts about design at different times. Bright Minds, Beautiful Ideas is a statement in favour of greater reflection in design. Set in a brightly-coloured decor and containing quite amazing works, part of the exhibition is a bookshop with an extra slide show presenting the results of a workshop specially created for this occasion by Martín Guixé and Jurgen Bey with an international group of students. The exhibition is accompanied by an English catalogue complete with colour illustrations.

Nowadays, companies need more than one product. The number of products is so great that it has become almost impossible for the audience to recognise the companies themselves. Older, better-known and more powerful companies develop by combining their historical structure with the intake of new designers. New companies, on the other hand, try to establish themselves through advertising campaigns. However, youthful and exciting campaigns are not so effective any longer. I have noted an increasing recourse to plagiarism and sampling.

It is rare for any discipline related with art to find individuals who make proposals that may be considered potential detonators for debate and discussion. About the same time as the Eames, in Italy, Bruno Munari was already active as an outstanding and culturally committed designer. He was a designer with an artistic vision and produced artistic results. Munari was deeply interested in space, the meaning of an object, coincidence and joy. Eames and Munari had parallel thoughts during the same period, with an individual and original result.

Highly talented and original designers are essential for generating new ways of thinking. Such designers need (and acquire) the freedom to explore. At present, at least two designers are creating thoughts about design with a sense of joy and environmental awareness: Martí Guixé and Jurgen Bey. Martí lives and works in Spain. He became internationally renowned through his food projects and the presentation of his work in Milan. Martí travels all over the world giving lectures and speaking with people. Jurgen is a Dutchman. His work is exhibited internationally. Amongst his most interesting works are the spray-covered “Kokon” chairs. Both Guixé and Bey explore the world of design by including society and its history in their design proposals. Both artists draw their inspiration from inside themselves and rarely have contact with industry. Both produce unusual and formidable results. Charles and Ray Eames, Bruno Munari, Martí Guixé and Jurgen Bey. These four designers worked or are working with a great commitment to design. Their results were and are items that make us more aware and better equipped to understand the era we live in. I think there is a case to be made for linking the two younger designers to the two older ones and starting a debate about the value of design today, as well as the role played by mass consumption in an international context.

Exhibition curated by Ed Annink

PARTICIPANTS

Charles and Ray Eames, Bruno Munari, Martí Guixé, Jurgen Bey

SOME PIECES FROM THE LEGENDS EXHIBITION

Martí Guixé

Functional Tattoos, 1997

The idea was to cause tattoos to reacquire the functionality that they had before they became a fashion. I designed various provisional tattoos for contemporary functions.

The Tattoo Designer makes it possible to take measurements at any time.

Business tattoos are small devices to take away or negotiate with information.

The tourist tattoo consists of an underground railway map that is tattooed onto the hand and which is removable. In this way, tourists always have the map to hand.

Sponsored food, 1997

The CK potato omelette, the Fuji onion omelette and the IBM bean omelette. I never thought of ‘Sponsored Food’ as a system for the poor people in the Third World. I designed the concept of ‘Sponsored Food’ for my artist friends who needed to work in bad jobs to be able to make enough money to live, which had a very detrimental influence on their artistic work.

The idea of creating a network of sponsored food restaurants enabled people to free themselves from the social behaviour that

comes from the need to survive (competitiveness, work, supporting the family). Eating without paying would inevitably provoke unpredictable reactions and social transformations. With 'Sponsored Food', there are two obvious parallel ideas: the sense of the nature of the principle of humanity and contemporary capitalism.

Football tape, 2000

A tape with football models that, when rolled up, is transformed into a football.

Coconut dune

A tableware article made from 5 kilos of coconut
A natural object for the home or the office, 2001

Lollipop

An orange caramel lollipop containing one single seed. A way of generating sporadic and spontaneous reforestation by spitting out the seed once the lollipop has been finished. Prototype, 1999

Jurgen Bey

Lampshade for Droog Design, 1999

A new film that reflects the atmosphere like an old lamp. When turned on, the lamp provides light and appears with the old clothes to give comfort and character.

Broken family, 1999

A collection of abandoned ceramic pieces, acquired from friends or flea markets. Despite their defects, they have survived. Covered with a layer of silver, they became a new family without losing their identity.

Cocoon furniture, 1999-2002

Pieces of pre-existing furniture were wrapped in an elastic synthetic fibre. The smooth elastic film gives them a totally new appearance. Different products and functions are combined through blending and grafting and are transformed into new products.

Cure project, 1999

The starting point for the 'Cure' series is the change taking place in household furniture, its fragility resulting in new meanings and directions. The removal and addition of certain elements creates different functions; a broken leg is transformed into a toy.

Interpolis, reception, 2002

The function of this room is to receive clients and hold small meetings. Interpolis, an insurance company, has its roots in the Dutch farming world. Reception rooms are treated as rooms for visitors and are decorated with the opulence and beauty of the inside of country houses. The interior has typical furniture, an abundance of decorated textiles and strange combinations of these, deformed by time.

Interpolis, Wing armchair, 2002

Armchairs create a space within space, due to the size of their wings. The outer part of the armchairs is grey whilst the colour of the inner part varies and gives each "room" its own character.

Interpolis, Dutch/Persian carpet, 2002

Persian-style woollen carpets made in Holland are enlarged and woven in a rudimentary fashion, having the pixelised appearance of black and white photographs. The measurements of the carpets determine the size of the "room".

Interpolis, Ceiling light, 2002

Ceiling lights adapted to look antique. The lights shine through photographs with a "raster" of hand-painted ceilings, typical of old Dutch houses, and this in turn determines the colour of the light.

Interpolis, Silhouette wallpaper, 2002

Different types of textiles, used for Dutch costumes, create a patchwork. It seems like a traditional pattern, but when one looks at it for slightly longer, silhouettes from fairy tales can be discovered.

CONCEPT AND PROJECT DEVELOPMENT: Ed Annink & Guta Moura Guedes;

CURATOR: Ed Annink, Den Haag;

CO-PRODUCED by Centro Cultural de Belém/Museu do Design and Kunsthall, Rotterdam (NL);

EXPERIMENTA DESIGN PRODUCTION [EXD]: Bruno Sequeira, Rute Arnóbio;

CONSTRUCTION: Cenycet;

PROMOTER: ExperimentaDesign;

(NL);

SPECIAL SUPPORTS: Canon Europe, Banco BPI.

6.3 CAMPANAS

The oeuvre of Fernando and Humberto Campana is supported by observation.

Their work narrates a reality marked by childhood recollections and the transitory adult feelings of happiness, despair, sexuality, creativity, love, courage and survival.

This individual and somewhat different story is at the same time that of many others. Although their work is a unique, original and revealing account, it simultaneously belongs to a common place of imagination – that of origin. Brazil and its contrasts – the favelas, poverty and wealth in the same street, built-up space and vacant territory, diversity, heat, waste, trivial and common material, low technology, artificiality and nature.

The Campanas' delicate sensitivity, their expression of the desire to find magical and intuitive happiness through a local language that has hardly been contaminated, has increasingly strengthened their work over the past twenty years.

As everything is constantly changing, one of the most interesting conditions of their work lies in the uniqueness and crafting of these objects, produced with a deep love for the chosen material, and their ambiguity and capacity to be transformed. These unrepeatable objects and their transformation afford an idea of incompleteness. Design can thus be understood beyond the canons of technology and industrialisation, dictated to by industry and functionality. Hence, their work entirely escapes the ghost of multiplicity to achieve other references.

These delicately incomplete objects have been arrested by their own vulnerability. Their understanding is complex. Capable of being submitted to diverse material and mental transformations, these objects can never be erased. This is how the expression unique object/incomplete object is inscribed into the filigree that underlies their work.

Campanas is an exhibition that presents their recent production from 2001 to 2003.

Fernando and Humberto Campana work with place and its emotions.

This is probably one of the most precious treasures that Brazil has to offer. Inside and outside.

Nicola Goretti
Curator

PARTICIPANTS: Fernando & Humberto Campana

CURATOR: Nicola Goretti

CAMPANAS PRODUCTION: GRUPO AG

EXECUTIVE PRODUCTION: Ivana Valença Santiago, Nicola Goretti, Patricia Gomes da Silva

CAMPANA STUDIO PRODUCTION: Roberta Cosulich and staff

PRODUCTION: GRUPO AG - São Paulo Eliane Guglielme

ARCHITECTURE AND GENERAL CONSULTANTS: Caetano Xavier de Albuquerque & Lúgia de Medeiros, Eduardo Borém, Sidney de Sousa Jr.

SCENOGRAPHY: Adriano and Fernando, Guimarães, Nicola Goretti & Eduardo Borém

LIGHTING: Dalton Camargos

PHOTOGRAPHY: Cristiano Sérgio

PHOTOGRAPHY OF THE PIECES: Andrés Otero, Andréas Heiniger, Andre Conti, EDRA

Music Clark (coisa)

ASSISTANTS: Vanessa Bugs Pereira / Eduardo Borém

GRAPHICS: Beetle's Designer

COORDINATION [EXD]: Pedro Gadanh

PRODUCTION [EXD]: Patrícia Rolo Duarte, Tiago da Fonseca.

SPECIFIC SPONSORS: Selenis

SUPPORT: Valentim de Carvalho (PT); Ministry of Development, Industry and Foreign Trade, Brazil (BR); Ministry of Tourism, Brazil (BR); Brazilian Design Programme (BR); VARIG Airlines (BR); Firma Casa (BR); Brazilian Embassy in Lisbon

6.4 DESIGN FRANCE: INNOVATION & INSPIRATION

Throughout history, innovation, whether in terms of materials, technology or production processes, has opened up new horizons in the field of creation. The younger generation of French designers show a growing understanding of the importance of innovation as a source of inspiration for the design of consumer products. This is why they were the first to experiment with them. The exhibition 'Design France: Innovation for Inspiration' presents a multi-disciplinary panorama of contemporary French design. The show is made up of around fifty up-to-date products, created by designers working independently and in companies. The objects shown represent all sectors of French industry: aeronautics, automobiles, household appliances, hi-fi sound systems, telecommunications, products from our living environment, fashion and clothing, cosmetics, food... They will be shown in the form of finished products or models (depending on the size). Each product is selected in accordance with the following criteria: the pertinence of the concept, the aesthetic originality of the piece and the quality of the production. This exhibition demonstrates the originality, diversity and quality of French design today, while, at the same time, confirming, if needs be, the added value that design contributes to products made by French companies. In parallel with the exhibition, a series of conferences will be held featuring French designers and guest speakers. The main event will take place on 19 September, on the afternoon of the opening day. During the same period, exchanges will be set up between the French and Portuguese design schools. Furthermore, workshops run by professional guest designers invited from France will be an important part of this programme.

G rard Laiz 

PARTICIPANTS

Absolut Reality, Ad hoc Design, Alban S Gilles, Alexis Tricoire, Bruno Houssein, C Gamba & D Mathieu, Cholet & Le Deun, Christian Gavoille, Christian Lacroix/ MBD Design, Christophe Pillet, Denis Favre, Dominique Mathieu, Dragon Rouge,  ric Jourdan. Erwan & Ronan Bouroullec, Flavien Th ry, Fran ois Bauchet, Fr d ric Ruyant, Fritsch & Associ s, Hedi Slimane, Jean Nouvel, Kristian Gavoille, Laurent Fort, Marc Newson, Marit  & Fran ois Girbaud, Martin Szekely, Michel Tortel, No  Duchaufour-Lawrence, Ora- to, Pascal Mourgue, Patrick Jouin, Ph Cholet, Le Deun, Philippe Starck, Pierre Soto, P'R f rence, Renault, Ren  Barba, Saguez & Partenaires, Sismo Design, St phane Bureaux, Thibault Desombre, Tortel, Ts  & Ts  associ es ...

ORGANISATION: VIA, President Philippe A. Mayer

MANAGING DIRECTOR: G rard Laiz 

HEAD OF MISSION: Katie Kennedy

COMMUNICATION: Fr d ric Hubin

SCENOGRAPHY: Yves Gradelet

PRODUCTION: Philip Beroske Montage Audace Partnerships Ville de Paris, AFAA, Renault, CODIFA

COORDINATION [EXD]: Guta Moura Guedes

PRODUCTION [EXD]: Bruno Sequeira, Rute Arn bio

SPONSORS: A.F.A.A.; V.I.A.: Valorisation de l'Innovation dans l'Ameublement; D.A.P.: D l gation aux Arts Plastiques; AFAA: Association Fran aise d'Action Artistique

SPECIAL SUPPORT: French Embassy in Lisbon; CODIFA (FR); Renault (FR); Ville de Paris (FR)

6.5 EXPANDED

Five pieces or installations explore the theme of the Biennial this year – Beyond Consumption – related to the idea of expanded functionality. Whether by sensorial or technological means or through the pure inventiveness of unexpected forms of use, Expanded proposes several interactive projects that appeal to the audience's reflection and participation. These installations begin with unusual perceptive experiences and set out to stimulate the user's creativity.

By blending together the creative territories of art, design, architecture, music, dance and cinema, these pieces allow producers and users to engage in an interactive exchange of consciousness, through the perception of reality in distinct forms.

IPOMEA-LOUNGE, 2003

An architectural element in the form of a sphere, based on an ultra-light tubular structure and a translucent white fabric. The tubular structure houses a synthetic (rgb) light system and a spatialised sound system. Light and sound are controlled by a computer that in turn receives information from the brain waves of the visitor-occupier.

IpomeaTricolor offers us a vision of a future filled with a sense of well-being. This interactive space for relaxation consists of an outer skeleton structure and an inner textile skin, illuminated from the outside in a balanced manner. The membrane creates an inner space without any edges or corners, transcending our everyday perception of space.

One visitor at a time is invited to enter the IpomeaLounge and settle comfortably on the spacious bed. A sensor measures signals from the body's internal processes that would otherwise be imperceptible. A multimedia application interprets these signs and translates them into acoustic and visual components of the space.

The coloured light and sound adapt to the individuals – searching for the ideal form of relaxation.

The visitor is encouraged to play, to release tension – to "let it all out" – and to become conscious of the psychological and physiological processes involved in the relaxation process.

The space becomes a mirror of the ego, reflecting the intimate movement of the guest. A closed system is created, with the user being the origin of the flow of signs. The visual and acoustic responses of the space are continuously re-fed into the cycle as a function of the user's perception. This aspect helps to focus the visitor's attention on himself or herself, which supports the intended concept: the intensification of self-awareness.

ARTISTS/DESIGNERS: Sebastian Schlunk, Wesley Hindmarch, Johannes Sienknecht

MATERIALS/TECHNIQUES: Textiles, LED lights, ambient sound, software, EEG sensors, aluminium structure

DIMENSIONS: installation: 250m², diameter of the dome: 5,5 m

INDUSTRIAL DESIGNERS: Sebastian Schlunk, Diether Goldschagg

MEDIA DESIGNER: Johannes Sienknecht

ARCHITECTS: Wesley Hindmarch, Simon Bauer

TEXTILES DESIGNER: Sabine Schlunk

INDUSTRIAL DESIGNER: Lutz Brück

ENGINEER: Mario Riedel

THANKS TO: Ipomea GbR, Weimar [D] & www.ipomea-tricolor.de

PROJECT TEAM:

Sebastian Schlunk – Product designer

Diether Goldschagg – Product designer

Johannes Sienknecht – Media designer

Wesley Hindmarch – Architect

Simon Bauer – Architect

Sabine Schlunk – Textiles designer

Lutz Brück – Product designer

Mario Riedel – Engineer

Thanks to - Ipomea GbR, Weimar [D]

TRI-PHONIC TURNTABLE, 1997

A turntable with expanded possibilities of use. The Tri-Phonic Turntable has three tonearms, reversible direction, independent volumes of sound for each headshell and variable speeds between 0 and 78 rpm. The Tri-Phonic Turntable stimulates and challenges the creative manipulation of a support that is normally intended for passive consumption – the vinyl record.

"Vinyl, as opposed to cassettes or CDs, is the most visually and physically accessible form of sound reproduction. The sound is placed in front of us for us to touch and modify, which offers unlimited potential for the creation of new sounds from the ghosts trapped in these surfaces. Sound is liberated by time. Janek Schaefer has used Philip Jeck's work as a starting point, in particular Jeck's 1993 work 'Vinyl Requiem', in which 180 old turntables were set playing simultaneous loops. The idea was very simple: to do the opposite. Instead of using a lot of turntables to play a whole host of different records, Janek quite simply thought of combining several turntables to form just one. This was how the Tri-Phonic came into being. As the records can be easily accessed simultaneously at many different points, the device is very efficient in maximising the potential to multiply, increase and manipulate an individual LP or up to three records in as many ways as possible. It has entered the Guinness Book of Records as the 'Most Versatile Turntable in the World'.

So be patient and careful when you use it, it is unique!"

ARTIST/MUSICIAN: Janek Schaefer

MATERIALS/TECHNIQUES: two-directional turntable with various speeds, 3 tonearms and a microphone, in a plywood box DIMENSIONS: 20 x 53 x 43 cm

THANKS TO: Janek Schaefer, audiOh! Room, London

UNDERCOVER TABLE, 1999

The term Undercover Table derives from the expression "to run and take cover" under the table during any calamity that "makes the earth shake". Equally adaptable to other natural and man-made disasters, the table remains compact and closed during everyday use, but it was conceived to "come into action" when "necessary". A safe refuge in the midst of unpredictable chaos, the "stomachs" or container-bags inside the Undercover Table are designed to provide efficient comfort and emergency supplies for anyone taking refuge under the table. Essentially, it is transformed into a house within the house, in a concept close to that of "micro-architecture."

Finding a use for what is normally considered to be "unproductive" space" – in other words, the underside of a table top – the Undercover Table bases itself on this area in both aesthetic and functional terms, in order to express its significance. The oblong shape of the container-bags results from the "wasted" space between the knees of the sitting person and the underside of the table top. Clearly visible from above through the translucent polycarbonate top, the brightly-coloured bags wrapped in "protective covers" provide a vibrant, out-of-focus pattern, highly visible and easily "found" during use in the event of a disaster.

The "protective covers" can be separated from the container-bags and can be filled with fabrics and other soft materials to form cushions for physical support and pillows for sleeping purposes. Designed to be as flexible as possible, these covers can also be used as a form of textile protection, bandages or bags. The table top can be removed and transformed into a stretcher with handles.

The capacity for improvisation is frequently the key to survival during extreme situations, it being necessary to "discover" new functions for the group of things that surround us. The Undercover Table celebrates this spirit of inventiveness. The Undercover Table is part of the permanent design collection at the San Francisco Museum of Modern Art.

DESIGNERS: Thom Faulders e Anna Rainer

MATERIALS: - Polycarbonate table top: functions as a protective "roof"; detaches from the structure to become an emergency stretcher with handles

- Hard steel "protective structure" with anti-skid levellers
- Perforated vinyl protective covers: unfasten and fill with soft objects to make pillows for a bed; use as protective accessories (bandages, padded helmet, bag, etc.)
- Container-bag modules with 6 points of access from under the table including:
 - "Safety orange" nylon tent, connects to the metal structure with Velcro fasteners.
 - "Space blanket" for warmth
 - Spare water bag
 - Spare oxygen
 - Nutritional food paste

- Torch
- Radio communication device
- Cushion
- First aid products/medicine

THANKS TO: Thom Faulders and Anna Rainer, San Francisco [USA]

AUDIOLAB III – Swinging Sofa, 2003

System/Object for spatialised listening to music and/or sound environments. In the shape of a large swinging seat for 4 persons, Audiolab III – Swinging Sofa provides an immersion into a sound experience in which comfort and recreation are combined. All musical/sound pieces have been specially commissioned and composed for this installation.

AUDIOLAB III is a design and architectural module conceived for the playing of music and the creation of sound environments. The different pieces of music were conceived specifically for this object, which we may define as “a sound station for listening and immersion”. This space was also conceived to welcome the visitor with as much comfort as possible and to allow for an optimal environmental diffusion of sound.

The musical works were commissioned from musicians belonging to the new electronic generation and contemporary artists.

AUDIOLAB III is the continuation of an Audiolab project, begun in 2001 and already including two other modules for listening to sound: Audiolab 1, conceived by Patrick Jouin, and Audiolab 2, by Erwan and Ronan Bouroullec. These first two modules provided the opportunity for discovering sound pieces by To Rococo Rot, Monolake, Alejandra & Aeron, Doug Aitken, Xavier Veilhan, Vladislav Delay...

Audiolab 1 and 2 have been presented in Paris (Palais de Tokyo, Centre Georges Pompidou), Strasbourg (Musée d'Art Moderne), Copenhagen, Luxembourg, Marseille, Dijon, St Etienne...

Audiolab 3 is being given its world première with this presentation in Lisbon.

MATERIALS/TECHNIQUES: 2 rotating chairs, 1 table, 1 rug, 1 screen and 1 DVD audio/video player, 8 speakers, 5 musical and audio pieces.

DIMENSIONS: 660 x 350 x 190 cm

CURATOR: Jean-Yves Leloup and Hervé Mikaeloff

DESIGNER: Laurent Massaloux

SOUND DESIGNER: Thierry Balasse

ARTISTS TAKING PART: David Toop, Thomas Brinkmann, Franck Scurti, Sutekh, Daniel Pflumm

PRODUCTION/INSTITUTIONAL SUPPORT: Mission Mécénat de la Caisse des Dépôts et Consignations (CDC sponsorship Mission), Fondation Grand-Duc Jean du Luxembourg, MUDAM (Musée d'Art Moderne du Luxembourg)

THANKS TO: Caisse des Dépôts et Consignations, Paris [FR]

ANGEL, 1976

Halfway between sculpture and film, Angel is an installation in which a choreographic movement is fixed in a holographic-multiplex cylinder, this movement being “re-activated” by the visitor through his own movement around the hologram.

Angel is the holographic manifestation of a study of movement in the relationship between breathing and flight. Over a two-decade period, begun in the mid-1960s, the ballerina Simone Forti developed her vocabulary through the observation of the movements of animals and the exploration of these in her own body. Meanwhile the holograph technician Lloyd G. Cross developed the full hologram by combining holography with the transmission of white light and contemporary cinematography to produce three-dimensional moving images. Peter Van Riper, who was married at that time to Simone Forti and was a friend and artistic collaborator of Lloyd G. Cross, recognised the potential of joining these two together and prepared for their collaboration.

The process consisted of filming the ballerina on a rotating stage and then making a composition of holograms of each image. This gave rise to an unforeseen event. Although the ballerina originally moved her arms simultaneously and symmetrically, the technical process created a “time fade” resulting in a new configuration of the movement, the left arm rising up at its own initiative to join with the right arm. In order to see this movement, the spectator has to walk around the piece, thus dancing with the angel.

ARTIST/BALLERINA: Simone Forti

MATERIALS/TECHNIQUES: Multiplex holograms mounted on a hard plastic cylinder, two exhibition versions: bricks and candlelight/grille and lamp

DIMENSIONS: cylinder 28 x 43 cm

THANKS TO: Simone Forti, Los Angeles [USA]

HOLOGRAPH TECHNICIAN: Lloyd G. Cross

CONCEPT & LAYOUT: EXD

PRODUCTION [EXD]: Luisa Ramos, José Madeira

CONSTRUCTION: Manuel Lobão

6.6 OBJECTOS CRUZADOS

This new EXD project for Intercasa proposes that designers and cultural commentators should re-interpret and re-stage objects from Portuguese industrial production.

Side by side, we suddenly discover the traditional logic of commercial presentations and contemporary art practices. Driven by artistic impulse and critical commentary, the displacement of the meaning of everyday objects becomes an ironic experience or a sharp criticism of the tastes and logic of industrial production. The assumptions that condition this output's audience and consumption are called into question. Moreover, the active role of the artist and critic in the face of a given reality is radically assumed.

Strategies may range from using a concrete historical reference, be it real or fictional, to stressing the conflicts of images and representations within the domestic universe or the cultural and social transactions that take place at a fair. Cristina Mateus conflates the iconographic flow that pours out of our computers and TV screens with the fleeting images that mirrors return to us. Paulo Mendes resorts to Wittgenstein's archetypal house as an empty, abstract and minimally infrastructured space, ready to receive a banal catalogue of decorative objects. Leonor Antunes' rooms evoke two precise scenes from Jacques Tati's *Playtime*, thus offering commentary on the exhibition's display and objects. Miguel Rondon creates a transportable domestic container where an abundant selection of "essential" objects deludes the most invisible dimension of experiencing a house. João Pedro Vale prefers to stage micro-performances in which chosen objects provide an unexpected service and universe and thus offer a social criticism of the trade fair...

The juxtaposition of a set number of interventions occurs in a compulsive labyrinth that turns the experience of commercial anticipation into a more complex cultural game.

An ant-like visual lab that vaguely suggests scientific TV series turns visitors into actors in the fictional uses and scenarios created for these ordinary objects.

Pedro Gadanho

PARTICIPANTS

Leonor Antunes, João Pedro Vale, Miguel Rondon, Paulo Mendes, Cristina Mateus, (artists), Delfim Sardo, Sandra Vieira Jürgens, Idalina Conde, Nuno Faria, Paulo Cunha e Silva (critics) A*S, Atelier de Santos (architects)

CONCEPT AND COORDINATION: Pedro Gadanho [EXD]

ARCHITECTURE – INSTALLATION: A.S*

ARTISTS: Cristina Mateus, João Pedro Vale, Leonor Antunes, Miguel Rondon & Paulo Mendes

CRITICS: Delfim Sardo, Idalina Conde, Nuno Faria, Paulo Cunha e Silva & Sandra Vieira Jürgens

PRODUCTION [EXD]: Patrícia Rolo Duarte, Tiago da Fonseca

GRAPHIC DESIGN [EXD]: Nuno Luz

PARTNERSHIP AND CO-PRODUCTION: Associação Industrial Portuguesa/FIL

WORKSHOPS, SERIES AND PERFORMANCE

6.7 LISBON CONFERENCES

Throughout the history of ExperimentaDesign, the Lisbon Conferences have provided an important opportunity for discussing the themes proposed at each Biennial.

Conceived in such a way as to give the general public the chance to understand the various prisms and possible approaches to the theme of the Biennial, the Lisbon Conferences provide a kind of counterbalance to the other series programmed for the Biennial – 1000 Plateaux or EXD Master Classes – whose profile is adapted to the needs of more specialised audiences. The Lisbon Conferences thus expand the Biennial's programme by adding new paths for understanding the exhibitions and other events, providing suggestions for a more fulfilling enjoyment and consumption of many proposals put forward at this Lisbon Biennial.

EXD03 once again adopts this anchor format and, in the opening week, brings to Lisbon a group of internationally renowned personalities who will be taking part in discussions at the Teatro Municipal São Luiz and the Pequeno Auditório of the Centro Cultural de Belém, providing valuable theoretical reflections on the theme of the Biennial – Beyond Consumption.

PARTICIPANTS

Beth Gali, Ed Annink, Frank Gehry, Fernando & Humberto Campanas, Frédéric Beuvry, Jurgen Bey, Martí Guixé, Patrick Le Quément, Thierry Kazazian, Gérard Laizé

CONCEPT AND COORDINATION: [EXD]

PRODUCTION: [EXD] Luisa Ramos, José Madeira

PARTNERSHIP: Centro Cultural de Belém, Teatro Municipal São Luiz

No previous enrolment is required. Doors open 15 minutes before the beginning of each session.

Pequeno Auditório do Centro Cultural de Belém - 400 seats

18set

15.00 to 16.30

Ed Annink, Martí Guixé, Jurgen Bey

Teatro Municipal São Luiz - 760 seats

19 and 21set

19set — 15.00 to 16.30

Frédéric Beuvry, Patrick Le Quément, Thierry Kazazian, Gérard Laizé

19set — 16.45 to 18.00

Fernando and Humberto Campana

21set — 19.30

Frank Gehry, Beth Gali and guests

SPECIFIC SUPPORT: Fundação Calouste Gulbenkian, Fundação Luso Americana para o Desenvolvimento

6.8 EXD MASTER CLASSES

A new series of theoretical presentations invites specialists from the fields of industrial design, architecture, and communication design to offer further reflection on the theme 'Beyond Consumption' during ExperimentaDesign's opening week. These are areas chosen for their close relationship with different forms of consumption, either considered in terms of traditional market-related issues or taking into account the hidden dimensions of cultural consumption. Be it through the construction of the urban and iconographic landscape or the invention of new objects and uses readily fed into the system, these fields actually define where consumption is heading in creative terms.

The EXD Master Classes are an intensive 3-day seminar that allows for a unique proximity to 15 renowned personalities whose personal experiences and specific research interests bring valuable insights to the Biennial's subject matter. Classes are held in parallel and stimulate each student to tailor the course to meet their specific needs, regardless of their professional background or areas of disciplinary interest.

PARTICIPANTS

Yehuda E. Safran, Hans Ibelings, Deyan Sudjic, Beatriz Colomina, Crimson Architectural Historians (Architecture)
Hans Maier-Aichen, Ron Arad, Jeremy Myerson, Ross Lovegrove, Matali Crasset (Industrial Design)
Paul Farrington, Piotr Szyhalski, Max Bruinsma, Ian Anderson, M/M Paris (Communication Design)

CONCEPT AND COORDINATION: [EXD]

PRODUCTION [EXD]: Luisa Ramos, José Madeira

SPECIAL SUPPORT: ICS - Instituto da Comunicação Social; Fundação Calouste Gulbenkian; Goethe-Institut (DE); Fundação Luso Americana para o Desenvolvimento

18set

09.30 to 11.30

Architecture

Yehuda Emmanuel Safran - Twelve Dialogues and poetic strategies
Industrial Design
Hans Maier-Aichen - Idea Factory - Global challenge within a worldwide recession
Communication Design
Paul Farrington - Building new interactive relationships between graphic design and music

12.00 to 13.30

Architecture

Beatriz Colomina

Industrial Design

Ross Lovegrove - Future sense... toward a new physicality
Communication Design
Ian Anderson

19set

09.30 to 11.30

Architecture

Hans Ibelings - Consumption and post-consumption current architecture and architectural criticism
Industrial Design
Matali Crasset - empathy, generosity, hospitality, technology
Communication Design
Piotr Szyhalski - Food and thought: consuming ideas/ideologies

12.00 to 13.30

Architecture

Deyan Sudjic (to be confirmed)

Industrial Design

Ron Arad

Communication Design

Michael Amzalag and Mathias Augustyniak (M/M Paris) - 10 Things we love

20set

09.30 to 11.30

Architecture

Crimson Architectural Historians - Wouter Vanstiphout
Industrial Design
Jeremy Myerson - All together now: making design work for everyone
Communication Design
Max Bruinsma - The interface is the message

12.00 to 13.30

Jam Session

6.9 1000 PLATEAUX

Today the future is one of the most appealing categories for seducing advanced societies.

Because culture and technological production have recently developed at an amazing rate, the future is fraught with even greater expectations. Furthermore, the future astonishes us day after day. And when one thinks about the possible dimensions and directions of consumer culture, some of these will surely lie in the future.

As a multi-format event originally introduced at ExperimentaDesign2001, in this second edition the 1000 Plateaux daily series will explore how the frontiers of consumption are expanding towards the future.

Throughout the whole of the Lisbon Biennial, weekly conferences, debates, presentations, video-screenings and workshops will bring to Lisbon practitioners and avant-garde theorists currently researching into the future of our daily uses. And while new uses represent one of the recurring contributions to the renovation of consumer culture, it is also important to suggest how both the imagination of the as yet unrealised and the very idea of the future fuel creativity and a deeper awareness of technology, knowledge and culture.

Over 45 days, 1000 Plateaux will provide an insight into the research of creators who are, at this very moment, inventing, designing, and thinking about the future of industrial production and everyday consumption, but also generating the future uses of performing arts, space, communications and cultural and scientific production.

New formats for this edition include a series of regular debates under the heading of 'The future use of...' and specially commissioned plug-ins that add to the programme within specific areas, each involving a scientific workshop and a public presentation.

From communication design to games; from video to architecture and the city; from new musical formats to artificial intelligence; from new media to wearable computing; from digital design to nanotechnology; a permanent showroom will be created, presenting ideas, prototypes and projects that will be part of our near future.

The Future of Use | The Uses of the Future

>> Multiple Scales Plug-In

The four 'Multiple Scales' workshops and lectures involve speculations in current architecture and design, from the scale of the body and the object to the challenges represented by cyberspace and outer space design.

Saturdays 16.00 | 19.00

Participants: Adrian Forty, Edward Soja, Francesc Muñoz Ramirez, João Gomes Silva, José Bragança de Miranda, Neil Spiller, Nuno Portas, Paulo Cunha e Silva, Ted Krueger, Teresa Cruz, Xavier Costa, Luís Borges Gouveia

>> A.I. Plug-In

Artificial Intelligence is the theme for a series of three sessions that bring together international scientists and researchers. Robotics, nanotechnology and the phenomena of emerging intelligence are some of the areas that will be focused upon.

Saturdays 16.00 | 19.00

Participants: John Holland, Helder Coelho, Artur Miguel Arsénio, Una-May O'Reilly, José Pinto Duarte, José Felix Costa, José Valente Alves

>> Future Use of...

Every Sunday afternoon, Lisbon will receive international panels on the future uses of design, music, film, games, music and even history. At each panel, participants will discuss their visions of the near future, offering clues as to what we may expect from different creative areas. This series closes with a debate on the future of Lisbon.

Sundays 16.00 | 19.00

Participants: Anthony Dunne & Fiona Raby, António Cerveira Pinto, David Toop, dr Bakali, Filipe Alarcão, Fork Unstable Media, Holly Willis, João Lopes, João Paulo Feliciano, Manuel DeLanda, Mark Stephen Meadows, Mike Figgis, Oliver Vogt & Hermann Weizenegger, Ora-Itô, Patrícia Gouveia, Paulo Branco, Rick Poynor, Ronald Nameth, Rui Cunha Martins, Thom Faulders, Vitor Belanciano

>> Conferences and Presentations

How does the idea of the future fuel creativity and theoretical thinking? Each Thursday and Friday night, there will be presentations by upcoming designers and conferences by acknowledged practitioners and thinkers whose research will affect our lives in a few years' time.

Thursdays & Fridays 22.00

Participants: Décosterd&Rahm, Ensci, François Roche, Future Systems, Gonçalo Prudêncio, Hans Ulrich Obrist, Ipomea Lounge, James Auger & Jimmy Loizeau, Knowbotic Research, Knowear, Kolovrat Lab, Yves Behár- Fuse Project

>> Screenings

Each week begins with video portfolios from 1000Plateaux participants and a special video programme is presented in continuous sessions. Wednesdays and special sessions are reserved for national premières that anticipate innovative uses of film and video. Participants: Blast Theory, Diller+Scofidio, Jeffrey Shaw, Philip Madden, Peter John Ross, Resfest, Ruy Otero, Sergio Prego, Sven Pålhlsson, Deborah Stratman, Godfrey Regio, Virgil Widrich, Christoph Girardet & Matthias Müller, Mathew Barney

CONCEPT AND COORDINATION: Pedro Gadanho [EXD]

CURATOR "ARTIFICIAL INTELLIGENCE – PLUG IN": Luísa Caldas

PRODUCTION [EXD]: Bruno Sequeira, Rute Arnóbio

CURATOR "MULTIPLE SCALES – PLUG IN": Gonçalo Furtado

GRAPHIC DESIGN: Diogo Terroso

SPECIFIC PARTNER: Fundação Luso Americana para o Desenvolvimento

6.10 DESIGNMATOGRAPHY

Apprehending the world through moving images involves recognising the material singularity of the phenomena around us and suggesting, for these manifestations of the sensible world, forms of organisation that are of particular importance for the perceptive capacity of our way of looking. This view, reflected in the original that recognises in the imperceptible (in matter, forces and cadences according to Jean Epstein's formula) the originality of a revelation, takes on the value of a revelation in the variables of the descriptive forms of cinematography, the value of a permanent discovery of all that is around us in the form of textures, colours and the apprehensible forms of the time of discovery and the perception of the detail (and its immanence).

As temporal interventions that regulate our way of relating to the world, operations of detail find in film a privileged form for their manifestation. This is indicated by the possibility of intervening at the level of the shot (or the "reduction" of the world to the scale of a look), the different "aberrant movements" of the image (slow motion or its opposite), the recognition of the levels of depth that an image has (sensible images, surface images, etc), the possibilities of creating series and the possibilities of insistence (the loop, repetition), amongst many other forms referred to in this programme.

The films that are proposed reflect this question in a very different way: the work of Leighton Pierce, for example, composed of magnificent miniatures drawn from the domestic life of the American Midwest, is filmed at the level of detail and the material purification of a cinema of sensation in which all the elements (images and sounds) are transformed in line with the transformation of the primary characteristics of the projection surfaces (textures of water, and of the wind). It is not very far removed from the films of Stan Brakhage, although it uses different material to these. Many different films by the latter filmmaker will be shown, corresponding to different phases in the creation of this recently deceased director. Even so, their common feature is that they all reveal Brakhage's interest in the mythological formulations and syntactic reformulation of the possibilities of the gaze (in capturing the adventure and the narratives contained in the luminous prismatic variations in an ashtray or the poetry of the Canadian landscapes of Vermont). The different forms of intervention in the landscape are equally relevant, but treated in a different way in the work of Arthur and Corinne Cantrill, filmmakers who are paid a special tribute in this programme, with a session providing a sample of their work over the last 40 years. The unequalled formal invention that they have undertaken (namely with the artisanal development of the very characteristic colour systems of their work) is designed above all to intervene in the different time-frames of the same image when analysed and reworked.

From another perspective, the cinema of Jean-Claude Rousseau (to whom another tribute is paid with the first projection of his short films in Portugal) goes beyond the concerns of a great deal of structural cinema and insists on the time of the shot. This relationship of intimacy is similarly fundamental in the work of Stephen Dwoskin. Some rarely seen works by this filmmaker from the 1960s will be shown here. The same relationship can be found in the film *Heads*, a rigorous theoretical development of Andy Warhol's "Screen Tests" with the participation of Francis Bacon and Thelonious Monk, amongst others.

Ranging from Joyce Wieland's political manifesto (an interview with the revolutionary Pierre Vallières) to the analysis of the film of Kennedy's assassination by Keith Sanborn, from the discovery and confession of sexuality in Sadie Benning's videos filmed using a camera with an amateur Fisher-Price format to the first film in Mini-DV by Michel Nedjar (whose masterpiece about Paris, *Paysage-Capitale* will also be shown), and ending with the most impressive film by Ken Jacobs (the study of Tom Tom The Piper's Son by Billy Blitzer), there are many points of interest in this programme.

As a complement to the programme, there will be three special sessions. The first has as its central theme the long version of Ronald Nameth's film "Andy Warhol's Exploding Plastic Inevitable" (1967), an explosive intervention about a concert with the same name performed by the Velvet Underground. Closing this session is the first work directed by Pierre Clémenti, an actor that we already know from the cinema of Phillipe Garrel, Luis Buñuel and João César Monteiro. This is a masterpiece of "underground" cinema, a genuine psychedelic hymn about a Paris filmed with the urgent speed of the constant invention of a new sense for the images,

Almost at the end of the cycle, there will be a session dedicated to the work of the Basque painter and filmmaker José-António Sistiaga, two non-figurative films painted directly onto the film (one of them being the longest of this particular genre) and an experience of an absolutely unique pure perception (of the movement and energy of colour). The copies presented have been transferred to their original 35mm (and cinemascope) format, so that they will be projected in Studio 1 at the São Jorge cinema.

Ricardo Matos Cabo, *Curator*

CONCEPT AND PROGRAMME: Ricardo Matos Cabo
PRODUCTION [EXD]: Luisa Ramos, José Madeira

Designmatography Programme – Cinema São Jorge/23 October to 2 November

Opening Session: 27 September

Session 1 – Thursday, 23 October 22.00

Impulses by Jim Davies, 1958, 16mm, colour, sound, 10'

The Text of Light by Stan Brakhage, 1974, 16mm, colour, silent, 70'

Session 2 – Friday, 24 October 22.00

Tribute to Leighton Pierce I (digital work)

Glass, 1998, 7', 16mm, sound

Wood, 2002, 8', digital video, sound

Water Seeking its Level, 2002, 5'5", digital video, sound

Evaporation, 2002, 12', digital video, sound

The Back Steps, 2001, 5'3", digital video, sound

Veiled Red (4 Minutes Concerning Red), 2001, 5', digital video, sound

Pink Socks, 2002, 5', digital video, sound

Fall, 2002, 13', digital video, sound

Session 3 – Friday, 24 October, 00.00

Chinese Series by Stan Brakhage, 2003, 16mm, colour, silent, 2'20"

A Child's Garden and the Serious Sea by Stan Brakhage, 1991, 16mm, colour, silent, 73'

Session 4 – Saturday, 25 October 19.00

Montparnasse by Eugène Deslaw, 1929, 16mm, b/w, sound, 18ips, 9'

Capitale-Paysage by Michel Nedjar, 1982-83, 16mm, colour, sound, 71'

Session 5 – Saturday, 25 October 22.00

Magic Sun by Phil Niblock, 1968, 16mm, b/w, sound

Andy Warhol's Exploding Plastic Inevitable by Ronald Nameth, 1967, 16mm, colour and b/w, sound, 23'

Visa de Censure No. X by Pierre Clémenti, 1967, 16mm, colour, sound, 44'

Session 6 – Sunday, 26 October 19.00

All My Life by Bruce Baillie, 1966, 16mm, colour, sound, 3'

Swamp by Nancy Holt and Robert Smithson, 1971, 16mm, colour, sound, 6'

Notebook by Marie Menken, 1962-63, 16mm, colour and b/w, silent 10'

Glimpse of the Garden by Marie Menken, 1957, 16mm, colour, sound, 4'

Bouquets 21-24 by Rose Lowder, 2001, colour, silent, 18ips/24ips, 4'

Fleur Sans Titre by Miles McKane, 2002, 16mm, colour, silent, 3'

Filter Beds by Guy Sherwin, 1998, 16mm, b/w, silent, 9'

Castro Street by Bruce Baillie, 1966, 16mm, colour, silent, 10'

Session 7 – Sunday, 26 October 22.00

Tribute to Arthur and Corinne Cantrill

Earth Message (1970, 23')

Warrah (1980, 15')

Articulated Image (1996, 3')

Island Fuse (1971, 11')

4000 Frames - An Eye Opener (1970, 3')

Pause Between Frames (1993, 4')

White-Orange-Green (1969, 4')

Notes on the Passage of Time (1979, 13')

Ivor Paints Arf Arf (1998, 5')

Light Shards (2001, 6')

Session 8 – Monday, 27 October 19.00

Un Vent Léger Dans le Feuillage by Martine Rousset, 1994, 16mm, colour, sound

3/60 Bäume im Herbst by Kurt Kren, 1960, 16mm, b/w, 5'03"

Rue des Teinturiers by Rose Lowder, 1979, 16mm, colour, silent, 31'

37/78 Tree Again by Kurt Kren, 1978, 16mm, colour, silent, 3'46"

Session 9 – Monday, 27 October 22.00

Tribute to Leighton Pierce II (Film Works)

Red Shovel, 1992, 16mm, 8'

You can Drive the Big Rigs, 1995, 16mm, 15'

50 feet of String, 1995, 16mm, 53'

Session 10 – Tuesday, 28 October 19.00

Le Calcul du Sujet by Erik Bulloet, 2002, 16mm, silent
Oh Oh Oh! by Erik Bulloet, 2003, 16mm, silent
My Nome is Ooma, Gunvor Nelson, 1969, 16mm, 80'
Messages by Guy Sherwin, 1981-83, 16mm, b/w, silent, 35'

Session 11 – Tuesday, 28 October 22.00

Nathaniel Dorski Programme
Triste, 1978-96, 16mm, 18'30
Alaya, 1976-87, 16mm, 28'
Variations, 1992-98, 16mm, 24'

Session 12 – Wednesday, 29 October 19.00

Fog Line by Larry Gottheim, 1970, 16mm, 10'
Soft Rain by Ken Jacobs, 1969, 16mm, 12'
De Galpao de Dona Ana de Carrancas a Petrolina by Yann Beauvais, 2003, colour, silent, 23'

Session 13 – Wednesday, 29 October – 22.00

Jean-Claude Rousseau Programme
Jeune Femme a Sa Fenêtre Lisant Une Lettre, 1983, 16mm, colour, sound, 45'
Venise N'Existe Pas, 1984, 16mm, colour, sound, 12'
Keep in Touch, 1987, 16mm, colour, sound, 25'

Session 14 – Thursday, 30 October – 19.00

Weather Diaries #3 by George Kuchar, 1988, colour, sound, VHS or Betacam SP, 25'
Bouche d'Oeil – Voodoovideo by Michel Nedjar, 2003, colour, sound, MINI-DV, 45'

Session 15 – Thursday, 30 October – 22.00

Ai (Love) by Taka Limura, 1962-63, 16mm, b/w, sound, 10'
Moment by Stephen Dwoskin, 1970, 16mm, b/w, sound, 12'50"
Chinese Checkers by Stephen Dwoskin, 1964, 16mm, b/w, sound, 13'
Alone by Stephen Dwoskin, 1963, 16mm, b/w, sound, 12'
Heads by Peter Gidal, 1969, 16mm, b/w, silent, 35'

Session 16 – Friday, 31 October 19.00

The Girl Chewing Gum by John Smith, 1976, 16mm, b/w, sound, 12'
L'Appartement de la Rue Vaugirard by Christian Boltanski, 1973, 16mm, colour, sound, 7'
Poetic Justice (Hapax Legomena II) by Hollis Frampton, 1972, 16mm, b/w, silent, 31'

Session 17 – Friday, 31 October 22.00

Carte Blanche to pointligneplan – selection made by Erik Bulloet and Christian Marhlott

Session 18 – Saturday, 1 November – Sala Grande – 22.00

Special Session dedicated to J-A Sistiaga with the presence of the director
Impressions en Haute Atmosphere by Jose Antonio Sistiaga, 1989, 35', colour, sound, 7'
Ere Erera Baleibu Icik Subua Aruaren by José Antonio Sistiaga, 1970, 55'

Session 19 – Saturday, 1 November, 00.00

La Sortie by Siegfried Fruhauf, 1998, 16mm, b/w, sound, 6'
Pierre Vallières by Joyce Wieland, 1972, 16mm, colour, sound, 45'
Variations on a Cellophane Wrapper by David Rimmer, 1970, 16mm, colour, sound, 8'

Session 20 – Sunday, 2 November 19.00

Je Ne Le Répéterais Pas by Jean-Michel Bouhours, 1996, 16mm, colour, K7 sound, 12'
Artificial Light by Hollis Frampton, 1969, 16mm, colour, silent, 25' (LUX)
Keaton's Cops by Ken Jacobs, 1991, b/w, sound, 23'
The Zapruder Footage: An Investigation of Consensual Investigation by Keith Sanborn, BetaCam SP, 20'

Session 21 – Sunday, 2 November – 22.00

Tom Tom the Piper's Son by Ken Jacobs, 1969-1971, 16mm, b/w, silent, 115'

6.11 SUPER PANORAMA

In strictly geographical terms, ExperimentaDesign will be scattered all over Lisbon, which inevitably favours the discovery of spaces that have fallen into disuse or which lie outside the traditional circuit of cultural equipment. Our partnership with the Lisbon Municipal Council, in particular, makes it possible to identify places whose use offers unexpected possibilities and different kinds of occupation. One of the most emblematic of these spaces is the restaurant with a panoramic view – the Restaurante Panorâmico de Monsanto. It is here that ExperimentaDesign2003 will hold the reception to mark the closure of the Lisbon Biennial's Opening Week.

PARTICIPANTS:

Platform (PT)

Tonne (UK)

Burnt Friedmann (DE) + Visual by D-Fuse (UK)

Dub Video Connection (PT)

Freestyle man (DE)

To' Ricciardi (PT)

CONCEPT AND COORDINATION: [EXD]

PRODUCTION: Pura - Gonçalo Lança Morais

GRAPHIC DESIGN: Barbara Says

SPONSORS: SuperBock

URBAN INTERVENTIONS

6.12 VOYAGER 03

Voyager 03 is an installation/exhibition about Portuguese creativity.

It is a design project. It is also an action of communication.

The prime contents of Voyager 03 are its concept and design. Or, in other words, the conception of the structure as an operation and the way in which this is turned into a three-dimensional object. It can therefore be said that the first design piece presented by Voyager 03 is the installation itself. The installation itself as a future container of other pieces. The contents transported by Voyager 03 are the result of direct invitations addressed to more than 40 Portuguese creators. They represent an intense and profound work of collaboration between the people to whom the challenge was made and those who issued the challenge. It was designed to be self-transportable, travelling around European roads, parking itself and spreading over the public space of each city in which it is presented.

Its compact construction and minimal space have given rise to exhibitions that intermingle with situations created by artists and designers. The overall soundtrack is distributed around the inside and outside of the installation, underlining the unexpected uses and multidisciplinary crossovers of its contents. Voyager 03 introduces the city of Lisbon into the international circuits of creativity and contributes to an effective renewal of the image of recent Portuguese culture.

Voyager 03 is a risky operation. Because so many people take part in the intervention, because the installation itself is constantly developing as new contents are added to it, because it seeks to explore new dimensions of interaction with the public. Furthermore, it is a demanding experience for those who consume it. It rarely reveals itself to the less curious gaze, or at least it never completely reveals itself.

Time must be taken with this installation, paying careful attention to both the inside and outside. It works upon the notion of movement, displacement, the open space, time and speed. It is based on the desire to turn it into a display object conceived for the urban space. It speaks to us of the relationship between creator and consumer.

It thinks of visibility, of being unavoidable.

It is also more vulnerable.

It obeys a concept of agglutination, taking on a rigid and more imposing form, by being compacted. It also speaks to us of containment, minimal resources, a shortage of space, efficacy.

Of the importance of imagination and creativity. The importance of exchange.

It speaks to us of the present time.

VOYAGER CREW

Alexandra Moura // wearable design [Outfits V-03]
Alfredo Häberli // industrial design [Vista Alegre -Atlantis]
António (Tozé) Ferreira // music [This is Music...]
a.s* // architecture [Silo Concepts]
Baltazar Torres // art / sculpture / object / installation
Benedita Feijó // graphic design [Postcards]
Catarina Nunes // industrial design [Designwise]
Cátia Serrão // photography / art [Photo-Boxes]
Cesária Martins // graphic design [Postcards]
CVDB Arquitectos // architecture [Silo Concepts]
Daniel Malhão // photography / art [Photo-Boxes]
Emit Flesti // architecture [Silo Concepts]
E-Studio // architecture [Silo Concepts]
Fernando Brizio // industrial design [Designwise]
Heitor Alvelos // photography [Photo-Boxes]
Houselab // cabin and multimedia design [This is Music...]
Hugo Silva // industrial design [Designwise]
Joana Vasconcelos // art / sculpture / installation
João Ferrão // architecture [Silo Concepts]
Global/João Gomes da Silva // architecture [Silo Concepts]
João Carrilho // video
João Miranda // architecture [Silo Concepts]
João Vasconcelos // graphic design [Postcards]

Luís de Barros // photography [Photo-Boxes]
Luís Pereira Miguel // architecture [Silo Concepts]
Maria Bleck Soares // photography [Photo-Boxes]
Naulila Luís // industrial design [Designwise]
Nick Holland // industrial design [Vista Alegre -Atlantis]
Nuno Gonçalves Ferreira // art, design [This is music...]
Nuno Luz // graphic design [Postcards]
Nuno Mateus Guerreiro // architecture [Silo Concepts]
Patrícia Chorão Ramalho // architecture [Silo Concepts]
Rafael Toral // music / sound design
Ricardo Jacinto // music / sound art
Ricardo Mealha / rmac // general Voyager graphics
Rui Gato // music / video soundtrack
Rui Toscano // video / art
S'A Arquitectos // architecture [Silo Concepts]
Sam the Kid // music [hip-hop shelter]
Samuel Abecassis // industrial design [Designwise]
Sandro Aguilar // video
Sara Pinto Soares // design of materials [This is music...]
Sebastian Bergne // industrial design [Vista Alegre -Atlantis]
Tiago Fonseca // industrial design [Designwise]
Tiago Machado // graphic design [Postcards]
Vasco Ferraz // industrial design [Designwise]

EQUIPA V03

GENERAL CONCEPT OF VOYAGER / ARTISTIC DIRECTION AND CURATORSHIP [EXD]: Guta Moura Guedes, Pedro Gadanho and João Paulo Feliciano
DESIGN: Miguel Vieira Baptista
DESIGN ASSISTANT: Henrique Ralheta
BUILDING AND ASSEMBLING COORDINATOR [EXD]: Carla Cardoso
ENGINEERING CONSULTANT: José Rui Marcelino
SOUND SYSTEM CONSULTANT: João Moura
COMMUNICATION DESIGN RMAC: [Ricardo Mealha and Ana Cunha]
PRODUCER: Patrícia Rolo Duarte, Tiago da Fonseca, Sara Nobre, Rute Arnóbio

CONSTRUCTION [container]: JOPAL
CONSTRUCTION [interior]: Cenycet
SPONSORS: GALP Energia, Vista Alegre - Atlantis, Associação de Turismo de Lisboa, EGEAC
SUPPORT: Audiolog; Any del Disseny (SP); Ayuntamiento de Barcelona (SP); Ayuntamiento de Madrid (SP); FAD - Foment de les Arts Decoratives (SP); Portuguese Embassy in Madrid; Mairie de Paris (FR); Musée d'Art Moderne de la Ville de Paris (FR); Museo Nacional Centro de Arte Reina Sofia (SP)

6.13 LOUNGING SPACE

Occupying a cultural reference and an important part of the city's heritage – the Cinema São Jorge – has given the Lisbon Biennial an added responsibility: to provide new uses and opportunities for interchanges that place traditional spectators and accidental public in a situation "beyond consumption". Beyond the venue's privileged setting as a meeting place, a place of consumption, an ideal space for gathering information about the Biennial, the Lounging Space is also a temporary cultural centre able to influence Lisbon's daily life.

For this ExperimentaDesign event, Portuguese designers have been invited to take part in a collective project of interior design. The bar-café offers food-design, and sets by new DJs, from 12 until 2 in the morning. And the anchor events of the Biennial's programme – 1000 Plateaux and Designmatography – are supplemented by series and presentations that will lead to a cross-over of audiences and ensure an intensive occupation of the venue.

The Lounging Space is not just an interface between the public, the press centre and a venue for the holding of events. It is a free area where interchanges will take place throughout the 45 days of ExperimentaDesign 2003, creating a unique space where people can come to exchange ideas and consume fast-forward contemporary culture.

Portuguese Designers have been invited to take part in a jam-session of interior design and to conceive micro-interventions for the Cinema São Jorge. Henrique Ralheta, Carla Cardoso, Luís Pessanha, Elder Monteiro and Dasein have designed pieces of furniture for specific situations and functions.

CONCEPT AND COORDINATION [EXD]: Pedro Gadanho

LAYOUT: Guest Designers: Communication Module: Henrique Ralheta

Bar-Cafeteria Tables: Luís Pessanha

Super Bock Counter: Carla Cardoso

Sofa: Dasein

Renault Reception Area: Elder Monteiro

MUSIC LOUNGE:

Journeys

Matéria Prima

Monocromática

Nylon

PRODUCTION [EXD]: Isabel Perdigão Antunes

EXHIBITION ASSEMBLY: Cenycet

ELECTRICITY AND LIGHTING: DCCIM/CML

GRAPHIC DESIGN [EXD]: Nuno Luz

PARTNERSHIPS: EGEAC, Cinema São Jorge

SPECIFIC SPONSORS: Super Bock

6.14 SHOWWINDOWS

By taking the proposals of six Portuguese artists and three French designers to shop windows and commercial spaces, Showwindows is the event at the Lisbon Biennial that is furthest removed from the traditional contexts of cultural exhibition and the one that is closest to the public space of consumption.

It is certainly the proposal that goes furthest in interacting with the public gaze and, more specifically, with the gaze of the consumer.

Shop windows are one of the most effective interfaces in the logic of consumption and the area where the first contact is made between buyer and seller. They operate as a territory of seduction, creating a fiction in which the effects of the image, aesthetics and surprise come together to vie for attention, one of the most socially coveted goods in contemporary societies. They are windows where one looks inwards and not outwards, where we are invited to go in and not to come out, where the logic of consumption is constructed and deconstructed in an artificial landscape that tends to be dominated by the languages of marketing and advertising.

When the idioms of art and design are brought into this universe through specific projects that question the banality and even the violence of the current rhythm of consumption, the usual consumer is invited to engage in unaccustomed patterns of thinking. Conceived in line with the identity and character of each place and entity, the different projects of the invited artists and designers make ironic comments or interact critically with the contents that the windows originally offer for consumption. Because circumstances dictate so, these installations will rarely enjoy the status of autonomous works of art that talk only about the artist or about the actual mechanisms of artistic legitimisation. It is actually the very consumption of art that has to be relocated when it invades the micro-territories of commerce in its purest and most uncompromising form. Catching the passer-by by surprise and causing him to think, for however brief a moment, about the mechanisms and expectations of consumption – not only of marketable goods, but also of ephemeral art – this is the challenge that Showwindows attempts to meet.

PARTICIPANTS:

BEEF
FERNANDA FRAGATEIRO
JOÃO LOURO
JORGE SANTOS
MATALI CRASSET
MIGUEL PALMA
ORA-ÏTO
RUI VALÉRIO
XANA
CATARINA CAMPINO

FERNANDA FRAGATEIRO / ANA SALAZAR, Rua do Carmo, 85/87

Pandora's Box 2003
Text in vinyl and mirror
170 x 270 x 70 cm

Text 1: original version of the text by Laura Mulvey, Pandora: Topographies of the Mask and Curiosity, in *Sexuality and Space*, edited by Beatriz Colomina, Princeton University Press, 1992.

Text 2: version of the text translated by Inês Pedrosa.

The project is constructed around the interplay between a text on the wall and a mirror that crosses the window diagonally. Page No. 61 of the book *Sexuality and Space*, from the text by Laura Mulvey, Pandora: Topographies of the Mask and Curiosity. The original version and the translated version of the text can only be read when reflected in the mirror. The text uses the mythological story of Pandora to talk of the relationship between inner/outer space, curiosity and anxiety, the female body and the mask, desire and spectacle, from a critical feminist viewpoint. The shop window is the box that Pandora irresistibly opened. It represents a space that is simultaneously private and public, a space which offers itself up to curiosity, to the desire for delight and deception. Or else the mirror is the space inside the box whose contents are only one image. By being inaccessible, the image, which doesn't know exactly where it is, places the spectator between what it is and what it appears to be. An image in the mirror remains a mystery forever.

ORA-ÏTO / LIDIJA KOLOVRAT (Peter and the Wolf), Rua do Salitre, 169

Untitled, 2003

A frieze composed of a multitude of objects created by the ORA-ÏTO studio, placed in a shop window, exhibits a futuristic aesthetic vision which the studio has been developing for the past five years. An intrinsic universe linked to consumption from the moment of its creation. Specialising in the tele-transportation of the universe of traditional brands into the future, ORA-ÏTO has created

a genuine universe of places/locations, objects and images that define its conception of the future and consumption. Tactile, purified, ergonomic and organic, this universe makes ORA-ITO a new type of brand, resulting from the evolution of technologies, currently assimilated to a reference/brand name of tri-millennial luxury.

BEEF / RENAULT PORTUGUESA, Avenida da Liberdade, 29/31/33

No Comment 2003

Window stickers

Developed with HABITAT France

« Il y a dans le pain rompu seul une étrangeté : celle d'une bête ou d'un Dieu » (Georges Steiner)

Because the act of consumption obliterates a person's will in the same way that it satisfies his or her need, it raises the consumer to the status of a chosen one and deifies the creator. Thereafter, the successive resurrections of the object of consumption are confused with each creative impulse. It is this highly talented effervescence that makes the exception so banal, it is this marginal frenzy that also outlines abstraction.

Indeed, it is the contagion of new modes of consumption that have to support the idea of discomfort, to guide our senses by modifying them until they expropriate the nuances of the shared work.

By following this law of the paradox, the BEEF agency succeeds in freeing itself from monotony, having the audacity to disturb the comfortable peacefulness of pacifist clichés and to illustrate every point of our questions in the finest filigree. Conscientiously allowing a sacred aura to hover around the creative sphere, an aura whose brilliance is coldly reflected on the skin of the fans of consumerism.

MATALI CRASSET / HERMÉS, Largo do Chiado, 9

Sliding 2003

Plastic chair upholstered with washable plastic material (skaï)

80 x 56 x 59 cm

Piece produced with the support of artconnexion, Lille

"My way of working as an industrial designer has always consisted of keeping myself somewhat removed from formal language; I mistrust form, because in cultural terms it leads to exclusion. The areas of detached housing or the balconies and terraces of urban centres are often invaded by frequently maligned plastic furniture, whose only advantage is its price. I questioned myself about this object and I saw the need for an alteration, to some extent in the same way that a magician or alchemist transforms mud into gold. Taking this object, metamorphosing it, showing that the way we look at forms is not neutral, but profoundly cultural, social... Basically, it is a matter of questioning the way we look at things, our perception of objects and our interpretation of forms"

Sliding is a plastic chair upholstered with skaï.

Covering, decorating with popular references to highlight the structure, smoothing these out to speak of comfort and updating them. The covering of these pieces of furniture is, in itself, an artistic prowess. Forms therefore say something very different.

Transforming a banal, popular object into an exceptional object, a collector's item.

Simply reconsidering, raising the question of form and its meaning.

JOÃO LOURO / OUTDOOR, Av. da Liberdade

Dead End # 07, 2003

Vinyl on an aluminium section

315 x 420 cm

Meursault killed without any apparent reason. He killed because of the heat. That is the absurdity of his existence. An outsider in his own land, who, by fleeing from the rules and denying himself his feelings, threatens society.

This absurd man, described by Albert Camus, is the motivation for this work. In these absurd times, it is only with another absurdity that we will get any closer to some sort of meaning.

MIGUEL PALMA / AEROFLOT RUSSIAN AIRLINES, Av. Da Liberdade, 36D
Travelling with Pets, 2003

On one of the hottest days in the last 30 years, my dog (Trotter) was transported in a spaceship (placed on the roof of my car). This small dwelling, about two metres square, had some home comforts and safety features, such as air conditioning, a rubber floor and safety belts.

During the morning and the afternoon of that Sunday, he travelled around the city of Lisbon.

The S-8 film provides a testimony of that adventure and reminds us of the Soviet space research that resulted in the dog Laika becoming a hero.

The opening is at 17.00 on 19 September and the invitation to attend is extended to humans and dogs of all races and breeds.

Emmanuel Anjembe

RUI VALÉRIO / VISTA ALEGRE, Rua Ivens, 52-54
Colours, 2003
pal video, colour, sound, in a loop

The intervention consists of projecting a video into a shop window with a sound installation on the inside, at the Vista Alegre shop. The video is a catalogue of colours...

XANA / PALÁCIO FOZ, Praça dos Restauradores – shop windows of ATL and ICEP
Happiness - no subject, 2003

An installation with industrial products, self-adhesive vinyl, acrylic on wood, photography and other elements. In this installation, special attention is given to a visual discourse, one that is personal but enjoys a plural reading, formed by the interaction of objects of diversified origin (industrial or artistic). The shop windows are thus emphasised as spaces of communication, in which the alphabet used consists of everyday consumer objects/images, presented in these spaces in a way that is removed from their normal function, interacting in another way with the urban scenario and with their users. The discourse of these shop windows is abstract, perhaps poetic, and is based on the dichotomy between the rigorous forms of the industrial elements and the more expressive forms of the artistic elements.

JORGE SANTOS / CTT-CORREIOS, Praça dos Restauradores
ENVELOPES #3, 2003
Photography
190 x 300 cm

ENVELOPES #3 is an installation displayed in the windows of the Post Office in Restauradores, which consists of exhibiting two photographs – each covering the whole of one of the windows – of scenarios built entirely from air-mail envelopes, forming a regular and continuous pattern with two elements: the background is a human figure that inhabits this composition and is dressed in the same pattern.

CATARINA CAMPINO / RENAULT PORTUGUESA, Avenida da Liberdade, 29/31/33
(As yet) untitled, 2003
Mixed technique
Variable dimensions

CURATORSHIP [EXD]

SELECTION AND COORDINATION OF PARTICIPANTS: Francesca Cédric Morisset

PRODUCTION [EXD]: Luisa Ramos, José Madeira

TECHNICIAN RESPONSIBLE FOR ASSEMBLING THE EXHIBITION: Sérgio Costa

SPECIFIC SUPPORT: AEROFLOT, Russian Airlines; AFA: Association Française D'Action Artistique, Ana Salazar, Anos Trinta Pronto-a-Vestir, Lda.; ATL-Associação de Turismo de Lisboa,

CTT – Correios, Grupo Vista Alegre-Atlantis, ICEP Portugal – Investimento, Comércio e Turismo, Hermès Internacional Portugal, Lidija Kolovrat, Renault Portuguesa.

TANGENTIAL PROJECTS

ExperimentaDesign2003 – Lisbon Biennial has decided to accept a group of independent projects in this section. Because of their conceptual logic, quality and the innovative nature of their contents, they fit in perfectly with the other activities programmed for this year's event, dedicated to the theme of Beyond Consumption.

The ten tangential projects that have been adopted are, however, of different natures: MVB, SounSystem, Wasteband, Ice Screams, Pop Solid, the Aardman retrospective and Superficial are a set of proposals that were presented by their promoters and which EXD03 decided to include in its programme.

Consuming Bellissimo, Sente-se and Absolut are the result of partnerships with the Italian magazine Label, the Centro Cultural de Belém, and Absolut Vodka, respectively. They each therefore represent a joint project undertaken by EXD03 and the partners involved. All the Tangential Projects will provide a new way of looking at the artistic universes and the culture of design, which together form the mainstays of this Lisbon Biennial.

6.15 ICE SCREAMS

Ice Screams is an ephemeral event by Elder Monteiro, Ricardo Custódio, Toni Grilo and Samuel Baron. Presented under the form of catering, it is the result of a challenge issued to 13 creators and product designers to reflect on the cone waffle. In view of its lack of evolution, the participants were asked to develop new interpretations for this object, in order to arouse new reactions amongst its future consumers. In collaboration with the cook Leo Guzman, the designers conceive new objects intended for immediate consumption, allowing for a real-time response to the stimulus caused.

6.16 MVB

MVB is an exhibition of objects conceived by the designer Miguel Vieira Baptista, whose selection illustrates the wide diversity to be found in his work, covering areas such as product design, exhibition design and interior design. A limited edition of pieces of furniture will be launched at the exhibition. The venue chosen for this presentation was the Loja da Atalaia/Bairro Alto. In this way, we will return to a tradition that was begun by Manuel Reis in the mid-1980s and marked the beginning of personal presentations of designer furniture in Portugal.

Other objects will be presented at the same time, most of them never before shown in Portugal, created by companies such as Authentics and Vista Alegre/Atlantis or for organisations such as Experimenta Design or ModaLisboa.

6.17 POP SOLID

The **Pop Solid** group presents a collection of domestic objects produced by designers with the same cultural matrix and identical passion: to produce simplicity and coherence. They always have in mind the possibilities of new materials and their functional use in contemporary life.

6.18 CONSUMING BELLISSIMO

Four items for the four elements | Beyond visual consumption

This exhibition by the Bellissimo design studio and Label magazine is divided into two distinctly separate exhibitions, showing how during the creative process itself design can go far beyond consumption.

6.19 SUPERFICIAL

The work of the Dutch artist **Ilja den Hollander** essentially focuses on behaviour and the point at which regular situations are emphasised until the limits of the absurd are reached.

6.20 SOUND SYSTEM

Sound System by Fernando Brizio shows the result of a working process that uses the sound of words to sketch shapes for objects. The words used refer to the types of objects that are intended to be projected. The variation in the way in which each word is said gives rise to different sound waves that suggest different forms for the same type of objects.

6.21 ABSOLUT INSPIRATION

Presentation for the first time in Portugal of furniture pieces commissioned by **Absolut** from international designers.

6.22 WASTEBAND

The **Wasteband** performance lies somewhere between the atmosphere of a science fiction fairy tale and the structure of “Tupperware parties”, where the spectacle of the future is what is on sale to the audience. It is a virtual performance with the serving of tea for a performer, a DJ, a power point and a round table, where video images are projected vertically and where spectators and performers sit together in a group. An interactive kit describes each step that is to be taken in order to take part in a virtual performance at home, without recourse to technology.

6.23 SENTE-SE

This **Course** is developed in partnership with ExperimentaDesign, seeking to extend our knowledge of the chair, an object of singular cultural importance, which shapes our physical, social and psychological experience.

For more information, please consult:

servico.educativo@ccb.pt

and

www.ccb.pt

6.24 RETROSPECTIVA AARDMAN

A selection of national and international animation, which will include a **retrospective on AARDMAN**, one of animation's most inventive and visionary producers, founded in 1972 by David Sproxton and Peter Lord. The four programmes/sessions provide a chronological perspective of the producer's work, revealing the company's historical value and its great diversity.

For more information, please consult:

www.atalantafilmes.pt

7. AVAILABLE FOR INTERVIEW THE FOREIGN PARTICIPANTS

The following personalities will be in Lisbon during the opening week:

Beatriz Colomina
Beth Gali
Deyan Sudjic
Ed Annink
Francesc Muñoz Ramirez
Frank Gehry
Hans Ibelings
Hans Maier-Aichen
Hermann Weizenegger
Humberto e Fernando Campana
Ian Anderson
Janek Schaefer
Jeremy Myerson
Jurgen Bey

Martí Guixé
Matali Crasset
Max Bruinsma
M/M Paris
Neil Spiller
Ora Ito
Patrick Le Quément
Paul Farrington
Piotr Szyhalsky
Ron Arad
Ross Lovegrove
Yehuda Emmanuel Safran
Wauter Vanstiphout

1000 PLATEAUX - Participants available for interview during the Biennial:

Adrian Forty
Anthony Dunne
António Cerveira Pinto
Artur Miguel Arsénio
Carla Murray
Christian Huebler
David Linderman
David Toop
dr Bakali
Edward Soja
Filipe Alarcão
Francesc Muñoz Ramirez
François Roche
Gonçalo Prudêncio
Hans-Ulrich Obrist
Helder Coelho
Hermann Weizenegger
Holly Willis
James Auger
Jan Kaplicky
Jimmy Loizeau
João Gomes Silva
João Lope
João Paulo Feliciano
John Holland
José Bragança de Miranda
José Félix Costa
José Pinto Duarte
Lidija Kolovrat
Luís Borges Gouveia
Manuel Delanda
Manuel Valente Alves
Mark Stephen Meadows

Mike Figgis
Neil Spiller
Nuno Portas
Oliver Vogt
Ora Ito
Patricia Gouveia
Paulo Branco
Paulo Cunha e Silva
Peter Allen
Philippe Rahm
Rick Poynor
Ronald Nameth
Rui Cunha Martins
Ted Krueger
Teresa Cruz
Thom Faulders
Una-May O'Reilly
Vitor Belanciano
Xavier Costa
Yves Béhar

For further information
or to book an interview, please contact:
Namalimba Coelho
namalimba@experimentadesign.pt
info@experimentadesign.pt
Tel: +351 21 855 09 56
Mobile: +351 964 968 986

8. PARTNERSHIPS

PROJECT CO-FINANCED
BY EUROPEAN COMMUNITY



FEDER



Programa
Operacional da Cultura

STRATEGIC PARTNER



lisboa
CÂMARA MUNICIPAL

OFICIAL SPONSORS

**SUPER
BOCK**

JCDecaux



RENAULT

ASSOCIATED BRANDS



CTT CORREIOS



Selenis

SPONSORS
VOYAGER 03



galp energia



GRUPO VISTA ALEGRE | ATLANTIS



Turismo
de
Lisboa



Associação de Empresas de Turismo de Lisboa

MEDIA PARTNERS



RTP



antena 1



ANTENA 3 RDP

NATIONAL CO-PRODUCTIONS AND PARTNERSHIPS

Associação Industrial Portuguesa / FIL
Atalanta Filmes
Brandia
Centro Cultural de Belém - Museu do design
Cinema São Jorge
Embaixada de Portugal em Madrid
Fundação Calouste Gulbenkian
Fundação Luso Americana
para o Desenvolvimento
Lux - Frágil
Teatro Municipal São Luiz
Valentim de Carvalho

INTERNATIONAL CO-PRODUCTIONS AND PARTNERSHIPS

AFAA - Association Française d'Action Artistique (FR)
Any del Disseny (SP)
Ayuntamiento de Barcelona (SP)
Ayuntamiento de Madrid (SP)
British Council (UK)
Caisse des Dépôts et Consignations (FR)
FAD - Foment de les Arts Decoratives (SP)
Fondazione Sandretto Re Rebaudengo (IT)
Goethe Institut (DE)
Grupo AG (BR)
Institut Franco Portugais (FR)
KunsthalRotterdam (NL)
Mairie de Paris (FR)
Mondriaan Foundation, Amsterdam (NL)
Musée d'Art Moderne de la Ville de Paris (FR)
Museo Nacional Centro de Arte Reina Sofia (SP)
Regione Piemonte (IT)
VIA - Valorisation de l'Innovation
dans Ameublement (FR)
Vitra Design Museum (D)

INTERNATIONAL COOPERATION IN THE EDUCATIONAL FIELD

Design Academy Heindhoven (NL)
Elisava (SP)
Pratt Institute (NY - USA)

NATIONAL COOPERATION IN THE EDUCATIONAL FIELD

Centro Cultural de Belém - Serviço Educativo
ESAD (Matosinhos)
ESTGAD (Caldas da Rainha)
FAUTL (Lisboa)
FBAUL (Lisboa)
IADE (Lisboa)
IST - Instituto Superior Técnico (Lisboa)
Universidade de Aveiro

INTERNATIONAL MEDIA PARTNER

Label Magazine

NATIONAL MEDIA PARTNERS

RTP
ANTENA 1
ANTENA 3

NATIONAL SUPPORT FOR SPECIFIC PROJECTS

Aeroflot Russian Airlines
Ana Salazar / Anos 30 Pronto-a-Vestir
Audiolog
Banco BPI
Cenycet
Hermés International Portugal
ICEP Portugal - Investimento, Comércio e Turismo
ICS - Instituto da Comunicação Social
Lidija Kolovrat
MK2
Top Atlântico

INTERNATIONAL SUPPORT FOR SPECIFIC PROJECTS

Absolut Vodka
Canon Europe
Codifa (FR)
Embaixada do Brasil em Lisboa
Ministério do Desenvolvimento, Indústria
e Comércio Exterior do Brasil
Ministério do Turismo do Brasil
Programa Brasileiro do Design
VARIG Linhas aéreas (BR)
Ville de Paris (FR)
Firma Casa (BR)

Sponsored by the President of the Republic
Awarded the Status of an event of Great Cultural
Interest under the scope of the Law of Patronage.

9. OFFICIAL STATEMENT

The combination of public and private support, achieved at an almost unprecedented level by ExperimentaDesign 2003 – Lisbon Biennial, is certainly the result of anything but chance. This achievement is not only a clear vindication of our funding efforts, but it has also led to our recognition abroad. ExperimentaDesign 2003 – Lisbon Biennial has succeeded in this endeavour by effectively promoting what it does, and by showing what Lisbon and Portugal can also do.

ExperimentaDesign 2003 – Lisbon Biennial is an example of what we want to see happening in Lisbon. This event not only respects the city, but in particular it appeals to what we can, and should, do to merit our place in today's world.

The Lisbon Municipal Council is proud to lend its support to this project in the safe knowledge that Experimenta will continue to perform its work with great humility and in constant dedication to contemporaneity.

Mayor of Lisbon
Pedro Santana Lopes

10. SPONSOR STATEMENTS

"Working with ExperimentaDesign is for us an opportunity to reflect upon the role which design, in its various forms and directions, should represent for the future of Portugal's leading brand of beer: Super Bock. Sociability is the motto for rethinking trends that, as this year's theme suggests, go 'Beyond Consumption' of this renowned lager. Our beer should blend in with the concepts, values and realities of a society that design has helped to build and in which Super Bock continues to stand proudly as a symbol of Authenticity".

João Sampaio | Chief Executive for Marketing - Unicer, Bebidas de Portugal

"The world of cars has been inward-looking for too long. We must find new paths. I place my trust in the future, because Renault's creativity is boundless and has accustomed us to conceiving cars in an original way. Quality, Innovation and Design are our values and blend with the very spirit of Experimenta Design. This is why Renault Portuguesa has sponsored the Lisbon Biennial, a top-class event in Portugal".

Patrice Ratti | General Manager - Renault Portuguesa

"JCDecaux Portugal has decided to take part in this project as it envisages the promotion of young designers and architects who will contribute towards the improvement of tomorrow's cities. We are most pleased to see that the various activities that have been organised correspond entirely to this objective".

Ruy Vieira | Managing Director - JCDecaux Portugal

"The existence of an experimental project within a large company such as the Vista Alegre/Atlantis Group seems increasingly essential to me. In fact, our involvement with Experimenta Design has been in the nature of an expedition, exploring uncharted creative territories and greatly contributing to the development and transformation of an organisation that is now over a century old".

Bernardo Vasconcellos e Souza | President - Grupo Vista Alegre Atlantis

11. TEAM

Management and programming

Guta Moura Guedes

Assistant manager and programming

João Paulo Feliciano

Pedro Gadanho

General coordination

Mário Carneiro

Executive management

Isabel Barrote Dourado

Financial management and accounting

António Almeida

Financial management and accounting

Teresa Braga - Isabel Fontes

Production team

Carla Cardoso

Bruno Sequeira

Patrícia Rolo Duarte

Luísa Ramos

Isabel Perdigão Antunes

Sara Nobre

Production assistants

José Madeira

Rute Arnóbio

Tiago da Fonseca

Communication team

Frederico Duarte

Isabel Côte-Real

Isabel Soares

Joana Andrade

Margarida Portugal

Miguel Judas

Namalimba Coelho

Samuel Abecasis

Sara Battesti

Design

Nuno Luz (gráfico)

Clara Barbacini (gráfico)

Marco Reixa (web)

Educational service

Rita Morgado

Assistance to management and logistics

Patrícia Domingues

Administrative assistant

Susana Luiz

Legal advisor

Pedro Franco

Trainees

Gonçalo Lopes

Guest graphic designers

Atelier Henrique Cayatte,

com Filipe Alarcão

Bárbara Says

Brandia

Diogo Terroso

Flúor

Mário Feliciano/FTP

Pedro Falcão/Secretonix

Silva!

For further information, please contact:

Departamento de Comunicação da EXD03

email: INFO@EXPERIMENTADESIGN.PT

telephone: +[351]218550956

Infoline EXD03: +[351]218510283

Protocolo, EXD Master Classes e Conferências: +[351]218510286

Serviço Educativo: +[351]218550954

12. ACCREDITATION FORM

Access to the Official Opening Ceremony of the Lisbon Biennial, as well as the dinner afterwards, which is due to take place on 17 September, at 20.00, at Teatro Municipal São Luiz, is by invitation only. Alternatively, journalists may seek prior accreditation at the Lisbon Biennial's Communication Office, who will provide a free pass for this purpose.

MEDIA ACCREDITATION FORM

Send by fax to: +351 21 8550951. Your request will be confirmed by e-mail or fax.

PHOTO

FULL NAME

MEDIA REPRESENTED

JOB TITLE

CONTACT ADDRESS

TEL

MOB

FAX

E-MAIL

PERIOD REQUIRED
FOR ACCREDITATION

**PROGRAMME
1000 PLATEAUX**

*

Sat 20 17.00	Future Use of Design Thom Faulders Vogt & Weizenegger Fiona Raby + Anthony Dunne Ora Ito Filiupe Alarcão
Sun 21 15.00	Multiple Scales Plug-In #1 Neil Spiller Francesc Muñoz Ramirez José Borges Gouveia
Mon 22 19.00	Screening (Continuous Session) Vogt & Weizenegger
Tues 23 19.00	Screening (Continuous Session) Thom Faulders
Wed 24 22.00	Screen-Splitting NAQOYQATSI, Godfrey Reggio
Thurs 25 22.00	Presentation IPOMEA Lounge
Fri 26 22.00	Lecture Future Systems - Jan Kaplicky
Sat 27 15.00	Artificial Intelligence Plug-In #1 On Robotics: Una-May O'Reilly Miguel Arsénio José Pinto Duarte
Sun 28 17.00	Future Use of Music David Toop Vitor Belanciano João Paulo Feliciano
Sun 28 19.00	Screen-Splitting Première Dub Video Connection presents Advanced Formula Live
Mon 29 19.00	Screening (Continuous Session) Future Systems
Tues 30 19.00	Screening - Future Use of Film (Continuous Session) Manual, Christoph Girardet & Matthias Müller In order not to be here, Deborah Stratman Fast film, Virgil Widrich
Wed 01 22.00	Screen-Splitting RESFEST BY DESIGN Programme Extension #1
Thurs 02 22.00	Presentation Kolovrat Lab
Fri 03 22.00	Lecture Fuse Project - Yves Behár
Sat 04 15.00	Multiple Scales Plug-In #2 Ted Krueger Xavier Costa José Bragança de Miranda
Sat 04 22.00	Screen-Splitting Première Time Code Live-Mix, by Mike Figgis
Sun 05 17.00	Future Use of Film Mike Figgis PT Anderson* Holly Willis Paulo Branco João Lopes

Mon 06 19.00	Screening (Continuous Session) Fuse Project
Tues 07 19.00	Screening (Continuous Session) Jeffrey Shaw
Wed 08 22.00	Screen-Splitting NEW WORLD, Peter John Ross
Thurs 09 22.00	Presentation Knowear: Research into future clothing
Fri 10 22.00	Lecture Décosterd & Rahm
Sat 11 15.00	Artificial Intelligence Plug-In #2 Helder Coelho José Félix Costa* Manuel Valente Alves*
Sun 12 17.00	Future Use of History Manuel Delanda Giorgio Aganben* Rui Cunha Martins
Mon 13 19.00	Screening (Continuous Session) Knowear
Tues 14 19.00	Screening – Future Use of Video (Continuous Session) Sven Pahlson Sergio Prego* Ruy Otero
Wed 15 22.00	Screen-Splitting RESFEST BY DESIGN Programme Extension #2
Thurs 16 22.00	Presentation James Auger & Jimmy Loizeau
Fri 17 22.00	Lecture Knowbotic Research
Sat 18 15.00	Multiple Scales Plug-In #3 Edward Soja Nuno Portas João Gomes Silva
Sun 19 17.00	Future Use of Games Mark Stephen Meadows dr Bakali Patricia Gouveia
Mon 20 19.00	Screening (Continuous Session) James Auger & Jimmy Loizeau
Tues 21 19.00	Screening (Continuous Session) Philip Madden
Wed 22 22.00	Screen-Splitting Blast Theory
Thurs 23 22.00	Presentation Ensci - Atelier de Design Numérique
Fri 24 22.00	Lecture François Roche

Sat 25 15.00	Artificial Intelligence Plug-In #3 John Holland
Su 26 17.00	Future Use of Media Fork Unstable Media – D. Linderman Ronald Nameth Rick Poynor A. Cerveira Pinto
Su 26 22.00	Screen-Splitting Première Cinemas King Cremaster Cycle, Mathew Barney Em colaboração com Atalanta Filmes
Mon 27 19.00	Screening (Continuous Session) François Roche
Tues 28 19.00	Screening – Future Use of Media (Continuous Session) Fork Unstable Media
Wed 29 22.00	Screen-Splitting RESFEST BY DESIGN Programme Extension #3
Thurs 30 22.00	Presentation Gonçalo Prudêncio
Fri 31 22.00	Lecture Hans-Ulrich Obrist
Sat 01 22.00	Multiple Scales Plug-In #4 Adrian Forty Teresa Cruz Paulo Cunha e Silva
Sun 02 17.00	Future Use of Lisbon Surprise Guests