

PORTO
MATOSINHOS

Porto.

matosinhos esad—idea

PORTO DESIGN BIENNALE

2019

PORTODESIGN
BIENNALE.PT

12.
08.
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09.
19.

POST MILLENNIUM TENSION

Design has emerged in recent years as a key discipline for thinking about the city and building its future. This international phenomenon is particularly important in Matosinhos and Porto, two cities that have brought design practice into the centre of their cultural strategy, not limiting its potential to the artistic field, but using it continuously as a catalyst for social, economic, technological and environmental change.

The two cities' various amenities and cultural institutions make up a unique territory that stands out in the country for its artistic diversity and vitality. It is important to emphasise the role of the two City Councils that, from early on, saw design as a fundamental partner in accessing culture, which enhances artistic thought and its languages, making an important contribution to the creation of a new generation of designers in the region.

It is precisely in this context, and because of it, that the Porto Design Biennale was born, a project based on the two cities but not limited to them and whose objectives are to develop an analysis of the current setting of design and to foster dialogue between structures and agents, both in Portugal and abroad, crossing practices and disciplines. The first edition of Porto Design Biennale, therefore, consolidates the presence of this common cultural territory in the international design landscape.

Rui Moreira

[Chairman of the Board of Porto Design Biennale]

When in May 2017, as part of the European Design Festival, Porto Design Biennale was announced, the decision to design and hold an ambitious international event was made public, giving voice to the design strategy shared by the municipalities of Porto and Matosinhos. As well as aiming to be a regular event to promote design culture, its public discussion and the production of critical knowledge in Portugal, Porto Design Biennale intends to conduct continuous research and disseminate Portuguese and international design, enhancing the crossover of resources between disciplines, designers, companies, academia, industry and various public and private social sectors. Porto and Matosinhos stand out for their consistent and continuous commitment to the appreciation of urban spaces, and their cultural events and improvement of their equipment, and the overall recognition of the value of architecture and design. The relevance of the academy and the importance of the numerous design workshops add the necessary critical mass to these two cities. Porto Design Biennale aims to leverage existing resources, consolidate critical activity and reinforce design scheduling and production.

A comprehensive understanding of a biennial as producer of research and knowledge is set out in the definition of Porto Design Biennale's mission and objectives. Each edition of the event will bring up for discussion a theme whose relevance and breadth allow it to raise different questions, stimulate plurality of debate and agree on proposals for realisation and change. The exhibitions are valued as forms of public presentation, as part of a broad range of initiatives in which immaterial production is combined – ideas and their discussion understood as the generating core of knowledge – with publications and the educational service.

The first edition of Porto Design Biennale, open to the public during the extended period from 19 September to 8 December 2019, takes the tensions of the new

millennium as its central theme. It takes on board the urgency of considering a changing reality and calling up on design and understanding it as a critical thinking and way of intervening in that reality.

Three main nuclei of the theme Post Millennium Tension – *Present Tense; Design and Democracy; Design Forum* – together offer up seven exhibitions, two public space installations, two workshop cycles, a performance conference and a Digital Culture conference and debate event.

Territorio Italia focuses on events based around the guest country – Italy. Through three exhibitions and a conference, we are introduced to a new practice of Italian design, inseparable from the context of tension and socio-political change that affects the country and is symptomatic of a broad spectrum of tensions that mark Europe and today's globalised world.

The work of the academy will be carried out through the *Schools* project, in which national design educational institutions will present their visions and projects.

Alongside the core schedule, several events will make up a *Satellites* schedule, which has a variety of forms and expressions, bringing together events hosted by Porto Design Biennale and ten projects selected from an open call. In addition to the motivations and proposals already laid out, Porto Design Biennale is intended to be a place of celebration.

Celebration of Portuguese design and designers, academy and industry, criticism and curatorship. A space where problematisation and debate do not exclude the enthusiasm of thinking and seeking to make a better world.

Sérgio Afonso

[Executive Director of Porto Design Biennale]

[OPENING WEEK PROGRAMME]

| | |
|--------------------|--|
| 19.09.2019 | <p>03 PM — FRONTIERE [Exhibition] Casa do Design, Matosinhos</p> <p>10 PM — MILLENNIALS [Exhibition] Galeria Municipal do Porto</p> |
| 20.09.2019 | <p>04 PM — QUE FORÇA É ESSA [Exhibition] Casa da Arquitectura – Pavilhão Central, Matosinhos</p> <p>07 PM — PORTUGAL INDUSTRIAL [Exhibition] Artes, Mota Galiza, Porto</p> <p>10 PM — POST MILLENNIUM TENSION [Opening Party] Palácio dos Correios – 7º Piso, Porto</p> |
| 21.09.2019 | <p>05 PM — A FORÇA DA FORMA [Exhibition] Biblioteca Pública Municipal do Porto – BPMP</p> |
| 23.09 – 27.09.2019 | <p>10 AM — FICTION PRACTICE [Workshops] Museu da Quinta de Santiago, Matosinhos</p> |
| 23.09.2019 | <p>06 PM – 09 PM — MONSTROUS DESIGNS: A PERFORMATIVE CONFERENCE [Conference] Palácio dos Correios – 7º Piso, Porto</p> |
| 24.09.2019 | <p>02 PM – 08 PM — MONSTROUS DESIGNS: A PERFORMATIVE CONFERENCE [Conference] Teatro Rivoli – Grande Auditório, Porto</p> |
| 26.09 – 27.09.2019 | <p>09:30 AM – 05 PM — PAPANEEK SYMPOSIUM 2019 [Symposium] Biblioteca Municipal Almeida Garrett – Auditório, Porto</p> |

27.09.2019

05 PM — RICCARDO DALISI

[Exhibition]

MMIPO – Museu e Igreja da Misericórdia, Porto

28.09.2019

04 PM — ABITARE ITALIA

[Exhibition]

Palácio das Artes – Fundação da
Juventude, Porto

07 PM — FICTION PRACTICE

[Exhibition]

Museu da Quinta de Santiago, Matosinhos

POST MILLENNIUM TENSION

Faced with the tensions of the new millennium, the first edition of the Porto Design Biennale intends to analyse the current disciplinary configuration of design and identify the processes implemented by designers in response to emerging changes. The turn of the millennium coincided with a broader and more diverse framework of significant structural and cyclical change which has, to a great extent, redefined our world. Configuring that changing world has become a central challenge to critical thinking and, in this context, the epistemological framework of design has changed, making way for new ideas, models and the processes of intervention (materially-speaking), of exploration (relationally-speaking) and resistance (ideologically-speaking).

It is therefore urgent to identify, discuss and assess the forms and functions of design in the first twenty years of this millennium, and to consider the social effectiveness of design and the new connections made from an economic, technological, political, cultural and environmental perspective. Framed within this broad and complex spectrum of tensions – of identity, geopolitics, and finance – how does the design affected by them come about? How does it interact with other disciplines and what kind of proposals are put together in these crossover areas? How does design play its role of mediator of new social meanings? How effective is design in bringing about a more inclusive, sustained and equitable society?

The guiding pragmatism of the *Post Millennium Tension* programme – with its three main nuclei *Present Tense*; *Design and Democracy*; *Design Forum* – seeks to add a utopian dimension, which will always be potentially fertile ground for idealisation, speculation and celebration. Based on this backdrop of issues the first edition of the Porto Design Biennale focuses on the

design that moulds the world in which we live, taking a critical look at the "here and now" and looks to the near future that we aspire to and wish to accomplish.

Present Tense focuses on Portuguese and international design in the new millennium, aiming at surveying a multiform professional practice. Issues that are recurrently debated in the context of design culture, such as the connection with industry, the intersection between design and craftsmanship, auteur design and design as a freelance profession, must be replaced within a real context where all these dimensions have changed.

Design Forum stems from the thematisation and problematisation of the central theme of the Porto Design Biennale. It is a question of weaving a critical map of post millennium tensions and reflecting, on the one hand, specificities of disciplinary characterisation and, on the other, working lines of intersection, conflict, confluence or consequence between design, other disciplinary domains and political, financial, technological and cultural aspects. It seeks to create the conditions for a continuous task of self-reflection within the Biennale, during which the pertinence, actuality and effectiveness of the various formats explored (exhibition, conference, installation, catalogue, talks) can be problematised, as well as the definition of the statuses and roles tendentially defined (commissioner, curator, author, publisher, producer, spectator) at a major event.

Design and Democracy focuses on the political context of design, and above all on a reflection on possible modes of relationship between these two axes. The practice of design has been understood throughout History as a socially effective activity, which has consolidated in recent decades expressions of greater activism, argument and resistance. At the same time, projects of inclusion, dialogue and democracy have

increased in number and relevance, complemented by discourses of a fictional or speculative nature that remind us of the central function of design in the realisation of realistic utopias that contribute to the creation of a better world.

José Bártolo

[Chief Curator of Porto Design Biennale '19]

MILLENNIALS — NEW MILLENNIUM DESIGN

[EXHIBITION]

JOSÉ BÁRTOLO
[CURATOR]

ATELIER D'ALVES
[GRAPHIC DESIGN]

TIAGO CASANOVA
[EXHIBITION DESIGN]

19.09 — 17.11.2019
[OPENING 10 PM]

GALERIA MUNICIPAL
DO PORTO

TUESDAY TO SATURDAY:
10 AM–06 PM
SUNDAY:
02 PM–06PM
CLOSES: MONDAY
AND HOLIDAYS

[FREE ENTRY]

Focusing on the first two decades of the current millennium it becomes apparent that a backdrop of various transformations has affected design as a discipline. Analysing its current configuration, *Millennials – New Millennium Design* was conceived based on the idea of a map. The idea was to draw up a map of communication design from three points of view, focusing on intentions (motivations, themes and values), processes (method, authorship) and the ways in which projects come to life. The selection process for the projects presented and their related curatorial concepts were intended to produce an open critical reading of contemporary communication design. As though map and territory were interchangeable, the intention was to allow visitors to experience coming closer, engaging them with projects where design shows itself, through some specifically contemporary characteristic, like a mediation process that is inseparable from the technological, economic, cultural and political circumstances that are its setting.

[PARTICIPANTS]

ARK.Amsterdam · Center for Future Publishing · Clemens Brück · Daniel Sousa · Demian Conrad · WFoundland Collective · Henrique Nascimento & Erik Vlemmix · inhabitants-tv.org · Ira Ivanova · João Castro, to the unknown · João Miranda · Lyft Creative Studio · Martin Gnadt, Pascal Schöneegg, Denis Yilmaz · Oupas! Design · Rita Matos · Serafim Mendes & Mecha Studio · Studio Formafantasma · Tomba Lobos · Trapped in Suburbia by courtesy of Graphic Matters

01



02



01 — photo: *Universal Kimono*, Prins Klap

02 — photo: *Universal Kimono*, Carmen Kemmink

QUE FORÇA É ESSA — PROTEST AND DEMOCRATIC ENGAGEMENT IN PORTUGAL: HANDMADE POSTERS FROM THE EPHEMERA ARCHIVE

[EXHIBITION]

HELENA SOFIA SILVA
[CURATOR]

JOÃO FARIA
[GRAPHIC DESIGN]

JOÃO CRUZ
[EXHIBITION DESIGN]

20.09 — 08.12.2019
[OPENING 04 PM]

CASA DA ARQUITECTURA,
PAVILHÃO CENTRAL,
MATOSINHOS

TUESDAY TO FRIDAY:
10 AM–06 PM (07 PM
UNTIL 30 SET)
SATURDAY, SUNDAY AND
HOLIDAYS: 10 AM–07 PM
(08 PM UNTIL 30 SET)

[FREE ENTRY]

Que Força É Essa showcases a collection of handmade posters and signs belonging to the José Pacheco Pereira's *Ephemera Archive*. Gathered throughout the last seven years, these posters are unique. They featured in pacific actions of protest and democratic engagement in Portugal. Their inclusion on the broader reflection on design proposed by Porto Design Biennale stems not only from the material quality shown but also from the conditions of production and use that fill them with meaning. They convey the political dimension of the post-millennium tensions, the restlessness, questions and intensities that define it. From the large-scale anti-austerity demonstrations of 2012 and 2013, which gave rise to powerful images of political mobilisation, to the present day, this exhibition links graphic artefacts displayed in protest and resistance demonstrations with visual and audio-visual documents that bear witness to their performative dimension.



03 — photo: Inês d'Orey

PORTUGAL INDUSTRIAL — LINKS BETWEEN DESIGN AND INDUSTRY

[EXHIBITION]

MEGAN DINIUS
MICHEL CHARLOT
[CURATORS]

NON-VERBAL CLUB
[GRAPHIC DESIGN]

MEGAN DINIUS
MICHEL CHARLOT
[EXHIBITION DESIGN]

20.09 — 10.11.2019
[OPENING 07 PM]

ARTES, MOTA GALIZA, PORTO

TUESDAY TO SATURDAY:
10 AM–01 PM,
02 PM–06 PM

[FREE ENTRY]

With heads turned towards Asia, it is often easy to forget that Europe still has strong production capabilities – with Portugal as one of the main protagonists. By bringing together a selection of objects from multiple Portuguese manufacturers, this exhibition aims to tell the story of contemporary Portuguese industrial design. By selecting only mass-produced objects, these sometimes seemingly anonymous or ordinary creations will gain a new voice as a vitrine for industry but first and foremost prompt a dialogue between the audience and their industrial heritage.

[PARTICIPANTS]

Ach Brito/Claus Porto · AMF Safety Shoes · Amtrol-Alfa · Arcalo · Artame · Baquelite Liz · Burel · Carvalho · Batista & Comp. · Costa Verde · CutBrick · Dalper · Faplana · Fastio · Ghome · ICEL · Irmãos Brandão · Jofebar · Larus (e Alba) · mishmash · Nautilus · Nelo · Normax · O/M Light · Procalçado · Revigrés · Serafim Fertuzinhos · Sotelha · Surfactory · Torneiras Roriz · UTIL · Viarco · Vigor (Lactogal) · Viúva Lamego · Silampos · Julcar · Iduna

04



05



04 and 05 — photo: Victor Staaf

A FORÇA DA FORMA

[EXHIBITION]

MÁRIO MOURA

[CURATOR]

RUI SILVA

[GRAPHIC DESIGN]

RUI SILVA

[EXHIBITIVE DESIGN]

21.09 — 08.12.2019

[OPENING: 05 PM]

BIBLIOTECA PÚBLICA

MUNICIPAL DO PORTO, BPMP

MONDAY AND FRIDAY:

10 AM–06 PM

TUESDAY TO FRIDAY:

9 AM–07H30 PM

CLOSES: SUNDAY

AND HOLIDAYS

[FREE ENTRY]

Can the design of a guidebook travel further than the book? Can two competitors share the same logo? What do a TV Chef and a dictator have in common? *A Força da Forma* is an experimental exhibition which uses short stories about forms, formats and formalities, in an attempt to show some of the identities that Portuguese design has forged over time and the way in which these relate to various kinds of power – democratic, authoritarian, disciplinary, central, peripheral.



MONSTROUS DESIGNS: A PERFORMATIVE CONFERENCE — THE OLD MONSTERS OF THE NEW MILLENNIUM

[CONFERENCE]

ANA TEIXEIRA PINTO
[CURATOR]

PACIFICA
[GRAPHIC DESIGN]

23.09 — 24.09.2019
[06 PM + 02 PM]

PALÁCIO DOS CORREIOS +
TEATRO RIVOLI, PORTO

[FREE ENTRY]

Writing from his prison cell circa 1930, the Marxist philosopher Antonio Gramsci described the institutional crisis of his time as a political hiatus. "The old (system) is dying and the new cannot be born". In this interregnum, Gramsci added "a great variety of morbid symptoms appear." The sentence was later rendered into English as: "The old world is dying, and the new world struggles to be born: now is the time of monsters". This rather loose translation became wildly popular in the aftermath of Brexit and Donald Trump's US election victory because it seems to perfectly capture the present condition. The aim of the present conference is to examine the old monsters haunting the new millennium, and to ask whether the multitude of eerie creatures feasting on Capital's decaying flesh appeared by accident or by design.

[PARTICIPANTS]

Andrew Herscher · Cibelle Cavalli Bastos · Eyal Weizman ·
Florian Cramer · Geert Lovink · Maria Hlavajova · Natascha Sadr
Haghighian · Susan Schuppli · Zach Blas

[OPENING: 23.09, 06 PM–09 PM]

06 pm Introduction by Ana Teixeira Pinto, José Bártolo

06:20 pm *Can the Sun Lie?*

Screening and talk with Susan Schuppli

07 pm *Sad by Design*, presentation by Geert Lovink

XR and Affect: Designing Emphatic Realities, Performance by Cibelle Cavalli Bastos

[Conferência: 24.09, 02 PM–08 PM]

02 pm Introduction by Ana Teixeira Pinto

02:20 pm *Displaced by Design*

Talk by Andrew Herscher

Q&A

[Short break]

03:20 pm *Dystopian Designs: Infrastructural Violence and Necropolitics*

Presentation of the NSU tribunal by Natascha Sadr Haghighian & Forensic Architecture

Speakers Eyal Weizman, Natascha Sadr Haghighian

Q&A

[Short break]

05 pm *Art in the Times of Interregnum*

Talk by Maria Hlavajova

Discussion panel with Cibelle Cavalli Bastos, Zach Blas

[Short Break]

05:40 pm *Contra-Internet*

Screening with Zach Blas

Q&A

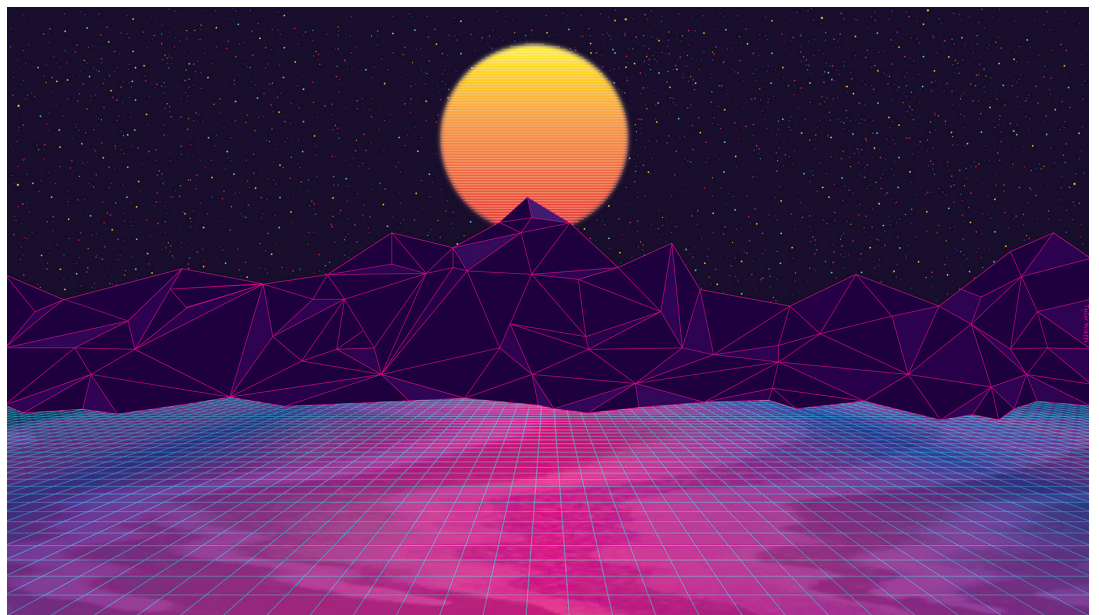
06:40 pm *Crapularity Design*

Talk by Florian Cramer

07:20 pm *Made in China/ Designed in California/ Criticized in Europe*

Talk by Geert Lovink

Discussion panel with Florian Cramer, Geert Lovink



ASSEMBLY / ASSEMBLEIAS — DESIGN PARTICIPATIONS

[Multiformat]

JOSÉ BÁRTOLO
[CURATOR]

18.10 — 08.12.2019

SEVERAL LOCATIONS,
PORTO + MATOSINHOS

[FREE ENTRY]

Including entries on individual and collective design handled in various formats – talks, debates, workshops – *Assembly/Assembleias* is held alongside the Porto Design Bienalle'19 and crosses over with the activities of the Education Department. With the aim of creating critical and thematic extensions of the curatorial proposals, *Assembly/Assembleias* is also intended as a multifaceted space for participation, debate and production of knowledge on exciting design themes in the new millennium.

Programme under construction.

[PARTICIPANTS]

Alice Rawsthorn · André Tavares · Foundland Collective · Frederico Duarte · Jorge Silva · José Carneiro · José Pacheco Pereira · Marcus Fairs · Lars Harmsen · Pauline Le Pape · Pedro Cortesão Monteiro · Roosje Klap · Sara & André · Márcia Novais · Stefan Dickers · Susana Lourenço Marques · The Rodina



BLACK BOX, STORIES OF THE FUTURE
— CONFERENCE AND DEBATES ON
DIGITAL CULTURE

[CONFERENCE]

ISA CLARA NEVES
JORGE FIGUEIRA
[CURATORS]

JOANA MACHADO
[GRAPHIC DESIGN]

04.12.2019

TEATRO RIVOLI, PORTO

[FREE ENTRY]

Talk/debate addressing the development of digital culture in design. It explores the impact of computer science and the profound influence of information discourses on design, with contributions from designers, architects, artists, theorists and others. Changes in design processes using technology have been deep-rooted and rapid. Understanding and shaping this transformation forms the operational basis of contemporary design. What can we learn from the past when it comes to rule-based design? What are informational aesthetics? What possibilities exist for digital manufacturing? Alongside the new digital manufacturing institutions that are burgeoning, will it be imperative to fuel once again the history and theory of design? Or do we let things lie for now? *Black Box — Stories of the Future* will contribute to building a critical view of the influence of computational technology on the discipline. Synergies that will seek to provide answers to the questions of the future.

[PARTICIPANTS]

Areti Markopoulou · Fabio Gramazio · Georg Vrachliotis ·
Mario Carpo



FICTION PRACTICE — YOUNG CURATORS LAB

[WORKSHOPS + EXHIBITION]

MARIANA PESTANA
[CURATOR]

JOANA PESTANA
MAX RYAN
[GRAPHIC DESIGN]

RUI CANELA
[EXHIBITIVE DESIGN]

23 — 28.09 [WORKSHOPS]
28.09 — 31.10 [EXHIBITION]
[INAUGURAÇÃO: 07 PM]

MUSEU QUINTA DE SANTIAGO,
MATOSINHOS

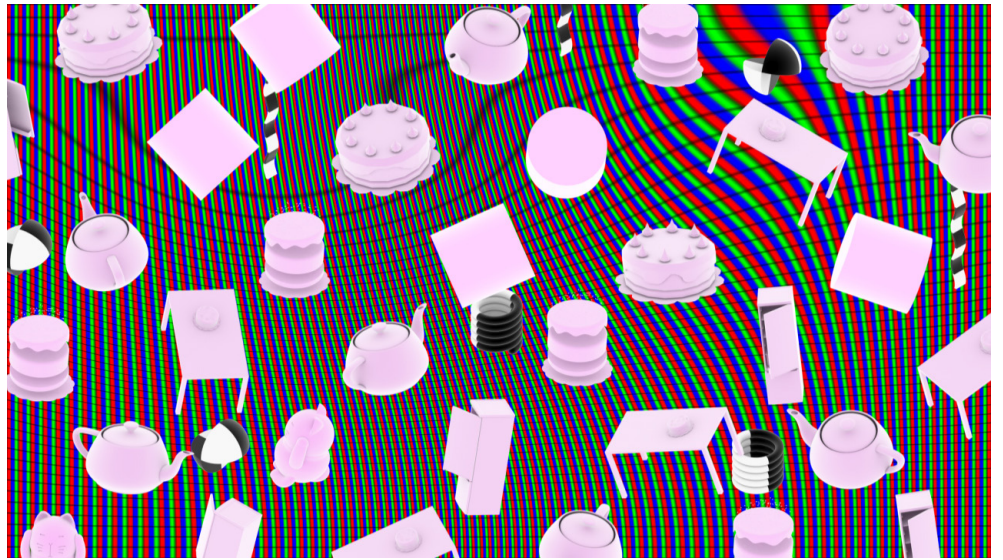
OCTOBER TO MARCH:
TUESDAY TO FRIDAY:
10 AM–01 PM,
03 PM–06 PM
SATURDAY, SUNDAY
AND HOLIDAYS:
03 PM–06 PM

[FREE ENTRY]

This is *Fiction Practice*, a laboratory of expanded curatorship to imagine new relationships between objects and ideas. Here we will design other worlds, bring impossibilities to life, remix histories and artifacts, disclose parallel dimensions, invent critical fabulations, model ontological oddities. In short, we will stretch our imaginations to enact possibilities, prototype the otherworldly and think about how reality can change. In opposition to what could be termed a 'clean' fiction, practised on the drawing boards of design studios, the simulated atmospheres of computer renders or the secluded environments of production studios, this lab celebrates fictional exercises that take place in the three-dimensional reality of the exhibition space and its visitors. Through speculative design, Afro-surrealism, critical fabulations and re-edited pedagogies, key thinkers and curators of contemporary design will explore the radical potential of fiction as a tool for social change. During the workshops fictional institutions will come to life, transforming into four installations that will open to public as a collective exhibition.

[PARTICIPANTS]

Ana Sofia Carvalho · Dani Admiss · Dunne & Raby · Guillian Russell · Ibiye Camp · Jan Boelen · Malique Mohamud · Marina Otero Verzier · Vera Sacchetti



06 — photo: Dunne & Raby, *An Archive of Impossible Objects*

DESIGN SYSTEMS — RESEARCH IN DESIGN SYSTEMS

[WORKSHOPS + EXHIBITION]

FRANCISCO LARANJO
[CURATOR]

SHARED INSTITUTE
[GRAPHIC DESIGN]

A PAREDE
ACED
UNTOLD STORIES
DEMYSTIFICATION COMMITTEE
[EXHIBITION DESIGN]

30.09 — 31.10.2019

METRO STATIONS, PORTO
+ MATOSINHOS

[FREE ENTRY]

Within graphic design, the concept of systems is profoundly rooted in form. When such word is invoked, it is normally related to macro and micro-typography, involving book design and typesetting, but also addressing type design or parametric typefaces, for example. Branding and signage are two domains which nearly claim exclusivity of the use of 'systems' in graphic design. A series of residencies, titled *Design Systems*, sought to challenge that tradition by providing a platform to investigate systems thinking in its relation to design – structure and behaviour – openly working towards a politicised understanding of its practice and theory. This series of residencies, held between May and June, took form as collaborative workshops open to a diverse public, questioning the systems that shape design and how design reinforces and feeds them in return. Exploring a variety of lenses, from politics to media and journalism, data or economics, these residencies are exhibited in several Metro do Porto stations, with contributions by Luiza Prado and Pedro Oliveira (*A Parede*), Belle Nuankhanit Phromchanya (*ACED*), Ruben Pater (*Untold Stories*) and *Demystification Committee*. The project will form the basis of the fifth volume of *Modes of Criticism*.

[PARTICIPANTS]

Alice Rawsthorn · André Tavares · Foundland Collective · Frederico Duarte · Jorge Silva · José Carneiro · José Pacheco Pereira · Marcus Fairs · Lars Harmsen · Pauline Le Pape · Pedro Cortesão Monteiro · Roosje Klap · Sara & André · Márcia Novais · Stefan Dickers · Susana Lourenço Marques · The Rodina

07



08



09



07 — foto: Workshop *Impossible Methods*, com Luiza Prado e Pedro Oliveira

08 — foto: Workshop *News That Will Change the World*, com Belle Nuankhanit Phromchanya

09 — foto: Workshop *Means of Production*, com Ruben Pater

HARD DESIGN — THE CHILDREN OF EOS AND ARACHNE'S LOOM

[INSTALLATION]

EDUARDO CÔRTE-REAL
[CURATOR]

SILVADESIGNERS
[GRAPHIC DESIGN]

SILVADESIGNERS
[EXHIBITIVE DESIGN]

AFONSO DE
OLIVEIRA MOTA
[VIDEO]

14.10 — 24.10.2019

PUBLIC SPACE,
PORTO + MATOSINHOS

[FREE ENTRY]

Hard Design addresses the contemporary industrial design through the placement of two massive pieces of mass production in public locations of Porto and Matosinhos. The displacement, repositioning and disruption of the pieces' expected function will give rise to reflection and debate on matters of production and setting in design. Through this installation, *Hard Design* will appeal to diversified audiences, raising awareness as to the existence of highly productive Portuguese companies, which will enable a critical approach to the works of industrial design on display. Questions of coexistence between traditional and industrial production, cutting-edge technology combined with natural processes and the development of an exhibitive discourse around two massive pieces shown in public spaces will give rise to a series of reflections that will be part of *Assembly/Assembleias*, a round of debates whose purpose is to bring together different agents of Portuguese and international design understood both as a discipline and professional practice.



TERRITORIO ITALIA

In each edition, the Porto Design Biennale showcases a guest country, building a diverse schedule for each one focused on design, while also presenting a variety of its cultural expressions. Italy's presence at the first edition of the Porto Design Biennale is an expression of the country's great theoretical and design ability to overcome crises, interpret the social and cultural changes underway and come up with major conceptual and technological innovations. Italy's response to change nowadays is still based on responses born of its solid human structure, which underpins all of the country's projects and resources. *Territorio Italia* offers up three exhibitions and a number of parallel events that manage to interconnect design, culture and territory, considered here as the country's geographical, economic, social and cultural fabric.

The programme opens with the inauguration, on 19 September of the exhibition entitled *Frontiere – Contemporary Design Expressions*. This will be followed by *Riccardo Dalisi – The Perfect imperfection* and *Abitare Italia – Icons of Italian Design*, opening on 27 and 28 September, respectively. The *Territorio Italia* conference on 24 and 25 October will allow for a reflection on the country's solid and prestigious design culture. Italy's territory, in this context, becomes a critical and interactive backdrop, revealing its weaknesses and conditions of delicate and brooding geography. From the folds of this fragility and the cultural wealth resulting from its openness to the world, the Italian territory reacts, creates and continues to look to the future, without forgetting the cultural and material heritage of its past.

Maria Milano
Curator of Territorio Italia]

FRONTIERE — EXPRESSIONS OF CONTEMPORARY DESIGN

[EXHIBITION]

MARIA MILANO
LUCIO MAGRI
[CURATORS]

DEGRAU
[GRAPHIC DESIGN]

DESIGN FACTORY
[EXHIBITIVE DESIGN]

19.09 — 08.12.2019
[OPENING 03 PM]

CASA DO DESIGN
MATOSINHOS

MONDAY TO FRIDAY:
09 AM–12H30 PM,
02 PM–17H30 PM
SATURDAY, SUNDAY
AND HOLIDAYS:
03 PM–06 PM

[FREE ENTRY]

Frontiere – Contemporary Design Expressions is an opportunity to reflect on some of the most interesting expressions of contemporary and emerging design in the current Italian panorama. *Frontiere* presents stories of designers, companies, schools and associations that, reacting to the stimuli of the post-millennium reality, are discovering new dimensions in approaching design. In this scenario, new ways of thinking, projecting and producing emerge, represented by a group of designers and companies exploring the creative universe historically present in the territory and proposing to mix it with new realities in communication, distribution, use and reuse typical of the current social system.

[PARTICIPANTS]

Abadir · Adelaide Carta e/and Massimo Loi · Agustina Bottoni ·
Avventura di Latta · Busatti · Carmine Deganello · Coop ·
Crea · CTRLZAK · Duccio Maria Gambi · Disè · Ecopixel ·
Elena Salmistraro · Fabrizio Ruffino · Favini · Formafantasma ·
Francesco Faccin · Francesco Pistilli · Giacomo Moor ·
Giulio Iacchetti · Giulio Vinaccia · Giuseppe Arezzi · Emanuele
Magenta · Gumdesign · Ilaria Bianchi · Interno Italiano · Joe
Velluto · Jpeg Lab · K_Alma · Lanificio Leo · Martinelli/Venezia ·
Mazzotti Giuseppe 1903 di Tullio Mazzotti · Mogu · Novamont ·
Officina Dario Pegoretti · Paolo Ulian · Pietro Russo Design ·
Pretziada · Roberto Sironi · Salvatore Franzese · Sara Ricciardi ·
Servomuto · Sovrappensiero · Studio Klass · Talking Hands ·
Valentina Cameranesi Sgroi · Zanellato/Bortotto

10



11



10 — photo: *4 Decimi*, Martinelli-Venezia, 2015, by Angelo Cirrincione

11 — photo: *K_Alma*, Falegnameria Social, by K_Alma

RICCARDO DALISI — THE PERFECT IMPERFECTION

[EXHIBITION]

IRA PALMIERI
ANDREA NUOVO
[CURATORS]

JOÃO SANTOS
OSCAR MAIA
[GRAPHIC DESIGN]

FULVIO CUTOLO
[EXHIBITION DESIGN]

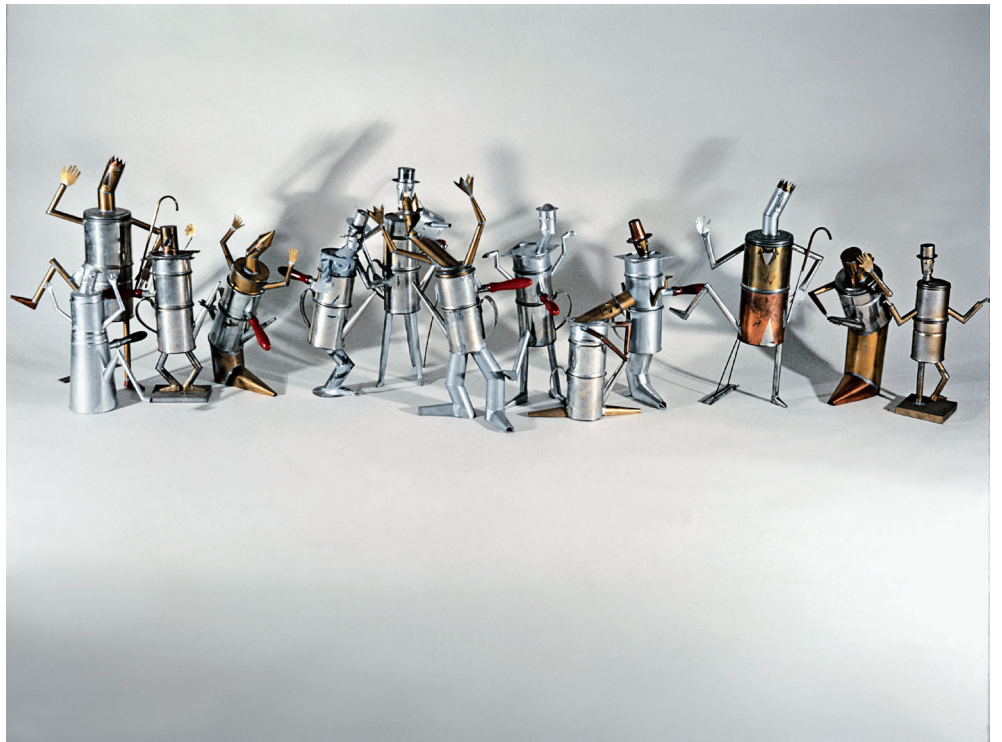
27.09 — 24.11.2019
[INAUGURAÇÃO: 05 PM]

MMIPO – MUSEU E IGREJA
DA MISERICÓRDIA DO PORTO

MONDAY TO SUNDAY:
10 AM–17H30 PM

[ENTRANCE FEE]

The exhibition on the artist and designer Riccardo Dalisi will anticipate one of the important all-time problems for design and project: the relationship between art, design and social commitment that gives the designer a key role in contemporary culture. This exhibition reflects on the work of Riccardo Dalisi in Naples, exploring its cultural and social relationships. It is the first major retrospective on the designer, whose aim is to display objects, drawings, sculptures and other installations through a strong relationship with the city of Naples and its socio-cultural context.



12 — photo: *Studies*, Riccardo Dalisi, by Sergio Riccio

ABITARE ITALIA — ICONS OF ITALIAN DESIGN

[EXHIBITION]

PAOLO DEGANELLO
MARIA MILANO
[CURATORS]

ANOTHER COLLECTIVE
[GRAPHIC DESIGN]

PAOLO DEGANELLO
[EXHIBITION DESIGN]

28.09 — 08.12.2019
[INAUGURAÇÃO: 04 PM]

PALÁCIO DAS
ARTES – FUNDAÇÃO
DA JUVENTUDE

TUESDAY TO SATURDAY:
10 AM–07 PM

[ENTRANCE FEE]

Abitare Italia – Icons of Italian Design is not intended to be an iconic selection of products or another faster or more summarised history of Italian design. It is, rather, a narrative based on projects, products and design proposals, many of which, though not all, have become icons that have contributed, through their design, to defining 'abitare Italia', both in the past and in the present. The exhibition begins with a prototype radio designed by architect Franco Albini in 1938 for his own living room. This project questions the role of design and manages to showcase the 'beauty' of new components of modern technology and the advantages of their innovations. It ends with projects, institutional proposals and products that make use of Italian contemporary design to question a number of gains and benefits of the past. We have focused on technological innovation, using materials and processes that reduce waste of energy and resources and that move us away from using indestructible plastics. Is it possible for design to search for new definitions of the beauty of objects designed with these purposes in mind? The hope that guides this exhibition, is that the new students of design will identify with these purposes, and will move quickly to contribute to an increasingly urgent ecological transformation.

13



14



13 — photo: *Radio Albino*, Protótipo, Franco Albini, 1938, by Vincenzo Colecchia

14 — photo: *Origami*, Aberto meda for Tubes, 2016, by Max Zambelli

TERRITORIO ITALIA — THE NEW PROJECTUAL CULTURE

[CONFERENCE]

MARIA MILANO
[CURATORS]

DEGRAU
[GRAPHIC DESIGN]

24.10 — 25.10.2019

ATNEU COMERCIAL
DO PORTO

MONDAY TO SUNDAY:
10 AM–12 AM

[FREE ENTRY]

Within the scope of Italy as guest country of the first edition of Porto Design Biennale, this conference intends to activate a reflection on the designing culture of the country and to reflect upon the Italian capacity to keep up with changes based on solutions that arise from the solid human structure that is the ground for the projects and resources of any territory. The Italian presence in the first edition of Porto Design Biennale is not a coincidence. Italy keeps developing important research concerning projectuality and design. The country remains capable of expressing sociocultural changes underway and open to the great theoretical and technological innovations, regardless of economic and social hardships.

Programme under construction.

[24.10.2019 – PANEL 1]

Giulio Vinaccia
Vanni Pasca
Daniela Piscitelli
Fabrizio Urettini

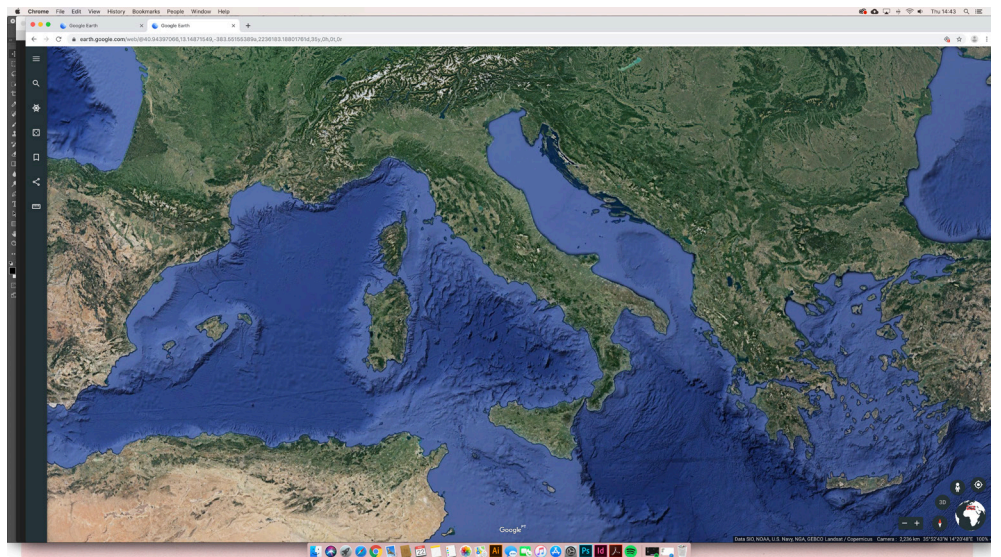
[25.10.2019 – PANEL 2]

Michela Tornielli
Giacomo Moor
Domitilla Dardi
PAINEL 3/ PANEL 3
Paolo Deganello
Giampiero Bosoni
Joseph Grima

15



16



15 — photo: *Riace*, by Francesco Pistilli

16 — Google Earth View

SCHOOLS

Schools is a project that aims at becoming an experimental space for reflection and innovation in several areas of design. Here, the Portuguese educational experience serves the needs of society, economy and culture, trialling and anticipating new practices born from local experience. Comprising innovation in social, technological and cultural design (management, engineering and art), three axes, imprinted in the ethos of national design schools (public and private universities and polytechnic schools in mainland Portugal and the islands), have been established – programming, technology and authorship. *Schools* invites the academic community to reflect by means of concrete projects, with two purposes: creating new opportunities for design by proposing new solutions to old problems (at Degree and Masters' level) and generating new problems, creating new domains for design (at Doctorate level).

Francisco Providência
[Coordinator of Schools]

Y, DESENHAR PORTUGAL — PROJECTS BY NATIONAL DESIGN SCHOOLS

[EXHIBITION]

FRANCISCO PROVIDÊNCIA
JOANA QUENTAL

RUI COSTA

[CURATORS]

ATELIER UNITED BY DESIGN

MIGUEL PALMEIRO

[GRAPHIC DESIGN]

ATELIER UNITED BY DESIGN

MIGUEL PALMEIRO

[EXHIBITION DESIGN]

22.11.2019 — 20.04.2020

GALERIA MUNICIPAL
DE MATOSINHOS

MONDAY TO FRIDAY:

09 AM–12H30 PM,

02 PM–17H30 PM

SATURDAY, SUNDAY

AND HOLIDAYS:

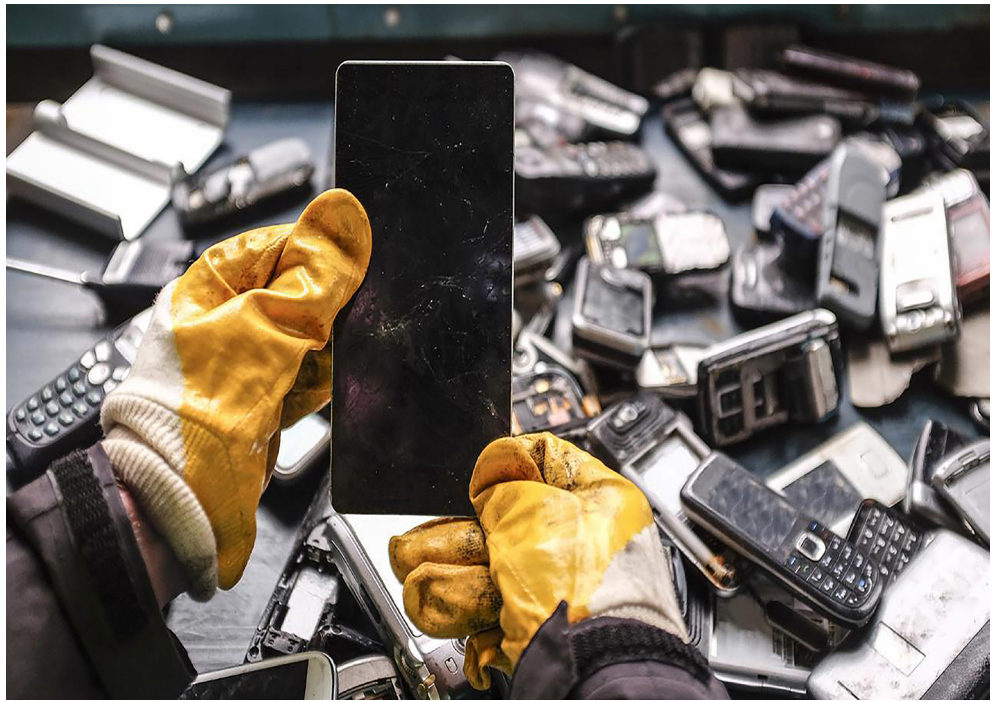
03 PM–06 PM

[FREE ENTRY]

As part of the Schools Project, the *Y, Designing Portugal* exhibition, the project's main event, offers up new opportunities for design through each school's practices, and approaches the places where the schools are located with a view to their promotion. The submitted projects represent each school's strategic thinking on design and its socioeconomic and cultural impact on the region. Insofar as the projects showcased have been selected by the schools themselves according to their teaching strategy, *Y, Designing Portugal* will be a platform for sharing the underlying reflections and values of these institutions, highlighting their specific qualities and uniqueness among their counterparts.

[PARTICIPANTS]

Dep. Comunicação e Arte, Univ. Aveiro · ESAD — Escola Superior de Artes e Design · ESAN — Escola Superior de Design, Gestão e Tecnologia de Produção de Aveiro-Norte · Escola de Arquitectura, Univ. Minho · Escola de Artes, Univ. Évora · Escola de Engenharia, Univ. Minho · Escola Superior de Artes e Design, Inst. Politécnico de Leiria · Escola Superior de Design, Inst. Politécnico do Cávado e do Ave · Escola Superior de Educação de Coimbra, Inst. Politécnico de Coimbra · Escola Superior de Tecnologia e Gestão, Inst. Politécnico de Portalegre · Escola Superior de Tecnologia e Gestão, Inst. Politécnico de Viana do Castelo · Escola Superior de Tecnologia e Gestão de Viseu, Inst. Politécnico de Viseu · ESMAD — Escola Superior de Media Artes e Design, Inst. Politécnico do Porto · Faculdade de Arquitectura, Univ. Lisboa · Faculdade de Artes e Letras, U. da Beira Interior · Faculdade de Belas-Artes, U. de Lisboa · Faculdade de Belas-Artes, Univ. Porto · Faculdade de Ciências e Tecnologia, Univ. Coimbra · IADE — Faculdade de Design, Tecnologia e Comunicação, Univ. Europeia · Univ. Lusíada-Norte · Univ. Lusíada (Lisboa), Faculdade de Arquitectura e Artes · Univ. Lusíada (Porto), Faculdade de Arquitectura e Artes · ESAP — Escola Superior Artística do Porto · Escola Superior de Artes Aplicadas, Inst. Politécnico de Castelo Branco · Escola Superior de Comunicação, Administração e Turismo de Mirandela, Inst. Politécnico de Bragançai · Escola Superior de Educação de Bragança, Inst. Politécnico de Bragança · Escola Superior de Educação e Comunicação, Univ. Algarve · Faculdade de Artes e Humanidades, Univ. Madeira



SATELLITES

Satellites is a structuring programme of Porto Design Biennale aimed at activating, mediating and consolidating a diversified network of events. A continued work of national and international promotion of the brand and the territory has been developed, along with an effort to strengthen partnerships and networks of support. Under the category *Hosted Projects*, the *Satellites* programming encompasses institutional and independent events seen as relevant in the international design scene, tackling current concerns in articulation with the theme of the first edition of Porto Design Biennale – *Post Millennium Tension*. Projects stemming from the Open Call for Projects, insofar as they foster a critical approach to design, in relation to the theme *Post Millennium Tension*, enriching the programme and its creative scope, will also integrate *Satellites* under the category of *Selected Projects*. Porto Design Biennale aims at promoting the dialogue between national and international cultural agents, fostering visibility of those operating in Greater Porto.

Emanuel Barbosa
[Coordinator of Satellites]

PAPANEK SYMPOSIUM 2019 — REAL WORLD: DESIGN, POLITICS, FUTURE

[HOSTED | WORKSHOPS
+ CONFERENCES]

ALISON J. CLARKE
FRANCISCO LARANJO
[ORGANIZATION]

FRANCISCO LARANJO
[GRAPHIC DESIGN]

26.09 — 27.09.2020
[09H:30 AM — 05 PM]

BIBLIOTECA
MUNICIPAL ALMEIDA
GARRETT – AUDITÓRIO,
PORTO

[FREE ENTRY]

Design is in crisis: Or, at the very least, in massive transition, exploring and rediscovering its potential during deeply problematic times. The Papanek Symposium 2019, under the theme Real World: Design, Politics, Future, investigates design's inherent tensions in the context of rising global far-right populism and the asphyxiating manipulation of information in a post-truth era. What potential is there for envisaging alternative political futures, and what role might design, and its politics, have in contributing to those futures? Strands of contemporary design practice proffer a critical, and often apocalyptic and dystopic vision of the future, while others happily conform to a financial system that demands a new consumable product for each and every multifarious context. The stakes for design have never been higher, as its interventions are dispersed across all aspects of the informational, virtual and material strata that shape our real worlds.

[PARTICIPANTS]

Ahmed Ansar · Akwugo Emejulu · Annelys de Vet ·
Cameron Tonkinwise · Flavia Dzodan · Natsai Audrey Chieza ·
Decolonising Design Group

[26.09.2019]

9:30 AM Registration

10:00 AM Welcome

President University of Applied Arts Vienna, Dr. Gerald Bast

Ambassador, Dr. Robert Zischg

Symposium Conveners, Alison J. Clarke and Francisco Laranjo

10:30 AM Ramia Mazé

Control or Care? Politics of Designing Visions of the Future

11:00 AM Akwugo Emejulu

The Aesthetics of Domination

11:30 AM Sasha Costanza-Chock

Design Justice: Principles, Processes and Practices to Challenge Systemic Inequalities

12:00 PM Flavia Dzodan

Design for Decolonial Futures: How 17th century Taxonomies Continue Shaping Our Technologies

12:30 PM Q&A

01:00 PM Lunch, Foyer

02:30 PM Natsai Audrey Chieza

Convergence, A New Generation of Biomaterials

03:00 PM Annelys de Vet Visual Strategies for Solidarity: How to Engage in Polarized Realities Through Design?

03:30 PM Ahmed Ansari

Reconceiving Design from the Perspectives of Design's Others: Cosmological
Perspectivism, Cosmotechnics, & Designing for the Pluriverse

04:00 PM Cameron Tonkinwise

Reliable, Local, Scalable: The Postcolonial Trilemma of Cosmo-Localism

04:30 PM Q&A

05:00 PM Drinks & Port of Honour, Foyer

[27.09.2019 – LED BY THE DECOLONISING DESIGN GROUP]

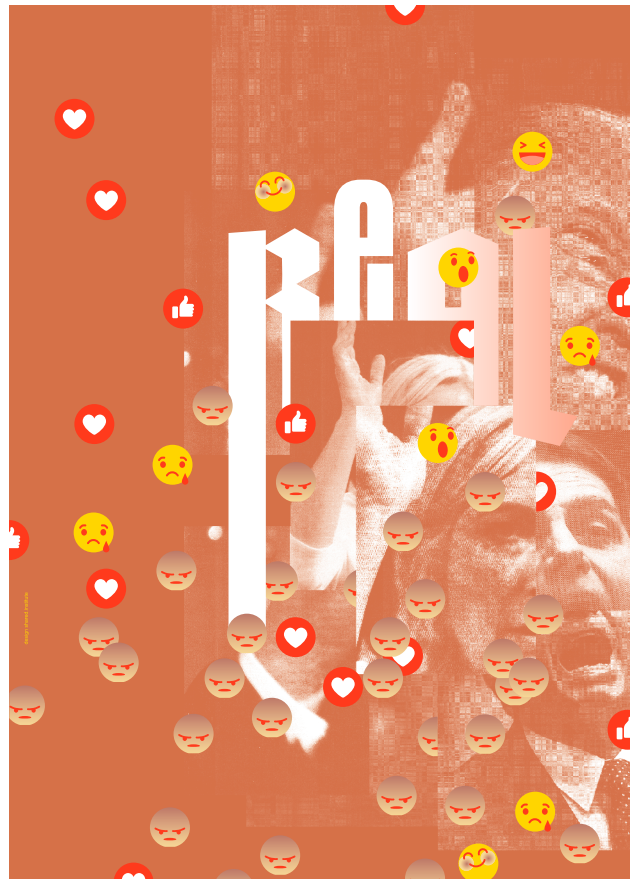
9:30 AM Open Forum Portuguese Colonialism, Auditorium

12:30 PM Lunch, Foyer

02:00 PM Parallel Workshops, Various Locations · Provincialising Design: Non-western
Cosmologies and Indigenous Knowledge · Design Politics of Bodies: Tackling the
Coloniality of Bodies and Borders · Decoloniality and Pedagogy: Research and Learning
Within the Westernised University

04:00 PM Break

04:30 PM Plenary Session, Auditorium



10TH TYPOGRAPHY MEETING — MEETING ON TYPOGRAPHY DESIGN

[HOSTED | WORKSHOPS
+ CONFERENCES]

MARGARIDA AZEVEDO
JOÃO LEMOS
RÚBEN DIAS
SOFIA MEIRA
DIOGO VILAR
[CURATORS]

ELIAS MARQUES
SÉRGIO CORREIA
[GRAPHIC DESIGN]

DIOGO VILAR
RAFAEL GONÇALVES
[WEB DESIGN]

DINO DOS SANTOS
[TYPE DESIGN]

21.11 — 23.11.2020

TEATRO MUNICIPAL
DE MATOSINHOS –
CONSTANTINO NERY

[ENTRANCE FEE]

The *10th Typography Meeting* (10ET) is an annual international scientific event based in Portugal that gathers researchers, practitioners, pedagogues, students and partners. It includes conferences by keynote speakers, communications of papers selected through double-blind peer-review process, workshops and exhibitions. Our goal is to bring together leading individuals and projects in the Typographic panorama in order to: disseminate high-level research and technical knowledge; foster learning, inspiration and critical thinking; and contribute to the discussion and the development of ideas in Type and Typography. The *10th Typography Meeting* will be held in Matosinhos, under the Satellites programme of Porto Design Biennale, in an event organised by ESAD College of Art and Design and esad—idea Research in Design and Art. The theme of this year's edition is *Borders*, a theme that seeks to stimulate what we believe to be relevant in today's challenging international backdrop.

Programme and registration details available at 10et.esad.pt/pt.
Programme under construction.

[PARTICIPANTS]

Andreu Balius · Andrew Howard · Dino dos Santos ·
Frank Grießhammer · Fred Smeijers · Joana Monteiro ·
Peter Bil'ak · Tânia Raposo

[10ET KEYNOTE SPEAKERS – 22.11.2019]

Andrew Howard
Tânia Raposo
Peter Bil'ak

[10ET KEYNOTE SPEAKERS – 23.11.2019]

Dino dos Santos
Frank Grießhammer
Fred Smeijers



SATELLITES: SELECTED PROJECTS

[OPEN CALL]

ALICE SEMEDO
EDUARDO AIRES
JOÃO RIBAS
PAULO VINHAS
RAQUEL PAIS
[JURY]

OPEN CALL FOR PROJECTS
09.04 — 03.06.2019

Under the theme *Post Millennium Tension*, Porto Design Biennale promoted an *Open Call for Projects* aimed at supporting projects that understand design as a mediating discipline in the face of the pressing challenges which we have to answer. Holding a potential to be fulfilled, the selected projects will be presented within the scope of the biennial. The Call ran from April 9 to June 3, 2019 and received 82 submissions. The jury, consisting of Alice Semedo, Eduardo Aires, Joao Ribas, Paulo Vinhas and Raquel Pais, unanimously selected ten projects to be presented within the scope of the biennial.

THE (MIS)GUIDED TOURS

[SELECTED | TOURS]

LAUREM CROSSETTI
ISABELI SANTIAGO
ALICIA MEDEIROS
[PROJECT BY]

28.09 — 29.09.2019
12.10 — 13.10.2019
26.10 — 27.10.2019
09.11 — 10.11.2019
23.11 — 24.11.2019
07.12 — 08.12.2019

SEVERAL VENUES,
PORTO + MATOSINHOS

[FREE ENTRY]

The (Mis)Guided Tours aims to disrupt the conventional approach to guided tours by questioning the power traditionally assigned to the tour creator and by exploring its possible innovative formats. Together with artists from different backgrounds, we have created six tours that will explore Porto and Matosinhos from unique perspectives such as activism, decolonization, gentrification and more.

DESCONECTA

[SELECTED | EXHIBITION]

ANA PAIVA
[PROJECT BY]

18.09 — 08.12.2019

ONLINE EXHIBITION

[FREE ENTRY]

This site only works when you're disconnected. Turn off your Internet. Disconnect. Photography, drawing, collages, mixed media, and essentially typography, assume the poster format as a medium through a set of graphic compositions that expose the results sustained by criticism that you can only see when you turn off the internet and remain off.

ESPAÇO DÚBIO

[SELECTED | INSTALLATION]

STUDIO N.º3
[PROJECT BY]

19.09.2019

20.09.2019

24.09.2019

26.09.2019

28.09.2019

[FREE ENTRY]

Espaço dúbio (dubious space) was the term chosen to define the current environment in journalism and society by the fake news phenomenon. On the other hand, this 'dubious space' also emerges in result of the need to raise questions and encourage curiosity and research on the numerous contents produced every day by virtually anyone.

Studio N.º 3: Bruna Henriques, Sara Silva, Teresa Araújo

19.09.2019, 10 PM *Millennials — Design do Novo Milénio* Galeria Municipal do Porto

20.09.2019, 04 PM *Que Força é Essa — Protest and Democratic Engagement in Portugal: Handmade Posters from the Ephemera Archive* Casa da Arquitectura, Matosinhos

24.09.2019, 02 PM *Monstrous Designs: Performative Conference — The Old Monsters of the New Millennium* Teatro Rivoli, Porto

26.09.2019, 10 AM *Simpósio Papanek 2019 — Real World: Design; Politics, Future* Galeria Municipal do Porto

28.09.2019, 07 PM *Fiction Practice — Young Curators Lab* Museu da Quinta de Santiago, Matosinhos

FUTURESS

[SELECTED | INSTALLATION]

COMMON-INTEREST

(CORINNE GISEL

NINA PAIM

ANN KERN)

[PROJECT BY]

28.09 — 30.11.2019

CAFÉ CANDELABRO, PORTO

[FREE ENTRY]

Futures is an intersectional feminist library of blind spots, untold stories, and missing narratives within design history and theory. Taking the form of a collectively built, continuously growing online repository, *Futures* reacts against all underrepresented, marginalized, oppressed, or suppressed viewpoints. Ultimately, the project is a call to action for diversity and inclusivity in design.

Common - Interest: (Corinne Gisel, Nina Paim, Ann Kern)

MAKING AS THINKING: REFLECTIVE OF PRACTICE IN THE AGE OF UNKNOWN

[SELECTED | WORKSHOP]

WIKTORIA SZAWIEL

[PROJECT BY]

04.10 — 06.10.2019

VENUE TO BE DECIDED

[FREE ENTRY]

With uncertainty as a point of departure and doubt as a guide, we will risk to act and reflect in the moment. Participants of the workshop will be invited to choose a setting – an ambiguous object (prepared beforehand). For two days we will experiment with materials found and provided in order to reflect, intervene, converse and re-frame the initial situation, thus dwelling comfortably in the unknown.

PARA ALÉM DO ESPAÇO FÍSICO

[SELECIONADOS |
INSTALAÇÃO]

VÍTOR BARBOSA
ANA MACEDO
BÁRBARA GOMES
PEDRO FONSECA
[PROJECT BY]

12.10 — 12.11.2019

PALACETE VISCONDES
DE BALSEMÃO

[FREE ENTRY]

This project opens the way for the replacement of stereotyped concepts for scientific explanations. A sensory installation aims to bring the viewer closer to the individual with a mental disorder and, in a visually appealing way, elicit curiosity, sensitize and educate.

POSTHUMAN DESIGN

[SELECTED | INSTALLATION]

THE BENCH COLLECTIVE
[PROJECT BY]

31.10 — 15.11.2019

ESAD-IDEA, INVESTIGAÇÃO
EM DESIGN E ARTE

[FREE ENTRY]

Posthuman Design takes visitors on a trans-media journey set in multiple futuristic scenarios, blending augmented reality with the surrounding space. The exhibition makes contents usable through an engaging user-experience and turns participants into proactive users who actually experience a realistic vision of future, involving two main aspects: reproduction and self-protection from environment.

The Bench Collective: (Alessandro Ianniello, Shanti Alberti Di Catenajo, Andrea Alò, Lorenzo Angè, Giovanni Di Crescienzo, Lorenzo Fort, Andrea Giussani, Giulio Interlandi, Marcello Maffi, Andrea Mancinelli, Gianluca Marchitelli, Rei Morozumi, Cristina Muto, Giovanni Orlando, Marco Sebastiani, Lorenzo Vasilotta)

DESIGNAGORÀ

[SELECTED |
CINEMA]

ASSOCIAZIONE
SOCIO-CULTURALE ITALIANA
DEL PORTOGALLO DANTE
ALIGHIERI
[PROJECT BY]

07.11 — 10.11.2019

RECTORY OF THE UNIVERSITY
OF PORTO

[FREE ENTRY]

The documentary film cycle DESIGNAgorà is a proposal by the Associazione Italiana del Portogallo Dante Alighieri, which intends to inquire the role of design, while being a project's action and a tool of thought, to establish a renewed and lasting balance between the polarities of our time.

POP'LAR

[SELECTED | INSTALLATION]

JOANA CARNEIRO
[PROJECT BY]

16.11 — 05.12.2019

GALERIA SENHORA
PRESIDENTA

[FREE ENTRY]

Pop'lar is an interactive exhibition aiming to popularise the Portuguese popular music imagination. Starting from a private collection of cassette tapes, the visitor is invited to actively explore the music content through a show that highlights the cover design, allowing unexpected associations between various Portuguese popular music artists of the last 40 years. From Ágata to Zeca Afonso.

DEPT.

[SELECTED | WORKSHOP]

CALIBRO

DUNCAN EVENNOU

DONATO RICCI

BENOÎT VERJAT

[PROJECT BY]

02.12 — 08.12.2019

LOCAL A ANUNCIAR

[FREE ENTRY]

DEPT. is a research project investigating, through a participative workshop, the effects and impacts of Digital Platforms on the urban tissues, its material culture and habits. It combines the approaches of Design, Digital Sociology and Performing Arts to produce grounded discussion and dialogues

[FULL PROGRAMME]

| | |
|--------------------|---|
| 19.09 – 08.12.2019 | FRONTIERE [Exhibition] Casa do Design, Matosinhos |
| 19.09 – 17.11.2019 | MILLENNIALS [Exhibition] Galeria Municipal do Porto |
| 20.09 – 08.12.2019 | QUE FORÇA É ESSA [Exhibition] Casa da Arquitectura – Pavilhão Central, Matosinhos |
| 20.09 – 10.11.2019 | PORTUGAL INDUSTRIAL [Exhibition] Artes, Mota Galiza, Porto |
| 21.09 – 08.12.2019 | A FORÇA DA FORMA [Exhibition] Biblioteca Pública Municipal do Porto – BPMP |
| 23.09 – 24.09.2019 | MONSTROUS DESIGNS: A PERFORMATIVE CONFERENCE [Performative Conference] Palácio dos Correios (7o piso) e Teatro Rivoli, Porto |
| 26.09 – 27.09.2019 | PAPANEK SYMPOSIUM 2019 [Symposium] Biblioteca Municipal Almeida Garrett – Auditório, Porto |
| 27.09 – 24.11.2019 | RICCARDO DALISI [Exhibition] MMIPO – Museu e Igreja da Misericórdia do Porto |
| 28.09 – 08.12.2019 | ABITARE ITALIA [Exhibition] Palácio das Artes – Fundação da Juventude, Porto |

| | |
|-------------------------|--|
| 23.09 – 27.09.2019 | FICTION PRACTICE [Workshop and Exhibition] Museu Quinta de Santiago, Matosinhos |
| 30.09 – 31.10.2019 | DESIGN SYSTEMS [Exhibition] Estações de Metro, Porto + Matosinhos |
| 14.10 – 24.10.2019 | HARD DESIGN [Exhibition] Espaço público, Porto + Matosinhos |
| 18.10 – 08.12.2019 | ASSEMBLY / ASSEMBLEIAS [Multi-Format] Vários locais, Porto + Matosinhos |
| 24.10 – 25.10.2019 | TERRITORIO ITALIA [Conference] Ateneu Comercial do Porto |
| 21.11 – 23.11.2019 | 10.º ENCONTRO DE TIPOGRAFIA [Meeting] Teatro Municipal de Matosinhos – Constantino Nery |
| 22.11.2019 – 20.04.2020 | Y, DESENHAR PORTUGAL [Exhibition] Galeria Municipal de Matosinhos |
| 04.12.2019 | BLACK BOX – STORIES OF THE FUTURE [Conference] Teatro Rivoli, Porto |
| 19.09 – 08.12.2019 | SATELLITES — OPEN CALL: SELECTED PROJECTS Vários locais, Porto + Matosinhos |

[CURATORS]

Ana Teixeira Pinto is a writer, professor, editor and theorist based in Berlin. Her texts have been published in numerous art and design magazines. Ana lectures at the Universität der Künste in Berlin and is a researcher at Leuphana University, Lüneburg, Germany. Her writings have been published in the e-flux journal, art-agenda, Mousse, Frieze/de, Domus, Inaesthetics, Manifesta Journal and Texte zur Kunst. Editor of The Reluctant Narrator (Sternberg Press, 2014), she recently contributed to Alleys of Your Mind: Augmented Intelligence and its Traumas (edited by Matteo Pasquinelli, 2015) and Nervöse Systeme (edited by Anselm Franke, Stephanie Hankey and Marek Tuszynski, 2016).

Andrea Nuovo é curador e investigador, formado em conservação e restauro e gestão de museus. Desde 2013 é responsável pelo arquivo de Riccardo Dalisi. Formado em Conservação de Bens Culturais em 2007 pela Universidade Suor Orsola Benincasa, de Nápoles, prosseguiu com um Mestrado em Conservação e Restauro, qualificando-se como Técnico de Gestão de Museus e Pinacotecas. Em 2009 inicia, em Nápoles, uma colaboração com a Vega Martini para a realização de exposições no Palácio Real de Caserta (Riccardo Dalisi – Cavaliere e Oltre, 2012) e no Museo del Sannio, em Benevento. É responsável pelo arquivo de Riccardo Dalisi, e sobre este artista e designer publicou a obra Una Giornata tra Totocchi e Caffettiere: Visita Allo Studio di Dalisi (2017). Em 2018 abriu a Andrea Nuovo Home Gallery, um espaço dedicado à investigação e promoção da arte contemporânea e da fotografia, onde divulga artistas italianos e internacionais.

Eduardo Côte-Real is associate professor, with aggregation to the IADE – European University. He is an architect, with a Doctorate in Visual Communication and Design. His career is marked by research and writing on Design, Drawing and Architecture. Between 1999 and 2005 he directed IADE's Escola Superior de Design. He has been the president of IADE's scientific council until 2012. Co-chair of seven international Design conferences and a member of the Council of Design Research Society, as well as of the executive board of CUMULUS.

He coordinated IADE's doctoral programme in Design and the MA in Design and Visual Culture. He was in charge of UNIDCOM/ IADE's line of research Theory and History of Material Culture. He is currently a member of the international advisory board of the journal Drawing: Research, Theory, Practice, and founder/co-editor of the journal The Radical Designist.

Emanuel Barbosa is a designer, professor and curator based in Porto. He actively participates in the organization of exhibitions, workshops and lectures on design. Since 1995, his works have been published and praised in more than 60 international publications. Designer (ESAD — College of Art and Design), with postgraduate and master's degrees from the University of Barcelona and a PhD from the University Polytechnic of Valencia, Emanuel Barbosa is the international coordinator and assistant professor at ESAD, as well as scientific advisor of DeForma magazine (Valencia). He was the creative director of Casa International magazine from 2012 to 2016 (Beijing), as well as curator of many national and international exhibitions about design, architecture and photography. He was President of ACLC – Luso-Chinese Cultural Association.

Francisco Laranjo is a graphic designer, researcher, professor and design editor and critic based in Porto. He has lectured at various European and international universities. His articles have been published in multiple magazines and books. Francisco has a PhD in graphic design methods and criticism from the University of the Arts London and an MA in Visual Communication from the Royal College of Art. He is the editor at the design criticism journal Modes of Criticism and co-director of the design research centre Shared Institute. His writings have been published in Design Observer, Eye, Creative Review, among others. Visiting lecturer and speaker at the Sandberg Institute (NL), CalArts (USA), Royal College of Art (UK), Zürich University of the Arts (Switzerland), University of Applied Arts Vienna (Austria), among others. He is an Associate Lecturer at Central Saint Martins (UK).

Francisco Providência is a designer and professor of Design at Aveiro University. Researcher and editor in the fields of design and communication, he has published various articles on these subjects. Providência is a co-founding member of the Research Institute for Design, Media and Culture (ID+), where he directs the Made.pt group. Graduated in Communication Design and doctor in Design with the thesis A poet is the one who makes: Poetics as Innovation in Design. He has held his own studio since 1985 and was awarded the National Design Prize in 1999 in the areas of Communication, Product and Environment by the Portuguese Design Centre. His interest in research focuses on the ontology and epistemology of design, supporting the theory from his projectual practice. Maintaining professional practice as designer, he has dedicated himself to total design, mainly applied to museography.

Helena Sofia Silva is a professor and researcher in Design based in Porto. Her work is currently focused on graphic protest materials in Portugal, built on the activity and collection of the Ephemera archive. She is currently on the Doctoral Programme in Design at Aveiro University/ Porto University, with support from FCT. Helena has a degree in Communication Design (Faculty of Fine Arts of Porto University) and a Master's Degree in Design (ESAD — College of Art and Design), and since 2000 she has taught subjects related to the history and theory of media and fashion at ESAD. Author of Design Português – 1980/1999 (Verso da História, 2015), Helena collaborated in the monographs dedicated to João Machado and Francisco Providência (Cardume, 2016), with whom she co-curated the opening exhibition Burilada | Artifacts for Survival for Casa do Design in 2016. With José Pacheco Pereira, she curated an exhibition of Portuguese protest posters, O que faz falta é agitar a malta (2018), a project selected in the Investigación y Diseño (Research and Design) category of the BID 18 – Bienal Iberoamericana de Diseño.

Ira Palmieri is a curator and researcher, with a degree in Visual Arts. Since 2008 she oversees the exhibitions and

institutional relations of the Riccardo Dalisi Studio. Trained in Visual Arts by Fundação Armando Alvares Penteado, S. Paulo, Brazil, Ira Palmieri works with key cultural institutions such as Bienal de São Paulo, Museu de Arte Moderna S. Paulo, MACBA Barcelona, Museu Oscar Niemeyer Curitiba, or Biennale di Venezia Foundation. She participates in the organisation of relevant exhibitions, research projects and cultural projects for the European Commission. Along with art galleries in S. Paulo, Porto and Berlin, she has promoted and curated several international art fairs, such as Art Basel Miami, Armory Show New York, Frieze London and Arco Madrid. From 2005 to 2015 she collaborated with the Biennale di Venezia, and since 2018 she is responsible for the exhibitions and institutional relations of the studio of Riccardo Dalisi.

Isa Clara Neves is an architect, professor and researcher based in Porto. Author of several articles published in conferences, journals, magazines and books. Isa coordinates and co-organises events. She graduated in Architecture from Faculty of Architecture of Porto University (2004), and holds a Master's degree in Architectural Culture and a PhD in Architecture from the Faculty of Architecture of Lisbon University (2009 and 2015). She collaborated with Eduardo Souto de Moura between 2007 and 2010. Founder of Nexus magazine. Coordinated and co-organised events, including DigitalDarq. Guest lecturer at ESAD — College of Art and Design. Simultaneously she works in architecture design, in partnership. Postdoctoral researcher at the Centre for Social Studies at the Coimbra University and at the College of Arts and Architecture at Pennsylvania State University. Winner of the 13th edition of the Távora Prize (2018).

Joana Quental is a designer, illustrator, professor and researcher on the literacy of health and the study of visual culture and she is based in Aveiro. Her illustration work has featured in several books. Lecturer at the Aveiro University and co-leader of the Design Doctoral Programme. Member of the Research Institute for Design, Media and Culture (ID+), Degree in Communication Design

and a Master's Degree in Multimedia. In 2009, she completed her PhD: Illustration as Process and Thinking: Authorship and Interpretation. Her interest in research focuses on the literacy of health and the study of visual culture, supervising dissertations and theses, and her predominant activity is illustration as a tool in the communication of health to children. She has participated in conferences, seminars and exhibitions. As a designer and illustrator, she has developed work for various publishing houses.

Jorge Figueira is an architect, lecturer, researcher and curator based in Coimbra. He writes and researches various themes of architecture and urbanism. His texts have been published in books and scientific journals. He graduated in architecture from Faculty of Architecture of the University of Porto (1992), with a PhD from University of Coimbra (2009). Associate professor and director of the Architecture Department of the Faculty of Sciences and Technology of Coimbra University (2010–2017). Researcher at the Centre for Social Studies (Coimbra). Curator of exhibitions, including Oscillations. Eduardo Souto de Moura (Camões-Centro Cultural Português in Maputo, Mozambique 2016); Álvaro Siza. Modern Redux (Instituto Tomie Ohtake, São Paulo, 2008). Author of various books, including A Periferia Perfeita. Pós-modernidade na Arquitectura Portuguesa. Anos 1960-1980 (Caleidoscópio, 2014) and Architectanic. Os Dias da Troika (Note, 2016).

José Bártolo is a curator, professor and design critic based in Porto. He has worked as an independent curator since 1998 and is currently a senior curator at the Casa do Design in Matosinhos. Bártolo is currently professor at ESAD — College of Art and Design, and scientific director of esad-idea, Research in Design and Art. He was the commissioner of the Portuguese Pavilion in the XXI Triennial of Milan (2015) and curator of many exhibitions, including: Imaginary Portugal – Tourism, Propaganda and Power (Casa do Design, Matosinhos, 2018); Desire, Tension, Transition – Portuguese Design Courses (Casa do Design, Matosinhos, 2015); or Duets (Beijing World Art Museum, China, 2014). He was a member of the

jury for several design awards, as well as being responsible for the selection of publications in the National Reading Programme 2018. As an expert in the field of design, he collaborates with A3ES and FCT. He is the editor of PLI Art & Design magazine and author of several articles and books in the area of critical theory and the history of design.

From Brescia, Italy, Lucio Magri is a lecturer and course coordinator in Product Design at ESAD — College of Art and Design, where he is also a member of the Scientific Council and of the research centre, esad-idea. He obtained his doctorate in Interior Architecture and Design at Milan Polytechnic and has taught at various faculties in Italy, Portugal and Brazil. He directed workshops and conferences aimed at encouraging socio-cultural mediation through the promotion of public space. Since 2010, Magri has been researching the artistic/architectural work and life of Pancho Guedes.

Maria Milano is an architect, lecturer and curator based in Porto. She has curated several international exhibitions and seminars on architecture and design, and has written and coordinated books and TV documentaries on the work of different architects and designers. Architect from the Università degli Studi di Palermo (Italy, 1994), since 1996 she has been coordinator of the Interior Design course and is currently assistant professor and director of the Masters in Interior Design programme at ESAD — College of Art and Design. She has been responsible for several international architecture and design exhibitions and seminars since 1997, of which the Siza Design. The Search for the Sense of Time (2015) exhibition stands out. Curator of the Portuguese Pavilion at the XXI Milan Triennial (2015). Co-author of the A Casa de Quem Faz as Casas collection (2016/17), distributed by Público newspaper, and co-author and producer of the homonymous documentaries broadcast by TVI24. Director of the collection Arquitectos Portugueses (2011 and 2013), distributed by Público newspaper. Curator of the exhibition Duets – Art On Chairs (2012). She is the author of a monograph on José Gigante (QuidNovi, 2011), author of the book Paolo Deganello.

As Razões do Meu Projecto Radical (QuidNovi, 2009), and designer of several building refurbishment projects in Portugal and Italy.

Mariana Pestana is an architect and curator interested in critical social practice and the role of fiction in re-imagining futures for an age marked by technological progress and an ecological crisis. She works between Porto and London, where she co-founded the collective The Decorators, a practice that rehearses possible futures through collaborative interventions and cultural programmes. Previously Mariana worked as a curator at the Department of Architecture, Design and Digital at the Victoria and Albert Museum and lectured spatial design at Central Saint Martins and Chelsea College of Arts, and design interactions at the Royal College of Arts. Recently, she co-curated the exhibitions The Future Starts Here, at the Victoria and Albert Museum (2018) and Eco Visionaries: Art and Architecture After the Anthropocene at MAAT (2018). Mariana has a PhD in Architecture from the Bartlett School of Architecture.

Mário Moura is a design, art and culture critic based in Porto. He is a professor and researcher and has also distinguished himself as a lecturer at numerous conferences and for his critical intervention on the blog ressabiator.wordpress.com. His texts are regularly published in newspapers, magazines and on his blog, The Ressabiator. He is the author of the books Design em Tempos de Crise (Braço de Ferro, 2009) and O Design Que o Design Não Vê (Orfeu Negro, 2017), as well as of a doctoral thesis about Authorship in Design. He teaches Design History and Criticism at the Faculty of Fines Arts of the University of Porto. He is a member of the Instituto de Investigação em Arte e Design (i2ads).

Megan Dinius is a British-Dutch designer, curator and writer. After finishing her studies in industrial design at École Cantonale d'Art de Lausanne, in 2015, she went on to pursue a Master's degree in Design Curating & Writing at the Design Academy in Eindhoven in the Netherlands. Over the past years, she has been actively involved in exhibitions

for organisations such as Vevey Festival Images, Eindhoven's Van Abbemuseum and various university shows at the Salone del Mobile in Milan. Parallel to her exhibition work, she is a freelance writer and researcher, creating content for publishers and creative studios.

Michel Charlot is a Swiss industrial designer. He develops product for several companies. He has taught industrial design at the École Cantonale d'Art in Lausanne and at Tama Art University in Tokyo. After graduating from the École Cantonale d'Arte de Lausanne, in 2009, Charlot worked for Jasper Morrison Ltd. In 2011, he set up his own practice and started developing products for companies such as NAVA Design, L&Z, Belux, Kettaland Vitra. He aims at creating cost driven intuitive products in a constant quest for efficiency in conception, production and design. In 2013, U-turn, first product designed with Belux, was awarded with the Design Preis Schweiz and Swiss Federal Design award, which are the most prestigious Swiss design awards given to industrial products.

Paolo Deganello is an architect, interior designer and professor, currently living and working in Milan. He fostered the radical design movement in Italy in the 1960s. After graduating in Architecture from the University of Florence in 1966, he opened, along with Branzi, Corretti and Morozzi, the radical architecture studio Archizoom Associati. Archizoom was part of the radical design movement in Italy, designing anti-design furniture. Deganello showed work at numerous exhibitions, including Italy: The New Domestic Landscape, the 1972 exhibition mounted by the Museum of Modern Art in New York. He is also active as a publicist for Casabella, Lotus, CasaAmica, Experimenta, Domus, Pli, and Lib21. He has taught at the Universities of Florence and Alghero, and from 2006 to 2014 at ESAD — College of Art and Design. Currently he teaches Sustainable Interior Design in Florence. His oeuvre up to 2008 was published in his book As Razões do Meu Projecto Radical (QuidNavi, 2009), edited by Maria Milano.

Rui Costa is a designer, professor and researcher. His areas of interest are investigation through project and

information representation. He is a member of the Executive Board at the Communication and Art Department of the University of Aveiro and co-researcher in charge of Project Design Obs.: For a Design Observatory in Portugal. PhD in Design with the dissertation entitled Communication Design as Knowledge (2014), on the area of information representation, his main field of research.

[DESIGNERS]

Belle Phromchanya is the co-founder of ACED, an institute for design, art and journalism with the aim of promoting experimental production, research & knowledge development and public programs.

Another Collective is a design agency that provides communication consulting to brands and businesses. We are thinkers first and craftsmen before anything else. We are a design agency that creates brand identities that feel effortlessly contemporary. We have a special knack for branding and editorial design but strategic thinking is what we always delve into first. Our studio arises in 2014 in the lovely picturesque town of Matosinhos.

Luiza Prado & Pedro Oliveira are researchers, artists, and educators working with and around decolonial thinking. Together they work as A Parede, and also are founding members of the Decolonising Design group.

Atelier d'alves is a studio based in the city of Porto since 2013. The studio has developed projects mainly in the field of culture and focus in the creation of posters and editorial projects. They have collaborated with the most diverse institutions, such as the Calouste Gulbenkian Foundation, the Porto Municipality, o Cão Danado Theater, Cinemateca Portuguesa – Museu do Cinema, RAMPA, Amnesty International among many others. As a basis for creation, the transversality of processes and dialogue are a common link that culminates in the consolidation of a philosophy and processes of experimentation very own in the approach to each project. The work developed has been recognised internationally, being showcased in publications through several publishers such as Gestalten, Victionary, IdN, Slanted, Unit Editions as well as distinguished in biennials and awards such as Golden Bee Biennale, China International Poster Biennial, Bienal del Cartel Bolivia, Trnava poster Triennial, Graphis, Type Directors Club NY and Communications Arts.

Degrau is a communication design studio. Established in 2017, conceived in 2016, currently located in Porto. Founded by

Ana Areias, João Castro, Raquel Rei & Tiago Campeã, its founding members are designers, educators, lecturers, illustrators, art directors, product designers, multimedia consultants, critical thinkers, curators, strategists & burrito eaters since 2009. A plural design vector that echoes academia with a sarcastic smile. With tactile manners and affairs for long lasting artifacts.

The Demystification Committee is a framework for art and research, investigating the covert, extended systems of power that shape society. This exploration encompasses the study of platforms, legal frameworks, machines and communication networks.

Established in 2007, design factory, RAR Imobiliária's creative atelier, is dedicated to the development of interior architecture, decoration, furniture design and exhibition design projects, as well as to the study of trends and new housing concepts. In addition to collaborating with and supporting the company in property development, since 2010 design factory's skills are also available to external customers.

João Faria is a designer and creative director of DROP, a studio he founded in 1996, specialized in the development of visual identities and graphic editing in the area of cultural production, particularly for events or publications related to the theater, music, cinema or architecture. He graduated in Communication Design and he has been a professor at ESAD since 1996.

Fulvio Cutolo was born in San Giuseppe Vesuviano in 1967. With a degree in Architecture from University of Naples Federico II, he quickly initiated a close collaboration with Riccardo Dalisi that still goes on. Since 2000, Cutolo is in charge of the graphic design for all publications by Riccardo Dalisi, as well as of all images of his work. Having been responsible for some of Dalisi's exhibitions, he has also supervised the design for objects and architectural projects.

Joana Machado (1978, Porto) is the Art Director of Colônia, a studio focused on graphic and editorial design. In 2014 she

was jury of the international design contest at the Art Directors Club in New York. Since 2015 she has been the designer in charge of developing the graphic identity of the Public Art Program of the City of Porto, having designed its Logotype and the Map of Public Art. Colônia's work was exhibited at BRNO Biennial of Graphic Design in 2018.

Joana Pestana is a designer and lecturer at the Visual Communication department at Sheffield Hallam University. Parallel to her teaching practice, she works on projects crossing technology, design and digital literacy. She has completed a BA in Communication Design at the University of Porto (2009) and a Masters in Visual Communication at the Royal College of Art (2016). In 2017 she was a visiting lecturer at the University of Bedfordshire and between 2009 and 2012 she has lectured at the Polytechnic Institute of Viseu.

João Cruz graduated in Architecture by FAUP. He practices for more than 20 years now, developing multidisciplinary projects, from big to small scale, teaming up or individually. His pieces were represented in Serralves POPs – Projectos Originais Portugueses and in Remade in Portugal. In 2016, with Paolo Mestriner, he curated the Extemporary Capsule on Objects after Objects exhibition in the XXI Milan International Triennale. At ESAD, he teaches Project I of the 2nd year of the Interior Design Course since 2011. Between architectural, exhibition and interior design projects, competitions and workshops he has developed the permanent exhibition design for the Lisbon city Museum.

João Santos is a graphic designer from Porto. He has a degree in Communication Design from ESAD/ College of Artes and Design in Matosinhos and the BAU, Escola Superior de Disseny in Barcelona. Between 2009 and 2014 he was part of the communications team of Casa da Música, where he worked with the Symphony Orchestra, with the Remix Ensemble, and the Baroque Orchestra, and later founded his own studio (Studio Bruto). Between 2014 and 2017 he was in Amsterdam, where he worked as a senior designer at Studio Thonik, with clients including the City of Amsterdam, the Boijmans Museum,

Sonsbeek, Holland Festival, Power Station of Art in Shanghai and Nike Amsterdam.

Max Ryan is a designer, programmer and lecturer at Kingston School of Art and splits his working time between acting as one half of studio P2P and as a freelance designer. As part of his practice he works between design and technology, interrogating contemporary contexts through self-initiated projects and the development of workshops.

Megan Dinius is a British-Dutch designer, curator and writer. After finishing her studies in industrial design at École Cantonale d'Art de Lausanne, in 2015, she went on to pursue a Master's degree in Design Curating & Writing at the Design Academy in Eindhoven in the Netherlands. Over the past years, she has been actively involved in exhibitions for organisations such as Vevey Festival Images, Eindhoven's Van Abbemuseum and various university shows at the Salone del Mobile in Milan. Parallel to her exhibition work, she is a freelance writer and researcher, creating content for publishers and creative studios.

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Non-verbal Club is a design studio based in Porto, composed by Joana Sobral, João Martino, Miguel Almeida and Susana Almeida, focused on providing custom design solutions and communication consultancy to clients working primarily on the cultural field. It is particularly

motivated to develop strategies and visual systems applied to identities and editorial projects, having as enormous passion for the ways in which language is made visible – through a careful, skilled and informed use of typography. Through the years, it has collaborated on diversified projects with multiple clients and institutions such as the Porto and Matosinhos City Halls, Casa do Design in Matosinhos, esad-idea, MAAT Museum Serralves Museum, Teatro do Bairro Alto and Teatro Nacional de São Carlos.

Oscar Maia is a graduate of Communication Design from ESAD/ College of Artes and Design in Matosinhos (2009) and has worked professionally since 2008 in the city of Porto. Until 2014 he was part of the team at Martino&Jaña studio and from that same year, until 2017, he worked as senior designer at White Studio. He creates graphic solutions for posters, editorial, identity and for the web and now works freelance for clients in the commercial and cultural space, notably Gráfica Saúde Sá, the Porto Municipal Theatre and the Porto City Council. He is also the designer and art director of Clube Pérola Negra in partnership with João Santos and regularly collaborates with other designers in the city.

Pacifica is an independent award-winning design and art direction studio based in Matosinhos, founded in 2007 by Pedro Mesquita, Filipe Mesquita and Pedro Serrão. Their work spans over a wide range of clients, from cultural to industrial and services, and across multiple disciplines. They approach each project with passion, developing bold solutions through design purpose and strategic thinking.

Paolo Deganello is an architect, interior designer and professor, currently living and working in Milan. He fostered the radical design movement in Italy in the 1960s. After graduating in Architecture from the University of Florence in 1966, he opened, along with Branzi, Corretti and Morozzi, the radical architecture studio Archizoom Associati. Archizoom was part of the radical design movement in Italy, designing anti-design furniture. Deganello showed work at numerous exhibitions, including Italy: The New Domestic Landscape, the 1972 exhibition mounted by the Museum

of Modern Art in New York. He is also active as a publicist for Casabella, Lotus, CasaAmica, Experimenta, Domus, Pli, and Lib21. He has taught at the Universities of Florence and Alghero, and from 2006 to 2014 at ESAD — College of Art and Design. Currently he teaches Sustainable Interior Design in Florence. His oeuvre up to 2008 was published in his book *As Razões do Meu Projecto Radical* (QuidNavi, 2009), edited by Maria Milano.

Rui Canela holds a degree in Architecture from FAUP (1996). Between 1997 and 2003, he was professor and vice-president of Árvore – Artistic and Professional School. Since 2006, he lectures several courses in Degree, Master and Post-Graduation at ESAD Matosinhos. Rui gives training in the area of Lighting Design and, since 2012, he is the coordinator of the Degree in Interior Design at ESAD. Examiner and supervisor of MA students in the area of Architecture and the Lighting Design. Curator and designer of exhibition projects. Lecturer and researcher in the area of Lighting Design in national and international institutions. Portuguese member of the international research group LONNE (Loss of the Night Network), which studies the effects of light pollution. Exhibition Project Manager for Porto Design Biennale.

Rui Silva is a graphic designer. He graduated from the School of Fine Arts at the University of Porto in 2005, where he unlearned almost everything and cultivated a fascination for everything else. He started the project www.alfaiataria.org with the aim of practising graphic cut-and-paste all over the world. Since 2007 he has had the pleasure of designing books for publishers such as Antígona, Orfeu Negro and Dafne. He suffers from an obsessive diagrammatic spirit and from a growing pleasure in collaborating with others. He is an avid collector of non-anglophone vinyl records coming from the restricted region between cancer and capricorn, which he presents in soirées with his Tropical Phonographic Institute. In 2016 he adhered to the materialities paradigm for a period of four years, indefinitely renewable.

The Shared Institute is a research centre for design, pedagogy and publishing. It hosts a variety of studios and projects,

such as the design criticism journal Modes of Criticism and the pedagogical platform Illustration School. The Institute organises an annual series of design research seminars investigating radical pedagogy in graphic design and the state of the discipline in relation to current social, economic and political phenomena. The collaborative ethos of the Institute also manifests itself in commissions and consultancy, making use of its network of designers, illustrators, writers and researchers, working on a variety of projects – from design criticism essays to visual identities across media, editorial design, curating and exhibition design, as well as design education. The Institute is based in a 1937 typical house in the centre of the city of Porto, aiming to decentralise design discourse and practice, and serving literally as a shared space for design research.

Founded in 2001 by Jorge Silva, Silvadesigners is a communication design studio that operates in the field of culture, public, private and commercial. Has solid experience in the project areas, design and production of books, magazines and newspapers. The studio is regularly awarded in these categories, nationally and internationally, and has a recognizable brand in the emotional and expressive approach to communication.

Tiago Casanova (Madeira, 1988) is a visual artist with studies in architecture at FAUP, where he co-founded Scpio Magazine in 2010. In 2013 he co-founded XYZ Books, bookshop and publisher, and in 2014 A ILHA, gallery and cultural independent space. Exhibiting his work since 2005, in 2012 he won the Bes Revelação Photography Award, in 2014 his work was mentioned for the best work selection at Plat(t)form - Fotomuseum Winterthur, and in 2015 won the jury award for A 3 Bandas Festival in Madrid. He is represented by Galeria Carlos Carvalho.

united by is an interdisciplinary design team. Founded in 2010 by Miguel Palmeiro, the Porto-based company has grown to be a great partnership with diverse mind-sets and skills. Our work methodology favours solid based research, visual thinking and design strategy as a starting point in order to guide our concepts through the best

path to match our clients' expectations. Recognised for our experience and knowledge, we can develop and produce a wide range of solutions. We strive to offer memorable identities, unique and lively interfaces, custom-made exhibition displays and engaging museography experiences. We are united by design.

Ruben Pater, under the name Untold Stories, creates visual narratives that aim to support solidarity, justice, and equality. His Drone Survival Guide (2013) received worldwide attention as a discussion piece on military drones. In his book The Politics of Design (BIS Publishers, 2016) he looks at the responsibilities of designers in visual culture. Pater is a tutor at the Royal Academy of Arts (The Hague).

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Real Vinícola
Av. Menéres, 461
4450-162 Matosinhos

PORTO DESIGN BIENNALE

+351 229578755
info@portodesignbiennale.pt

www.portodesignbiennale.pt
instagram.com/portodesignbiennale
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PRESS OFFICER

Cláudia Duarte
claudia@thisisgroundcontrol.pt

+ INFO

portodesignbiennale.pt/pt/press