

belgrade
design
week



DIZAJN PARK

THE BELGRADE
DESIGN WEEK
MAGAZINE

Issue #1 Summer 2011



Belgrade Design Week 2011

POST REPORT
PARTNERS' EXPOSURE

DIZAJN PARK | THE BELGRADE DESIGN
WEEK MAGAZINE

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BELGRADE DESIGN WEEK 2011 IN NUMBERS

6th Belgrade Design Week

- 1** World-class international conference
- 6** Program segments: Conference, Panels, Workshops, DizajnPremieres, DizajNights, and 100% Future Serbia
- 23** International Future² Conference speakers
- 11** Serbian and International Conference Panels speakers
- 7** International workshop moderators
- 4** DizajNights parties with 4 live acts of international music stars
- 159** Young Serbian designers exhibiting in 115 shop windows in the city center

150 Accredited journalists

50-100 Workshop delegates average per workshop x 7 workshops

300-500 Conference delegates average per lecture x 34 lectures

1000 Daily exhibition visitors at the conference location

3.000 DizajNights visitors

5.000 DizajnPremieres visitors

100.000 100% Future Serbia spectators

3 x 25 min TV chronicles broadcasted on Serbian national TV AVALA

2 Parts documentary movie BDW 2011

THE
GREATEST
CREATIVE
MINDS
OF THE 21ST
CENTURY

In a country with no significant "design industry" to speak of, we have produced a "creative festival" with the international conference FUTURE² as main program segment. This was important in order to open, for the first time in Serbia and South East Europe, the discussion of shaping our future with the impetus of creative industries - people behind architecture, branding, urban planning, design, fashion, film, publishing, media, advertising etc. We accomplished this by bringing key representatives of the creative community - the core audience of BDW - in direct dialogue with key representatives of business and government, as well as with global creative stakeholders.

BDW is the only highly professional multi-disciplinary EDUCATIONAL FESTIVAL of this magnitude in Serbia and the region, besides being non-profit, amidst a plenitude of entertainment and students / amateur content, where creative industry representatives generate real change in the global economy today, explain how a competitive and modern economy is being developed. Not just any experts, but THE GREATEST CREATIVE MINDS OF THE 21ST CENTURY, who eagerly await Belgrade's famed audience and those unique BDW vibrations, so very well known all around the world!

As part of the DESIGN WEEK from May 26th to 28th, our famous three-day educational conference FUTURE² was focused on scenarios for the future: finding solutions, ideas, models, tendencies for future needs based on European values and standards, with the goal to define, understand and establish frameworks for our future society. Our delegates had the opportunity to inform themselves about latest global developments through the entire scope of global creative industries, from advertising to architecture and to learn from the leading international companies, brands and creative leaders coming from over 20 countries, on how to adapt to changes in the future economy.

For the first time within the BELGRADE DESIGN WEEK, our traditional late night program of passionate BDW DIZAJNIGHTS was organized as a full blooded urban music festival, with the appearance of world-known superstars four days in a row. Additionally, our well-established BDW DIZAJNLABS workshops and master classes, complemented the city-wide satellite daily program of film projections, exhibitions, cocktail receptions and promotions, known under the name of BDW DIZAJNPREMIERES.

And finally, 2011 marked the debut of our new 100% FUTURE SERBIA project, showcasing 100 top Serbian designers in over 100 shop windows in the city center, a unique design exhibition Belgrade has never experienced before in this scale.

BDW wishes to THANK² everyone who helped create this wonderful festival again in 2011, against all odds, so to say. From our volunteers to esteemed partners and patrons, from global creative superstars who decided to come that week from all over the world to Belgrade - of all places, all the way to the nice book store clerk who allowed Serbian talent to display work in his shop window, and most of all to our biggest "sponsor" - our visitors:

THANK YOU² for your trust.

The BDW Team



Your impressions about Belgrade Design Week?

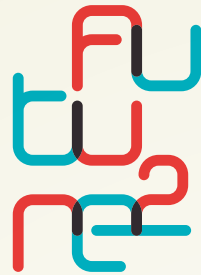
"The participants list is impressive! Belgrade Design Week is the best professional event I ever participated in. But to me it also has emotional significance. I am in Belgrade again, twenty years later. I was not sure what to expect but I encountered a fantastic atmosphere and amazing people. I have a feeling I have old friends here."

Konstantin Grcic, BDW 2006



BELGRADE DESIGN WEEK 2011

BASIC INFO



BDW 2011 Festival Dates

May 23 - 28

FUTURE² Conference Dates

May 26 - 28

100% FUTURE SERBIA Dates

May 21 - 29

BDW DIZAJNIGHTS Concerts Dates

May 25 - 18

SKC Exhibition Dates

May 24 - 28

FUTURE² Conference Venue

Yugoslav Drama Theatre,
Kralja Milana 50

BDW Opening Ceremony and Exhibition Venue

SKC-Studentski Kulturni Centar,
Kralja Milana 48

BDW DIZAJNLABS Venue

Vračar Municipality, Njegoševa 77

BDW DESIGNPREMIERS & 100% FUTURE SERBIA LOCATIONS

All over the city of Belgrade.

BDW CONCERT Venues

SKC-Studentski Kulturni Centar,
Kralja Milana 48;
Dom Omladine Beograda,
Makedonska 22;
PC Ušće 25. sprat,
Bulevar Mihajla Pupina 6

BDW Official Accommodation

The Continental Hotel Beograd
Vladimira Popovica 10

BDW Info & Meeting Hub

The 24/7 BDW HUB with live DJs,
food and cocktails was located at
the Piano Bar, Hotel Continental

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BDW Institutional Patronage



Београд

BDW 2011 Principal Partners



gorenje

BDW is Member of Bureau of European Design Associations



BDW is Member of the Serbian Chapter of the International Advertising Association



Belgrade Design Week is in strategic partnership with the "Beograd 2020" project

Beograd2020

This magazine was printed by:



РЕПУБЛИКА СРБИЈА
МИНИСТАРСТВО ОДБРАНЕ



Your impressions about Belgrade Design Week?

"Belgrade truly touched and moved me. It is difficult to describe feelings that overflow me. Your desire to bring people together, your dedication and commitment to an idea, the need to look the people in the eye, the inner beauty I have encountered here, all is so sincere and real. There are not many such places on the planet. Please, invite me again!"

Ross Lovegrove, BDW 2006



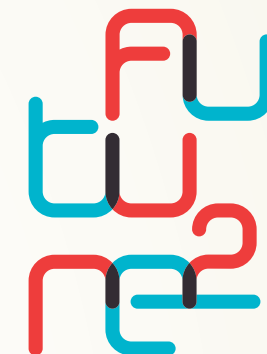
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A. BELGRADE DESIGN WEEK INTRO

Your impressions about Belgrade Design Week?

"I discovered the most lively platform in the design world, from products to architecture, from strategies to visual experimentation. Design Week was a rich surprise that is beyond boundaries of disciplines and limitations of media. It was a place to meet old friends again and find new ones for future collaborations and exchange. And it was a great party time! - it's all inclusive!"

Jürgen Mayer H. / Germany

A. 1 BELGRADE DESIGN WEEK INTRO ALUMNI

BDW LECTURERS 2006 - 2011

DESIGN

Ross Lovegrove /UK, Konstantin Grcic /DE, Shin Azumi /JP, Jaime Hayon /UK/ES, Marti Guixé /ES, Arik Levy /IL, Stefan Diez /DE, Martin Postler & Ian Ferguson, PostlerFerguson /UK, Ola Rune, Claesson Koivisto Rune /SE, Gaetano Pesce /IT/USA, Javier Mariscal /ES, Harri Koskinen /FI, Patrizia Urquiola /ES/IT, Nika Zupanc /SI, Lars Holme Larsen, KILO Design /DK, Mario Nanni /IT, Dusan Paunović /IT/RS, Werner Aisslinger /DE, Branko Lukić, Nonobject /RS/US, Erwan Bouroullec /FR, Arne Quinze, Quinze and Milan /BE, Adam Tihany /US/IL, Defne Koz, US/TR, Hella Jongerius /NL, Matali Crasset /FR, Sacha Lakić /FR/RS, Renny Ramakers, Droog Design /NL, Ora Ito /FR, Karim Rashid /CA/US, Luigi Colani /DE, Maxim Velcovsky /CZ, Päivi Jantunen, Iittala /FI, Dejana Kabiljo /AT, Goran Lelas /CRO, Jonas Pettersson, Form Us With Love /SE, Jens Martin Skibsted, Biomega /DK

ARCHITECTURE/ URBAN DEVELOPMENT

Patrik Schumacher /Zaha Hadid Architects /UK, Daniel Libeskind /US/DE, Rem Koolhaas /NL, Juergen H. Mayer /DE, Bjarke Ingles of BIG /DK, Martin Gran, Snøhetta /NO, Lorenz Promegger and Rainer Kasik of X-Architekten /AT, Jacob Van Rijs, MVRDV /NL, Winka Dubbeldam /US/NL, Wolfgang Tschapeller /AT, Seyhan Ozdemir of Autoban /TR, Boštjan Vuga, Sadar Vuga /SI, Chicco Bestetti, Paola Lenti /IT, Ascan Mergenthaler, Herzog & de Meuron /CH, Vaso Perović, Bevk Perovic Arhitekti /RS/SI, Rok Oman & Špela Videčnik, Ofis Architects /SI, Rolando Borges Martins, ParqueEXPO /PT, Mario Sua Kay /PT, Božana Komljenović, Zaha Hadid Architects /UK

GRAPHIC DESIGN AND BRANDING

Petar Saville /UK, Rasmus Ibfelt of E-Types /DK, Tobias Kohlhaas and Birgit Holzer of Weiss Heiten /DE, Mike Meiré /DE, Andy Stevens of Graphic Thought Facility /UK, Laurent Fetis /FR, Michel de Boer of Studio Dumber /NL, Saša Vidaković of SVI design /UK/RS, Nick Clark of The Partners /UK, Mirko Ilić /US/RS,

Christian Schroeder of Landor /UK/DE, Florian Dengler and Marcus Oltmans of Metadesign /DE, Manfred Stöckl of Minds Brandmakers /AT, Sicco van Gelder of Brand Meta /NL, Miles Newlyn /UK, Nicholas Ind of Medinge /UK/SE, P, Snask /SE

COMMUNICATION

Samuel Payne, Mother /UK, Andy Cameron, Wieden + Kennedy /UK, Grant Mason, Anomaly /US, Shane Walter, onedotzero /UK, David Linderman, HiRes! /US/UK, Simon Waterfall, Fray London & Daljit Singh, Conran-Singh /UK, Fread Deakin, Nataly Hunter and Malika Favre of Airside /UK, Joost Perik, BSUR /NL, Nicholas Rope of Poke /UK, Michael Baulk of The Mill /AMW /UK, John Winsor & Neil Riddell, Crispin Porter + Bogusky /US, Marta Di Francesco, MTV Network /IT/UK, Graham Fink, Finktank & MC Saatchi /UK, Andy Barmer and Sonja Medić, The Mill /UK/RS, Dylan Griffith, MTV /US/NL, Davor Bruketa, BRUKETA & ŽINIĆ /CR, Jan Rijkenberg, BSUR /NL, Christopher Barrett and Matthijs de Jongh, KesselsKramer /UK/NL, Nick Leaf, MTV /UK

CURATORS AND PROMOTERS

Deyan Sudjic, Design Museum London /UK, Paola Antonelli, MoMA /IT/US, Marva Griffin Wilshire, Saloni Satellite Milano /VE/IT, Galit Gaon, Design Museum Holon /IL, Ben Evans, London Design Festival /UK, Vito Oražem, Red Dot Award /DE, Arhan Kayar, Istanbul Design Week /TR, Thomas Geisler, MAK /AT, Maurizio Ribotti, ZonaTortona /DesignPartners /IT, Rabih Hage /UK, Cees Donkers, DDW /NL, Luisa Collina, Fabrizio Pierandrei, Alessandro Pierandrei, Politecnico di Milano /IT, Branka Dimitrijevic, MSU /RS, Denis Ivošević, Istra Tourist Board /CR, Jesus Marino Pascual, Rioja /ES, Stephen Davies, Advertising Producers Association /UK, Yaffa Gaon /IL, Laura Woodroffe of D&AD /UK, Milica Vuković, Design Council, BEDA /UK, Emma Stenström, Konstfak /SE ▶▶



MEDIA AND PUBLICISTS

Tony Chambers, Wallpaper /UK, Alice Rawsthorn, International Herald Tribune / UK/US, Mirko van den Winkel, Stylepark & MVDW Ltd /UK, Marcus Fairs, dezeen.com /UK, Birgit Lohman, Designboom / IT/DE, Angharad Lewis and Richard Bucht, Grafik Magazine /UK, Tobias Lutz & Nils Becker, Architonic/ CH, Judy Dobias, Camron PR /UK, Veran Matic, B92 /RS, Mark Sinclair, Creative Review /UK, Robert Thiemann, FRAME /NL, Julius Wiedemann, Taschen /BR/DE, Friedrich von Borries /DE

ENTREPRENEURS

Eugenio Perazza, Magis /IT, Patrizia Moroso, Moroso /IT, Giuseppe Lana, Alessi /IT, William Sawaya&Paolo Moroni, Sawaya & Moroni /IT, Gianluca Borghesi, Zanotta /IT, Danilo Mandelli, Viabizzuno /IT, Simon De Pury, Phillips De Pury /CH/UK, Burkhard Remmers, Wilkhahn /DE, Peter Bonnen, MUUTO /DK, Aernoud Bourdrez /NL, Simon Jacomet, ZAI Ski /CH, Peter Husted, Normann Copenhagen /DK, Alfonso Leonessa, Agape /IT, Dalia Saliamonas, Camper / ES, Jakob Odgaard, Bang & Olufsen /DK, Stefano Serra & Sergio Viotti, Tecno SpA /IT, Gaye Cevikel, Gaia & Gino /TR, Jovo Majstorović, G-Tec /US/RS, Matthias Huettebrauer, DesignHotels /DE, Jan-Erik Lundberg, Geneva Lab/ CH

MUSICAL PERFORMANCES

YELLO & Heidi Happy /CH, Matthew Dear /US, Lindstrøm/NO, Snask /SE, SevdahBABY /RS, Simon de Pury /UK, Andy Stevens GTF /UK, Lemon Jelly /UK, KiBiSI /DK, Cineplexx (a.k.a. Sebastian Litmanovich) /AR, Federico Aubele /AR, Rob Garza Thievery Corporation /US, Gramophonedzie /RS

SERBIAN CREATIVE STARS

Boris Marčetić, Brandmama, Siniša Vljaković, Impact BBDO Dubai /UAE/RS, Istok Pavlović, Vladan Srdić, TheSign /SI/RS, Olja Bečković, Lowe Idols&Friends, Slavimir Stojanović, Futro, Miša Lukić, Synergy Leo Burnett, Bojan Joksimović, TBWA, Žaklina Kušić, Publicis, Vesna Radaković, BBDO, Marin Šimurina, Grey, Milica Madžgaljević, Ogilvy & Mather, Aleksandra Kosanović, Nova Y&R, Marko Stojanović, JWT, Ivan Stanković, Communis, Dragana Jovančević, CAN Adverstising, Aleksandar Poznanić, Idea +, Slobodan Jovanović, Coda & Ass, Vuk Lončarević, Unibrand 360, Ivo Martinović, Kosta Glušica, Tuna Fish, Jovan Jelovac, trans:east*brand architects, Miloš Jovanović, Hardisco /RO/RS, Tony Dosen, 613 Creative /US/RS, Miloš Ilić, Leo Burnett /HU/RS, Marko Luković, Phillipe Mihailovic /FR/RS

Ana Kovačević, Moć Prirode, Rade Pribičević, Danube Foods Group, Vojin Đorđević, Voda Voda, Nebojša Mišić, Atelier Marzzi, Milica Čubrilo, Turistička Organizacija Srbije, Predrag Marković, Miloš Milovanović, Projekat Beograd, Radivoje Raša Andrić, Bojan Bošković, EXIT, Irena Posin, Siepa, Nenad Radujević, CLICK, Jelena Mijanović /SE/RS, Srđan Jovanović Weiss/US/RS, Đorđe Lašić Unibrand 360, Rushka Bergman /US/RS, Danilo Žižić, Marko Milanković, Mia David, KVART magazine, Milica Čubrilo, TOS, Vitomir Jevremović, Eyevision, Andrej Vasiljević, Beobuild, Vladimir Živaljević, Aquaboutique, Damjan Stanković, Rade Kosanović, Grozdana Šišević and Dejan Milanović, Studio Re:a.c.t, Srđan Nikolić, Supernatural, Svetlana Mojić, Dušan Nešić, Zoran Stefanović, Stefan GP ■

THE GREATEST CREATIVE MINDS OF THE 21ST CENTURY



A. 2 BELGRADE DESIGN WEEK INTRO MISSION AND VISION

PRODUCE A GRIPPING ANNUAL MEETING POINT OF GLOBAL CREATIVE LEADERS WITH SERBIA AND SOUTH EAST EUROPE IN BELGRADE, WITH A NON-PAREIL DESIGN CONFERENCE AS CENTREPIECE.

In this time of global economic crisis and economy in transition and still developing in Serbia as well as large part of South East Europe, our MISSION can only be to survive and successfully stage yet another amazing seven-days-festival of the creative industries, albeit the most relevant one in the 100-million people region between Vienna and Istanbul.

The foundation is clear - we have an amazing reputation to defend and develop further: our famous international three days conference has been voted one of the best global creative conferences by worldwide opinion leaders and media, 6 years in a row, and the list of participants is growing and setting absolutely new standards and perspectives, probably globally unmatched!

Additionally to the conference, respectful to economical realities, we continue to develop our next true mission point:

- To each year again and again transform the streets, museums, showrooms, workshops, studios, galleries, schools, media, and in general, the MINDS of Belgrade, into a week-long international place of connection between the creative industries and the world of business, without bias, enabling our citizens and visitors to enjoy an inspirational city-wide festival, as well as allowing Belgrade to fulfill its creative potential.

Our MISSION is to convert Lecturers to Ambassadors, Visitors to Members, and Everyone to Loyal Supporter. ■

DEVELOP A YEAR-ROUND ONE-STOP NETWORK FOR THE ENTIRE SEE CREATIVE COMMUNITY, PROVIDING A CONTINUOUS CONNECTION WITH GLOBAL CREATIVE INDUSTRIES.

Our VISION is simple organic growth, firmly rooted in the current successful BDW DNA: we are working hard to widen the extent of a seven-day festival into a more complex, year long continuous role, of being the premier one stop partner for building a society of knowledge in South East Europe.

To achieve this, we are further and deeper developing connections on two levels: firstly with all surrounding regional centers, following with leading global design-hubs, ensuring a 365 days / year active two-way exchange of projects, ideas, collaborations. We are not only helping to develop a network of creative cities worldwide, but in the process produce effective new tools such as websites, blogs, seminars and knowledge centers such as libraries and series of ongoing events, all the way to opening a permanent regional design museum in Belgrade.

BDW exists to be the bridge between the creative industries and the business world, the global design scene and the local and regional impetus, the private economy and the government administration, and last but not least, the connection between our famously passionate audience and the leading global creative minds of the 21st century.

Our successfully developed vision would firmly place Belgrade and Serbia as well as the whole SEE region on the global creative map, and ensure BDW's role as global partner to leading institutions and events devoted to building a better society with help of creative industries. ■



Your impressions about Belgrade Design Week?

"Belgrade design week is a unique, inspiring and one-off design event in this significant geopolitical area. It is the only platform that is really working toward a positive change in the sense of perception and understandings of design profession in countries that formed ex Yugoslavia. I was honored that I was a part of such a beautiful and emotional event."

Nika Zupanc

Industrial Designer / Slovenia



A. 3

BELGRADE DESIGN WEEK INTRO

THE CHEMISTRY OF BELGRADE DESIGN WEEK

Founded in 2005, as a true rarity in the world of festivals - as a non-profit NGO, Belgrade Design Week is the first festival of creative industries and modern business in Serbia and the South East European region, covering an area home to more than 100 million people from Milan to Istanbul.

For seven years now, Belgrade Design Week has successfully forged intercultural and business connections between the global design scene, the regional creative industries and the city of Belgrade. BDW reinvents the tradition of grand international festivals of culture in Belgrade such as Bitef, Fest and Bemus, within a new, contemporary design contest. Bridging the gap of the missing presentation for the creative industries in South East Europe, BDW is adding Belgrade for the first time ever to the global design map, while demonstrating a clearly international and cosmopolitan philosophy.

We firmly believe that design today is much more than just a tool for the achievement of profits and economic success. We see it as a carefully crafted methodology for the introduction and realization of new ideas to our own society.

Apart from the massive pro-European audience of the highest quality, composed of opinion makers and creative leaders of the whole region, what makes Belgrade Design Week and our creative conference so special and different, is most of all the impressive participants list, which constantly grows and each year involves more and more global leaders of the creative industries.

The list of esteemed participants of Belgrade Design Week in the past six years, lecturers at our conference, includes more than 200 leading creatives, artists, architects, designers, branding and advertising experts, curators, publishers, entrepreneurs, critics, in one word - the greatest creative minds of the 21st century! Some of the world's superstars who were guests of Belgrade,

the Belgraders and Belgrade Design Week are Ross Lovegrove, Daniel Libeskind, Karim Rashid, Peter Saville, Luigi Collani, Patrizia Urquiola, Droog Design, Askan Mergenthaler of Herzog&Meuron, Juergen H. Mayer, Bjarke Ingels of BIG, Ola Rune of CKR, Jaime Hayon, Marti Guixé, Mario Nanni, David Linderman of Hi-ReS!, Nika Zupanc, Jacob van Rijs of MVRDV, Tony Chambers, Marcus Fairs, Konstantin Grcic, Patrizia Moroso, Shin Azumi, Paola Antonelli, Eugenio Perazza of Magis, Patrizia Moroso, Hella Jongerius, Gaetano Pesce, Ora Ito...

To most of them the participation at Belgrade Design Week was in the same time their very first visit to Belgrade, Serbia and the whole region, but also a unique chance for the local and regional creatives and professionals to get introduced with their work and ideas live from the first row.

During the sixth Belgrade Design Week, Belgrade was once again the global capital of creative ideas and host to a most impressive participants list.

Martin Gran of Snøhetta, Arik Levy, Javier Mariscal, Dieter Meier, Stefan Diez, Patrik Schumacher of Zaha Hadid Architects, Päivi Jantunen of Iittala, Harri Koskinen, Grant Mason of Anomaly, Tobias Lutz & Nils Becker of Architonic, Mike Meire, Samuel Payne of Mother, Andy Cameron of Wieden + Kennedy, Martin Postler and Ian Ferguson of PostlerFerguson, Shane Walter of onedotzero, Simon Waterfall & Daljit Singh are just some of the brilliant lecturers who shared their knowledge, experience and ideas with our famous, passionate audience this year.

And a word about BDW's delegates: just as those Red Star football fans, known for ferociously firing up their club but in the same time gentlemanly applauding to guests' excellence, BDW delegates are famous by word of mouth in the world of design for being true connoisseurs and in time childishly emotional, sincere and supportive towards those whose work they appreciate. »



Your impressions about Belgrade

Design Week?

"Belgrade Design Week is really good. We were extremely well looked after, and the conference was dynamic, interesting and different. The food and the parties were also very memorable! Thanks for inviting us, we had an excellent time."

Natalie Hunter - Airside, BDW 2009





The importance of Belgrade Design Week is recognized by many world-leading opinion-makers and media in the fields of design and creative industries, which results in the fact that BDW each year generates international media value of more than 5 million EUR, combining the word "BELGRADE" with keywords like "DESIGN, PROGRESS, INNOVATION, KNOWLEDGE, FUTURE, QUALITY..." in global and local reviews. Belgrade is a city of great festival culture, equally grand festival expectations, nurtured in the golden age of socialism.

Furthermore, we at BDW try to provide the framework only, the inspiration, and let everything flow from thereon as organic, as spontaneous as possible. Perhaps this really marks the key difference between us and other important global festivals.

Namely, after leaving behind all logistical, technical, financial and similar aspects, the whole know-how revolves around the CHEMISTRY of the

festival – taking care of the question: "Is everyone getting the proverbial buzz from the excitement at BDW or not?"...

Like with a good movie: expensive effects, animation or camera trickery stay in the shadow of that special feeling whether you follow a film BREATHLESS from the beginning to an end, swallowing scene after scene as soon as the lights go off. For this accomplishment, only one thing bears responsibility: the good old story and the mastercraft of the story's guide - the director.

That is more or less the situation with BDW: something inexplicable happens each year, and then the whole world talks again with excitement about Belgrade and the festivities of Belgrade Design Week. ■

Jovan Jelovac,
BDW Founder and Curator



Your impressions about Belgrade Design Week?

"Dear design friends, Belgrade is engraved in my heart in many ways. First of all, the people - so open and interested. Then the wonderful soft organization of the event - one of the very best I ever attended. The super building. The joy to be with my dear friend Ross Lovegrove on stage and to meet Karim Rashid. All this together was unforgettable and please invite me again!"

Luigi Colani / Italy



A. 4 BELGRADE DESIGN WEEK INTRO BDW IN BEDA



Few days before beginning of the Future² conference within Belgrade Design Week 2011, our organization became member of the "Bureau of European Design Associations" – BEDA. Belgrade Design Week is the first festival of this kind in the entire SEE region to acquire BEDA's membership, among more than forty design associations, regional and national design promotion centers and councils, as well as design education institutions. BEDA exists to ensure permanent liaison between its members and the authorities of the European Union in order to communicate and promote the value of design and innovation to the European economy.

By becoming BEDA's member, Belgrade Design Week will be able to join other European design organizations in their effort to exchange information, experience and activities for the purpose of creating a cohesive entity and raising public and client awareness of the cultural, economic, social and educational value of design. BEDA was established in 1969 and acts as a single body representing the interests of the European design community towards the governmental and intergovernmental institutions at European level, and works towards harmonizing professional design qualifications and raising and maintaining standards in Europe. BEDA seeks to promote design at the pan-European level to increase design's acceptance as a vital component of Europe's innovation strategy and cultural identity. It represents the interests of the practicing design professions, which account for some 400,000 designers across Europe to the

institutions of the European Union. BEDA President (2011-2013) Deborah Dawton is Chief Executive Officer of the Design Business Association, the UK's Trade Association for design businesses. BEDA Vice-President Isabel Roig is the Director of the Barcelona Design Center.

At the invitation of European Commission Vice-President Antonio Tajani, both BEDA President and Vice-President attended the first meeting of the newly established European Design Leadership Board, which took place in Helsinki on Friday 27th May 2011. The newly established board of fifteen members from umbrella organizations, design promotion institutions, leading academics, industrialists and designers will steer the European Design Innovation Initiative (EDII) with the aim to "exploit the full potential of design for innovation and to reinforce the link between design, innovation and competitiveness". The European Design Innovation Initiative was to be launched by Commissioner Tajani as a component of the Innovation Union later this summer. The Innovation Union is one of seven flagship initiatives of EU's growth strategy - Europe 2020 - following BEDA's Design Manifesto requesting that the European Commission includes design as a key driver in its innovation policy.

Belgrade Design Week, by being member of BEDA, will contribute to the efforts of addressing the importance of design and raising awareness of design as a driver of innovation in Serbia and SEE. ■

A. 5 BELGRADE DESIGN WEEK INTRO BDW & BEOGRAD 2020

Beograd 2020

City in the process of becoming a candidate for the European Capital of Culture



THE ORGANIZATIONAL COMMITTEE OF THE ASSEMBLY OF THE CITY OF BELGRADE, IN CHARGE OF THE PROJECT OF BELGRADE'S CANDIDACY FOR THE EUROPEAN CAPITAL OF CULTURE 2020 AND BELGRADE DESIGN WEEK

Here on forward agree:

- that cooperation between prominent artistic events and projects is of great importance for a successful operation of the City, as well as that it is in line with the European model of development that is promoted through the project of "European Capital of Culture".
- that by jointly supporting the development of creative industries in the region we promote the creative potential and knowledge sharing between Belgrade and other European cities.
- that by the successful implementation of the Project of the candidacy of the City for the European Capital of Culture is developing a positive image of Belgrade is developed, as well as his position on the cultural map of the world strengthened, creating opportunities for expansion and exchange of creative ideas and artistic initiatives at local, regional and European level.
- that through mutual cooperation and support in the best way the lifestyle and culture of Belgrade are appropriated and promoted, as well as his cosmopolitanism and multiculturalism, which is why the City dedicates its due appropriation to BDW as one of the world's top ten creative events.

Based on aforementioned, have agreed to sign **THE AGREEMENT OF COOPERATION.** ■

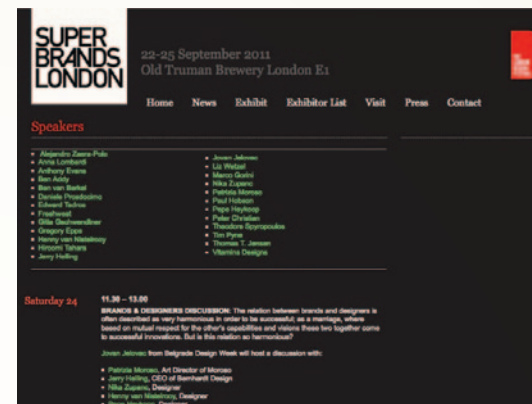
A. 6 BELGRADE DESIGN WEEK INTRO BDW @ BILBAO B-AWARDS FESTIVAL 2011



Belgrade Design Week's founder and curator Jovan Jelovac presented Serbia at the first Bilbao Bizakia Design Festival in Spain, held from March 23 to 25 2011. As Bilbao is one of the best examples of economic regeneration through creative thinking, tourism and cultural activities, the city leaders and the Basque government decided to organize the "B-AWARDS" festival. Designers from all over the world had the opportunity to exchange ideas and works, also to learn something new from their experienced colleagues from Hong Kong to Oslo, Singapore to Spain, and of course, Belgrade. Jovan Jelovac introduced visitors to the development of Belgrade Design Week, development of design as a part of city branding, as a segment of the "new economy". Jelovac presented his work in Bilbao alongside famous designers such as Philippe Stark, the director of the prestigious London Design Festival Ben Evans, the designer William Lark, the

Harvard based architect Toshiko Mori, Wallpaper's editor Tony Chambers ... Selectors of the festival in Bilbao had chosen Belgrade Design Week because of its extraordinary global reputation and intriguing enigma of organizing such a festival in a country with no "design-industry" to speak of. In fact, this favorite meeting place of the world's best creative minds and international design-media gets extremely low institutional support in Serbia. So how does it survive and even thrive each year? This paradox is a phenomenon of the creative industries, especially because BDW is an extremely rare case of a completely nonprofit festival of this size and importance in the world. As BDW's organizers are themselves not sure about the formula, the festival's founder Jovan Jelovac had welcomed Bilbao's invitation as incentive to perform a bit of self-analysis and perhaps provide the world with some answers to such an 'important' mystery. ■

A. 7 BELGRADE DESIGN WEEK INTRO BDW @ LONDON DESIGN FESTIVAL 2011



Jerry Helling, President and Creative Director of Bernhardt Design, carries interesting reading material at this year's London Design Festival - BDW 2010 Dizajn Park Magazine

Belgrade Design Week's founder and curator Jovan Jelovac participated at the London Design Festival at the new, innovative "SUPERBRANDS" program, held at the iconic Boiler Room in the Old Truman Brewery on Brick Lane, on Saturday, September 24, 2011. The Creator of the entire conference program was the legendary Mirko van den Winkel, a world-renowned design-guru, who was a lecturer at the Belgrade Design Week in 2010.

BDW is honored that, as a prominent expert and one of the leading consultants for branding in design in Europe, Jovan Jelovac chaired the discussion with world renowned designers and entrepreneurs about the relation between brands and designers. Visitors had the opportunity to enjoy the discussion with Patrizia Moroso, Art Director of Moroso, Jerry Helling, CEO of Bernhardt Design, designers Nika Zupanc, Henny van Nistelrooy and Pepe Heykoop. ■

A. 8 BELGRADE DESIGN WEEK INTRO BDW @ SKETCH LONDON DESIGN FESTIVAL 2010



Belgrade Design Week hosted a momentous presentation at the London Design Festival last year. Forty original BDW portraits of the world's greatest creative minds, whom Belgrade Design Week had the honor to host as speakers in its first five years, were exhibited in the official program of the London Design Festival from September 18 to 26, 2010. The quality of the portraits shot by the eminent Serbian photographer Vladimir Miladinović

Piki and the vernissage with the dazzling opening party, organized for media the world's creative elite gathered at LDF in London's famous gallery and club Sketch on Conduit Street, successfully brought the spirit of BDW to London. Several thousand visitors have seen the exhibition and BDW representatives have received many invitations to show this exhibition to audiences of other renowned design festivals across the world. ■



INTERVIEW WITH JOVAN JELOVAC

NARATIV - Online Magazine, Croatia 13 May 2011
By Tatjana Bartaković



The initiators of the current social development are the companies and individuals with progressive visions of up-and coming trends. Nowadays, small teams consisting of only a few experts, can in a shorter period of time achieve better results which until recently could have been achieved only by complicated state-funded institutions. One of the inspiring examples comes from Belgrade. It is called: Belgrade Design Week, in short BDW, which thanks to amazing international activities, transparency, and excellent diplomacy, demonstrated a new level of modernization of the city and promotion of the aspired society of knowledge. According to the leading Italian business newspaper "Il Sole 24 Ore", Belgrade Design Week has made Belgrade come second on the list of the world's top 11 destinations of 2011 for the specific time-period during BDW-a festival which, for the past five years, has featured the world's most prominent professionals from the world of design, architecture and advertising.

This year BDW will be held between May 23 and 28 at the Yugoslav Drama Theatre, and it will be entitled "Future²". Among other things, you will have the opportunity to listen to and learn from Stefan Diez, Harri Koskinen, Martin Gran of Snøhetta, Javier Mariscal, Mike Meire and many others. The Croatian designer Goran Lelas will present his collection of toys called "Somewhere City", a part of the permanent design collection at the New York's MOMA museum store. He recently adapted it for an iconic puppet TV show in Serbia.



We used this occasion to talk to Jovan Jelovac, the founder and visionary of this entire festival, a person who gives it its unique "juice", for which it is featured in major international media such as the British Guardian, Icon, Financial Times, Monocle, Wallpaper, Daily Telegraph, dezeen.com, the American International Herald Tribune, etc.

There are almost no design institutions in Serbia, and BDW has emerged at your personal initiative. You are the spiritus movens of this Festival that not only became well known and respected globally, it also started to actively implement the knowledge-based society in Serbia, and constantly provides new impulses to its creative industries. After five years of organizing BDW, what do you recognize as its most significant impact and results?

The development of creative industries is, in my humble opinion, perhaps the only right path for Serbia. We really are the pioneers working on positioning our society in the world as, for starters, a place to create partnerships and share the most relevant global experiences in the creative industry.



The now world famous international conference has definitely been the heart of the festival since its foundation. With its quality and amazing atmosphere it attracted great attention of the public and it was only natural that such energy attracts many creative ideas, spontaneously turning into a proper festival – which is what BDW is today. Because of the experiences they had in Belgrade over the past six years, each of the now over 150 speakers at the conference has in some way become an ambassador of our city and our country. It is of massive importance for Belgrade today. We are constantly making and nurturing the bonds with those people, and we invite them to visit us again, and whenever and wherever possible, we emphasize Belgrade's position on the world map of design and creativity. For example, last year we kindly asked them to write letters of recommendation to the EU for Belgrade's candidacy for the European Capital of Culture in 2020.

BDW was visited by many global leaders in the creative industries of today, and the Festival itself became Belgrade's prominent ambassador. Each year BDW generates a worldwide PR value which amounts to approximately 5 million euros. How else does BDW support its society, and particularly the City of Belgrade and Serbia?

By bringing the world's greatest creative minds of the 21st century to Belgrade, and btw this is usually for their first time, much to their surprise as to what "we" in Belgrade are really like, BDW fulfills its mission of seeding the idea of a "society of knowledge" to Serbia, as well as the appropriation of our country and our city, and our entire region, by the global creative opinion makers. To our ongoing surprise, not only do these amazing people donate selflessly their valuable time and knowledge to us here, they also continue to promote Belgrade and BDW throughout the year, which helps us organize an even better conference each following year.

World-renowned professionals and leading global media often give us a response like this: "You know, I've never heard of you, and it seems a little strange to me that something like this exists in Serbia. So I went to your website to check out who your guests were in recent years. There I found my good friend Shin Azumi and asked him about his impressions. You know what - and this never happened to me before - he told me that I HAVE to go to Belgrade, that BDW is the best conference he ever attended, that the audience is amazing and the atmosphere unique. That is why I agree to come to your conference this year, and I am looking forward to it."



In this regard, I think BDW is particularly beneficial to Belgrade, especially to our strategic partner, the project "Belgrade 2020", aimed at Belgrade's candidacy for the European Capital of Culture in 2020. We appreciate this project immensely and we promote it globally probably more than any other institution or festival in the city does, just as we would support any other good initiative aimed at creating preconditions for a culturally rich and prosperous life in our society.

Lectures from renowned, successful and experienced creative people have enabled a significant amount of new knowledge to be generated in a very short period of time. Can the indicator of this impact in some way be measured in your environment?

I think it is undeniable that BDW literally raised a whole new generation of not only Serbian, but also regional creative minds. Those are not only designers, but also businessmen, entrepreneurs, architects, photographers, and even administrators, public officials... They are our audience, thousands of people each year, those who are the most progressive and ultimately the most inquisitive people of South East Europe. We sell hundreds of tickets to visitors from Croatia, Slovenia, Hungary,



Macedonia, Bulgaria, Greece and the rest of the EU... There are as many foreign visitors as there are visitors from Serbia. However, in my opinion, the most interesting thing is the general level of professional quality these people demonstrate.

Each year literally hundreds of people make contacts with each other during BDW, they initiate new projects, cross-border partnerships, people from Serbia find jobs or at least internships at the most prestigious creative studios in the world, and vice versa. For example, Daniel Libeskind came to BDW to deliver a lecture, and left Belgrade with the commission for a project of a new settlement on the banks of the Danube, worth few billion Euros.

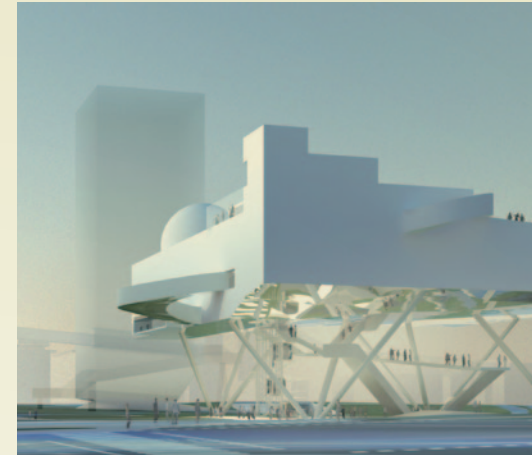
On the opposite side of the spectrum, one must understand that there is a terrible cynicism of the creative scene in Belgrade, which in times of prosperity during Tito's era, were raised with high expectations when it comes to festivals. Today, they are completely unprepared for solidarity and professionalism, for example, in terms of purchasing tickets. Our people expect to get free entry as some sort of "birthright" almost... We have radically put an end to that. That alone is a huge contribution to our battle against the lies of populism.



It is impossible to be on a professional mission, to be independent and earnest, and not to live off of ticket sales, because it is the most honest of earnings. The audience must be the largest "corporate sponsor" of BDW, rendering it impartial to business-or political interests. And that's the way it will always be, because of our uncompromising attitude. The model of common consciousness for us is the old society of Dubrovnik, where I listened to stories about the island of Lokrum as a child, about how a botanical garden was created by captains of Dubrovnik's historical merchant fleet. They were obliged to bring from each of their travels the most exotic plant they could find, and to plant it on Lokrum upon return, for the common good of the city, developing it for future generations who would pay for its upkeep. Those creative leaders of the 21st century are my plants from around the world which I bring from each voyage. BDW is my botanical garden for Belgrade.

BDW is also a platform oriented towards connecting the creative sector with the Government representatives, institutions, businesses and educational centers. Can you present a project in this segment to which you are especially proud of?

In cooperation with engaged entrepreneurs we have completed several projects that have resulted in new connections between industries, jobs creation and initiated new goods production in Serbia. These projects were initiated during BDW in form of workshops and competitions. Among several, one outstanding project we are proud of must be the design AND industrial production of the first national eco-produced piece of furniture: "Sitting Green", on behalf of USAID. The goal of the contest was to establish a collaboration between leading Serbian furniture designers with the national production and sales sector, in order to promote export and raise competitiveness of the Serbian furniture industry. Another success was achieved in collaboration with the Swiss pharmaceutical giant Roche. At our workshop for key Serbian designers special tools were designed for patients suffering from rheumatoid arthritis, and the winning entry will be mass-produced by Roche. There is another BDW collaboration we are proud of, with the Serbian Center for the Promotion of Science in New Belgrade. We managed the first international branding competition in Serbia for them, conducted according to highest international standards, involving BDW's alumnis, leading global creatives and journalists for the jury. This project has the opportunity to become Belgrade's first "destination icon", like the Guggenheim is for Bilbao.



They have already organized a momentous global architectural competition, resulting in an amazing winning project that now will be built. We serve as technical advisers and promoters for the project's branding - our donation to the project. You know, a prerequisite for the creation of the so called "society of knowledge" is the introduction of a strong culture of knowledge, which will not allow valuable initiatives to fail, regardless of whether they are private or public. We MUST help each other!

We all know how difficult it used to be, and how especially difficult it is today to provide sufficient funding for the implementation of projects. How do you manage to maintain the quality of the festival, in terms of finances, year after year? To what extent does the City of Belgrade, and the state itself, support the activities of the festival?

It is very, very difficult. This issue is really the weakness of the entire BDW concept, which is not just a program of a one-week festival at some given date during the year. First if all, BDW is a completely non-profit production by a private association of citizens. Not only do people work for free, in addition to their full-time day jobs, but because of the disastrous approach of institutions in the country towards this festival, and the current poor condition of the economy, they also donate funds to produce the festival each year. I honestly don't think such a thing exists anywhere in the world. Second, since its foundation BDW hasn't received a penny from the Ministry of Culture or from any other Ministry in the country. We had just begun to hope that we have created a stable relationship with the City of Belgrade, to whom we proposed to cover only 20% to 25% of the budget for the festival, but

even that didn't materialise. Last year we received 6,000 EUR funding from the City, compared to our annual budget of almost 250,000 EUR. Or another example from the Tourism Association people, who know well how hard it is to bring top international media to Serbia: "These journalists would not normally come to Belgrade". This year BDW will again bring 15 major global design-journalists, who will then write about our city and our people. That costs precisely 15,000 EUR, which is peanuts compared with the PR, basically. Do you know how much the Tourist Organization of Belgrade has offered us as support? 1600 EUR. And we are still grateful for that, because they are among the few ones who help each year. The Ministry of Tourism, Economy, Education etc, and all those other Serbian state institutions have not even answered our calls for a meeting. At the same time, all the media in the country



announced that the famous Italian newspaper IL SOLE 24 ORE, the most important business daily in Milan, has named Belgrade the second most important destination in the world in 2011, particularly because of the Belgrade Design Week conference! I think it is devastating for our country that BDW survives primarily on the loyalty of its ticket-buying audience. Which, again, are sold at lowest possible prices as we are strictly non-profit, but they are still expensive for our standard. And most of all, thanks to the international community and institutions working in Serbia such as foreign businesses, cultural centers, embassies and chambers of commerce. And finally, thanks to this small group of enthusiasts, the BDW team, smart and hardworking people - tip on the hat for their performance - which lasts throughout the year. They all saved BDW again this year, with a number of small benefactors and friends. And that's it, really simple, but extraordinary, still. ■

B. BELGRADE DESIGN WEEK 2011

What is the **FUTURE** for you, Mike?

"We shouldn't think too much ahead. Just be aware of what's happening around you. What kind of talents you have within you. In the long run you want to create future, but future easily becomes an excuse to postpone decisions you have to take today. If you don't change today, tomorrow will be like today. So therefore everything is already happening in the now."

Mike Meire / Germany

B. 1 BELGRADE DESIGN WEEK 2011 FUTURE²

FUTURE² ISSUES ADDRESSED:

Braindrain

BDW nurtures conditions for growth of FUTURE jobs that require science and education, which is one of the priorities of the national strategy of the Serbian Government, as well as of all other countries effected by the crisis, to prevent braindrain and emigration.

Impulse to Business

BDW is showcasing sectors of the creative industry which are crucial for developing of not trade only, but FUTURE business start-ups from the real economy sector, such as consulting, creation, production and export-oriented businesses, creating a wealth of new jobs.

Permanent Education

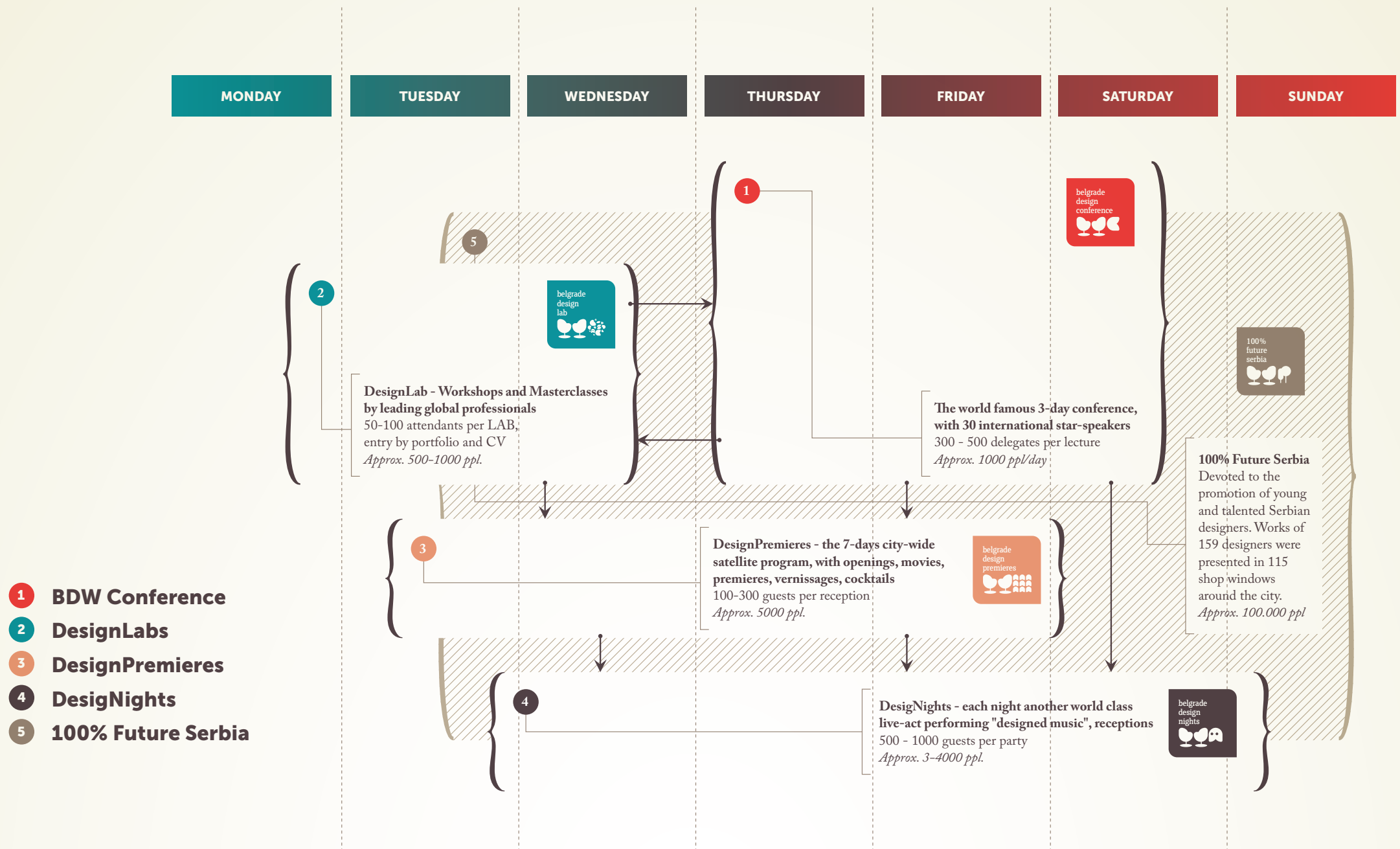
BDW produces the only conference in the SEE region which teaches individuals, government and businesses how to adapt to fast changes in today's global economy, through concrete global FUTURE development examples, showcased by leading creatives and brands.

European Values

Finest foreign cultural, trade and diplomatic institutions and businesses in Serbia, kindly support lectures by their countries' leading representatives, fulfilling our joint mission of promoting European values for the benefit of Serbia's and the entire region's FUTURE. ■



B. 2 BELGRADE DESIGN WEEK 2011 FESTIVAL SEGMENTS



B. 3 BELGRADE DESIGN WEEK 2011 ABOUT BELGRADE



More than four millennia of harsh Balkan history and a strategic location at the meeting place of two rivers have shaped Belgrade into a proud and beautiful city, where the locals have a refreshingly relaxed approach to life. It's also a place that takes pleasure seriously, offering one of the best clubbing scenes in Europe and a diverse cultural life.

A holiday in Belgrade offers the chance to explore a battered but spirited Balkan capital, where modern nightlife and busy shopping malls combine with a fascinating history to ensure there is never a dull moment for visitors. Belgrade will suit those seeking a city break with a difference.

Those who choose to travel to Belgrade are generally seeking more than just shopping and sightseeing, or they simply wish to soak up the soul of this city, which has endured so much and emerged with a welcoming smile. There is no denying that Belgrade has a vast and rich history that has shaped many of the city's attractions.

With a population of 1,630,000 (official estimate 2007), Belgrade is the third largest city in South East Europe, after Istanbul and Athens. Its name in Serbian translates to White City and it covers 3.6% of the territory of Serbia, and 24% of the country's population lives in the city.

Belgrade is the centre of Serbian culture, education and science. It has the greatest concentration of institutions of national importance in the field of science and art. There is the Serbian Academy of Sciences and Arts, established in 1886 as the Serbian Royal Academy; the National Library of Serbia, established in 1832; the National Museum, established in 1841 and the National Theatre, established in 1869. The city is also the seat of the Belgrade University, founded in 1808 as the Great School, and of the University of Art. ■



B. 4 BELGRADE DESIGN WEEK 2011 BDW 2011 LOCATION: YUGOSLAV DRAMA THEATRE



LOCATION:
YUGOSLAV
DRAMA THEATRE



The Yugoslav Drama Theatre was founded in 1947 with the aim of attracting the cream of the dramatic talent from all over the country. Director Bojan Stupica and critic Eli Finči at the Yugoslav Drama Theatre always stood out for their new and inventive interpretations of the classics of world and national dramaturgy, through which they were changing the notion of theatre in Serbia. An unavoidable part of the history of the JDP is also the story of the great actors who performed on this stage. The theatre building was destroyed in

flames in 1997. The competition announcement in 1997 called for fundamental reconstruction and modernization of the building. The first prize was awarded to young architect Zoran Radojčić, based on which the Zoran Radojčić and Dejan Miljković forming the Archtic studio designed the new building. The interior was designed in collaboration with architect Ivana Milenković. Nikola Krasnov's old facade was reconstructed and incorporated into a new high-tech glass facade. A contemporary sculpture of Mrđan Bajić dominates the lobby. ■

B. 5
BELGRADE DESIGN WEEK 2011
BDW 2011 OFFICIAL HOTEL:
CONTINENTAL



The Continental Hotel Beograd is the historically first five star hotel in Belgrade. It is perfectly situated within the elite business-residential area of New Belgrade and is representing an extraordinary fusion of first quality offer, good services and luxury. It is also well connected with the "Sava" congress centre. This hotel has 8 floors, 415 rooms including 30 apartment suites. Aside from the Executive and Club floors, Continental Hotel Belgrade also contains 8 banquet and conference rooms. Both are

located on the mezzanine and represent an ideal place for conventions, receptions, ceremonies and fashion show.

Continental Hotel Belgrade is also equipped with recreation sport centre which includes tennis courts, gym, solarium, sauna, massage service, indoor swimming pool and pool-bar. The Hotel also offers services of the Business Center, as well as restaurant services. ■



B. 6

BELGRADE DESIGN WEEK 2011

BDW 2011 AUGMENTED REALITY APP POWERED BY BRAND MAMA

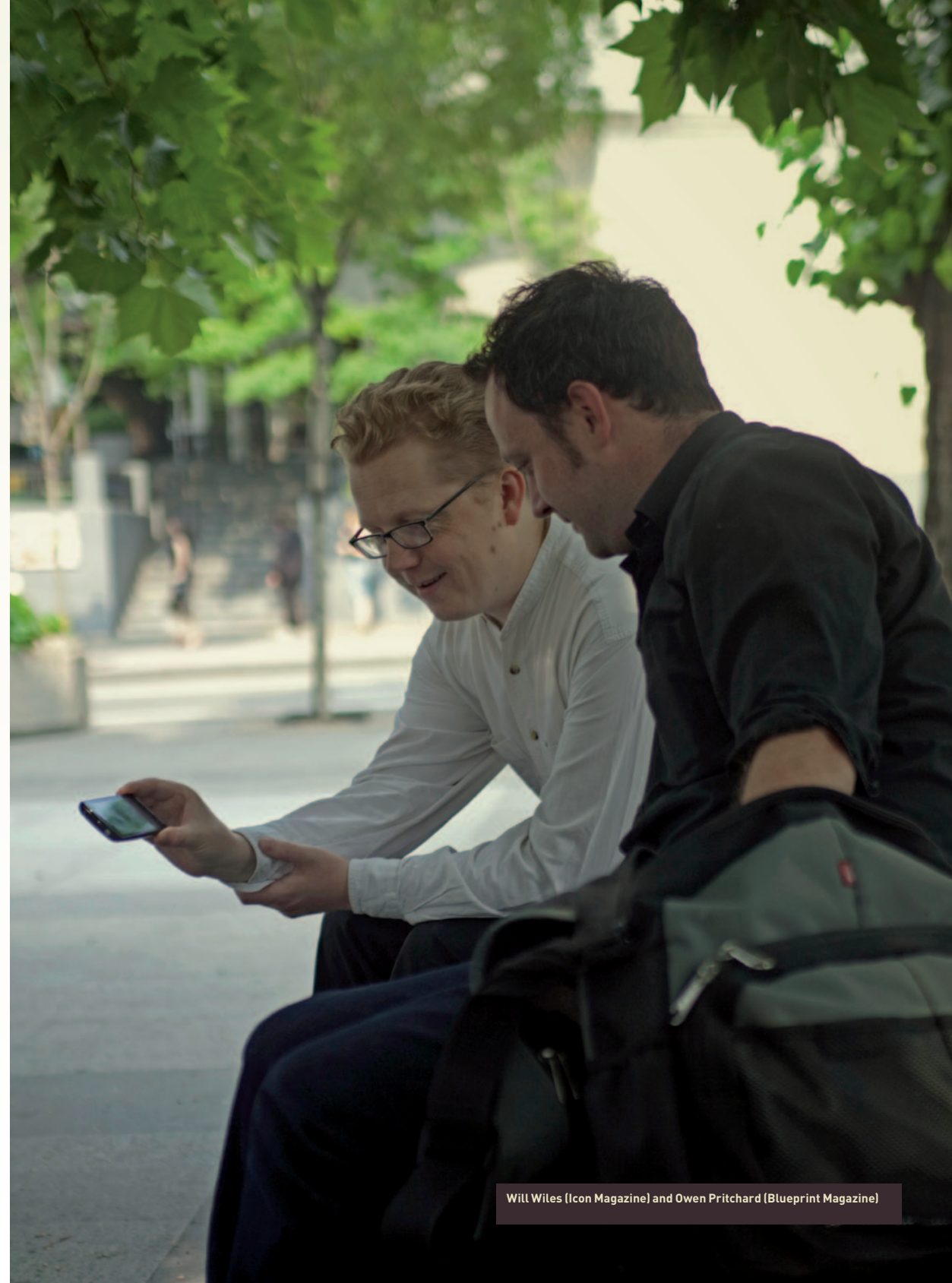
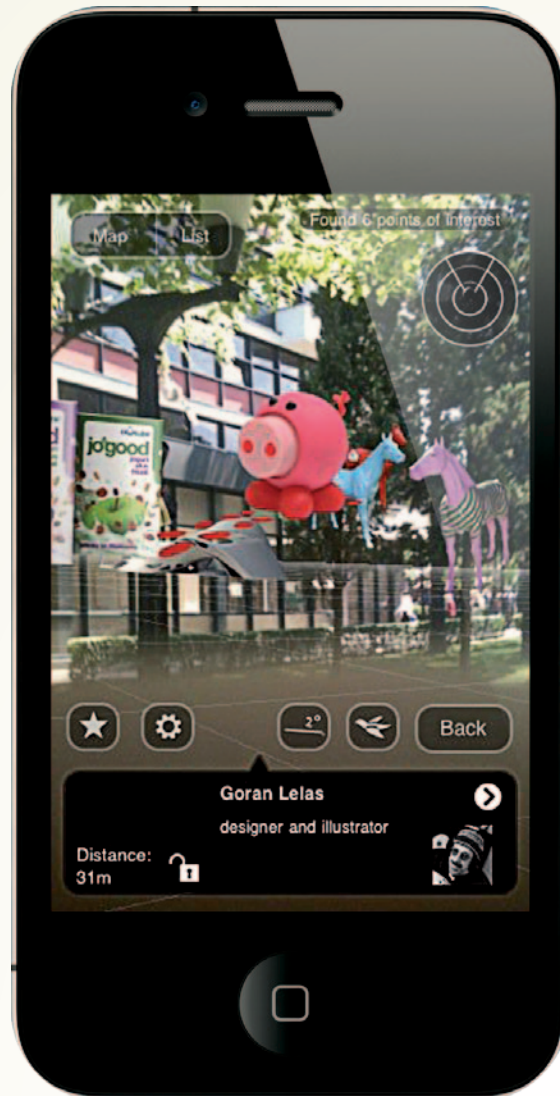
BDW 2011
AUGMENTED
REALITY APP:
POWERED BY
BRAND MAMA

BrandMama

BELGRADE DESIGN WEEK 2011 for the first time ever produced a unique virtual festival guide- the BDW 2011 Augmented Reality Application - produced in collaboration with Brand Mama, an award winning digital agency from Belgrade.

This way we made sure BDW's visitors didn't get lost around the city by creating a BDW 2011 AR platform/ map of the festival's events and locations, showing exhibited works featured in all of them, that could be easily accessed via free smartphone applications such as Junaio and Layar.

The application was particularly helpful for tracing our 100-plus shop windows all over the city center, displaying works selected for the new "100% FUTURE SERBIA" project, as well as keeping up to date with the frenetic ever changing schedule of our conference lectures and panel talks. ■



Will Wiles (Icon Magazine) and Owen Pritchard (Blueprint Magazine)



PON/MON 23 MAY

UTO/TUE 24 MAY

SRE/WED 25 MAY

ČET/THU 26 MAY
gorenje

PET/FRI 27 MAY
DELTA HOLDING

SUB/SAT 28 MAY
BANCA INTESA

BDW DIZAJN LABS WORKSHOPS FOR PROFESSIONALS
(FREE ENTRY) MUNICIPALITY VRAČAR - NJEGOŠEVA 77

FUTURE² TOYS
TOY DESIGN WORKSHOP

10:00 **Goran Lelas** CRO
Workshop for object designers, theater and TV professionals, and everyone involved in child education: How to get into MoMa's collection?

FUTURE² ARCHITECTURE
ARCHITECTURE MASTERCLASS

Božana Komljenović / Zaha Hadid Architects RS/UK
Masterclass for architects, planners and administration: Showcases from the world's most successful architectural office - How to design in private/public partnership?

FUTURE² LIVING
OBJECT DESIGN WORKSHOP

13:00 **Dejana Kabiljo** RS/AT
Workshop for professional furniture designers: How to survive in Vienna, become a star in Milan and spread love and euro all over the world?

FUTURE² BRANDS
CREATIVE MASTERCLASS

Snask SE
Workshop for advertisers, branding and marketing managers: How to carefully craft corporate love-stories? Designing brands & lifestyles by the Swedish ultra hip agency situated in the heart of Stockholm.

15:30 **ADVANTAGE AUSTRIA**
COCKTAIL RECEPTION

THE EMBASSY OF PORTUGAL
COCKTAIL RECEPTION

FUTURE² STRATEGY
BRANDING MASTERCLASS

16:30 **Manfred Stoeckl / Minds Brandmakers** AT
Workshop for marketing executives, CEO's, and branding experts: How to conquer consumer's minds? No share of market, without share of minds!

FUTURE² DEVELOPMENT
URBAN DEVELOPMENT MASTERCLASS

Parque EXPO PT
Masterclass for urban planners, environmentalists, administration: Urban and spatial planning, with emphasis on urban and environmental rehabilitation and redevelopment.

BDW DIZAJN PREMIERES

20:00 **BDW 2011 GRAND OPENING CEREMONY** BY H.E. THE AMBASSADOR OF SWITZERLAND / MR. ERWIN H. HOFER
EXPERIENCES:
LET'S CUT THE BALKAN CAKE / FASHION PERFORMANCE BY DRAGANA OGNJENOVIC
SMART - BDW 2010 FILM BY MODRAG ILIC
EXHIBITIONS:
LetThemSitCake! BY DEJANA KABILJO
SOMEWHERE CITY / NA SLOVO NA SLOVO BY GORAN LELAS
BDW PORTRAITS 2006-2010 BY VLADIMIR MILADINOVIC PIKI
SKC, KRALJA MILANA 48
FREE ENTRY

OMNI DESIGN NIGHT - SERBIAN DESIGN AT THE GLANCE MUZEJ PRIMENJENE UMETNOSTI - GALLERY ŽAD VUKA KARADŽIĆA 18
FREE ENTRY
BALZAC RESTAURANT VIP DINNER BY INVITATION ONLY

100% FUTURE SERBIA GRAND OPENING POWERED BY GORENJE MILUTINA MILANKOVIĆA 7
FREE ENTRY
OMNI DESIGN NIGHT - 4 X EXCELLENCE MUZEJ PRIMENJENE UMETNOSTI - GALLERY ŽAD VUKA KARADŽIĆA 18 - FREE ENTRY
KLUB KNJIŽEVNIKA VIP DINNER BY INVITATION ONLY

BDW DIZAJN NIGHTS

22:00



LIVE CONCERT: MATTHEW DEAR (UK)
STUDENTSKI KULTURNI CENTAR

MTV AFTERPARTY: DJ SNASK (SE)
STUDENTSKI KULTURNI CENTAR

BDW@JDP OPENING NIGHT JDP KRALJA MILANA 50 - FREE ENTRY
EXHIBITIONS:
SIEPA - CREATIVE SPACE SERBIA WILKHANN - CHASSIS CHAIRS EXHIBITION BY STEFAN DIEZ
ROCHE - SCIENCE IN SERVICE OF HEALTH BIOMEGA BIKES - URBAN MOBILITY

LIVE CONCERT: CHEW LIPS (UK)
STUDENTSKI KULTURNI CENTAR

MTV AFTERPARTY: BANDA PANDA PARTIES (RS)
STUDENTSKI KULTURNI CENTAR

GRAND RECEPTION OF THE EMBASSY OF SWITZERLAND IN SERBIA SKC, KRALJA MILANA 48
BY INVITATION ONLY
ORMOLU SHOWROOM MUTAPOVA 16
FREE ENTRY
PROMOTION OF THE NEW TEXTILE BRANDS FOR INTERIOR DECORATION: RUBELLI GROUP, CHASE ERWIN, LORO PIANA, BROCHIER

VIRTUAL CONCERT: TOUCH YELLO! AND HEIDI HAPPY (CH)
DOM OMLADINE BEOGRAD / VELIKA SALA

MTV AFTERPARTY: BANDA PANDA PARTIES (RS)
MAGACIN CLUB

GRAND RECEPTION OF THE BRITISH EMBASSY AND BRITISH COUNCIL IN SERBIA & BELGRADE DESIGN GRAND PRIX 2011 AWARD CEREMONY UK RESIDENCE, MILOŠA SAVČIĆA 1
BY INVITATION ONLY

BDW CLOSING CONCERT: LINDSTRÖM (NO)
PC UŠĆE 25TH FLOOR

MTV AFTERPARTY: CHRISTIAN PEETZ (AT)
PC UŠĆE 25TH FLOOR

BDW CONFERENCE FUTURE²
JUGOSLOVENSKO DRAMSKO POZORIŠTE - KRALJA MILANA 50

10:00
12:00

FUTURE² CULTURE
CREATIVE BUSINESS MASTER CLASS

Emma Stenström / Konstfack SE
Jugoslovensko dramsko pozorište
Masterclass for policy makers and cultural developers, sociologists, city planners.

FUTURE² EUROPE (FREE ENTRY)
FUTURE EUROPEAN STARS

11:00 **Vincent Deger / The Comision of the European Union in Serbia** RS

Gorenje Design Studio SI
Dejana Kabiljo RS/AT

12:00 **Marko Luković** RS
Thomas Geisler / Curator MAK Wien AT

Milica Delević / The European Integration Office of the Government of Serbia RS

FUTURE² CITY (FREE ENTRY)
FUTURE MODELS FOR BELGRADE

Dragan Dilas / Mayor of Belgrade RS
Parque EXPO / Urban Development PT
Branislav Grujić - PSP Farman / West 65 Beograd RS

Mario Sua Kay / Zvezdani Grad PT
Božana Komljenović / Zaha Hadid RS/UK

Aleksandar Peković / Beograd 2020 RS

FUTURE² SOCIETY (FREE ENTRY)
FUTURE MODELS FOR SERBIA

Božidar Đelić / Deputy Prime Minister RS

Wolfgang Tschapeller / Architect AT
Aleksandra Drecun / Center for the Promotion of Science RS

Milica Vuković / BEDA Ambassador UK
Emma Stenström / Konstfack SE

Dragan Šutanovac / Minister of Defence RS

THE GREATEST CREATIVE MINDS (ENTRY WITH TICKET)

13:00 **Snøhetta** NO OPENING LECTURE
Nick Leaf / MTV UK
littala FI

15:00 **Arik Levy** IL
Javier Mariscal ES

17:00 **Harri Koskinen** FI
Goran Lelas CRO
Ofis Architects SI

19:00 **COCKTAIL RECEPTION**

20:00 **FILM: OBJECTIFIED** (USA)
Duration: 75 minutes

Dieter Meier / YELLO CH
Architonic CH
Geneva Lab CH

Mike Meirè DE
Joerg Koch / 032C DE
Form Us With Love SE

Stefan Diez DE
Vito Oražem / Red Dot Award DE

COCKTAIL RECEPTION

FILM: HELVETICA (USA)
Duration: 80 minutes

FUTURE UK (ENTRY WITH TICKET)

Mother London UK
Wieden & Kennedy UK

Postler Ferguson UK
Onedotzero UK
Simon Waterfall & Daljit Singh UK

Grant Mason / Anomaly US
Patrik Schumacher / Zaha Hadid Architects UK CLOSING LECTURE

CENTER FOR THE SCIENCE PROMOTION COCKTAIL RECEPTION

FILM: 43 COLUMNS ON SCENE IN BILBAO (IT)
Duration: 52 minutes

B. 8
BELGRADE DESIGN WEEK 2011
FUTURE² CONFERENCE

What is the FUTURE for you, Arik?

"Lots of work... hard work. But on the other hand - lots of satisfaction."

Arik Levy / Paris, France

B. 8.1

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE DAY ONE

PRESENTED BY:

gorenje

THURSDAY 26 MAY 2011 / YUGOSLAV DRAMA THEATRE

Belgrade Design Week began on May 23rd, but the eagerly awaited centerpiece - the famous international conference - started for the sixth time in row on Thursday, May 26th, at the grand hall of the Yugoslav Drama Theatre on Belgrade's main thoroughfare, Kralja Milana street.

The conference, traditionally presenting one of the most important design events in the South East European region, was a breath of fresh air once again. Creatives from all walks of life came from over 30 countries to absorb and share immeasurable experiences under the name FUTURE², which was the general theme of this year's Belgrade Design Week. BDW's founder and curator Jovan Jelovac was relentlessly expressive in asking each speaker on-stage "How do they see the future"?

In these turbulent economic times and prevalent digest, second-hand experiences from third-hand media recounts, its easy to forget the importance of direct contact. BDW believes in the mission of conducting a global showcase of such an magnitude, where creative endeavor is accessible to all, live, concentrated, raw and unedited.

The first day was quite an appropriate introduction to an exciting conference to follow, as all speakers have been carefully curated to disseminate a specific, often completely different idea of "future developments", hailing from such different creative fields as art direction, architecture, branding, advertising, publishing, consulting, governance, music, art, film, industrial / product design, graphic design, illustration and many more. ■

SPEAKERS:

- 1. Martin Gran**
Snøhetta / Norway
- 2. Paivi Jantunen**
Iittala / Finland
- 3. Rok Oman & Špela Videčnik**
Ofis Architects / Slovenia
- 4. Arik Levy**
Israel / France
- 5. Harri Koskinen**
Finland
- 6. Goran Lelas**
Croatia
- 7. Javier Mariscal**
Spain

SUPPORTED BY:



What is the FUTURE for you, Martin?

"Future is about anticipation and discovery. The past gives us knowledge, the presence gives us experiences and future; Discovery."

Martin Gran

Snøhetta / Oslo, Norway



B. 8.1.1

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

MARTIN GRAN / SNOHETTA



The executive manager of Snøhetta Design, Martin Gran, introduced us to this international award-winning architecture, landscape and interior design office based in Oslo and New York, thanks to kind support from the Norwegian Embassy. Fifteen different nationalities, various professions based on the principles of equality, positive energy, conversation and diversity, make Snøhetta what it is today. Their unstoppable global success was ensured after winning the first prize at the Alexandria Library Competition in 1989. At the site of the ancient library on the Mediterranean Sea, between the old residential buildings, Snøhetta has created a 11 floor building of glass and concrete that resembles a huge solar disk. The building of the Royal Library of Alexandria was inspired by the first microchips. Not only in shape, but also in philosophy, as Martin explained that microchips gave people opportunity to store competence in computers, while building a library was about storing competence of ancient history.

Martin went on with Snøhetta's breathtaking projects whose perfect aesthetics but more so content, philosophy, approach and purpose, place them among the best in the world. Snøhetta's projects

are versatile, each one of them based on thorough observing, hours of conversations and a strong message, such as the already world-famous Oslo Opera House. The building looks like an iceberg floating in the Oslo fiord. Its roof is used during the summer months as a public space where people sunbath and barbecue. With people in mind, Snøhetta created a successful social project - an object frequently visited and used by many in Oslo. Architecture is not the only field Snøhetta is successful at. Snøhetta Design is a brand and design consultancy inside Snøhetta that uses tools which are common for the architecture process, incorporating them in the graphic design projects. Snøhetta pays particular attention to presentations of projects, so Martin's lecture was in a real audio & video feast for everyone in the audience. The many professionals who attended his lecture got introduced not only to the projects and the working philosophy, but also to learn an important lesson on equality, mutual care, information sharing and improvement of communication on all levels. Martin's lecture wasn't useful only in professional terms, but also in terms of human rights, interpersonal relationships and zeitgeist, which all stand for principles of a proper democratic society. ■



Your impressions about Belgrade

Design Week?

"Belgrade Design Week is an institution that is not only important for creativity and innovation in Europe - it's an arena where people and conversations are the subject. I came to BDW with a curious mind and high expectations. I participated for a couple of days, and sadly had to leave before it was over. If I could turn back time, I would have stayed to the very, very end. BDW has for sure nurtured the expression 'When People Meet, Things Happen'."

Martin Gran

Snøhetta / Oslo, Norway



B. 8.1.2

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

PAIVI JANTUNEN / IITTALA

The legendary Finnish glass design company - IITTALA - was represented for the first time in Serbia at Belgrade Design Week 2011 by the wonderful Ms. Paivi Jantunen, who won all hearts of the BDW audience and team for a friendly encounter with the city and its people, during her "exploratory" stay. Beaming with positive energy, awarding us with a different outlook on the future by digging deep into IITTALA's history, Paivi took us on an amazing voyage through the work of Kaj Franck, one of the fathers of modern Finnish design.

Kaj Franck's greatest importance for Scandinavian culture probably lies in his early interest in sustainability. As guidance for generations to come, his work was based on reducing waste, resulting in signature lean, restrained, stripped down design. Originally he was a furniture designer and joined the famous Arabia factory right after the WWII, soon starting to revolutionize tableware. He picked 8 necessary tableware pieces to be used in a multifunctional way, naming it "Gilda", minimizing the number of pieces used at home. Subsequently, his dream was to make "nearly invisible and anonymous objects" that would have a long life and the owner wouldn't get tired of them by being able to combine them in the future with the more personable objects at home. ■



Your impressions about Belgrade Design Week?

"Starting from the exceptionally prompt responses and detailed care, already in advance BDW was a great experience. The event itself was both big and intimate at the same time. The organizers, the audience and the speakers were all one big community in a warm and enthusiastic atmosphere. The 24 hour program every day was overwhelming and hospitable. Jovan was an inspiring, unique host with the necessary complement of the team of lovely ladies keeping it all together. And the personal "body guard" always on alert about any practicalities was great, and gave an opportunity to get to know a concrete young Serbian future designer."

Paivi Jantunen
Iittala / Helsinki, Finland

B. 8.1.3

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

ROK OMAN & ŠPELA VIDEČNIK / OFIS ARCHITECTS



OFIS Architects was formed by Rok Oman and Spela Videcnik in 1998, in Ljubljana, Slovenia. Their lecture was made possible thanks to the kind support of the Embassy of Slovenia, the company Trimo and the Life Design Hotel Belgrade.

The amount of splendid projects they showed us a mind-boggling display of production excellence, combined with strong concepts and simply beautiful end-results, presented a wide scope of programs and functions - from football stadiums to chapels and social housing. Next to their brilliant architecture, the second key asset important for understanding a viable future strategy is the almost unbelievable easiness with which they cross borders, working internationally from their native Slovenia, to Austria, Belarus and France. Upon graduation they had already won several prominent competitions in Slovenia and soon the commission for a large business complex in Venice and a residential complex in Graz. Winning the commission for 180 apartments in Petit Pont, Paris, led them to open a branch office in France in 2007, followed by the construction of the football stadium for FC BATE in Borisov in 2012, and last but not least, the poetic Farewell Chapel in Krasnja, Slovenia. ■





The work of this celebrated Israeli Parisian can be seen in prestigious galleries and museums worldwide, while he is best known publicly for his furniture design, installations, limited editions for some of the best global brands, such as Molteni, LG, Swarovski, Vitra etc, and really excels in art/design, showed at the likes of Miami Basel. His studio in Paris works with brand identities, packaging, exhibitions and interior design while Arik really is a multidisciplinary-craftsman-designer, technician, artist, photographer and film maker.

Arik Levy definitely left a strong impression on Belgrade's audience with his rather personal, energetic and amusing lecture. Not only did we learn when Arik's mother's birthday is, and got encouraged to send presents, we know this now also for his kids, his wife, and himself! It was a

vivid dialogue with an inspired crowd, almost like a psychotherapy session, rather than just a lecture. Arik made everyone close their eyes, give in and feel the pulse of their own worlds, built on emotions and people, rather than design commodities. He is concerned about the triviality of daily existence, but about, as he likes to say, "feeling before seeing". So it comes natural that through design Arik tends to deliver more than just aesthetics, while subtly playing with messages, meanings and associations. He is in a constant quest for what he calls "social codes" where these codes change the perception of our everyday life and give new dimension and message to common objects. This amazing lecture continued after the talk in personal discussions and well into the night, with Arik still evangelizing design aficionados at dinner and after party, was kindly supported by the Embassy of Israel. ■



Your impressions about Belgrade Design Week?

"A very important activity with a great collection of speakers... but the local design community should start moving and benefit from this amazing input and opportunity created by the BDW. An urgent support from the City and the Government is fundamental to the success of design in Serbia. It is up to the community to embrace all this and make something out of it. Belgrade should be celebrating and welcoming such an initiative. Thank you BDW for making me a part of this... I am ready to be back. Arik x"

Arik Levy
Paris, France

B. 8.1.5
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
HARRI KOSKINEN



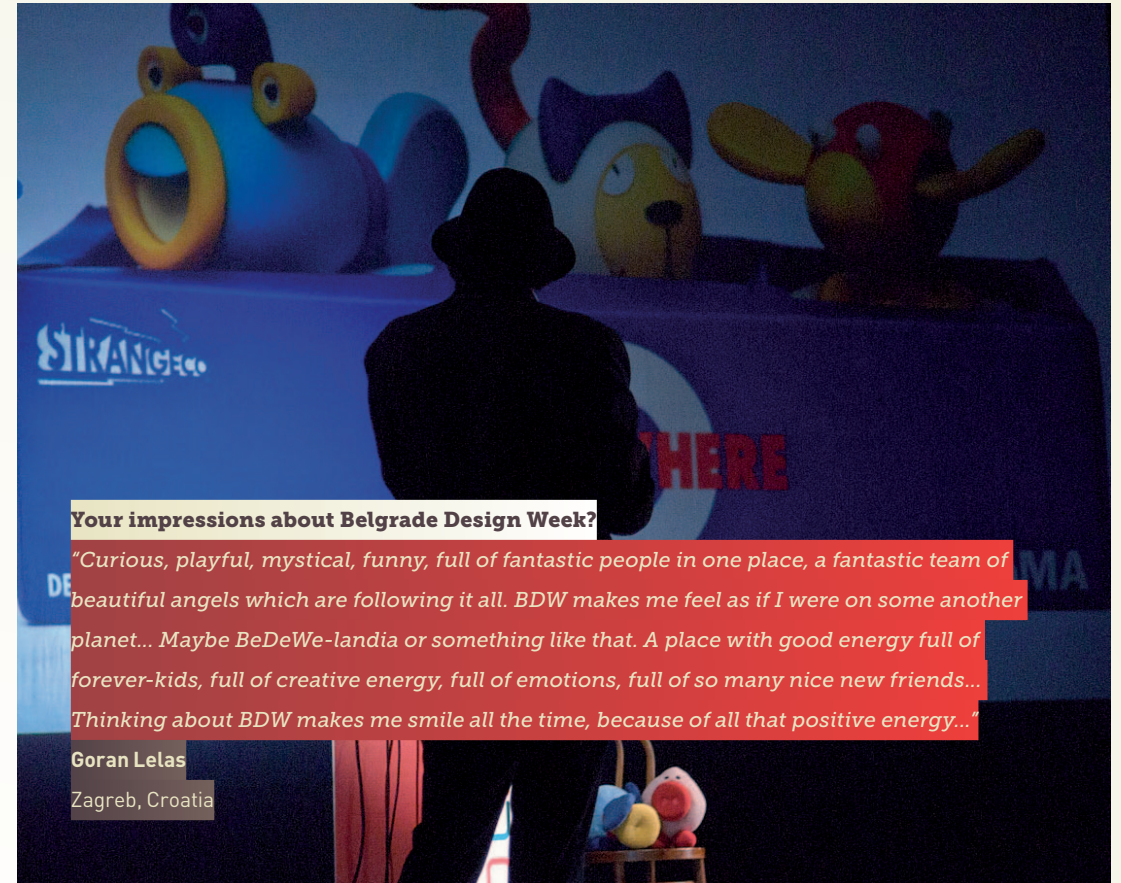
Harri Koskinen is definitely one of the most recognizable names in the world of modern design, while the list of clients he worked for is quite long; Alessi, Artek, Design House Stockholm, Finlayson, Fornasari, Finlandia, Iittala, Magis, Issey Miyake, Montina, Muji, Panasonic, Scandium, Seiko, Woodland, are just some of them. He is probably best known for his famous Block Lamp, part of the permanent

exhibition in NY's MOMA, while his other works are included into the permanent collections of the Design Museum in Helsinki and in the Chicago Athenaeum.

At the conference he briefly introduced us to his team and the 'Harri Koskinen Works', which he describes as a "small and easygoing" brand. His key message for the future was based on the extraordinary role of

design in Finland - rooted in its education and culture - of being a key strategic tool for political and business decisions, while the other key element was the deep knowledge of technologies and materials. Delighted, BDW's audience got also to see the poetic side of Koskinen, speaking excited of his childhood home and his roots, complimenting us in Serbia for such strong curiosity in design topics. ■

B. 8.1.6
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
GORAN LELAS



Your impressions about Belgrade Design Week?

"Curious, playful, mystical, funny, full of fantastic people in one place, a fantastic team of beautiful angels which are following it all. BDW makes me feel as if I were on some another planet... Maybe BeDeWe-landia or something like that. A place with good energy full of forever-kids, full of creative energy, full of emotions, full of so many nice new friends... Thinking about BDW makes me smile all the time, because of all that positive energy..."

Goran Lelas
 Zagreb, Croatia

Goran Lelas was born in Somewhere City where he still lives and works. He began his long career as a "professional child" the moment he was born, and like any other highly-experienced child, he shows various interests and possesses numerous skills and magical powers. Despite those talents, Goran has a great sense of humor and likes to travel the

world incognito, letting people believe he is just an amazing multidisciplinary Croatian artist, fashion & theatre designer, illustrator, writer and art director for the Italian Vogue. Some of his famous collaborations were with Krizia, Sergio Rossi, Alessi, as well as didactic toys for MOMA. BDW introduced Goran's work with an exhibition at the SKC in Belgrade, with one of the co-

producers being BDW founder's 1.5 years old daughter Mila, who kindly agreed to lend us her toys from the Somewhere City collection to have them exhibited alongside with the puppets from the iconic Yugoslav, now remade Serbian educational children TV show "Na slovo, na slovo", originally produced in 1963, thanks to support by the Serbian Broadcasting Corporation. ■

JAVIER MARISCAL



Never underestimate the Mediterraneans! Even the ones who seem quiet and calm at first will soon surprise you with their passionate nature. And that is exactly what the famous Catalanian brought to this year's BDW. The Valencia-born artist and designer, working in multiple fields including illustration, graphics, comic-books, paintings, animation, interiors, product design, furniture and web design, publicly best known for the BAR CEL ONA (bar, sky, wave) logo for the city of Barcelona and the official mascot for the 1992 Barcelona Olympics called Cobi, is another multidisciplinary magician our audiences were dying to hear.

Javier introduced himself as a 'drawing man' and illustrator who adores typography and animation, especially with new software tools, and is in love with working in a team, with "other arms and legs". Using a vivid and colorful video & audio presentation he briefly went through different projects and clients he collaborated with, such as

globally renown companies Moroso, Magis, Nani Marquina, Vonda, Uno Design, H&M, Camper etc. However, in his lecture Javier focused mainly on his latest project, the animated film "Chico & Rita", which he has been working on for three years with his friend the Spanish Oscar-winning director Fernando Trueba. They have been thoroughly studying the story of NYC and Havana, frequently travelling to both cities, exploring architecture, taking photos, watching films and documentaries to understand the specific spirit of that time. Javier was carefully studying local dancing and body movements and transferred it to his animation. Hundreds of pictures and sketches preceded each animation step, but Javier doesn't regret it, enjoying all those years spent in production. Nurturing the inner child, his major advice for the future, the very appearance of this admirable man demonstrates the ease and love he creates with, while his artistic spirit and temperament are immediately felt in the air one shares with him. Thank you, Instituto Cervantes! ■



INTERVIEW WITH MARTIN GRAN

POLITIKA - Daily News, Serbia 27 May 2011
By Sladjana Raner

Alexandria Library: Connecting Cultures, People and History

The biggest public library in the world covers an area of 40.000 sq. meters. The cost of this ambitious project amounted to 220 million dollars and it took about 20 years to complete. For the first time in Serbia, visitors of Belgrade Design Week had a unique opportunity to hear the lecture from a representative of the famous international architecture, landscape architecture and interior design studio, Snøhetta. The Alexandria Library, Oslo Opera House, The Center for Knowledge and Culture in Mecca in Saudi Arabia, are some of the projects of this world famous studio headquartered in Oslo and New York. Thanks to the assistance provided by the Norwegian Embassy in Serbia, at the Future² conference at the Yugoslav Drama Theatre, Mr. Martin Gran, executive manager of Snøhetta Design, explained their unique method of creating concepts, important projects and the vision of this studio to the festival audience.

We believe that the presence in an international arena for creativity is mandatory for any Snøhetta project, and therefore BDW is a relevant place to be – both on and off stage. We are both delighted and honored to be asked to come and give a talk. I am in Belgrade for the first time and I am very happy. At the Future² conference I was talking about Snøhetta's most important asset: the people or, as we often call ourselves, Snøhettene (snow hoods). Over the years, these people have created architecture and design that have both inspired and led to discussions about how we interact and live with landscape and architecture. I was also talking about Snøhetta's ability to put creativity before construction; it is our belief that the concepts are more important than the creation in itself. And, of course, this conceptual competence is the basis for creativity in our new branch, a branding and graphic design agency, Snøhetta Design - said Martin Gran for the Politika interview.

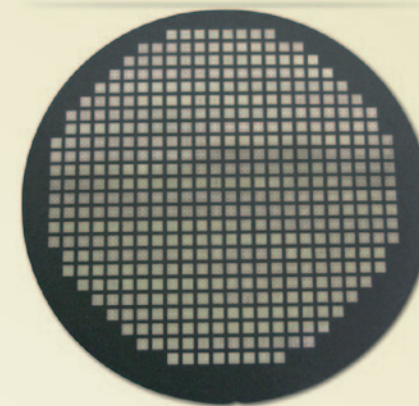
The history of the company Snøhetta begins in 1989, when a team of architects and designers gathered around the Alexandria Library project. The same year, with that project, they won at the competition held in Los Angeles. At the site

of the ancient library on the Mediterranean Sea, between old residential buildings, Snøhetta created an 11-story building of glass and concrete that resembles a huge solar disk. At the granite wall overlooking the south, the verses of world famous songs are carved into the stone, which is, in a way, a promotion of national, cultural and linguistic diversity that is being treasured in this building. Covering the area of about 40.000 sq. meters, it is the biggest public library in the world, containing specialized libraries, children's libraries, libraries with rare books, manuscripts, microfilms...It also houses a museum designed based on an ancient model. What especially stands out is the "Nobel's room". It is situated on the third floor and it houses the world's most iconic literature - books written between 1901 and 2001, for which the authors received the Nobel prize. The construction of this ambitious project cost the investors 220 million dollars, and the process lasted 20 years.

The Alexandria Library is perhaps one of the projects in Snøhetta that I first got to know that literally visualized Snøhetta magnificent conceptual force. The concept of it is a complex mix of culture, society and history. Often explained in a typical Snøhetta saying: a philosophical dimension of the past, present and future. But, to prototype the concept in the early phase, Snøhetta had a discussion about the attributes of the first modern storage technology - as analogy to the traditional attributes of a papyrus, book or even a library - the silicium microchip (integrated circuit). The first one was round and, of course, very small. Now, if you look at a magnified picture of silicon microchip, you clearly identify the similarity of the rounded roof of Alexandria. And, not only having conceptualized the function of a chip together with its design, the plus-minus data technology is copied into the concept of the roof's windows functionality; letting in light indirectly, so that any precious storage of history is not damaged or affected by direct sunlight. To create a concept that resulted in this both intimate and monumental reading hall, and a building that promotes knowledge and development, from a microscopic prototype, is for me both impressive and inspirational - said Martin Gran.

Even though he is not familiar with the Serbian design scene, the guest from Snøhetta said that it was high time he came to listen, learn and talk to the creative people from our country. He believes that conversation is probably the most powerful tool to nurture creativity and build the foundation for innovation, and emphasizes particularly the link between art and architecture.

SNØHETTA
DESIGN



A brand and design consultancy incorporated with Snøhetta

Art can sometimes communicate with us on a level that language and our subconscious cannot, I think. Matters that move us, but can't be explained, are fascinating. And art is sometimes just that, fascinating. And at the same time, if I could quote something Craig Dykers once said: Architecture can make space for art and art can make space for architecture. Landmarks are not always visible; an icon exists in the mind. The iconic within architecture is to be found in the relationship between content and form - said Gran.

Today Snøhetta has approximately 120 collaborators working on projects in Europe, Asia and America. The entire business policy made it possible for Snøhetta to complete some of the largest projects worldwide in the past few years, particularly the unconventional fish market in Muscat, Oman, inspired by the river's flow, campaigns and web design for Pepsi, RAW, VISA card, AGUA IMARA, SN POWER, and to participate in creating the visual identity for the Eurovision song contest in Oslo.

We work on several branding and design projects,

both in Oslo and New York. In Oslo, we are currently re-branding one of largest Norwegian financial institutions, and at the same time working on several book design projects. We re-branded the Norwegian Nurses Foundation and are finalizing a new name and brand for a hydro-power plant, operating in Africa and Central America. In New York, we are working on a joint architecture and branding concept for a new building at the historic Meatpacking district, to name a few.

Based on our profession, in the future, we think that the creative scene will be influenced by two strong driving forces. The first one is that the creators who have the ability to have two thoughts in their mind at the same time, will survive. In a way, we could say that the potential for innovation will rise from businesses that have a holistic approach. The second driving force are alliances. We believe that by building strong and strategic alliances, we will not only get better ourselves, but – to quote a gestalt-psychology principle: "The whole will be greater than the sum of its parts" - concluded Martin Gran. ■

INTERVIEW WITH HARRI KOSKINEN

NARATIV - Online Magazine, Croatia 29 May 2011
By Tatjana Bartaković

Aesthetics Alone Do Not Imply Competitiveness

He is one of the rare few whose work was recognized at the very beginning of his career, which also shows in the number of important international clients he has been designing for in the past 10 years: Alessi, Artek, Arabia, Beauty Prestige International, Cassina, IXC, Danese, Design House Stockholm, Finlandia Vodka Worldwide, Finlayson, Genelec, Iittala, Lundia, Magis, Maruni Wood Industry Inc., Issey Miyake Inc., Montini, Muji, O luce, Panasonic, Seiko Instruments Inc., Swarovski, Venini, Woodnotes, etc..

Harri Koskinen is truly one of the greatest Finnish designers of today, even though he won't admit that, but he emphasizes a great contribution of design teams in the Finnish companies. However, when you go to his website and look at the number of products presented, you're not sure whether you are looking at the product portfolio of an international company or a body of work of just one designer in the past 10 years.

In a case like this, providing usual evidence of design values by listing numerous awards is completely unnecessary. Suffice to mention just one: a decision of the jury that awards one of the most prestigious art and design awards in the world – Torsten & Wanja Söderberg's Prize of Sweden – was unanimous, declaring him the winner for 2009, emphasizing that Koskinen, despite his youth, is perhaps the greatest modern Finnish designer. In addition to honor, this award contributes financially to the further development of laureates' careers, rewarding them with the amount of approximately 97,000 euros.

His work for a large number of international companies in various markets is the example of the extent to which design and business go hand in hand. A few years ago Koskinen entered entrepreneurship by launching production of its own brand Harri Koskinen Works.

He also became a partner for the Finnish organic local food store – Eat & Joy Farmers Market, for which he designed the interiors.

We met him at Belgrade Design Week in late May 2011 and learned first-hand about the phenomenon of his success. Although he worked for various companies, using all available materials, wood, textiles and plastic, Harri is best known for his design of glass objects. The famous "Block Lamp" is one of his first designs which made him instantly famous back in 2000, when he established his studio "Friends of Industry".

However, when you take a look at his designs for Iittala, you will understand the unique sensibility of this designer whose modesty is proof of the high level of his expertise, which results in objects that people worldwide use in their homes.

Design Companies Are More Important Than Designers

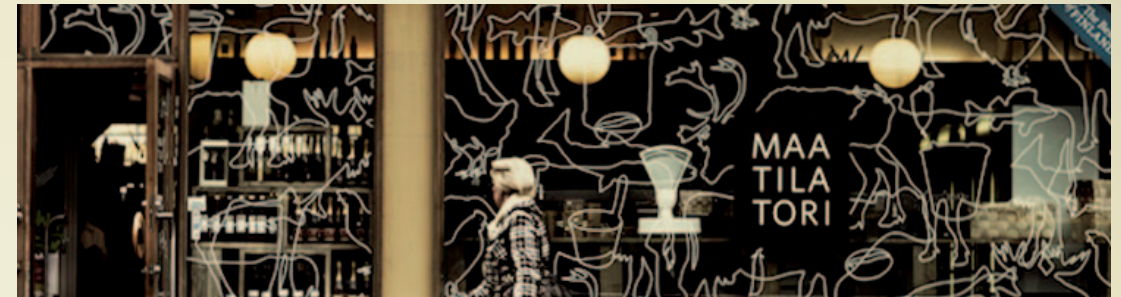
Finland is known worldwide for its older generation of designers. You are a representative of the new wave of Finnish design. What is currently the main feature of Finnish design?

In a way, everything was new in the age of Alvar Aalto, Tapio Wirkalle, Timo Sarpaneva and Kaj Franck. Other countries also have their own famous designers who made history. However, it really is impressive that such a small country like Finland managed to be recognized in the world for its design. However, for a long time now, individuals in Finland do not stand out, and we do not support the system of star designers. Design-related knowledge in Finland is embodied in large companies such as Fiskars, Marimekko, Artek, Nokia, Suunto, Polar, Kone and the like – they have excellent design teams. That's the way design is treated in Finland. Designers simply do not care for publicity and are satisfied with the opportunity to do meaningful, concrete projects.

What skills and knowledge should a designer of today possess in order to work on companies' complex business problems?

I started studying graphic design, but I switched to industrial design because it offers greater challenges. However, in this profession you begin to learn only when you start working with actual companies and meeting your clients – when you come to a deeper understanding of their business context. You need to be very clear about who you are designing for, whose problems you are solving.

The more prepared you are through education – not only in design but also in economics and engineering – the better you will cope in the real situation and solve different problems.



Immediately after graduating from the University of Art and Design in Helsinki, you were offered a job in Iittala, which is not very common. What was it like for you, as a young designer, to collaborate with a company with such iconic heritage?

As a student I won a scholarship which included working for Iittala. I spent three months in a factory surrounded by the company's history and know-how. Then they decided to hire me as their designer and I remained with them for four years. I was privileged with this offer because finding a job as a designer in Finland right after graduation from college is very rare. There I gained valuable experience, but in late 2000, I decided to establish my own studio.

By that time, I had already gained extensive experience in working with glass, and at that time the first products from my Pro Arte collection were launched. The products from the Art Works collection were launched in 2009. In order to create new products for Iittala, a Swedish consulting company participated in the process.

You had a chance to work with many innovative companies that appreciate good design and know how to work with designers. Can you describe that collaboration?

Every company has a different approach, depending on the complexity of the project. In my studio - Friends of Industry - we do everything in teams, and the client is one of the team members. I have to say that about 75% of our projects will never be materialized because they are a part of our consulting services related to research and development. For example, we advise companies who are starting new projects, the companies that have applied for subsidies for the Finnish Innovation Fund. In order for their request to be approved, they must have a detailed idea and design documentation, which is a where we come in, advising them on how to develop products in

a better and more competitive manner. We also design their products for them, but that is not the most important thing at this stage. For them, we explore the innovative applications of new materials or we invent a technique that will improve certain process or a method of manufacturing. One client was developing equipment for the manipulation of muscles during rehabilitation. The device was made of a new material, and our task was to find a way to adjust it so that a person can manage it directly, with his/her body.

You designed objects made of almost every material, using various kinds of materials equally well.

Materials are like computers. You must know the technique and the tools you are working with. You also must have the problem to solve, the concept of your idea and the consumers for whom you design. If you start working with the intention to make something out of glass, than what you do is a hobby, not design. When you start working on a concept, it doesn't matter which material you are using. The only important thing is that you know the material well.

Aesthetics Alone Do Not Imply Competitiveness – Innovation Does

Would you say – based on your international experience – that the companies are using design more or less in their competition strategies?

It depends on the company – the ones that work on innovations are more successful on the market than those with traditional approach. Good design is the essential part of all consumer goods. But today, it is no longer enough to invent a new form or a beautiful object, and those companies that invest in decorating are not competitive enough. However, there is always need for better solutions to some problems and if you provide that solution, you gain a longer-term competitive advantage on the market. ■

INTERVIEW WITH JAVIER MARISCAL

POLITIKA - Daily News, Serbia 12 April 2011
By Milica Dimitrijević

Mediterranean Is Part of My Soul

Name: Javier Mariscal.

Place and date of birth: Valencia, February 1950.

Residence: Barcelona. **Occupation:** Designer.

Most famous works: „Bar Cel Ona” logo, Cobi (the mascot of the Olympic Games in Barcelona 1992), Twipsy (the mascot of the exhibition „Hanover 2000 Expo”), Grand Hotel Domine Bilbao, the animated film, "Chico and Rita".

Last big exhibition: A Retrospective at London Design Museum in 2009.

Inspiration: Mediterranean.

If he weren't an artist, he would be: a romantic revolutionary.

This short "ID card" is the introduction to an interview with this famous creative Spaniard, who will visit Belgrade in a few weeks. Not for pleasure, but for business. He will be one of the lecturers at the Belgrade Design Week (May 23 – 28), for a three-day conference entitled "Future?". Our design scene is not unfamiliar to him – quite the contrary: he already collaborated with Serbian artists on several projects – and during this visit he expects to learn twice as much about it.

During your stay in Belgrade, you will talk about your first film project - the animated film "Chico and Rita", which you designed with Oscar-winner Fernando Trueba...

Yes, this is my first film. I have done animation before, but never on such a large project. It was a pleasure to work with Trueba. It was a dream-come-true for me. The film has all the elements I like. The story takes place in cities such as Havana, New York, Paris and Las Vegas in the early fifties, during the expansion of industrial graphic design. The music by authors I like, such as Bebo Valdes, Estrella Morente, Dizzy Gillespie and Charlie Parker, was used in the film. And it has love, so much love.

Animation is, however, just one of your interests. You paint, sculpt, design. Which of these activities do you enjoy the most?

I feel comfortable in all disciplines of design and painting, architecture and landscape. I like to switch

from one discipline to another, to do different things and learn something new every time. For example, furniture design or branding relaxes me, but I also feel capable of painting or sculpting at the same time.

You seem to apply the same "policy" to the people you work for: you collaborated with politicians, university professors, managers?

Of course! I am never oriented towards one client only. My therapist has forbidden me to. I like them all and I feel good about everything I have done. This work is fun, it motivates me, makes me feel alive and young. Although everyone is demanding in their own way, if the clients know what they want and if they know the right order for problem solving, then the job is very inspiring.

You are known especially for your distinct mascots. Many of them are considered controversial, just like you are...

Mascots must have a sense of humor, just like people, they have to attract attention, to appeal to the audience, to be versatile and describe a particular situation. They must be friendly, warm and communicative. As for controversy, I think that my statements, particularly those given at press conferences, are much more controversial than my work. I understand that there are people who don't like what I do. I can't take the good and the bad criticism personally, otherwise I would become either too vain or too depressed.

How did the brave decision you made as a young student – to drop out of the famous Elisava School of Design in Barcelona – affect your character?

My choice certainly influenced my life. If I had graduated from the academy, my path would have been different, certainly. I was free to choose my path, without clichés or restrictions of any kind. This may bother some people, but I love that I gathered knowledge from my surroundings, and not during four years of rigid training.

Are those surroundings still the source of your inspiration?

Of course, the Mediterranean is a part of my soul and it is a truly endless source of energy, because of its bright light, short dense vegetation, pine trees, white and golden sand, calm sea, people, food, animals... On Formentera, a small Balearic island, I found what I want: peace, sea, beautiful landscape and friends. I spend every summer there and I hope to retire there one day. And paint. ■



B. 8.2

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE DAY TWO

PRESENTED BY:

DELTA HOLDING

FRIDAY 27 MAY 2011

Still dizzy from the dancing dervishes from day one at the FUTURE² conference - like that magical Lelas character - the packed hall at BDW was doubtful anyone could surpass Mariscal's dancing on the stage with full blown samba music rockin' the chairs, Snøhetta's world conquest, or the mass-psychotherapy by Arik Levy.

So everyone arrived with more "subdued" expectations for the second conference day on May 27th, probably lulled by the more "rational" sounding Swiss/German line up, underlined with the golden Swedish boys "Form Us With Love", for a good measure at the end. Boy, were they in for a surprise! It turned out to be the proverbial lull before the storm, when the Swiss Cultural Attache Mr. Stefan Klötzli kindly opened the session. Right after he announced the lectures by an amazing Swiss representation, to start with Dieter Meier from the electronic grandmasters - YELLO

- unaware that YELLO has such a magnificent fan-base in Serbia - all hell broke loose when Mr. Meier entered the stage, looking crisp and gentlemanly as ever, announcing the world revolution and the end of capitalism as we know it, followed with Argentinian wine and steaks! Followed by Architonic and Jan-Erik Lundberg, the founder of Geneva Lab, the audience was quickly transported into another world - one of Swiss excellence and perfection in executing the most future-oriented projects possible.

The Panzer then came rolling with heavy artillery, fittingly, opened by Mike Meire's thunderstorm of multimedia films that seriously tested the sound capacities of the venerable theatre we were guests at, attended by the brilliant RED DOT AWARD presentation - probably the world's most important design competition, all crowned by THE new German design superstar himself - Stefan Diez. ■

SPEAKERS:

- 1. Dieter Meier**
YELLO / Switzerland
- 2. Tobias Lutz & Nils Becker**
Architonic / Switzerland
- 3. Jan-Erik Lundberg**
Geneva Lab / Switzerland
- 4. Mike Meiré**
Germany
- 5. Stefan Diez**
Germany
- 6. Vito Oražem**
Red Dot Award / Germany
- 7. Jonas Pettersson**
Form Us With Love / Sweden

SUPPORTED BY:



What is the FUTURE for you, Architonic?

"Having an idea that's bold and captures – or is ahead of – the zeitgeist, and realizing this idea step by step, with intelligence and passion, all the time being prepared for something unexpected to emerge from it all – this is one way of envisaging the future."

Tobias Lutz, Nils Becker, Simon Cowell

Architonic / Zurich, Switzerland



Valentina Ciuffi & Maria da Schio / Abitare
interviewing Stefan Diez

B. 8.2.1

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

DIETER MEIER / YELLO



One can only imagine how excited we were when we finally got the chance to shake hands with the great Dieter Meier and Boris Blank of YELLO, and to meet the beautiful and talented Heidi Happy. Let's also not forget the dear Peter Vitzthum, Dieter's and Boris' long-time associate, whose patience through months of correspondence made it all possible. It didn't take long to realize that friendship, curiosity, childish playfulness and great love for experimenting is what makes these guys so unique. Yello are also called the godfathers of electronic music and are creators of a number of high energy hits such as "Oh Yeah", "The race" and "Lost again" What makes them so sought after is not so much the global fame, but rather their honest and breathtaking approach to communication.

But the reason why we specifically wanted to talk to Dieter Meier about the FUTURE, is his mind-

boggling career of thinking out of the box and setting avantgarde precedents for generations to follow - from single-handedly reshaping the new video medium and the young MTV at that time by directing most of the videos for YELLO, to his amazing art projects that left us thinking about time and values above all, over to his film adventures in eastern Europe and all the way back to his organic farming in Argentina... and his music, of course, with Boris Blank, always their music and their unique intuitive way of creating it, in our minds. We got the generous present of an open, candid talk, serious thoughts about the current crisis of global capitalism, in-depth insights into Dieter's poker and golfing passions... Dieter doesn't see his success as an achievement out of an effort and doesn't even think of it as success, but more so as travelling not for the sake of destination but the journey itself. Thank you for this experience, Swiss Embassy. ■



Your impressions about Belgrade Design Week?

"First of all, we would like to express that we have never experienced such a wonderful hospitality. We believe very much in the importance of such an interesting and interdisciplinary event. It is an incredible joy and of great interest to hear different speakers talk about the essence of their experiences in their fields. Obviously, such an event has a great future because the modern world will not be driven by people who are just focused on their singular discipline."

Dieter Meier
YELLO / Zurich, Switzerland



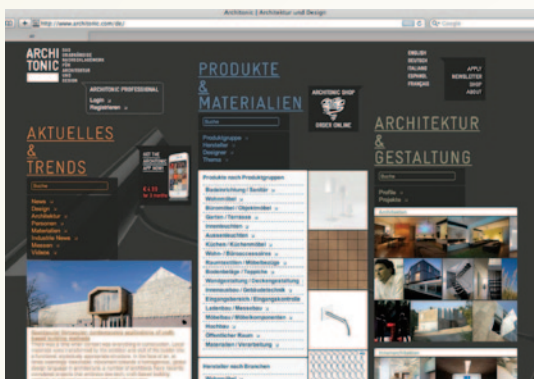
B. 8.2.2

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

TOBIAS LUTZ & NILS BECKER / ARCHITONIC

Architonic is the global number-one online platform that daily connects a huge worldwide community of architects, designers, researchers, manufacturers, retailers and design-enthusiasts. With its database of up-to-the-minute relevant information and its carefully considered showcase of over 78,000 premium design products and materials, it attracts millions of visitors a year who choose Architonic as their guide to the very best of current design, rendering it global leader. Today Architonic is run by an international team of architects, designers, IT and marketing experts, and its fun & charming founders, Tobias and Nils, joined us in Belgrade, thanx to the Swiss Embassy, to tell us how it all started and to teach us an inspiring creative business lesson.

They had no big money behind them, there were only 4 people in the team, but the fact they were in the same time founders, owners and managers, gave them freedom to make their own decisions on how the company would look like, designing it as a passion driven structure. Today they employ a family of 60 people and get 12 million visits per year, it is financed by 1200 clients, and it is free for the end-users. The future formula for them is in the same time the secret of their past success - meet the people behind the project - in person! ■



Your impressions about Belgrade Design Week?

"Belgrade Design Week is not for control freaks. Try to attend with an agenda in terms of what you want to see, to hear, to experience, and you'll leave frustrated. But go with the Belgradian flow, accept the rhythm and pace of this truly unique event, and you'll leave more creatively enriched and inspired than you could ever have imagined."

Tobias Lutz, Nils Becker, Simon Cowell

Architonic / Zurich, Switzerland

B. 8.2.3

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

JAN-ERIK LUNDBERG / GENEVA LAB



Geneva Lab is one of the most coveted brands among those who appreciate highly evolved sound systems with well balanced performance features, simplicity, style and sustainability. Their new product, Geneva Sound System, revolutionized the audio world, creating and spreading the high-quality 3D sound through a single-unit device - an amazingly simple and elegant speaker, highly sought after design artifact. We were immensely honored to welcome Geneva Lab's founder and director Jan-Erik Lundberg, thanks to the Swiss Embassy support, who spoke about the passion and vision hidden behind his company's global success.

Jan-Erik, a Swedish guy who ended up in Zurich, one of the Europe's most international cities as he puts it, driven by the love of his wife. It seems to be that love is the secret ingredient for the success of his company. Thanks to the elegant simplicity and unparalleled design, the Geneva Sound System is now sold in lifestyle stores in more than 40 countries around the world, largest markets being Japan, USA and Germany. At the moment they see the Internet as the future for their products, as well as the whole sound industry, and are currently looking for a solution on how to keep the same successful simplicity in that environment as well. ■



B. 8.2.4

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

MIKE MEIRE



Your impressions about Belgrade Design Week?

"Crazywonderfulinsane."

Mike Meire

Berlin, Germany



Probably the best way to define Mike Meiré would be to say he is a multidisciplinary creative philosopher. This minutiously precise lecturer helped us learn what the intersection of CULTURE AND DESIGN really is, thanks to joint support by the German Embassy and the Delta Holding.

Mike was a founder (1983) and art director of the legendary APART Magazine. He will revive its fame through the new art magazine GARAGE of Dasha Zhukova, who was a big fan of the old APART. He redesigned one of the oldest newspapers in the world - the Swiss Neue Zürcher Zeitung, and branded the progressive business magazine Econy with a layout and illustrations unconventional for its time. Econy later turned into Brand Eins, where Mike again set new standards of editorial design. He works and writes for a unique children's lifestyle, fashion and culture magazine Kidswear, and his work for 032C left the public feeling anything but indifferent. His approach for 032C can actually be observed as Mikes's general modus

operandi - brave, cutting edge and challenging. Mike is an art director, artist, curator, designer, architect, photographer and editor. In January 2011, during the imm in Cologne Mike presented his installation called "Back Room - Adults Only" where he used classic iconic furniture and objects people are familiar with. However, these were put into the sexually explicit sadomasochistic and subversive context with ambient lighting, spatial deconstruction and physically difficult access to the exhibition, sound and individual elements with references and codes from the SM world, such as chains, masks, etc. The furniture pieces were carefully selected among icons of design history such as the Wassily Chair by Marcel Breuer or the Day Bed by Eileen Gray, which were immediately changed under the general sexual context of the installation, having their clean and reserved Bauhaus character transformed. "This was my research. How important is the context when we present something? This is how we can train our mind. It's all about the economy of attention." ■



B. 8.2.5

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

STEFAN DIEZ



At the 5th international BDW conference SMART² held in June 2010, we were honored to host Burkhard Remmers, a lecturer from the famous German furniture company WILKHahn. He turned out to be an inspirational speaker and due to his positive experience at BDW, (and our shameless push!), he kindly promised to continue the collaboration between BDW and Wilkhahn. He kept his promise and thanks to Wilkhahn, one of our most awaited 2011 lecturers was none less than the young German award-winning industrial designer, Stefan Diez, freshly from his around-the-world tour presenting the sensational new Chassis chair. According to Stefan, this was the longest and most complex project he ever worked on. However, the result was worth the effort and we were thrilled to have seen it alive as well, at a small CHASSIS exhibition in the BDW lobby, supported by the Delta Holding. Stefan studied at the Stuttgart State Academy of Art and Design and since 2007 he works

as an industrial design professor at the Karlsruhe University of Arts and Design. In 2003 he opened his studio in the centre of Munich where he works in a number of design fields and often explores various materials and technologies, which is probably one of the main characteristics of his work.

One of the materials Stefan is in particular interested in is sheet metal, which he experimented with to create entirely new shapes, and developed an idea of sheet-metal furniture done entirely using the stretching process. In Belgrade, he spoke in detail about this process and the materials, their characteristics and the new, more efficient and easy ways of working this way. Stefan also provided us with in-depth insights about his personal upbringing, philosophy of life and general work ethos. Profound and concrete, it was certainly an invaluable lesson for the BDW conference audience, which mostly consists of creative professionals. ■



Stefan Diez for Wilkhahn: Chassis Chair



Your impressions about Belgrade Design Week?

"In a vulgar economy there is a saying that creativity can prosper only if the economic base is given or a welfare state is able to invest into society relevant topics. None of these conditions we can really discover in Serbia. But we consider the Belgrade Design Week as a civil society initiative, that understands to overcome all the borders under which Serbia suffers nowadays. BDW shows that the will to create a modern society is strongly alive in the young Serbian population. BDW is one of the fundamental pillars in this transition process."

Vito Oražem
Red Dot / Essen, Germany



RED DOT AWARD is one of the world's most recognized design prizes, awarded by the Design Centre in Essen (Germany), and Red Dot acts as a promoter and supporter of the design industry. The Red Dot award for product design was established back in 1954 while the award for communication design was introduced in 1993, and the youngest but equally attractive award is the one for concept design, established in 2005. Essen Design Zentrum's executive chairman, Vito Oražem, was one of our much anticipated lecturers this year, thanks to

support by the German Embassy and Delta Holding. Vito studied media science, art theory, literature and is highly experienced in design promotion. Prior to his coming to Belgrade, he presented the ADMIRE project (Award for Design Management Innovating and Reinforcing Enterprises) at the Slovenian 23rd Biennale of Industrial Design. Vito came to Belgrade to present the history and the concept of Red Dot to a curious BDW audience, and left if not only as our lecturer and alumni, but also as good friend and member of our devoted and passionate BDW family. ■



Your impressions about Belgrade Design Week?

"I was amazed over the quality and diversity of speakers, both in knowledge and geographic location. Belgrade Design Week is most definitely a place to meet new people and to discover and exchange new thoughts."

Jonas Pettersson
Form Us With Love / Stockholm, Sweden

Form Us With Love is an international award-winning design studio from Stockholm, which successfully collaborates with brands in the fields of furniture, lighting and objects, such as Muuto, Westal, Zero, Abstracta Philips, Voice etc. Our speaker at BDW 2011 was Jonas Pettersson, thanks to kind support by the Swedish Embassy, founded the studio in 2005 with his schoolmates John Loefgren and Petrus Palmer, For these refreshing young guys design is all about finding the right people to collaborate with, both in-house and outside, and this mantra turned to be a great success for FUWL.



Jonas' lecture was very instructive, as he shared the secrets of FUWL's success with BDW's audience, but also openly talked about their beginners' mistakes and successes. Their first big project was the outdoor lamp VASA for the city park of Kalmar, while their last success was designing flooring for Bolon, with their now world famous eco-friendly floor "Botanic". Jonas, John and Petrus also had a chance to resurrect the concept of the beanbag chair and they did this for Voice, by adding metal structure to the original beanbag. They continue shining light on people all over the world. ■



INTERVIEW WITH DIETER MEIER

PLAYBOY - Magazine, Serbia April 2011
By Perica Gunjić

Singer in the legendary band Yello, Dieter Meier is successful in everything he does: he is a performer, an artist, pop star, scarves designer, movie director, professional poker player and member of Switzerland's national golf team. In addition, he is a multi-millionaire, with 2200 hectares of land in Argentina and a restaurant in Zurich.

The Swiss duo, Dieter Meier and Boris Blank, known as Yello, arrives in Belgrade on May 27th 2011 and as a part of the music events at Belgrade Design Week -the BDW Dizajnnights- they will perform a "virtual concert", a music and video performance focused on recognizable Yello rhythms and Mayer's rough voice, with sound and light effects enabled by the latest technology.

In the eighties Yello established itself on the world music scene by producing some of the most creative and witty videos on MTV. They had a string of hits, accompanied by videos which were far ahead of their time (Oh Yeah, The Race, Desire), and made an impact that stretched beyond music. Their music was used in many films, mostly comedies (Pink Panther, for example), TV series (The Simpsons, South Park), even computer games (Grand Turismo 4).

The video works of these Swiss gentlemen were so good that Mayer was called to work on a video for the Alphaville's mega-hit "Big in Japan", and on numerous commercials for prominent companies. Before he became involved in music, Mayer demonstrated his renaissance-like broad interests and great talent by doing street performances in European cities in the early seventies. Today, aged 66, he has a career of a professional poker player, he is member of Switzerland's national golf team, silk scarves designer, organic food manufacturer and owner of a piece of land in Argentina (south of Buenos Aires he owns 2200 hectares, from which he supplies his restaurant in Zurich).

You are one of the innovators in electronic music. What do you think about the development of electronic music today, when it's tied to the club scene, a variety of genres and DJ-stars?

New technologies are driving the music scene, but many artists are actually played by the technology

instead of playing with it. Thanks to my 14-year-old son Francis, who is a DJ himself, I'm quite close to that scene and I constantly hear very original musical statements.

At a time when the industry of video clips was in development, you set the creative standards that are unattainable today, at the time of fantastic technological improvements. How creative is the production of music videos today? Do you even pay attention to what's going on MTV?

At the beginning, MTV was a truly open platform for creativity. But for many years now, it is just a promotion vehicle for the music industry and the videos they show are predictable tools.

How important is humor in your work?

Humor and self-irony are very important for whatever I do, because I see myself as a highly ridiculous and unimportant creature, spending a short visit on our planet.

Why did you buy the ranch in Argentina?

Organic farming is a wonderful reality in my pretty abstract world.

What motivated you to open a restaurant in Zurich?

My organic products from Argentina stay in «one hand», from the farms in the deepest provinces of the Pampa Humeda to the plate of the clients in the restaurant.

Do your chefs prepare some specialties you are particularly fond of?

People today like the traceability of food, and the restaurant became a showcase for my Argentinean beef and wine.

Why do you enjoy poker so much?

When I was playing poker professionally, 45 years ago, I was totally addicted. It was the perfect escape from the real world. When you play poker, you are like a boxer in the ring, and beyond the ring, the world does not exist, because you are busy surviving.

Have you ever won some serious amounts of money?

Yes, of course, you win and you lose. The most important aspect of winning is that you have enough money to play the next day.

What attracted you to golf?

Golf is the only Zen-Buddhist discipline our Western world has created. You learn a lot about yourself,



and the swing that allows you to catapult the ball as far as 250 meters, near the flag, is a real joy.

Here in Serbia, we're turned on football, basketball and tennis, so golf we find too calm for our temperament.

When you hit the ball perfectly on the sweet spot, you lick the blood of perfection.

If you follow tennis, how do you comment the fact that Novak Đoković defeated Roger Federer, probably the best tennis player of all times, three times this year?

Novak Đoković is the most systematic of young players. If he continues like that, he will be the next Number One.

Have you ever flipped through the Playboy magazine?

Playboy magazine was a huge inspiration for me as a teenager.

Have you seen something that attracted your attention?

I was incredibly attracted by all the glossy wonderful women.

How do women affect everything you do?

Women are the most important inspiration.

Why?

Because every man wants to present himself as a perfect partner to create a human being which allows the Homo sapiens to further exist in style.

Why did you decide to take the time to visit Belgrade and Belgrade Design Week?

My daughter Sophie loves Belgrade, and we are planning to spend more time in this city where all

aspects of culture are very interesting.

What does 'virtual concert' mean?

As we are not performing live, the virtual concert is a logical step towards improvising on virtual stages, the same way we improvise in the studio.

You turn your performances into true spectacles.

Our music is never composed and then translated into instruments, it develops the same way as a painting does. Each brushstroke inspires the next one, and very often, Boris Blank surprises himself, because the idea initially might have been to create a rose, and in the process the rose transforms into a camel.

In addition to the concert, during your stay in Belgrade, you will give a lecture at the conference Future², at the Yugoslav Drama Theatre. What is the subject you will give most attention to, given the title of the conference?

In addition to presenting our virtual concert, I am looking forward to discussing the future. It will be very interesting to see whether the capitalistic system overcomes what Marx called the Second Nature, or whether the Second Nature keeps the human race as slaves, until the final, ultimate disaster.

You use music, film and performance to express your ideas... Which of these media have the most potential to convey your thoughts and ideas?

As I switch media very often, from music to writing or film-making, I seem to need this pretty anarchic method to create.

The products are not that important to me. I see them as footsteps of my walk through the highly unimportant visit I'm enjoying on this planet. ■

INTERVIEW WITH STEFAN DIEZ

NARATIV - Online Magazine, Croatia 30 May 2011
By Tatjana Bartaković

The Innovative Mind Is the One That Leads the Way – Stefan Diez, exclusive

Stefan Diez has become one of the key German designers by discovering new methods for product innovation, which brought him to the top of the design world. His masterly precision, functionality of his designs, logic and minimalist aesthetics were beneficial especially to Wilkhan, for which he invented a new way of chair manufacturing, coming up almost inimitable products.

When it was launched, the Chassis chair swiftly became an icon of the 21st century design. Admiration and respect for the work of Stefan Diez has increased after he designed new models of chairs for the "founding father" of the industrial production of furniture – Thonet, revitalizing the spirit of this 190-year-old company, with the largest number of sold chairs in the world.

His goal is to design objects that fully correspond with the style of the companies they are created for, which would help their corporate development. However, he says that if the company itself doesn't know which way to go, it should forget about design. So far, he has worked for Rosenthal, Moroso, Wilkhan, Thonet, Homme, Authentics, etc.

The market filled with products is increasingly looking for quality and diversity, which is exactly what designers like Diez offer to the companies that are ready to adapt to innovation and restrain from following trends, but instead, to create them. We spoke with Stefan Diez in Belgrade, at the Design Week which took place in late May 2011.

The world was fascinated by your Chassis chair designed for the German company Wilkhan, for the production of which you have invented a new method of manufacturing. Why did you choose this new procedure?

When you have to design something today, it's like having to plant a new tree in the forest – so many things already exist, so if you don't start from innovating the production process first, you remain stuck inside old boundaries, you remain a small tree that doesn't spread its branches. When I am working on commissioned projects I often

start with innovation of the production process, not because that fascinates me, but because, for each company, you must create an adequate concept that will enable it to be unique and competitive. As designers, and consumers, we need new fascination and freedom to create a new product. That freedom is achieved through innovation.

A Chair Made Of One Piece Of Metal!

Wilkhahn has a long tradition of innovation and design, and when they decided to go one step further in 2005, asking me to design a universal chair for them, it was a great challenge. They wanted a chair designed and produced in a way that it can become a base for modern business environment in which people are considered valuable as individuals. I had never designed a chair before, so I did a long research with my team, in order to understand the volume and the complexity of the task.

The issue is not to design a mere object for a client, but to invent a concept which is like its metaphor, which mirrors its identity. We explored a new form through a variety of materials, textile and wood, and then we came up with the idea to make a chair inspired by bicycle seats. This concept reflected the Wilkhahn's image – it's something dynamic, easy, appealing and human.

After the presentation of this concept at Wilkhahn, I began to research, looking for a production process that would enable the development of this chair and we decided to make it with high-pressure injection for molding one piece of metal, as it is done in automobile industry. The hardest thing is to find the right concept, but when you find it, all further steps are easier. It is very important that the client is opened and innovation-oriented, to understand the evolution of the production process.

Innovating Tradition – Thonet

Soon after Wilkhahn, another major challenge arose. Thonet, the company that invented the industrial production of chairs, asked you to design new models for them.

I have to admit that Wilkhahn and Thonet were quite a challenge, because both companies are very famous and have a long tradition. To carry that "burden" of heritage, especially working for Thonet which has been manufacturing chairs for 190 years, was a privilege, but also a great responsibility. However, having worked on the Chassis chair, I already had considerable experience.



The main feature of the Thonet products is not so much the design itself, but the fact that it invented a method of furniture production, a procedure of bending solid wood, invented by Michael Thonet in the mid XIX century. In the XX century they developed it further by introducing furniture made of bended metal. It was clear that that was essential to their production and it was my task to find a modern version of that production, which would be applied to all their products. This way the first in a series of chairs for Thonet – bar chair Thonet – 404 was produced, with a seat shaped as a horse saddle and the legs below tied in a knot.

Can you describe the path of your development as a designer?

My father was a carpenter, he built furniture. His workshop was in our house and I used to spend a lot of time there from an early childhood. First it was my playground, then I started to explore, and then to develop my first work habits. I worked to earn my pocket money. It is probably what directed me to train to become a carpenter. It was very demanding, but I learned a great deal. After that I did not know exactly in which direction I would be developing, I only knew that I was interested in interiors. I went to the Academy of Art and Design in Stuttgart, where I learned from Richard Sapper and Konstantin Grčić. It turned out that the design for me was never just an option, but the legacy and the influence of my early childhood.

Like Teacher, Like Student

I was persistent and I always aspired to learn from

the best – the best carpenters and the best designers, because the concrete know-how is the most important thing. After I graduated from the academy, I worked with Konstantin Grčić, and at one point he encouraged me to open my own studio.

The hardest part was the beginning, but I managed to exhibit my work in major competitions and fairs. I was approached by Rosenthal, a company for which I have designed various products, including household articles and their showroom.

Working with good companies as clients you begin to gain credibility, because you work on tangible projects, design objects that are produced and launched to the market.

A Designer And a Businessman

You work as a professor at the Design School in Karlsruhe. What do you teach your students?

We are working on actual projects, sometimes we collaborate with the industry, and sometimes we do independent projects. I want my students to find their own path, not to do things my way. It is the principle I learned from my parents who never explained everything to me, never commented on my life. They would rather let me explore and discover things for myself. I show the perspective to my students the same way, bearing in mind that it is very difficult to motivate people without dominating them.

What would be your advice to young designers?

Stubbornness and great perseverance is important for young designers. They must find a way to articulate what they think and what they can do. The first projects are the most difficult and they must be the most ambitious. Experience brings the necessary serious approach, balance and patience. The hardest thing for young designers is to find a manufacturer who would produce their designs, materialize their ideas of which there are thousands. Their prototypes are mostly funded by their parents, and if you don't want your design to remain just a hobby, you must be persistent in order to cross that line and bring your design into production, that is, to the market.

It is only through experience of collaborating with companies and going through production, that one becomes a designer. It is not enough to be just a designer – you must also be a businessman so that you can position yourself better, choose and make business agreements, understand clients and present your work properly. ■

B. 8.3

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE DAY THREE = THE "FUTURE UK" DAY

PRESENTED BY:



SATURDAY 28 MAY 2011

And there it was - the final day of the FUTURE² conference - preceded by another killer late-nite afterparty into the wee hours - following the exclusive BDW YELLO concert on the evening. As PostlerFerguson later famously exclaimed - "Unbelievable that we ever had to leave!", the delegates suddenly felt ill-prepared to cope with another adrenalin hit of ideas, knowledge, pizzaz, passion, glamour, beauty (well, and Waterfall & Singh) - despite our steady influx of freshly brewed espresso - and, WAIT, also the world famous BDW closing party, featuring Norway's electro/funk pioneer LINDSTROM, still to come, with an even more glamorous event, the BELGRADE DESIGN GRAND PRIX that was awarded on this same night! Oh my GOD! And KNOWING that all those Belgrade beauties would be dressing up for this big night...

That is why, in all humbleness, we decided to overdo it again, and, against popular belief, add even ONE MORE one-hour presentation on that day - namely the one by our boldly advertised surprise-superstar, which was

not revealed to the audience until the last minute, yet still 200 slides long! He-he. We thought - if these people survive, they would become known as real heroes, and to find out if they are REAL design aficionados - they needed to be put to a REAL test - the ultimate creative overkill! BDW delegates with diplomas received at the final cocktail, (held by the Center for Promotion of Science, btw, featuring hand made artisan ice cream, mmmmh), would then "lick their blood of perfection" as Dieter Meier famously said, and remember BDW 2011 until the rest of their (changed) lives.

'Nough said - as this final day was marked FUTURE UK day, supported chiefly by the incredible people at the British Council third year in a row, BC's country director Andrew Glas called upon his ruthless bunch of smokin' creative guns (with one or two Yanks & Germans in between). The rest is history: eight amazing lectures, magically zig-zaging between global digital leaders to superstar ad-men, entrepreneurs, designers and architects, as, perhaps, only the British can. And the winner is... ■

SPEAKERS:

- 1. Samuel Payne**
Mother London / United Kingdom
- 2. Andy Cameron**
Wieden & Kennedy / United Kingdom
- 3. Nick Leaf**
MTV / United Kingdom
- 4. Shane Walter**
onedotzero / United Kingdom
- 5. Patrik Schumacher**
Zaha Hadid Architects / United Kingdom
- 6. Grant Mason**
Anomaly / USA
- 7. Simon Waterfall & Daljit Singh**
United Kingdom
- 8. Martin Postler & Ian Ferguson**
PostlerFerguson / United Kingdom

What is the FUTURE for you, Sam?

"The future for me is closer collaboration with more diverse disciplines, open sharing of skills and ideas, safe in the knowledge that the more you give, the more you get back."

Samuel Payne

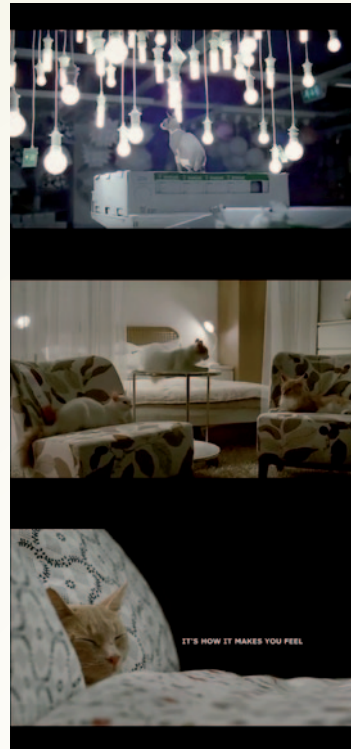
Mother / UK



SUPPORTED BY:



B. 8.3.1
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
SAMUEL PAYNE / MOTHER LONDON



Your impressions of Belgrade Design Week?

"Belgrade Design Week was a well curated blend of disciplines, since returning to work, I've found myself referencing architecture, product design and even a Swedish University in my daily discussions with colleagues and clients."

Samuel Payne
 Mother / United Kingdom

Mother is probably the most awarded UK's independent advertising agency, and is regarded as one of the most creative and progressive agencies in the world today. In 2009 "Campaign" awarded Mother as the "Agency of the Decade", previously naming them the "Agency of the Year" several times. Mother won countless other international awards, and some of their famous clients include Coca-Cola, Diet Coke, Dell, Stella Artois, Boots, Post Office, Schweppes, IKEA, COI (Government anti drugs), PG Tips, Pot Noodle and Amnesty International. At the 2011 BDW, Mother was represented by its strategist, Samuel Payne, who challenged advertising people to take a deep look at the heritage of their profession, quit avoiding their roots and presenting themselves exclusively as a collective hub of creative individuals who are trying to change the culture. Specifically, as his key message, Sam insisted that anyone who wants to deliver good work needs to stretch outside the premises of classic advertising. And it seems that's what Mother is just perfect at - stretching out to all media and constantly exploring the world, which he showcased beautifully with projects of extreme passion & wit through communication. ■

B. 8.3.2
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
ANDY CAMERON / WIEDEN & KENNEDY



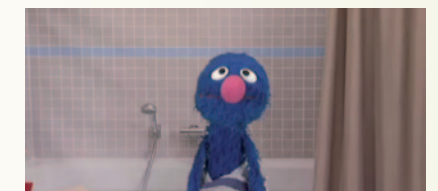
Your impressions of Belgrade

Design Week?

"I guess what hit me hardest about Belgrade Design Week was the sheer energy and excitement and sense of purpose and commitment from the team to build the biggest and best international design event in Serbia and in the whole Balkan/South East Europe region. Great vision, great leadership, extremely ambitious and a whole lot of fun."

Andy Cameron
 Wieden + Kennedy / London, United Kingdom

In a typical British casual way, Andy described himself as an interactive creative director, who had been trained as a photographer, but soon he got bored and decided to go into the digital interactive field, which brought him to BDW 2011, thanks to kind support by the British Council. Through a rich showcase of various projects such as Levi's, Benetton, and outstanding iconic W+K work like Honda, Old Spice and Nike, Andy gradually took us from his personal beginnings when digital work was considered "digital design", to the presently called "creative technology", introducing us to the concept of interactive creative direction within the so-called traditional advertising agencies. He questioned how that "creative technology" is related to advertising, and what challenges and opportunities the industry is facing, including the unavoidable transition and change. Andy's personal experience in this field and readiness to combine the interactive media approach with traditional advertising brought him to Wieden+Kennedy, and transformed him into the first "interactive creative director" they ever had. Andy concluded his dynamic lecture by predicting a bright future for advertising, claiming social media the reason of the industry's future success. "There is no alternative with new technology and media than to be experimental! You have to try out stuff, and not be afraid of mistakes." ■



B. 8.3.3
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
NICK LEAF / MTV

Nick Leaf is a casual, open, fun and intelligent person, whom we spent some really nice time with and, whose brilliant, sharp humor knocked us out! However, he should be taken rather seriously when it comes to work. Nick is a highly experienced senior director who has led creative, design and branding teams across all platforms for global media companies. He delivered his lecture structured as a MTV-branded explosion of award-winning multi-media campaigns, showing us his amazing talents of intersecting sound, vision, story and concept..

Nick grew up in London's Camden, enjoying everything this colorful and vivid neighborhood had to offer. He didn't always think of himself as an "MTV person". Actually, his brilliant plan was to conquer and challenge the world with skateboarding and beer-drinking, definitely more successful with the latter.

He began his professional career in 1989 and worked in various companies including Fox Kids Europe, Cartoon Network, ITV's GMTV, Warner Brothers, etc. Today he works as creative director of the Emerging Markets Design Studio at the MTV Networks International (MTVNI), which is one of the fastest growing regions in the company's portfolio of multi-platform businesses. ■



B. 8.3.4
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
SHANE WALTER / ONEDOTZERO



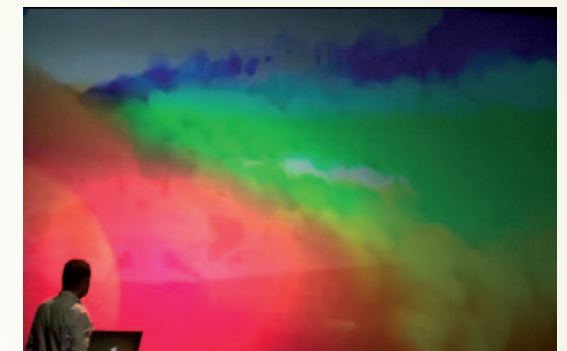
Shane Walter, co-founder, creative director and CEO of onedotzero, is a regular speaker, chair and jury member for a number of international film festivals, design conferences, agencies, colleges and awards including D&AD, Design Museum Designs of the Year, BBC Film Network, Vienna, Rotterdam, Sydney, Melbourne and Zurich Film Festivals, and we were happy to have Belgrade Design Week included on that list, thanks to kind support by the British Council. Onedotzero is an international creative organization founded in 1996 in London, promoting innovation across all aspects of digital and interactive arts, through production, public events, publishing and education. The London-based outfit is also known for their "onedotzero_ adventures in motion" festival, where an array of artistic endeavor is being presented. The Guardian Guide described it as "as close to the future as you'll get!" At the beginning, Shane remembered that at the time onedotzero was founded, there wasn't really a lot of work to show, therefore they decided to challenge and approach people to make something new, do something different, and then he just pressed a magic button and beamed the packed audience up to the magical world of the best odz works... aaaaaaaah... oooooohhhh... Needless to say, the next "odz Belgrade" was agreed on the spot. ■

Your impressions about Belgrade Design Week?

"Organisationally we had to roll with it as JJ and his posse rocked with it. Held in a formidable, eclectic and tasty city in the heart of Europe, I found BDW a chaotic, passionate, funny, committed, mixed up, connected affair - elements that we all know are vital in being creative! The speakers were eclectic with a mix of electrifying, exciting and exasperating - one delivered so many slides it must surely come with a health warning for your creative brain to look away!"

Shane Walter

onedotzero / London, United Kingdom



B. 8.3.5

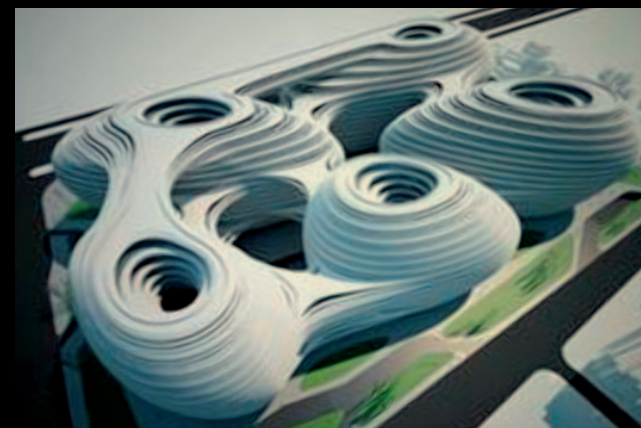
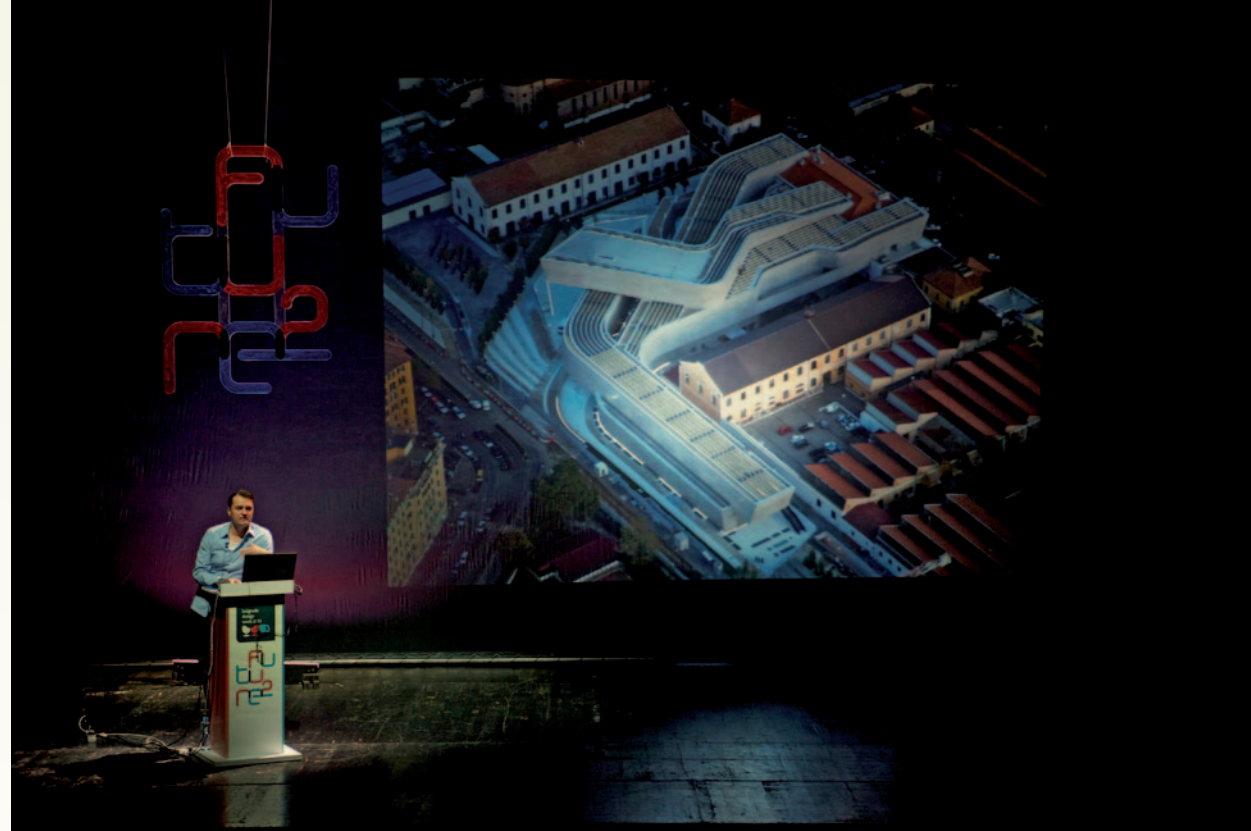
BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

PATRIK SCHUMACHER /
ZAHA HADID ARCHITECTS



One certainly does not need to be an architect to know about this well known studio, run by Zaha Hadid and Patrik Schumacher. They are constantly redefining contemporary architecture, as well as creating a whole new movement that will engrave their names among those who shaped our epoch and redefined our future, which is why it was so important for BDW 2011 to have Patrik Schumacher as "surprise superstar", thanks to kind support by the British Council. Patrik studied philosophy and architecture in Bonn, London and Stuttgart, where he received his Diploma in architecture. He completed his PHD at the Institute for Cultural Science, Klagenfurt University. He has been teaching at various architectural schools in Britain, Continental Europe and the USA since 1992. In 1996 he founded the "Design Research Laboratory" with Brett Steele, at the Architectural Association School of Architecture in London, and continues to serve as one of its co-directors.

Speaking at the BDW 2011 conference, Patrik explained why architecture plays a pivotal role in shaping human experience. He emphasized that built environments are an integral part of all developments of becoming human, that our evolutionary progression and step out of the animal, natural kingdom happened mainly through implementing architecture. The physical construct called the urban structure, enabled humanity to become organized, directing us in the way we interact and move, and the moment this became a conscious project - architecture was born. Patrik's lecture ended to standing ovation of everyone present. We understood to have witnessed history in Belgrade, by getting to know not only all relevant Zaha Hadid Architects' projects, but also a separate in-depth introduction to "Parametricism", the new global style for the 21st century, in some of the most exiting 90 minutes of BDW 2011. Suddenly, a winner of the DESIGN GRAND PRIX got into perspective... ■



B. 8.3.6

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
GRANT MASON / ANOMALY



Your impressions about
Belgrade Design Week?

"I thought BDW was an amazing and inspiring experience. It was very humbling to be surrounded by so many great creative minds from so many different disciplines. Not to mention the fact that they were all simply amazing and genuinely good people. If a jaded New Yorker felt such inspiration, one can only imagine how the many students and aspiring creative thinkers felt while in attendance to the many lectures and presentations. I wish I had something like BDW in the States when I was in school."

Grant Mason
Anomaly / New York, USA

Grant Mason started his career in Omaha as graphic designer, but quickly realized that there were more opportunities outside the Cornhusker State, so he skipped town and hopped from place to place until eventually landing in NYC in advertising, where he took over the position of Anomaly's Art Director. Anomaly is an award-winning new-model, multidisciplinary marketing communications / film / advertising agency with offices in NYC and London, and soon in Sao Paulo. As the name suggests, they go beyond the traditional way of thinking and doing business, and Grant was here to share some of it with the Belgrade Design Week audiences, thanks to kind support by the US Embassy. Amidst a long list of astonishing showcases, we can extrapolate two projects for presenting us with guidelines for the future: First the legendary Chuck Taylor All Stars, by Converse, where Grant and his team developed a collaborative project introducing different musicians to each other, and through this project enabled the authors to create new and unique pieces of music, all thanks to Converse. Second, their "Be Stupid" work for Diesel, a successful global campaign consisting of provocative messages, turning all known rules of fashion and advertising communication literary upside down. ■

B. 8.3.7

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE
SIMON WATERFALL & DALJIT SINGH



Your impressions about Belgrade Design Week?

"BDW is an incredible ride - the passion of the Italians, the food of the Argentines, the openness of the Australians and the time keeping of a teenager."

Simon Waterfall
Fray / London, United Kingdom

"BDW is designed with perfection and delivered with the Belgrade style - you need to come here to experience the Belgrade style!"

Daljit Singh
Camron-Singh / London, United Kingdom

This energetic duo's presentation, thanks to kind support by the British Council, left the BDW audiences asking for more. Simon Waterfall has been creative director since he was 16, after his Masters in industrial design at the Royal College of Art, co-founded Deepend Design in London. In 2001, with five partners, he set up Poke. His BDW partner in crime Daljit Singh is award winning creative director and founder of Digit, one of the world's longest established digital agencies. His creative philosophy has been based on the idea of simple human interaction, connecting people using technology. We absolutely loved Simon and Daljit for their outstanding performance, creativity, jokes, honesty, knowledge and even for Daljit's unreal fluorescent green shoes. We also loved them for their courage to say out loud that the "emperor is actually naked". The future in technology and digital (or even in general) for them is science-fiction. Science is about facts, about now, about being serious, about knowledge, about all those things everyone respects. It is about the truth. Fiction however is unreal, it is about tomorrow, about dreams, about the freedom to lie. To have a future in digital, means to have the ability to dream. ■



B. 8.3.8

BELGRADE DESIGN WEEK 2011 FUTURE² CONFERENCE

MARTIN POSTLER & IAN FERGUSON /
POSTLERFERGUSON

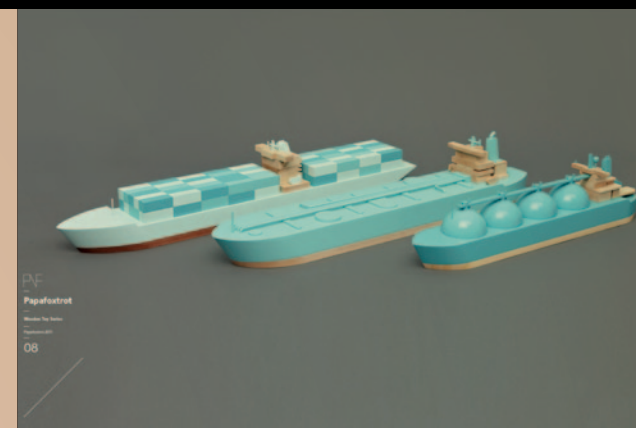


PostlerFerguson is a London-based product, graphic and interaction design firm founded in 2007 by Ian Ferguson and Martin Postler. The company explores issues of technology, culture and economics through design strategies based on thorough research. Their design approach is very systematic, almost scientific, and aims at creating a frame in which mistakes can happen. They work with an extensive network of designers, filmmakers, artists and manufacturers to meet their client's needs. In addition to their design services, PostlerFerguson work in partnership with ADDA Products Ltd. to offer product development, prototyping, and distribution services in China. Roughly speaking, their work could be divided up in two segments: products & projects development and consultancy & strategy development. Their lecture at BDW was named "Design for Policy", which can also stand for their approach to how design should be used and thought of. Observing design as a tool for achieving paradigm shifts in the

way we live, think, use resources, treat each other and the environment, as essence of our common FUTURE, was one of the commonly addressed issues at the 2011 BDW. This attitude is indeed one of the essential parts of Ian's and Martin's work, presented thanks to kind support by the British Council: The Wunderboxes project was done for one of the Victoria & Albert Museum's late night events. This installation was about archiving digital technology. Ian and Martin dipped into their image archive, pulling out a number of different images wanting to turn them into something new and physical. Another strong project was Paperguns for Die Gestalten, creative publisher from Berlin, including series of paper models of various guns. It represents a unique research on the aesthetics of weapons which deals with the way people see guns. Finally, the amazing airline set called Brotzeit, involves packaging locally produced raw food served in a set of pebble-like capsules, to be transported and presented in a wooden box. ■



Your impressions about Belgrade Design Week?
"A great relief from the tedium of so many design shows! An improvisational romp through the bleeding edge of design ideas, led by a delightful Balkan Rumpelstilzchen and his bevy of amazing organizers. Unbelievable that we ever had to leave!"
IAN FERGUSON & MARTIN POSTLER
PostlerFerguson / London, United Kingdom



INTERVIEW WITH PATRIK SCHUMACHER

POLITIKA - Daily News, Serbia 31 May 2011
By Milica Dimitrijević

Intuition As Second Nature

The famous Zaha Hadid, a world renowned name in the field of architecture, no longer participates in seminars and no longer delivers lectures. Many would say: What a shame! However, Patrik Schumacher, her partner at Zaha Hadid Architects, does it, to the satisfaction of many. Last weekend he was in Belgrade for the first time, thanks to the help of the British Council. He spoke at the recently ended Belgrade Design Week, where he received the sought after festival Grand Prix. He found time to visit the center of Belgrade, Kalemegdan park and, by his own admission, the "unforgettable" river banks. That is the reason he said he would gladly provide creative contribution to the development of the city, if invited to do so. This graduate philosopher and architect, who received his Ph.D. in Klagenfurt, teaches at architecture schools in the UK (where he lives and works), USA and Austria. And in those places where he teaches, he often designs almost surreal-looking buildings, based on the rules of Parametricism, the first important global architectural style after Modernism. That is what his visit, in terms of expertise, was dedicated to.

The summary of your lecture could be described with the following words, I quote: "Yes to fluid and amorphous forms. Yes to intelligent design. Yes to diverse, interconnected elements. And yes to organic beauty".

In a nutshell – that's it. The style that I am speaking of has been nurtured by new generations of architects for the past 15 years, and it fits modern society perfectly, the society in which communication is multi-dimensional and intense. Instead of rigid forms of the traditionally constructed buildings, we use more flexible forms, often looking for inspiration in nature and the environment. Forms are varied and flexible, design is innovative, components are mutually linked as much as possible and emerge from one another. It is easy to insert those buildings into the context of the environment which they complement.

You say that styles are always created in accordance with the present?

Modernism, as the first major post-war style, literally changed the urban environment. It was

based on industrialization, largely on the planned economy and socialism. After the 1975 it got into a crisis, Postmodernism and Deconstructivism have emerged, aimed at finding new ways to create a different environment for a different society. The computer revolution changed many things – a greater potential for diversification and rapid cycles of innovation begun to occur and the society has become more dispersed and multicultural. A perfect style in such a context is Parametricism, the term that I invented, arguing that this new movement needs to be recognized and named, if it was going to be presented to a wider audience.

Zaha Hadid and yourself have built numerous museums, exhibition halls and even private homes based on these new, innovative principles. Which project, in your opinion, stands out?

If I have to, I would single out MAXXI – the National Center for Contemporary Arts in Rome. The composition is very complex, it has numerous levels. Also, a good example would be the new urban masterplan that we have developed for an area of Istanbul on the Asian side.

You are engaged both in philosophy and architecture. You design, teach, write, investigate, both theory and practice of architecture...

All scientific disciplines meet philosophy. However, if a problem is thought through too thoroughly, and if that takes too much time, which is typical in the field of philosophy, a person looking for a practical solution can find it difficult to choose just one option, among many. Personally, when I find myself in the midst of a design mood, I always follow the principles I have already established in the contemplation phase, so there is no deadlock. When it comes to practical work, I work intuitively. It has become my second nature.

You have been working with Zaha Hadid since 1988. How did you two meet, who referred you to her?

No one. My résumé was my reference. I sent them a résumé and they invited me to join the club. The first time I saw her in class, I was a student in London and I already knew her work. She was one of the most creative architects I had ever seen.

You are now "partners in crime"...

Yes, it came to that. Working with her is always stimulating, even though we've known each other for a long time. The system has changed a lot in the meantime, there were five of us when we started



and now there are about 400 of us. However, we cherish the freedom of thought, the atmosphere in the studio is great and we work with very young people – average age is around 32.

Which project are you most proud of?

In addition to the MAXXI museum, of course, there is the Opera house in Guangzhou, China. It was a very successful project, a large, complex structure, which now, as it is, provides a wonderful, magical foundation for spending a pleasant evening with quality music. ■

B. 9 BELGRADE DESIGN WEEK 2011 FUTURE² PANELS

What is the FUTURE for you, Andy?

"The future? That's a big question :-)) Two words - LOCATION BASED. All that great stuff we've got used to over the past couple of decades, stuff like interactivity and connectivity, has been mostly delivered via computers sitting on desks. That's changing as we swap our computers for smartphones. A smartphone is effectively a computer in your pocket that knows who you are and where you are. Interactivity and connectivity can be location based - you can be given stuff that makes sense in the location you find yourself in. We've already got Foursquare and Facebook Places - but this is only the beginning and we've only started to scratch the surface of what we can do with location based connectivity and interactivity. It's actually an enormously exciting creative opportunity - and one I'm really looking forward to."

Andy Cameron

Wieden + Kennedy / London, UK



B. 9.1

BELGRADE DESIGN WEEK 2011 FUTURE² PANELS

DAY ONE

PRESENTED BY:

gorenje

THURSDAY 26 MAY 2011

Another novelty at BDW this year were three momentous free entrance panels, just before the regular conferences at the Yugoslav Drama Theatre, with main focus on the creative future of Serbia and the SEE region.

The theme of the DAY ONE opening panel was "FUTURE EUROPE" related to cooperation with the European Union, where lectures were given either by successful established creative leaders - individual creators living in the EU, with exceptional, strong links to Serbia and the region, providing us with memorable case studies and examples of successful integration and collaboration with the existing European support systems for design and creative businesses, or by leading European design and cultural institutions, showcasing working methods and standards which Serbia and the region have to adapt to and learn from, in order to join the European family.

Those special connections are planned to be either through their heritage, closely tied to the ex-Yugoslavian space such as Belgrade born Dejana Kabiljo from in Vienna, Marko Luković born in Belgrade teaching at the faculty of Applied Arts, and Lidija Pritrznik from the Gorenje Design Studio from Ljubljana, Slovenia, or showing EU excellency in best practice showcases at cultural (and specifically design- and

architecture-) institutions, like the outstanding new design director of the MAK/Vienna, Thomas Geisler, the former founder and director of the Vienna Design Week. This panel is pro-actively showing us that Europe knows no borders when it comes to creativity.

We would especially like to thank the Embassy of Austria and their programs of Advantage Austria, Austrian Cultural Forum, and GO International, as well as the Slovenian company Gorenje for supporting this important panel concept, which in the future BDW would like to develop in close collaboration with the Commission of the European Union in Serbia, as well as with all interested EU member representatives in particular.

SPEAKERS:

- 1. Lidija Pritrznik**
Gorenje Design Studio / Slovenia
- 2. Dejana Kabiljo**
Kabiljo Inc / Austria
- 3. Marko Luković**
Industrial Designer, Serbia
- 4. Thomas Geisler**
MAK Wien / Austria

SUPPORTED BY:



Lidija Pritrznik
Gorenje Design Studio
Slovenia



Dejana Kabiljo
Kabiljo Inc
Serbia, Austria



Marko Luković
Industrial
Designer, Serbia



Thomas Geisler
MAK Wien
Austria

Your impressions about Belgrade Design Week?

"The conference brought together a bunch of amazing minds and characters. Though I am not sure whether the talks really could contribute to a future vision in design, it was really inspiring listening to and meeting with old and new faces of design - a firework of creativity and a celebration of diversity in and through design mixed with an incomparable charm of Belgrade and its people. No doubt this energetic city and region of Europe has a positive future to see - and design can be a key for it."

Thomas Geisler
MAK Vienna / Vienna, Austria

B. 9.2

BELGRADE DESIGN WEEK 2011 FUTURE² PANELS

DAY TWO

PRESENTED BY:

DELTA HOLDING

FRIDAY 27 MAY 2011

The panel on DAY TWO named "FUTURE CITY" was opened with the lecture by Dejan Vasović, the City Architect of the Municipality of Belgrade, who was speaking about international competitions and strategic plans for future developments of Belgrade, particularly detailing the architectural competition for Beton Hala (The landmark-protected Concrete Hall), won by the international acclaimed Japanese superstar Sou Fujimoto and the Serbian studio of Redžić and Partners sharing the equal first prize. Dejan's key message was his firm promise that the City of Belgrade will follow up on the competitions and do its best to build the winning entries, based on solid financial models that have preceded the competitions.

With the underlying theme of "Belgrade City Models", this panel presented outstanding professionals whose projects have changed the faces of many European cities, such as Mario Sua Kay from Portugal, founder of the Sua Kay Architects studio, from Lisbon, with their keystone project for the "Red Star" football club from Belgrade, followed by Rolando Borges Martins, CEO of ParqueEXPO also from Lisbon, Portugal, with a passionately debated plan for a new waterfront development of Belgrade's Danube river area, based on ParqueEXPO's vast global experience that kickstarted

with the regeneration of post - industrial wastelands for the Lisbon Expo in 1998, and finally, Božana Komljenović from Zaha Hadid Architects, who planned to present the now world famous first ever public/private urban development in Istanbul, Turkey, the Kartal Pendik on the Asian side of the Bosphorus, but was unfortunately stopped by an allergy attack minutes before her talk, after an universally acclaimed workshop the day before.

We would especially like to thank the Embassy of Portugal and the City of Belgrade for supporting this important panel concept, which in the future BDW would like to develop in closer collaboration with the Mayor's office, City's projects like BEOGRAD 2020, the Union of Architects and the likes of the Institute of Urbanism Belgrade.

SPEAKERS:

- 1. Dejan Vasović**
Belgrade City Architect / Serbia
- 2. Rolando Borges Martins**
ParqueEXPO / Portugal
- 3. Mario Sua Kay**
Sua Kay Architects / Portugal
- 4. Božana Komljenović**
Zaha Hadid Architects / United Kingdom

SUPPORTED BY:



Dejan Vasović
Belgrade City Architect
Serbia

Rolando Borges Martins
ParqueEXPO
Portugal



Your impressions about Belgrade Design Week?

"My short stay at the event and my small part in it was enough to feel a certain vibrancy and enthusiasm stitching all the different bits together. I thoroughly enjoyed it."

Mario Sua Kay
Lisbon, Portugal

Mario Sua Kay
Sua Kay Architects
Portugal

INTERVIEW WITH BOŽANA KOMLJENOVIĆ

POLITIKA - Daily News, Serbia 28 January 2011
By Slađana Raner

Architect Božana Komljenović, of the Zaha Hadid architecture studio in London, will be among the guest lecturers at the Belgrade Design Week 2011.

Even though there is still plenty of time, the sixth Belgrade Design Week has already been carefully planned. This year, it will be linked to the Belgrade 2020 project, which focuses on the candidacy for the European Capital of Culture. Belgrade and Serbia will best be promoted through the international three-day educational conference entitled Future², the main event at the Design Week, where the best known creative individuals of the 21st century will deliver lectures and present their work.

It is with great pleasure that I accepted the invitation to participate in the creative workshop of Belgrade Design Week and talk on the subject: Future². In Serbia, it provides a platform for exchanging ideas, creating discourse and interaction of creative industries in the country. Abroad, BDW is an important ambassador to Belgrade and Serbia, a dynamic brand that manages to make a positive change in the perception of Serbia, after years of notoriety, generated by the media - said Božana.

Božana Komljenović was born in Belgrade. She studied architecture in Belgrade and London. She is a member of the Royal Institute of British Architects, a guest lecturer at the London School of Economics, the Architectural Association and the Belgrade Faculty of Architecture. After working for ten years at the Walters and Cohen studio in London, she is currently one of the leading architects at the famous Zaha Hadid architecture studio.

I have the good fortune to be engaged in almost all aspects of the profession in different contexts and on almost every continent. I am doing my best to resist specialization in a particular form or cultural environment, because this way I am forced to remain constantly alert, and to approach each new project with no preconceived notions. Despite the fact that our architecture firm is currently one of the most productive in the world, it maintained its initial working method, as a design studio, regardless of the size of the projects. Its work is based on experiment and testing of new ideas. Each



new project represents a new possibility for pushing the boundaries of what is current and relevant in the field of architecture. That is why the majority of the challenges we face in our projects is in fact, the absence of precedents.

Božana is currently working on developing a concept for a cultural complex in California. She points out that her favorite project is always the current one.

The severity of the economic crisis has almost "devoured" the architecture of the Americas. Therefore, for non-American architects it is a great

challenge to obtain and justify the trust given, especially while working on a state-funded project. I am also very fond of the urban planning project for one area of Istanbul, called Kartal Pendik.

The project has been ongoing for three years now and is one of the largest projects of its kind in the world. In the field of architecture it is essential to have a "good eye". However, architecture is a very complex and multi-layered discipline and it takes years of experience to achieve confidence both in terms of creativity and throughout the practical, construction process. Also, the practice is the best way to test ideas. In that sense, it is not difficult to

come up with something. It's hard to stay relevant.

Although she has been living in London for a long time, she often visits Belgrade. In her opinion Serbia has many talented artists.

There is a lot of talent and potential in Serbia, especially among young people. The future will determine the opportunities for the fulfillment of that potential. Unfortunately, times are tough, and turning ideas into reality is a slow process, but on the other hand, this is the right time for the accumulation of creative ideas, said Božana Komljenović. ■

B. 9.3

BELGRADE DESIGN WEEK 2011 FUTURE² PANELS DAY THREE

PRESENTED BY:



SATURDAY 28 MAY 2011

The final panel called "FUTURE SOCIETY" was held on DAY THREE, with the underlying topic named "Serbian State Models" contributed to the overall definition of future developments, through projects in conceptual, strategic and concrete planning stages, as well as international best case studies, important for implementing a new national development plan for our society.

An outstanding example of global - guidelines management in Serbia, ensuring world - class results, are the architectural and branding competitions for the "Centre for the Promotion of Science / Serbia", presented by the competition winner - the architect Wolfgang Tschapeller from Vienna, and Aleksandra Drecun, the director of the "Centre for the Promotion of Science".

Further serving as inspiration for a possible national development strategy involving the creative industries were the lectures of Milica Vuković - the ambassador of BEDA from London, who's job is to ensure permanent liaison between its members and the authorities of the European Union in order to communicate and promote the value of design and innovation to the European economy, followed by Emma Stenström, professor from Stockholm's famous Konstfack faculty for Arts, Crafts and

Design, who is among numerable other activities in charge of creating hubs of intersection of culture and business - innovation incubators and business accelerators - in Sweden, based on strong cultural impetus.

We would especially like to thank the Embassy of Sweden, the Embassy of Austria and the Center for the Promotion of Science in Serbia for supporting this important panel concept, which in the future BDW would like to develop in closer collaboration with the Serbian Government, especially with Ministries such as of Culture, Science, Education and Economy, as well as with foreign Embassies and Cultural and Trade centers working in Serbia, who wish to bring the fields of culture and business together, related to the future strategic development of the Republic of Serbia ■

SPEAKERS:

- 1. Milica Vuković**
BEDA Ambassador / UK
- 2. Wolfgang Tschapeller**
Architect / Austria
- 3. Aleksandra Drecun**
Center for the Promotion of Science / Serbia
- 4. Emma Stenström**
Konstfack / Sweden

SUPPORTED BY:



Milica Vuković
BEDA Ambassador
UK



Wolfgang Tschapeller
Architect
Austria



Aleksandra Drecun
Center for the Promotion of Science
Serbia



Emma Stenström
Konstfack
Sweden

INTERVIEW WITH WOLFGANG TSCHAPPELLER & ALEKSANDRA DRECUN

POLITIKA - Daily News, Serbia 24 Jun 2011
By Slađana Raner

A New Building for the Block 39 in New Belgrade: The Center for the Promotion of Science

BACK TO THE FUTURE

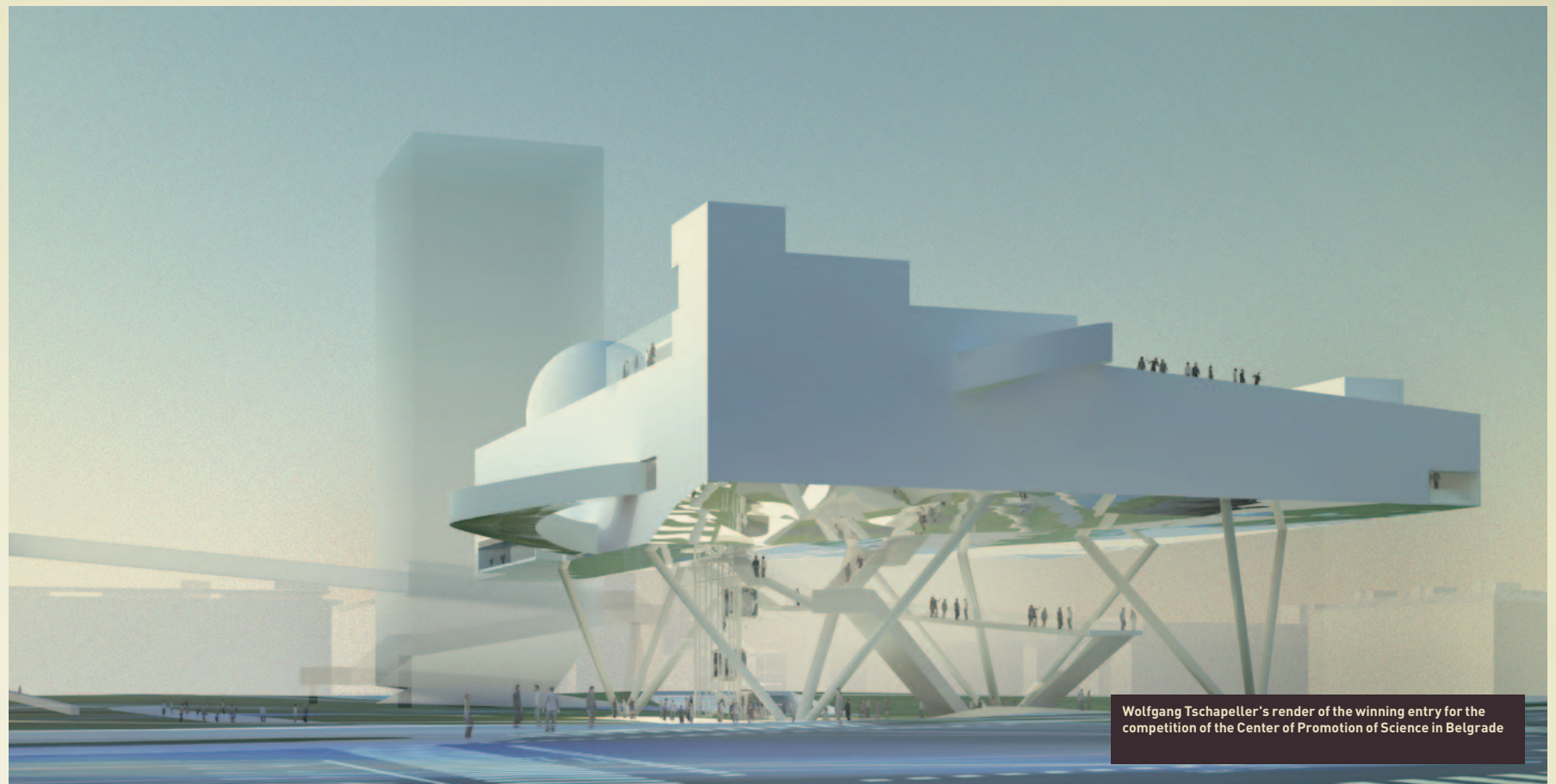
One of the sensations of this year's Belgrade Design Week is the project of the Center for the Promotion of Science. The author of the original concept, who was unanimously declared winner of the international competition, is the avant-garde Austrian architect Wolfgang Tschapeller. The building will be completely different from anything we have seen in this region. It will be a kind of national bank of scientific knowledge, with the goal to make it more appealing to the general public, to provide opportunities for training and specialization, support social and economic development, in cooperation with the Ministry of Education and the Ministry of Science and Technology.

If all goes according to plan, the Center will be completed within two years, at the Block 39 in New Belgrade, near the Faculty of Dramatic Arts. This project extends a cultural core of the neighborhood, scientists and students will be given the opportunity to explore and to study, and the general public to stay informed, to experiment and socialize in a new public space.

Wolfgang Tschapeller has offered New Belgrade a fresh vision: a structure which "floats in the air" – completely lifted from the ground, standing on thin pillars.

"Buildings usually stand on the ground, but in this case we have a building that does not: the building with the pillars so thin that they make it look as if it floats above the surface. Symbolically, it is associated with the human age-old dream of flying, of separation from the ground. This is the basic idea", says Tschapeller.

In addition to these basic structural features of the building, the bottom of its base will be covered



Wolfgang Tschapeller's render of the winning entry for the competition of the Center of Promotion of Science in Belgrade

in mirrors, showing the reflection of the lawn and the visitors below, creating an extraordinary visual effect. Another important issue related to this project is the relationship between public and private space.

"As soon as an object is separated from the ground, the ground becomes free and a larger portion of public space becomes available. In this case, that space will not only be on the ground: the Center will also have a large roof terrace which the visitors will be able to reach by stairs. Thus, urban areas will be made available to everyone: imagine, one day, children coming to picnic on the roof of the Centre for the Promotion of Science. Basically, that was the original concept of New Belgrade: large public areas that are not privately owned. Large open space is now slowly getting smaller, because this part of the city is becoming ever more densely populated. Now we wish to bring back that initial idea and create

an abundance of open spaces that are available to everyone. In order to move towards the future, one must go back to the beginning of the historical vision of New Belgrade. If it gets materialized, then this will eventually truly be the city of the future, the city of the XXI century. This is really about connecting the past and the future", the architect said.

When the process of construction of the Center is completed, it will be open to general public. It will be an interactive way to present scientific topics – permanent and temporary exhibitions in specially equipped exhibition spaces, scientific workshops, laboratories and auditoriums, planetarium, science garden, spaces for lectures, debates, experiments, for visitors of all ages, especially for the youngest. There will be a room for scientific conferences and seminars, as well as connection to the Nano Center, which will be built simultaneously. This

facility is the absolute novelty in our region and this center is the first institution of its kind in the Western Balkans.

"The Centre has already started operating: we are organizing promotions, lectures, preparing publications to promote science. The challenge ahead of us is for this Center to become a place which stimulates creativity and expands our horizons, which is particularly important in these times when there are many priorities, but insufficient resources. We invite you to join us in achieving that goal!" said the director of the Centre for the Promotion of Science, Aleksandra Drecun.

The idea is to encourage innovation and creative individuals, and to promote Belgrade as a destination. This project has the potential not only to encourage the development of science, but to be a part of a wider process of re-branding of Serbia. ■

B. 10 BELGRADE DESIGN WEEK 2011 FUTURE² LABS

TUESDAY / WEDNESDAY / SATURDAY 24 / 25 / 28 MAY 2011

Belgrade Design Week (BDW) in the last 5 years has been the leader in presenting free-entry creative workshops for students, professionals, creative community and ordinary citizens alike. This 6th year was no different when it came to the number of participants as well as the plethora of creative voices offered at BDW. We are very proud to have hosted a huge number of creative minds from such diverse professions and countries and we truly hope to continue this tradition next year.

This year our workshops as in the past were organized in collaboration with municipal and governmental institutions as well as professional associations, embassies, trade and cultural institutes and local businesses. We unified the workshops under

a new name, BDW DIZAJNLABS and with this name in mind we approached each workshop with an unique idea of providing informative and content driven workshops with a fresh, challenging hands on approach.

BDW DIZAJNLABS were carefully produced as an ad on to the already existing Belgrade Design Week conference with the main goal of stronger interaction between the creative minds and audiences. DIZAJNLABS were presented in professional and intensive master-class sessions at the newly reconstructed Municipality Vračar building where, with the kind help of the Vračar staff, creative leaders talked, danced, wrote, laughed and most of all, transmitted the creative energy on everyone involved. ■

MODERATORS:

- 1. Goran Lelas**
Croatia
- 2. Dejana Kabiljo**
Kabiljo Inc / Serbia, Austria
- 3. Manfred Stöckl & Simone Molisch - Winsauer**
Minds Brandmakers / Austria
- 4. Božana Komljenović**
Zaha Hadid Architects / Serbia, United Kingdom
- 5. Fredrik Ost, Magnus Berg, Erik Kockum**
Snask / Sweden
- 6. Rolando Borges Martins**
ParqueEXPO / Portugal
- 7. Emma Stenström**
Konstfack / Sweden

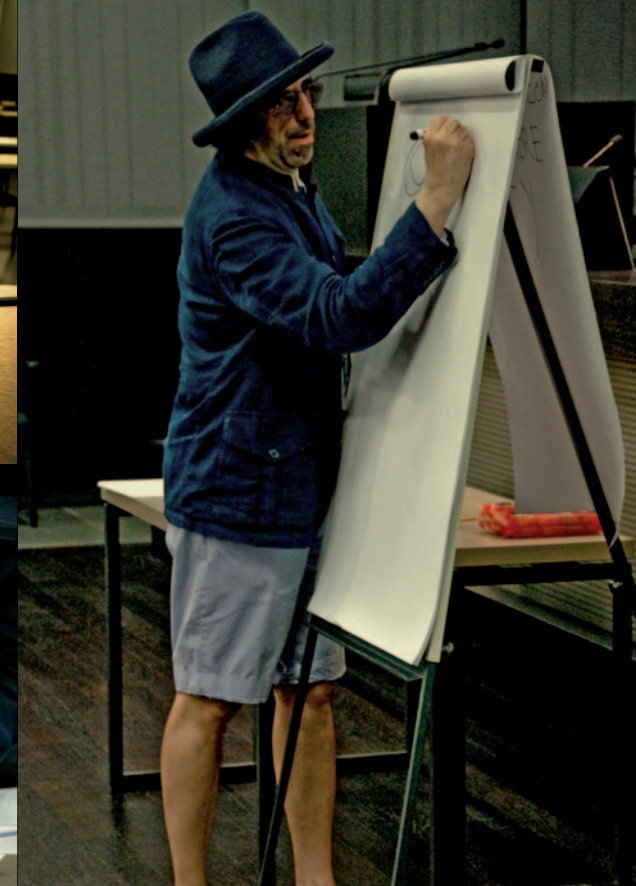
SUPPORTED BY:



B. 10.1

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE² TOYS TOY DESIGN WORKSHOP
MODERATED BY GORAN LELAS



Our 6th year BDW DIZAJNLABS were kicked off with Goran Lelas' FUTURE² TOYS workshop, held by the world famous Croatian designer and illustrator, who graduated in illustration from the University of Design in Zagreb. His first exhibition was in Milan in 1985, where he showed a series of costume designs inspired by the colorful graphic furniture of Alessandro Mendini and the Memphis design movement. Goran's strong sense for color and shape has forwarded him into puppet and toy design and at the moment he is the only designer from the South-East European region whose works are permanently exhibited in the MOMA - the Museum of Modern Art in New York.

For the BDW DIZAJNLABS Goran brought his own toys, his expressive sense for drawing, his colorful personality, and his story of making it big in the wide world, out of all things small such as toys and puppets. The participants were thrilled to learn about his approach to creating illustrative worlds

and how this process is taken further into the character development and toy design.

Goran also spoke of his success in Italy and the United States, where the importance of always "knocking on doors, till one opens" was pivotal for many to hear, and this was also brought up in the Q and A part of the workshop. The second part of the workshop was interactive, where participants had a chance of drawing and developing their own characters and where they were encouraged to really entangle themselves in the process of designing alternative worlds filled with wonderful characters.

Goran expressed huge liking for the format of the workshop and wished it lasted longer, since according to him this kind of workshop needs days, not hours. Still, we were thrilled to have him dedicate his precious time for this workshop, and we certainly are hoping to see him next year with that promised long(er) workshop. ■

What is the FUTURE for you, Goran?

"The future for me is the gift I want to give to all my friends. Because future is always guided by dreams. So dream as much as you can, because dreams are fuel for the future."

Goran Lelas

Zagreb, Croatia

B. 10.2

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²LIVING OBJECT DESIGN WORKSHOP MODERATED BY DEJANA KABILJO



On Tuesday BDW participants were invited to join the second DIZAJNLABS FUTURE²LIVING workshop, moderated by the multidisciplinary artist and designer Dejana Kabiljo, currently residing in Vienna, Austria. A graduate of architecture at the University of Belgrade, Dejana received her Master Degree in design from the Domus Academy in Milan, and soon after she took up a post as Art Director of the Vienna Museum of Technology.

Two years later Dejana started her own professional practice as a designer as well as being invited to give lectures at the University of applied Arts in Vienna. She launched her design brand Kabiljo Inc. and was successful in showing her hairy bar stools, poufs and chairs internationally, to name just a few.

We were thrilled to have had Dejana as our second DIZAJNLABS lecturer, where she introduced IKEA plates for all participants, with the focus on creating their own table setting. The workshop consisted of

each participant being given 2 non-descript everyday IKEA plates, markers, an A3 sheet of paper and colored self adhesive tapes. Prior to this workshop, 15 selected participants were instructed to bring a number of objects to enhance their own table settings, while the main focus was the plate and how this plate was to be transformed into an utility object of unique and intimate visual reference.

To Dejana this every-day ritual of presenting the table calls for utmost originality, even when we are faced with such a non-descriptive object as an IKEA plate. Participants really took this to heart and went to great lengths at personalizing the plates, paper mats and contributing to the workshop with an unmistakably personal design language.

The end of the workshop was given over to each participant, to present their own unique table setting, as well as the rationale explaining the reasoning behind the design decisions they made. ■



B. 10.3

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²STRATEGY BRAND STRATEGY WORKSHOP MODERATED BY MANFRED STÖCKL & SIMONE MOLISCH / WINSAUER



The DIZAJNLABS FUTURE²STRATEGY class was moderated by Manfred Stöckl, founder of the branding consultancy "Minds - Brandmakers" in 2001 in Austria, and his partner Simone Molisch - Winsauer. The communication between the brand and the customer is at core of the "Minds - Brandmakers" ideology, and at every turn the creative team channels this ideology through an enormous amount of knowledge and experience.

The workshop was presented as a hands-on approach with 40 professionals divided into two groups, who were given the tasks of representing one of two competing dairy

companies - IMLEK and DUKAT. The problem was to define the brand essence of each company through association and elimination, where participants wrote down expressions associated with the company they were representing. This is what Manfred had to say about DIZAJNLAB: "It was a great exercise, and it was so interesting to see how the participants enthusiastically tackled the job exactly along the strategic branding input they were given before.

Not really surprisingly, but greatly confirming the sense of branding, the result of the working groups were just identical with what we had anticipated." ■

Your impressions about Belgrade Design Week?

"If you want to give it a tagline it would say "BDW is where the passion is". I admire the arts without boundaries. I enjoy meeting great people. I benefit from looking at things from new angles. I'm amused looking at puzzled eyes from new visitors who are overwhelmed by unexpected impressions. And it simply makes me feel good hanging out for a while in vibrant environment."

Manfred Stöckl
Minds / Vienna, Austria

B. 10.4

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²ARCHITECTURE ARCHITECTURE MASTERCLASS MODERATED BY BOŽANA KOMLJENVIĆ



The second day of our DIZAJNLABS FUTURE²ARCHITECTURE workshop saw an exciting talk given by Božana Komljenović, an architect of Serbian origin, residing and working in London. Božana completed her PG Studies at the South Bank University in London, where after finishing she registered with ARB and became a chartered RIBA member. Božana's portfolio spans over 10 years of working on a number of residential and commercial projects prior to joining the architectural practice Walters and Cohen in 1998, where she was made an Associate. Božana joined Zaha Hadid Architects in 2007 and soon became Associate. Since joining the successful office,

Božana works as Project Architect / Associate in Charge, and her creative stamp is seen in a number of international projects such as the Kartal Pendik master plan in Istanbul, the residential development in Singapore, the Sheldon Haymarket Museum of Art in Lincoln, Nebraska. In addition to this, Božana acted as an external critic and tutor at the South Bank and the AA in London.

To BDW DIZAJNLABS Božana brought a fresh, insightful look into the creative process and practices of one of the best global architecture offices, as well as invaluable pre-planning tips and advises based on the projects she is working on at the moment. ■

B. 10.5

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²BRANDS CREATIVE MASTERCLASS MODERATED BY FREDRIK OST, MAGNUS BERG, ERIK KOCKUM / SNASK



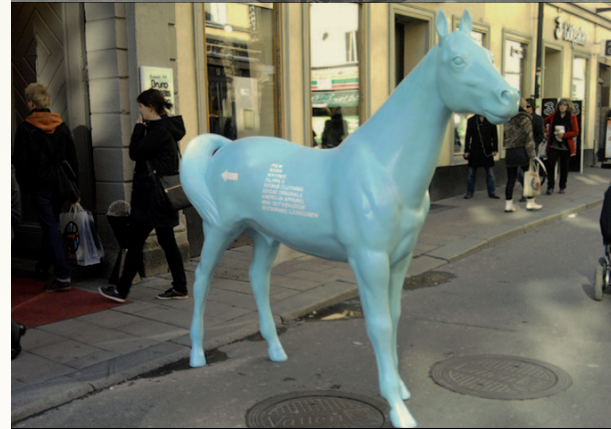
With the kind support of the Embassy of Sweden, DIZAJNLABS' FUTURE²BRANDS workshop number two was ushered with the bang by the energy filled creative trio from Sweden with the song "Kiling in the name", by Rage Against the Machine. Snask being the name of the creative hoodlums' brand-, design- and film - agency, is just a small portion of what Snask works on.

The word Snask means candy, filth and gossip, and the most important guides in their design conquests are formulated through 6 key points; **1. Have**

self distance, 2. Be brave, 3. Make enemies, 4. Have integrity, 5. Be down to earth and 6. Be professional. The founders Fredrik Ost, Magnus Berg and Erik Kockum studied graphic design at art school in northern England, where they also started DJ-nights and art exhibitions.

After a few internships in New York as well as London, they returned to Stockholm where in 2007 they formed the agency Snask. The workshop entitled "How to carefully craft corporate love-stories" was a mash up of TV commercials, design manuals and festival brand identities.

We asked Snask to reflect on the experience at the DIZAJNLABS' FUTURE²BRANDS and this is what they had to say: "Workshops at BDW were really cool. From our point of view we thought the audiences were very patient to sit down and watch us dance to Rage Against the Machine, show off our work and talk a lot about how we want to take over the world. I think it's very good to go to these kind of workshops, since they give you not only inspiration but also other designers point of view." Having said this, we wish Snask to retain the same level of energy and spread corporate love stories across the world. ■



Your impressions about Belgrade Design Week?

"A great festival with very interesting lecturers and people. Three words? Inspiration, design and love."

Fredrik Ost, Erik Kockum, Magnus Berg

Snask / Stockholm, Sweden



B. 10.6

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²DEVELOPMENT URBAN DEVELOPMENT MASTERCLASS MODERATED BY ROLANDO BORGES MARTINS / PARQUEEXPO



With the kind support from the Embassy of Portugal, the DIZAJNLABS FUTURE²DEVELOPMENT / urban development master class was moderated by ParqueEXPO's CEO Rolando Borges Martins. ParqueEXPO, a Portuguese company with public capital, was founded in 1993 with a unique goal of preparing and organizing the world exhibition EXPO '98. The company's main goal was to revitalize and rebuild the east part of Lisbon where the big event took place. Following EXPO '98 the company expanded its role in the modern Portuguese architectural landscape, by restructuring abandoned parts of the city. The

amazing work created by ParqueEXPO can be seen all over Portugal, south Europe, Balkans as well as in a few African countries.

Furthermore, the interactive part of the workshop saw Mr. Rolando speak with the audience, and he offered his advice for the urban re-planning of the Belgrade city core, as well as the Usce (part of the city where two biggest Serbian rivers Danube and Sava, meet) where ParqueEXPO is in the pre-production stages of a transformation that will place Belgrade on another list of European and World architectural maps. ■

B. 10.7

BELGRADE DESIGN WEEK 2011 FUTURE² LABS

FUTURE²CULTURE CREATIVE BUSINESS MASTERCLASS MODERATED BY EMMA STENSTRÖM



The final DIZAJNLABS FUTURE²CULTURE / creative business master class 2011 at Belgrade Design Week, was left for Emma Stenström from Sweden, and was held at the beautiful Yugoslav Drama Theatre in the heart of Belgrade. With kind support of the Embassy of Sweden, a selected group of professionals had a great opportunity to participate at Emma Stenström's master class for policy makers, cultural developers, sociologists and city planners.

Emma Stenström, an active researcher and lecturer on cultural and strategic development at the Faculty of Economy in Stockholm and the Konstfack

University for Arts and Design, sees art and business on the verge of intertwining and believes in uniting these two disciplines for the benefit of the society as a whole.

Moderating the class, Emma introduced ideas of thinking and imagination as an inseparable part of human context and a pivotal element of creative based life, where the culture-led generation is seen as the creative force behind successful cities. The workshop ended with Q and A and furthermore with 1 on 1 talks with Emma, where participants had a chance to converse in person and get advice related to their issue at hand. ■

B. 11 BELGRADE DESIGN WEEK 2011 CPN BRANDING COMPETITION



President of the jury Vito Oražem, speaking at the Center of Promotion of Science's press conference, on the occasion of CPS international competition

The final panel "FUTURE SOCIETY" with the topic "Models for Serbia" added to the general focus of finding road-maps for the future of our society, by showcasing key development projects, such as the architectural and branding competition for the Center for the Promotion of Science in Serbia, to serve as inspiration for a future national development strategy. At the press conference in the lobby of the BDW FUTURE² conference, joined by all of its international and national jury members and an impressive press audience, the Center for the Promotion of Science Serbia, a newly established state institution responsible for the promotion and popularization of science and technology, announced a global competition for the branding of the Center, as explained by the international jury's president Vito Oražem of Red Dot, and CPS' director Aleksandra Drecun.

The Center for the Promotion of Science's goal is to be open to the public, representing all scientific contents in an interactive way to its audience, as a

window into the future - through permanent and temporary exhibitions, a children's science club, laboratories, auditoriums, a planetarium, science theatre, science garden, and through lectures, experiments, demonstrations, conferences will nurture the culture of expression and debate. The Centre will be built at the Block 39 location in New Belgrade, designed by the Austrian architect Wolfgang Tschapeller, winner of the international architectural competition. The opening of the first part of the Centre is expected in 2012.

As a non-profit educational platform entirely devoted to rebuilding our fragile society with the help of creative industries, it is a great honour for everyone at Belgrade Design Week to be part of such a large-scale project. The CPS branding competition we managed, and the CPS as whole, have the same mission as we do, using knowledge as its main tool. We thank all participants for their contribution to establishing a society of knowledge and creativity in this important part of Europe! ■

Center for the Promotion of Science Republic of Serbia
Competition Brief

1.4 About the Center for Promotion of Science
The Center for Promotion of Science will be the center for furthering the understanding of science and technology for various categories of citizens, students, teachers and workers. Science centers exhibit knowledge in the scientific and practical field, disseminating knowledge about science and technology. These activities are to be organized in a way that makes them accessible to all citizens.

The aim is to support a future-oriented approach towards science and technology and to encourage citizens to engage in science and technology. It will support education on these matters and encourage more people to take interest in science.

It can be summarized as follows:

- Make science accessible to the general public.
- Encourage the involvement of citizens, primarily through the young generation and their parents.
- Become an integral and dynamic part of the learning environment.
- Breaks public understanding of science through experimental learning.

It is expected that the Center for Promotion of Science will become:

- A learning oriented institution where general public can gain and individual can experience hundreds of scientific discovery and experiments.
- A center for research, development and advancement of activities for teaching, learning, parents and teachers and promoting education and scientific research.
- A place will train young professional education for the national science education progression for all age groups.
- Diverse destinations for school education in Serbia.
- A place opens as one of the regions' best educational institutions.
- A place interesting for those who have visited similar institutions abroad because of its architecture and content.
- A center for the promotion of science such as exhibitions, publications and it will create a space with the research community, learn more about scientific content and science that is relevant to society.

5.5 Electronic Identity
Mandatory Competition Delivery for category ELECTRONIC IDENTIFICATION
• VISITORS INTERACTIVE CORPORATE IDENTITY ATTRIBUTES
• The choice of colors that will best depict the general identity idea.
• An idea of all 2D, 3D, internet or moving images creative design elements.
The proposals should also contain a concept for the Center's identity website, including graphic elements, typography, the difference between "signature branding" in the past and future, and a visual branding strategy which would address and define the Center and its mission, including all elements and other content in the Center brand and website as well as their own communication with various partners, electronic identity and identity of the Center for the Promotion of Science web page.
These proposals should also contain a concept for the Center's identity website, including all 2D, 3D, internet and original idea of the website on the stage of the Center for the Promotion of Science and its integrated applications, which the Center will provide to the winner.
Attention: this content is NOT mandatory!

5.3 Logo
Mandatory Competition Delivery for category LOGOO or LOGOTYPE
• LOGOO or LOGOTYPE, in form of creative design elements.
• VISITORS INTERACTIVE CORPORATE IDENTITY ATTRIBUTES
A conceptual graphic, general logo design should be a contemporary version of science, nature, and the environment, and should be simple, clear, and easily recognizable. It should be a logo that is easy to use and that can be used in various applications. The content and layout of the logo should present the Center as a credible and inspiring institution and general possible solutions to be applied to the center or identity.
In the final stage, the author will take a critical selection of the winning design to the architectural competition and the program manager to the logo design.
Example:
A historically important example of such logo is Berlin's logo of the Museum of Contemporary Art in Berlin. Other notable examples for such an approach include the Jewish Museum in Berlin, the New Museum in New York, the Museum in Amsterdam.
Attention: this content is NOT mandatory!

5.4 Visual Identity
Mandatory Competition Delivery for category VISUAL IDENTITY
• VISITORS INTERACTIVE CORPORATE IDENTITY ATTRIBUTES in choice of colors, that will best depict the general identity idea, in form of all 2D, 3D, internet or moving design elements.
• VISITORS INTERACTIVE CORPORATE IDENTITY ATTRIBUTES
The proposed "signature" name and logo should be applied as a visual element of the Center's visual identity, as specified in more detail in the Competition Discussion.
The author should have applications of identity corresponding to graphic standards, for proposals in the development of identity elements in print and electronic media, as well as proposals in form of dimensional identification of the Center for the Promotion of Science space.
In particular, proposals on how merchandise that will be the main tool, as a visual element as a program in a manner of the Center, should be given. The visual identity standard should support the international identity of the institution and its brand.
Example:
The original paper cup from the Chicago Science Center named "Thinking Cup" according to the author has a strong general / common logo for the center, based on the idea of the responsibility which displays the best communication concept using the merchandise. This image shows that the effective visual identity application is one of experience branding to all about "brandability and quality customer standard".
Attention: this content is NOT mandatory!

B. 12 BELGRADE DESIGN WEEK 2011 BDW FILM FUTURE²



Two parts, each approximately 35 minutes long, comprise jointly the new official BDW 2012 movie. They represent the final video overview of one amazing week at BDW, stuffed with exciting lectures, a mind-boggling conference, inspirational workshops, behind-the-stage speaker's interviews and shots of exhibitions, premieres and concerts...

And still they come too short for everything that happened during BDW 2011... Mixed in a contemporary superfast fashion, these movies are contemporary educational and entertaining documents, uniquely shot live on scene at the festival, combined with own project's footage of the world's leading creative minds, and will now form part of the main historic BDW electronic archives.

The BDW 2011 movie - FUTURE² - is the sixth in the ongoing BDW movie series, produced annually following each BDW festival since 2006, continuing

the success and professional acclaim of the predecessors. They are the first ever professional design-documentaries from Serbia and probably the entire South East Europe, showing globally relevant content, equal to BDW's global reputation as design festival. With this year's unparalleled line up of 30 plus greatest creative minds as key content, and Belgrade's unique festival atmosphere captured, the FUTURE² movie follows BDW's own unique formula in the cinematic medium.

In its DVD edition and as on-line source, the movie is planned to become a major reference point for the local and global creative community. BDW is still looking for a partner who will help with the final post-production and global distribution of all BDW films, with the initial editing of the movies finished, which will serve for initial delivery to all global stakeholders, especially media, fulfilling the purpose of creating interest for a worldwide distribution. ■



B. 13
BELGRADE DESIGN WEEK 2011
100% FUTURE SERBIA

POWERED BY:
gorenje



BDW's 100% FUTURE SERBIA segment is devoted to the promotion of young and talented Serbian designers, whose works are presented in shop windows all over the city center. The curators of this project were BDW's own young volunteers, creating hopefully an annual expo by means of self-organization of the creative community in Serbia, with BDW providing the business framework only. The main idea was to transfer museum exhibitions to the streets of the city and to present them to a wider general audience, not only to those who regularly visit galleries and exhibitions. Visitors and passersby had a rare opportunity to enjoy over 150 exhibited works during an easy stroll from

Kalemegdan to Slavia in the comfortably accessible center of Belgrade, while also discovering more than 100 interesting new locations presenting fresh Serbian design jewels in their shop-windows, following a special map which was widely distributed.

With the 100% FUTURE SERBIA project, Belgrade Design Week supports strongly the local design scene, while by positioning the works in Belgrade's shop windows, we support the city retail and horeca in times of crisis, focusing for one week the attention of media, institutions and the general public to all segments of the creative industries. ■



11. VLADIMIR PARIPOVIĆ
Fashion Android
AMC MODA
Kralja Milana 4

NBGD

UŠĆE

KALIŠ ĐORĐOL

KNEŽEVICHOMICH

GORENJE
STUDIO

HOTEL
CONTI



Beograd 2011

27 Ime Autorke / Autora

Dragi ljubitelji dizajna, uživajte otkrivajući nove srpske talente u omiljenim radnjama širom grada, kao i na websajtu BDW-a.

WWW.BELGRADEDESIGNWEEK.COM

KRALJA
MILANA

BULEVAR

JDP

VRAČAR

SLAVIJA

1. ANTIPOD STUDIO
ĐAK SPORT
Kolarčeva 7

2. ANTIPOD STUDIO
ĐAK SPORT
Knez Mihailova 21

3. DARIJA BASTA
SINGIDUNUM GALERIJA
Knez Mihailova 40

4. NENAD MERZEL
MODERN
Bul. Kralja Aleksandra 24

5. SARA RADONJA
BEO IZLOG
Trg Republike 5

6. MILENKO STEVANOVIĆ
ŠTING
ČIKA LJUBINA 19

7. DEJAN MITROVIĆ
NOLIT
Vasina 14

8. JOVANA BOGDANOVIĆ
NARODNA KNJIGA
Kralja Milana 58

9. MILICA BUTKOVIĆ
KAPPA
Kralja Milana 26

10. IVAN APOSTOLSKI
BN BOS
Terazije 43

11. VLADIMIR PARIPOVIĆ
AMC MODA
Kralja Milana 4

12. VALENTINA KOLARIĆ
AMC MODA
Resavska 11

13. MARIJA STAJKIĆ
AMC MODA
Zmaja od Noćaja 16

14. VANJA ŠEFEROVIĆ
BIG BEN
Terazije 35

15. IGOR SJEVERAC
TIME OUT
Knez Mihajlova 14-16

16. PREDRAG MILANKOVIĆ
MANDARINA DUCK
Cara Lazara 12

17. DANKO RADULOVIĆ
RAPID A. D.
Beogradska 14

18. FLORA GOTICELLI
HOTEL PARK
Njegoševa 2

19. MILJAN TORMA
CAFÉ CAMELEON
Njegoševa 11

20. VIKTOR MIJATOVIĆ
UNISEX
Makenzijeva 19

21. KATARINA ELJUGA
CAFÉ KAPETAN
Makenzijeva 49

22. IVA ČUKIĆ
CAFÉ LOLITA
Kursulina 6

23. EDIN OMANOVIĆ
CAFÉ DI TRIEVI
Resavska 34

24. BRAČA BURAZERI
GORENJE STUDIO
Milutina Milankovića 7

25. IVANA RADIĆ
FALKE
Svetogorska 30

26. JANKO POČUČA
SWEET YEARS
Obiličev Venac 24

27. SRĐAN VEKIĆ
SHOO BE DOO
Terazije 2

28. IVONA KISIĆ
CITY SPOT
Bul. Kralja Aleksandra 94

29. IVA SOKOVIĆ
VIKTORIJA DŽIMREVSKA
Resavska 8

30. JUGOSLAV SIVIĆ
CAFÉ INSOMNIA
Strahinjića Bana 66a

31. SARA RADONJA
SAN MARINA CHOCOLATE
Kralja Petra 79

32. NENAD MERZEL
QUADRA
Kralja Petra 64

33. ANITA POPOVIĆ
STRADA
Kralja Petra 58

34. MARKO MILIČEVIĆ
KUBO
Višnjiceva 10a

35. ALEKSANDRA PEČIĆ
DISTANCA
Dobračina 19

36. STUDIO KAKO. KO
PATRIZIA PEPE
Kralja Petra 69

37. VESNA ŠAULA
UPPA DRUPPA
Višnjiceva 4

38. MILOŠ MILIVOJEVIĆ
PINKO
Uzun Mirkova 4

39. ANA RAJČEVIĆ
JDP
Kralja Milana 50

40. UROŠ JANKOVIĆ
GRAFFITI
Kralja Petra 46

41. KATARINA VLAISAVLJEVIĆ & IVANA MAČKIĆ
FRATELLI ROSSETTI
Uzun Mirkova 4

42. MARKO MILIN
CAFÉ DE FRANCE
Dobračina 11

43. TIJANA & MILA POPOVIĆ
ZOE STORE
Uzun Mirkova 5

44. PRIMAVERA STUDIO
KARIM SPACE
Kralja Petra 45

45. ANĐELA BRAJOVIĆ
KFC
Vasina 24

46. GORAN BJELAJAC
NICOLAS
Nikole Spasića 4a

47. ALLA KOROLKOVA
JDP
Kralja Milana 50

48. MARIJA PRELEVIĆ & IVANA NINKOVIĆ
JDP
Kralja Milana 50

49. ALEKSANDAR ŠKORIĆ
FRANCUSKI KULTURNI CENTAR
Knez Mihailova 31

50. RADE KOSANOVIĆ
MUZEJ PRIMENJENE UMETNOSTI
Vuka Karadžića 18

51. IGOR STANGLICZKY
COSTA COFFEE
Kralja Milana 52

52. DRAGANA OGNJENOVIĆ
D.O. HOME
Kneza Sime Markovića 10

53. MARKO MAROSIUK
OFFICE SHOES
Knez Mihailova 19

54. DRAGANA NIKOLIĆ
KNJIŽARA NOLIT
Kralja Milana 23

55. MILICA TRAJKOVIĆ
OFFICE SHOES
Knez Mihailova 1

56. CHOOMIC:
ANA LJUBINKOVIĆ, JOVANA MARKOVIĆ, ALEKSANDRA LALIĆ, KRISTINA PETROVIĆ, VESNA KRAČANOVIĆ
JDP
Kralja Milana 50

57. KAFANA:
ALEKSANDRA ANTONOVIĆ, JANA APOSTOLOVSKA, ANA KOMANOVIĆ, ANĐELA SAVOVIĆ, ANDREJA PAVIČEVIĆ, DUŠICA OBROVAČKI, MARIJA JOKSOVIĆ I ANDREJA PAVIČEVIĆ, STANISLAVA UROŠEVIĆ, IRENA SUDAR I STANISLAVA UROŠEVIĆ, MIHAILO IVIĆ I BOJAN ČUJO, IGOR ZLATIĆ, VELJKO PETROVIĆ, BORKO DESPOTOVIĆ
JDP
Kralja Milana 50

58. MINA MILENKOVIĆ
RED BAR
Skadarska 17

59. DANKO RADULOVIĆ
HOTEL CONTINENTAL
Vladimira Popovića 10

60. PREDRAG VUKAŠINOVIĆ
GORENJE STUDIO
Milutina Milankovića 7

61. MAJA JOVANOVIĆ
HOTEL CONTINENTAL
Vladimira Popovića 10

62. ANA RADOMAN
ATELJE 313
Knjeginje Ljubice 26

63. DANICA MASNIKOVIĆ
ETNOGRAFSKI MUZEJ
Studentski Trg 13

64. BORJAN GRUJIĆ
TEHNOBILILE
Knez Mihailova 2

65. SANDRA ĐUKIĆ
TEHNOBILILE
Knez Mihailova 48

66. NEBOJŠA STEVANOVIĆ
HEDONIST
Kralja Milana 3

67. ALEKSANDRA MOJSE
NORTH SAILS STORE
Nikole Spasića 2a

68. VLADIMIR STAJIĆ
EXIT
Makedonska 11

69. MARKO SAMARDŽIJA
ZDRAVO ZBRAVO
Svetogorska 1

70. IVANA NESTOROVIĆ
WATTERLAND
Svetogorska 29

71. MARIJANA ORŠOLIĆ
AMBIENTAL RATAN DIZAJN
Kralja Petra 65

72. IRENA KILIBARDA
JDP
Kralja Milana 50

73. MANJA LEKIĆ
ORFELIN
Knez Mihailova 40

74. HRISTINA PAPADOPULOS
TEHNO MARKET
Obiličev Venac 6

75. SM.ART ARCHITECTS
TIME +
Kralja Milana 26

76. JELENA KOŠTICA & MARIJA BOJANIĆ
KNJIŽARA NOLIT
Kralja Petra 5

77. DEJAN ECET
NARODNA KNJIGA
Cetinjska 6

78. REA MUCOVIĆ
TIMEOUT
Bulevar Kralja Aleksandra 28-32

79. UROŠ NEŠKOVIĆ
MEZE BAR
Njegoševa 28a

80. TANJA STEVANOVIĆ
PARFIMERIJA NEGRITA / Eurocentar
Dečanska

81. KATARINA RADOVIĆ
BUTIK ANA
Katanićeva 22

82. STEFAN KNEŽEVIĆ
OFFICE SHOES
Bulevar Kralja Aleksandra 162

83. MILAN KLISKA
LA GATTA
Cara Lazara 15

84. MIHAILO SOPIĆ
BIBLIOTEKA GRADA BEOGRADA
Studentski Trg 19

85. IVAN ERKIĆ
CAFÉ CRVENI PETAO
Cara Lazara 16

86. ATELJE ALTERNATIVA:
DANIJELA GLIŠIĆ, IVANA RISTIĆ, LJUBICA CVEJIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

87. ZORAN STANIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

88. PUN KUFFER: BOJAN MILISAVLJEVIĆ & MARKO NENADIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

89. EMILIJA PETROVIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

90. FUNDUS: SONJA KRSTIĆ, JELISAVETA TATIĆ, DIJANA MIHAJLOVIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

91. DEJAN DESPOTOVIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

92. ATTIPI: HRISTINA PETROVIĆ, TEODORA DRAKULOVIĆ, ANTEA TOŠIĆ, TAMARA MARJANOVIĆ, MARIJA BANJAC
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

93. MODLE: VESNA KRATANOVIĆ, ALEKSANDRA LALIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

94. MIMIMASO: MILOŠ MILIVOJEVIĆ, MARKO SOVLJ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

95. OLJA ČAČIĆ & PREDRAG ĐUKNIĆ
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

96. DELUSION: KATARINA DELUSION
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

97. DEJANA IVANIŠEVIĆ & DAMIR TRTOVAC
CHOOMICH DESIGN DISTRICT
Ćumićevo sokače

98. MILOŠ VELIMIROVIĆ
ECCO
Uzun Mirkova 5

99. LUKA MLADENOVIĆ
CASA ENTERIJERI
Gospodar Jovanova 50

100. MINA ŠARENAC
GORENJE STUDIO
Milutina Milankovića 7

101. KO:KO: SNEŽANA SKOKO, VESNA PEJOVIĆ, JELENA MILOJEVIĆ
BENETTON MEGASTORE
Kralja Petra 16

102. RADIVOJE RAŠKOVIĆ
RESTORAN MAESTRA
Njegoševa 27

103. MILICA MRVIĆ
CAFFE PETI ELEMENT
Njegoševa 10

104. MARKO JANKOVIĆ
TEHNOBILILE
Knez Mihailova 2

105. IM ARCHITEKTUR: MILOŠ MIROSAVLJEVIĆ, IVANA POPOVIĆ
INSIDE OUT
Cara Lazara 5-7

106. BG ZONA: MAJA KEČIĆ, MILICA ŠKVERO
ROBNA KUĆA BEOGRAD
Kralja Milana 38 (BEOGRADANKA)

107. MINJA MIHAILOVIĆ
CAFFE CVETNI TRG
Njegoševa 8

108. JAKOV MARKOVIĆ
KNJIŽARA DELFI
Bulevar Kralja Aleksandra 92

109. IVAN TOPALOVIĆ
KNJIŽARA DELFI
Kralja Milana 6

110. TEODORA POPOVIĆ
HOTEL CONTINENTAL
Vladimira Popovića 10

111. DRAGANA OGNJENOVIĆ
SOFTWARE
Terazije 29

112. SUPER HEROINA CURA FINA
ROBNA KUĆA BEOGRAD
Kralja Milana 38 (BEOGRADANKA)

113. MLADEN MILOŠEVIĆ & VUK DRAGOVIĆ
ROBNA KUĆA BEOGRAD
Knez Mihailova 5

114. MIHAILO SOPIĆ
AFFINITY
Kralja Petra 22

115. BORIS STAJKOVAC
GORENJE STUDIO
Milutina Milankovića 7

POWERED BY **gorenje**



7. DEJAN MITROVIĆ
Kide
NOLIT
Vasina 14



1. ANTIPOD STUDIO
Bici Uno / Hanger
ĐAK SPORT
Kolarčeva 7



41. IVANA MAČKIĆ &
KATARINA VLAISAVLJEVIĆ
Lamp2Flat
FRATELLI ROSSETTI
Uzun Mirkova 4



15. IGOR SJEVERAC
Recycle(t)able
TIME OUT
Knez Mihailova 14-16



49. ALEKSANDAR ŠKORIĆ
KK like BB
FRANCUSKI KULTURNI CENTAR
Knez Mihailova 31



72. IRENA KILIBARDA
Lamped
JDP
Kralja Milana 50



100. MINA ŠARENAC
Feng Shui
Skulpturalno Ponašanje
GORENJE STUDIO
Milutina Milankovića



103. MILICA MRVIĆ
Pinyata
CAFFE PETI ELEMENT
Njegoševa 10



40. UROŠ JANKOVIĆ
Cobra Lamp
GRAFFITI
Kralja Petra 46



50. RADE KOSANOVIĆ
Modular System
MUZEJ PRIMENJENE UMETNOSTI
Vuka Karadžića 18



113. VUK DRAGOVIĆ &
MLADEN MILOŠEVIĆ
Kalla
ROBNA KUĆA BEOGRAD
Knez Mihailova 5



4. NENAD MERZEL
Birds' House
MODERN
Bul. Kralja Aleksandra 24

ARTICLE ABOUT 100% FUTURE SERBIA

POLITIKA - Daily News, Serbia 27 May 2011
By J.J.K.

Designers Decorate Shop Windows

In boutiques, bookstores and coffee shops of the capital, mostly in the area between Kalemegdan and Slavia, designers were given one square meter each to express themselves.

Belgrade's shops with best positioned shop windows have made their space available to the representatives of creative industries to attract a wider audience at the heart of the city. The artists responded with creativity and energy, producing elaborate shop window designs.

The organizers of Belgrade Design Week intended to use the segment of the festival program entitled "100% Future Serbia" to show the creative potential of our designers even to those who usually don't go to galleries and exhibitions. At the same time, it is a way to support the national retail and HoReCa industries in these times of crisis.

Interested passers-by can see the exhibited works while taking a walk or shopping. With the map that is distributed in the shops participating in the exhibition, it is easy to further discover new and interesting places in the city.

In a sports shop in Kolarčeva street, between bicycles and shoes, an item that attracts attention is the stool designed by the awarded "Antipod" studio. It was the Serbian representative at the Furniture Fair in Milan last year. Further down town, in Knez Mihailova street, two chairs by Igor Sjeverac, made of recycled materials, are exhibited.

Initially, the exhibition was to include the work of 100 designers, but because of the volume of applications, the final number was 115. Throughout the city, mostly between Kalemegdan and Slavia, designers were given one square meter each to express themselves. A sign visitors should follow is an empty square outlined with a red-black line on shop windows.

The fashion house AMC hosted the work of talented artists in four of its stores. A young Belgrade architect, Vladimir Paripović, contributed to this exhibition by making an installation entitled:



57.KAFANA:
Aleksandra Antonović, Jana Apostolovska, Ana Komanović, Anđela Savović, Andreja Pavićević, Dušica Obrovački, Marija Joksović | Andreja Pavićević, Stanislava Urošević, Irena Sudar & Stanislava Urošević, Mihailo Ivić & Bojan Cujo, Igor Zlatić, Veljko Petrović, Borko Despotović
JDP
Kralja Milana 50

"Android Fashion / A Cut Above". In the shop window of a store on Kralja Milana street, for which he also designed the interior, he presented futuristic designs made of paper and transparent textile.

"Paper has infiltrated into the world of beauty. It provides extraordinary opportunities for inventing various forms. Combined with textile, it enables you to create exceptional details and constructional elements. I made two designs, with black and white background, like a positive and a

negative print", said Paripović.

This was not the first time for this architect to marry architecture and fashion through construction, detail and creative designs.

A girl sprinkled with paper roses in the colors of the French flag is looking at you from the shop window of the French Cultural Center. The poster displays the work of Aleksandar Škorić, who experimented with the topic of alternative identity.

"I lived in Canada for nine years, and then six years in Japan. Identity is a very tricky thing. Everything seems exotic to you, but on the other hand, you seem exotic to those other people.

I was experimenting with pieces of paper, which I designed, cut and glued to myself and to my friends.

Within an hour and a half people become entirely different persons. I have been analyzing that kind of identity", explained Škorić. ■

B. 14 BELGRADE DESIGN WEEK 2011 DIZAJNIGHTS

WEDNESDAY-SATURDAY 25 -28 MAY 2011

Those nights when you want to dance with reckless abandonment, be surrounded with beautiful people moving to the latest sounds and enjoying themselves to the fullest, were the unstoppable idea behind BDW's DizajNights.

Belgrade Design Week was the catalyst for something more than just a few concerts during a conference week. We were thrilled to have created a passionate program injected with global superstars four days in a row, and used as welcome transition for the next day of our design conference, where crowds were excited to keep the dance floors full, glasses empty and their feet constantly moving. BDW's DizajNights plan to continue its mission of bringing fresh sounds to the Serbian capitol where specific "design" musical needs will be met, and where the sheer energy and excitement will make every single night feel as if it was a holiday, where anything is possible. ■

SUPPORTED BY:



B. 14.1

BELGRADE DESIGN WEEK 2011 DIZAJNIGHTS

MATTHEW DEAR & BAND CONCERT

MTV AFTERPARTY: SNASK & BANDA PANDA PARTIES

WEDNESDAY 25 MAY 2011 / STUDENTSKI KULTURNI CENTAR

With a sensational concert starting exactly at midnight, for the first time ever in South East Europe, Matthew Dear and his five strong band, the hottest new American stars of "design" music, presented themselves to BDW's elevated audience in a packed SKC auditorium on Wednesday, May 25th. The afterparty was skillfully directed by the DJing geniuses of SNASK from Stockholm, who repeated their performance on the following night with a solo show. Matthew Dear, born in Texas, moved to Michigan as a teenager, where he was inspired by the sound of Detroit Techno, creating his record label Ghostly International soon after. The first single "Hands Up For Detroit" released in 1999 was an understated hit, followed with next three albums. In 2007 Matthew Dear and his band "Matthew Dear's Big Hands" organized a promotional tour across the United States and performed as the opening for the electro band "Hot Chip" on their European tour. The BDW audience was thrilled to have had Matthew Dear present their latest, fourth album from 2010, called "Black City". ■

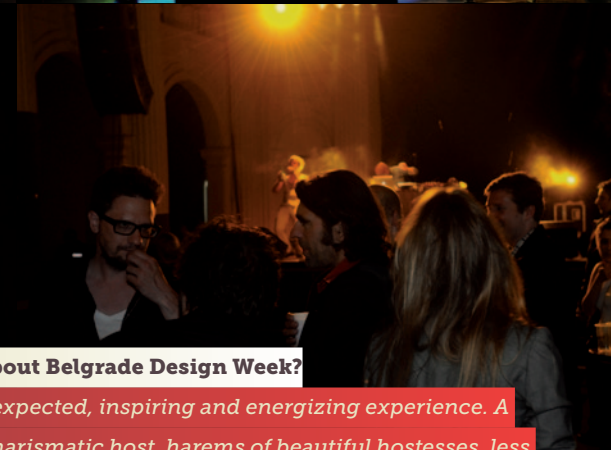


What is the **FUTURE** for you, Shane?

"Well I hope that our future includes a return to the white city of Belgrade with our festival onedotzero_adventures in motion. We have our next festival in London at the BFI Southbank before it travels around the world. But of course we are constantly doing projects across education, workshops, talks to events, parties, festivals and commercial production and consultancies. A heady mix of digital adventures ahead!"

Shane Walter
onedotzero / London, United Kingdom

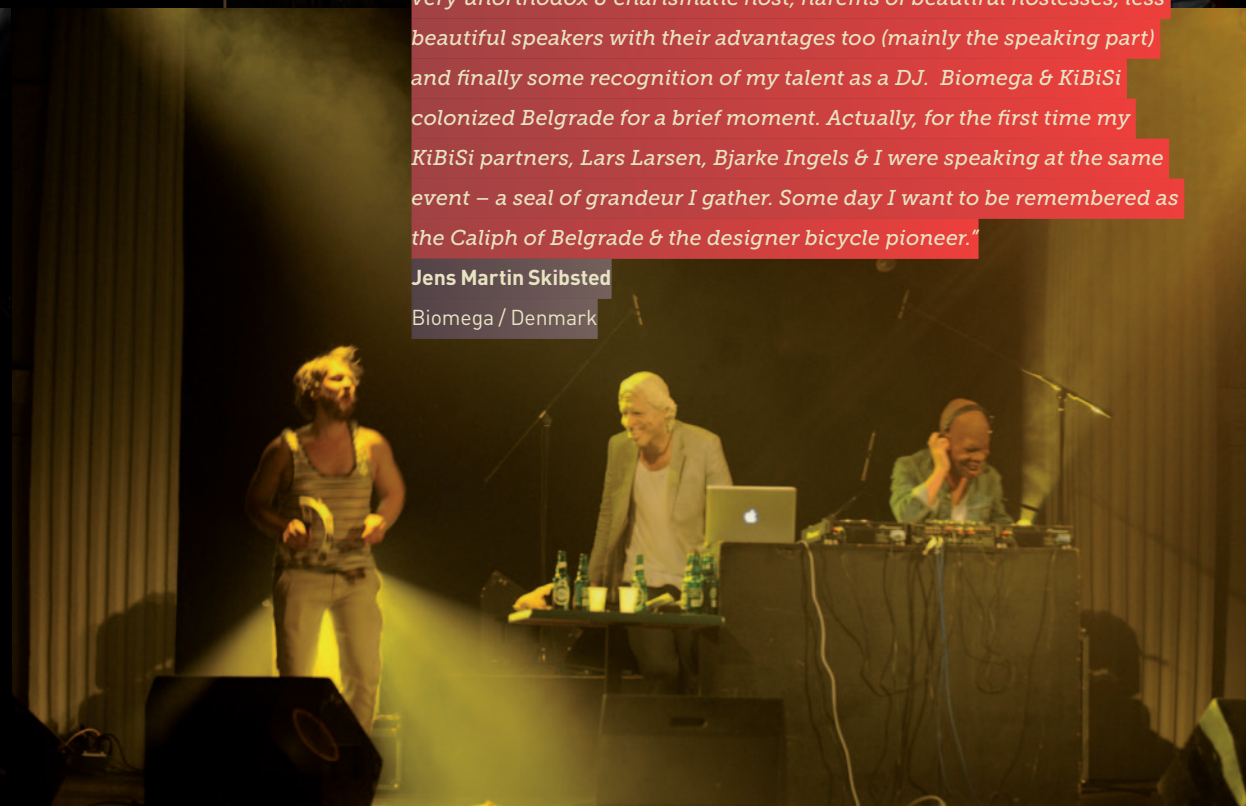




Your impressions about Belgrade Design Week?

"Belgrade was an unexpected, inspiring and energizing experience. A very unorthodox & charismatic host, harems of beautiful hostesses, less beautiful speakers with their advantages too (mainly the speaking part) and finally some recognition of my talent as a DJ. Biomega & KiBiSi colonized Belgrade for a brief moment. Actually, for the first time my KiBiSi partners, Lars Larsen, Bjarke Ingels & I were speaking at the same event – a seal of grandeur I gather. Some day I want to be remembered as the Caliph of Belgrade & the designer bicycle pioneer."

Jens Martin Skibsted
Biomega / Denmark



B. 14.2

BELGRADE DESIGN WEEK 2011 DIZAJNIGHTS

TOUCH YELLO! VIRTUAL CONCERT WITH HEIDI HAPPY LIVE MTV AFTERPARTY BANDA PANDA PARTIES

FRIDAY 27 MAY 2011 / DOM OMLADINE BEOGRAD

The biggest excitement for Belgrade's audience proved to be the premier performance of the legendary Swiss electro-pioneers YELLO in Serbia, with kind support of ProHelvetia, who thrilled their fans with their virtual concert. Combining their own live appearance and concert with a performance by Heidi Happy, Dieter Meier and Boris Blank left a strong impression at the sold out Dom Omladine concert hall, being held for autograph signing and conversation with fans for over an hour after the gig. The group consisting of Dieter Meier and Boris Blank was founded in the seventies, and became known worldwide with hits such as "The Race" and "Oh Yeah". Many songs by YELLO are heard in various commercials, television shows such as The Simpsons, South Park and films. Following the YELLO concert more than 500 people gathered for the after-party at the prestigious Magacin club, to celebrate the YELLO premiere in Belgrade with the band members, with drinks and an homage to YELLO's music, created by Belgrade's best electronic "design" entertainers - the funky Banda Panda Parties.

FRIDAY 27 MAY 2011 22:00-04:00
DOM OMLADINE BEOGRAD

BDW DIZAJNIGHTS PROUDLY PRESENTS:
VIRTUAL CONCERT
**TOUCH YELLO
WITH HEIDI HAPPY LIVE!**

FEATURING YELLO, TILL BRÖNNER, HEIDI HAPPY DIRECTED BY BORIS BLANK, KEVIN BLANC, DIETER MEIER
PRODUCED BY YELLO / ELECTRONIC BEATS CLASSICS

MTV AFTERPARTY @ MAGACIN 23:00-04:00
BANDA PANDA PARTIES / BEOGRAD

TICKETS ON SALE: WWW.EVENTIM.RS TEL: 065/675-0009
WWW.BELGRADEDESIGNWEEK.COM

SPONSORS: Beograd 2011, prchelvetia, ARCHITONIC, AVALA, dom omladine beograda



What is the FUTURE for you, Goran?

"The future for me is the gift I want to give to all my friends. Because future is always guided by the dreams. So dream as much as you can, because dreams are fuel for the future."

Goran Lelas / Zagreb, Croatia





Your impressions about Belgrade Design Week?

"I am still puzzled over the question whether there are no rules in Belgrade or nobody obeys rules. Whatever the case, both are perfect for the creation of great ideas and great plans. I met inspiring people. Some of them are genius. The people with whom I want to realize some of the ideas and plans that rooted during the BDW. One day we will say: and it all started in Belgrade."

Aernoud Bourdreuz

Creative Lawyer / Netherlands



B. 14.3

BELGRADE DESIGN WEEK 2011 DIZAJNIGHTS

**BDW 2011 CLOSING PARTY: LINDSTROM
MTV AFTERPARTY: CHRISTIAN PEETZ & BANDA PANDA PARTIES**

SATURDAY 28 MAY 2011 / PC UŠĆE 25TH FLOOR

The worldwide famous (notorious) BDW closing party, featuring a stunning performance by the electro star LINDSTROM, supported by the Norwegian Embassy, at the glass clad 25th floor of the UŠĆE tower, was amplified with a spectacular lightshow, setting ablaze the whole town below from this magnificent transparent belvedere, with a 360 degree view onto Belgrade. The entire regional Who is Who list of creative leaders, followed with Belgrade's own smart & beautiful people, danced passionately to Lindstrom's show, followed by another rocking DJ set by Vienna's finest Christian Peetz.

Lasting until the sunrise, this amazing evening (and morning) was voted one of the best parties ever, in the short but intensive six-year entertainment history of Belgrade Design Week, creating the perfect backdrop for a memorable AU-REVOIR with all lecturers, exhibitors and visitors: see you all next year!

We hope that eventually even our beloved ARCHITONIC team made it safe home, wenn auch nur through mysterious off-roads known only to them, marked with river barges, gypsy music, brass bands and belles du jour (et nuit)...! ■



Your impressions about Belgrade Design Week?

"What a fantastic feast this Belgrade Design Week was! Inspiring, exciting and full of intensive dialogue. More than any other conferences BDW was showing, why we are all Designers – because it's about the vibe, the passion, the people and the culture of exchange. Belgrade! We'll come back!"

Tobias Kohlhaas & Birgit Hoelzer

WeissHeiten / Germany





Your impressions about Belgrade Design Week?

"Running in the morning through the city (down what the Germans call a "Fussgaengerzone") and being amazed by all the grand empty old buildings that reminded me of my Berlin beginnings. Graffiti on buildings. Lovely broken walls with acne'd facades from decades of reverse engineering. Discovering that all the ships on the river were party boats and open till the morning. Sweating so much in one of the clubs, my phone got messed up. Losing phone in said club. Visiting Belgrade police station to report a then stolen phone to a twenty-something cop with a doctor's lab coat, listening to Rammstein (loudly) while hacking out my report on a pre-electric typewriter that looked (and sounded) as if it was from some era before typewriters were invented. Thinking of Naked Lunch. Thinking of Die-Hard. Listening to architects talk about porous facades. Thinking of old smart bombs. Imagining the flash and crunch of several floors of reinforced concrete collapsing in on themselves. Wondering why I'm the only interactive guy here. Why are there so many beautiful women in Belgrade? Why are there so many beautiful women in Belgrade?!"

David Linderman

High Res / UK/USA



B. 15 BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES

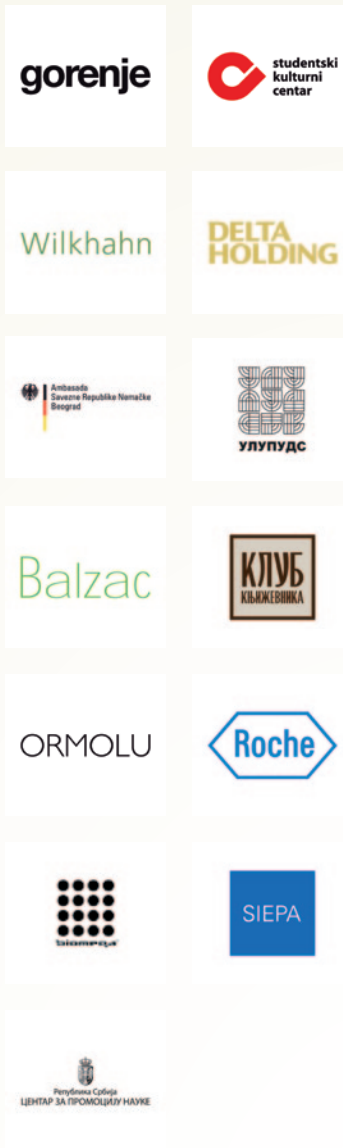
Additionally to the Conference, DizajnLabs and DizajNights segments of the BDW festival, respectful to economical realities of our society, we continue to develop our next true mission point with help of the BDW DizajnPremieres program: Each year again and again to transform the streets, museums, showrooms, workshops, studios, galleries, schools, media, and in general, the minds of Belgrade, into a week-long international place of connection between the creative industries and the world of business, without bias.

Our aim with such a satellite program is to enable our citizens and visitors to enjoy an inspirational city-wide festival, as well as allowing Belgrade to fulfill its creative potential in Europe.

The BDW DizajnPremieres program consists of grand openings, exhibitions, VIP dinners, receptions at studios,

institutions and museums, and the most important design event of the year, the annual Belgrade Design Grand Prix, which also presents the framework for the famous BDW closing ceremony and party.

This year, the BDW DizajnPremieres program was kicked off with the Grand Opening Ceremony, followed by the 100% Future Serbia official opening at the Gorenje Studio, the BDW @ JDP opening night, the "Ormolu" textile brand promotion, the Grand reception of the Swiss Embassy at SKC, the reception at the British Embassy, the "Omni design night" party at the "Jade" gallery at the Museum of Applied Arts, as part of the program of annual design exhibition of ULUPUDS / the "May Salon", where works by local designers were exhibited, and with special dinners organized in the honor of our guests and partners at restaurants such as Balzac and Klub Književnika. ■



B. 15.1
BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES
GRAND OPENING CEREMONY

MONDAY 23 MAY 2011 / STUDENTSKI KULTURNI CENTAR

The sixth traditional Belgrade Design Week was ceremonially opened on May 23rd in the Grand Hall of SKC. The festival was opened by the Swiss Ambassador in Serbia H.E. Mr. Erwin Helmut Hofer, who finally corrected the misconception of the cuckoo-clock as Swiss tribute to global design, followed by the President of the Organizational Committee of the Belgrade 2020 project Mr. Aleksandar Peković, and the BDW founder and curator Jovan Jelovac.

The exited visitors enjoyed two sensory experiences during the opening event: the latest multimedia fashion performance by Serbia's most renown fashion designer Dragana Ognjenović

under the name "cut, balkan, piece, cake", and the movie premiere of "SMART²" by director Miodrag Ilić, featuring a documentary review of the previous BDW festival in 2010.

Three exhibition premieres were also unveiled at the opening ceremony, kindly introduced by the Austrian Ambassador to Serbia, H.E. Mr. Clemens Koja.

- The globally acclaimed Austrian designer Dejana Kabiljo invited the audience to surrender to her innovative take on furniture design with her exhibition of "LetThemSitCake!"

- The Croatian designer and artist Goran Lelas enlightened

our youngest visitors (as well as professional designers) with the amazing toys collection from the "Somewhere City" series, as well as with dolls handcrafted in Belgrade for the remake of the cult Serbian kids TV series "Na slovo na slovo".

- Finally, last but not least, with the help of large black and white portraits presented by our own gifted, exclusive conference photographer Vladimir Miladinović-Piki, the public was reminded about some of the greatest superstar-lecturers of BDW during the past six years, as showed in Piki's acclaimed exhibition at the Sketch Gallery and Bar in Conduit street, during the London Design Week 2010..

Your impressions about Belgrade Design Week?

"BDW was a wonderfully rewarding experience. I think the mix that made it work so well was a tangible passion for design realized in the most relaxed and friendly atmosphere that I have come across for any event like this – truly inspirational, long may it thrive. As for what is a smart, forging partnerships and working with like minded designers and clients always seems a pretty smart and rewarding way to go about design and I have a very good feeling that BDW will be the catalyst for many such collaborations."

Andy Stevens

Graphic Thought Facility / UK



Erwin H. Hofer - H.E. The Ambassador of Switzerland in Serbia

Aleksandar Peković - Deputy City Secretary for Culture and Chairman of the "Beograd 2020" Committee

What is the FUTURE for you, Paivi?

"Future will be more spiritual, less materialistic. Less wasteful and more inventive use of the global resources. More joy about being together and less envy and competition."

Paivi Jantunen
 Iittala / Helsinki, Finland

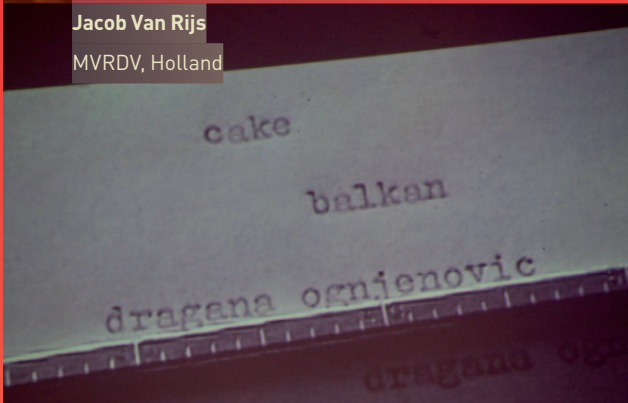


Your impressions about Belgrade Design Week?

"Do not make the same mistake as I did when coming to BDW, by planning things too tight and efficient. But take time to enjoy it to the max. You will not regret it!"

Jacob Van Rijs

MVRDV, Holland



H.E. Clemens Koja - Ambassador of Austria in Serbia



Dieter Meier, Dejana Kabiljo, Jasen Kabiljo



Vladimir Miladinović - Piki



Dragana Ognjenović - Fashion Designer



B. 15.2

BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES

100% FUTURE SERBIA OPENING CEREMONY

gorenje

WEDNESDAY 25 MAY 2011 / GORENJE STUDIO

The project "100% Future Serbia powered by Gorenje" presenting fresh talents of Serbia, organized in such an original way for the first time, created a storm of interest by the media, especially by foreign correspondents who visited BDW for the first time, eager to find out more about the domestic creative scene. Hundred and fifty nine Serbian designers have been presented with the opportunity to show their best work in hundred and fifteen centrally located shop windows, kindly donated by the owners, for the first time ever in Belgrade.

The project was opened at the "Gorenje Studio New Belgrade" on May 25th, with a huge party for all participants sponsored by the host. For a moment, the event's focus was taken from the young designers on to the Gorenje's inventive design philosophy, where they presented a new oven with a control module called iChef, which was appropriately awarded with the Red Dot Award in 2011.

Your impressions about Belgrade Design Week?

"My BDW began in Milan, having a crazy meeting with Jovan at the design library in ZONA TORTONA.

09:15 A short espresso with Mauricio Ribotti: "Are you sure you have a meeting with Jovan this time in the morning? It must be a mistake!"

09:40 a man with a small black suitcase enters the café: "Hi CARO!" both man hug. "Oh! Galit, you are also here?" We sit down and immediately start to talk "design". After 3 espressos I know I have found my partner for the next revolution!

Coming to BDW was wonderful, like meeting old friends. BDW is the most passionate conference, full of amazing designpeople that share impossible designdreams. I was honored to be a part of this group - and would love to see you all again!"

GALIT GAON

Creative Director of Design Museum Holon, Israel

Four representatives of the Gorenje Design Studio attended the event, among them also the authors of the awarded product, Mr. Matevž Popič and Mrs. Lidija Priržnik.

In front of more than 500 guests our own Jovan Jelovac and Alenka Mrzel, Director of the Corporate Development Department of Gorenje in Serbia, presented exclusively tickets for the Matthew Dear concert later that night to all exhibitors of 100% Future Serbia Project.



Your impressions about Belgrade Design Week?

"Belgrade, a city with energy aiming for a change. The Belgrade Design Week was dedicated to the topic "Future" and there wouldn't have been a better place for this Event than the Serbian capital."

Stephanie Krauch

Designspotter / Cologne, Germany



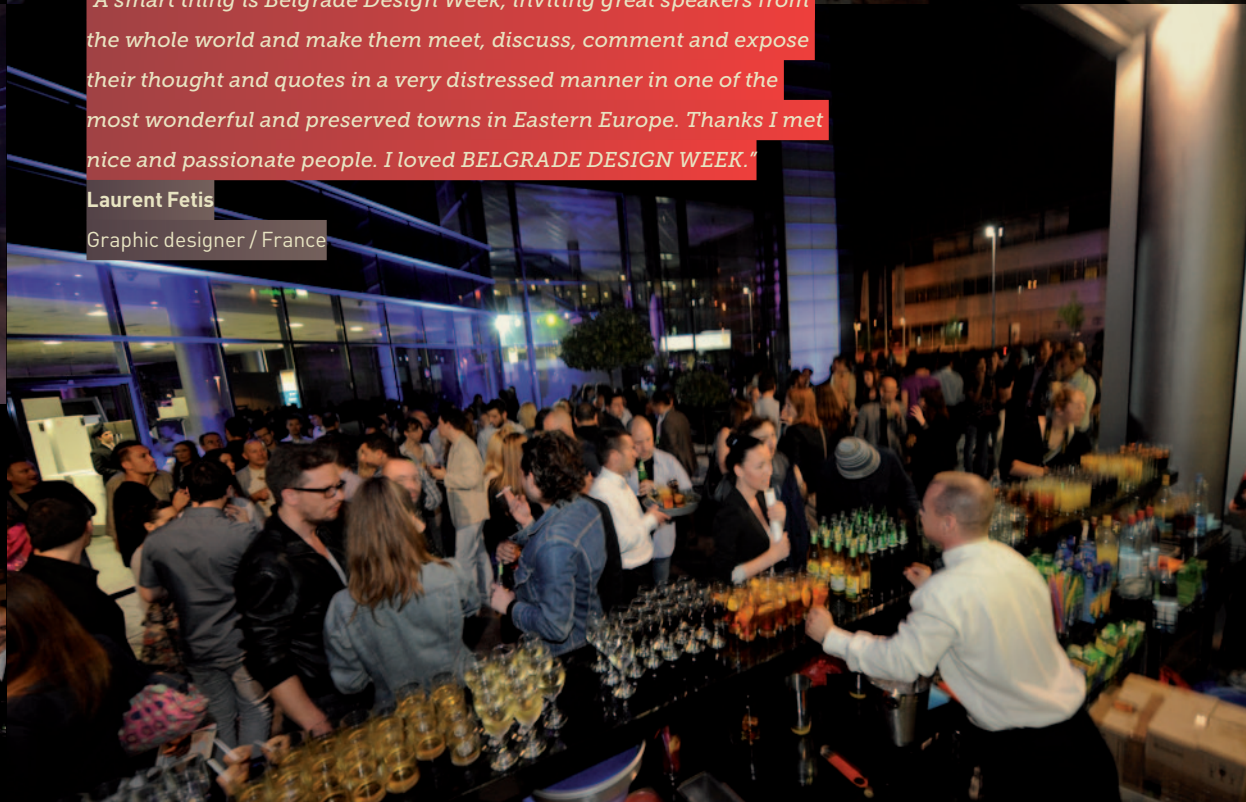
Alenka Mrzel - Director of Corporate Development Department of Gorenje in Serbia
Lidija Pritrznik - Creative Director for brand Gorenje at Gorenje Design Studio



Your impressions about Belgrade Design Week?

"A smart thing is Belgrade Design Week, inviting great speakers from the whole world and make them meet, discuss, comment and expose their thought and quotes in a very distressed manner in one of the most wonderful and preserved towns in Eastern Europe. Thanks I met nice and passionate people. I loved BELGRADE DESIGN WEEK."

Laurent Fetis
Graphic designer / France



B. 15.3

BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES
BDW @ JDP OPENING NIGHT

THURSDAY 26 MAY 2011 / JUGOSLOVENSKO DRAMSKO POZORIŠTE

In the lobby and the large windows of YDT facing Belgrade's main street, as part of the BDW DizajnPremieres program, companies such as SIEPA, Roche, The Center for the Promotion of Science, Wilkhahn and Biomega, showcased their ideas, exhibitions and vernissages, along many more events in the city wide satellite program.

Creative Space Serbia by SIEPA is a concept that presents and promotes Serbia's potential in creating new and innovative furniture design, as well as high-quality export - oriented furniture manufacturing. This is performed through the establishment of a direct cooperation between designers and manufacturers, with a result of highlighting their approach to modern living – a fine combination of the futuristic, yet traditional Balkan style.

Stefan Diez and Wilkhahn exhibited their joint project, the multi-purpose Chassis chair, which is a prime example of Wilkhahn's conceptual thinking, thanks to kind support by the Delta Holding.

Roche has implemented the project "Science in the service of health" with students and professors of graphic design at the University of Applied Arts in Belgrade, as a creative way to celebrate 20 years of business in Serbia, showing the solutions for the Roche visual identity, seen through creativity and innovation of future Serbian design leaders.

Biomega presented the exhibition Urban Mobility, a set of four bikes that are more than just urban transport. They are already design icons featured in museums around the world. ■



Your impressions about Belgrade Design Week?

"June 2nd 2010, I approach Belgrade from the sky, over green fields, rain-clouds, grey cityscape and cold air. My first impression is - ugh! I am greeted by my hostesses and the rest of the crew and immediately flowers start blooming in my mind. Life is everywhere, and after a few days I leave with an energy boost and a great lift in spirits. I am sad to go but I am sure to return. Belgrade is alive!"

Ola Rune
Claesson Koivisto Rune / Sweden



B. 15.4

BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES VIP DINNERS

TUESDAY-FRIDAY 24-27 MAY 2011 / BALZAC, KLUB KNJIŽEVNIKA, SARAJEVO, 3 ŠEŠIRA

Belgrade Design Week 2011 organized four exclusive VIP dinners for speakers, guests and partners of BDW 2011 in cooperation with its hospitality partners. We would like to thank our hosts for allowing the global crème-de-la-crème of design and media, as well as to BDW's generous partners and supporters, to sample the finesses of Serbian cuisine, and above all, Belgrade's warmth and hospitality.

The partner restaurants were Klub Knjizevnika and Balzac, who are one of the best representatives of Belgrade's gourmet scene.

Once again, Balzac has proved its reputation as one of the favorite restaurants of the BDW team, since it is situated across the street from our offices and we were thrilled to have introduced a part of our daily gourmet life to the guests of BDW.

Matthew dear's gig was preceded with a VIP dinner for all BDW guests and partners at Belgrade's legendary "Klub Knjizevnika", after which we were genuinely worried about the band's later performance, judging their appetite. It seems on the contrary, that domestic "Ajvar", "Shopska salad" and a succulent roast with young potatoes with aromatic spices, are a secret recipe for a concert's success. Either that, or the secret ingredient for a great concert must be the Klub's famous cream-pie, served at the end.

Our guests also had the chance to taste the diverse directions of Serbian traditional dishes at the Belgrade's Bohemian Quarter – Skadarlija Street, and the next day, the very special Serbian food experience were "chewapchichi with kajmak" in the legendary Dorćol joint "Sarajevo" on Dušanova Street for everyone. ■



Your impressions about Belgrade Design Week?

"Great impressions from the conference, but also from the city, from the parties, and from the food!"

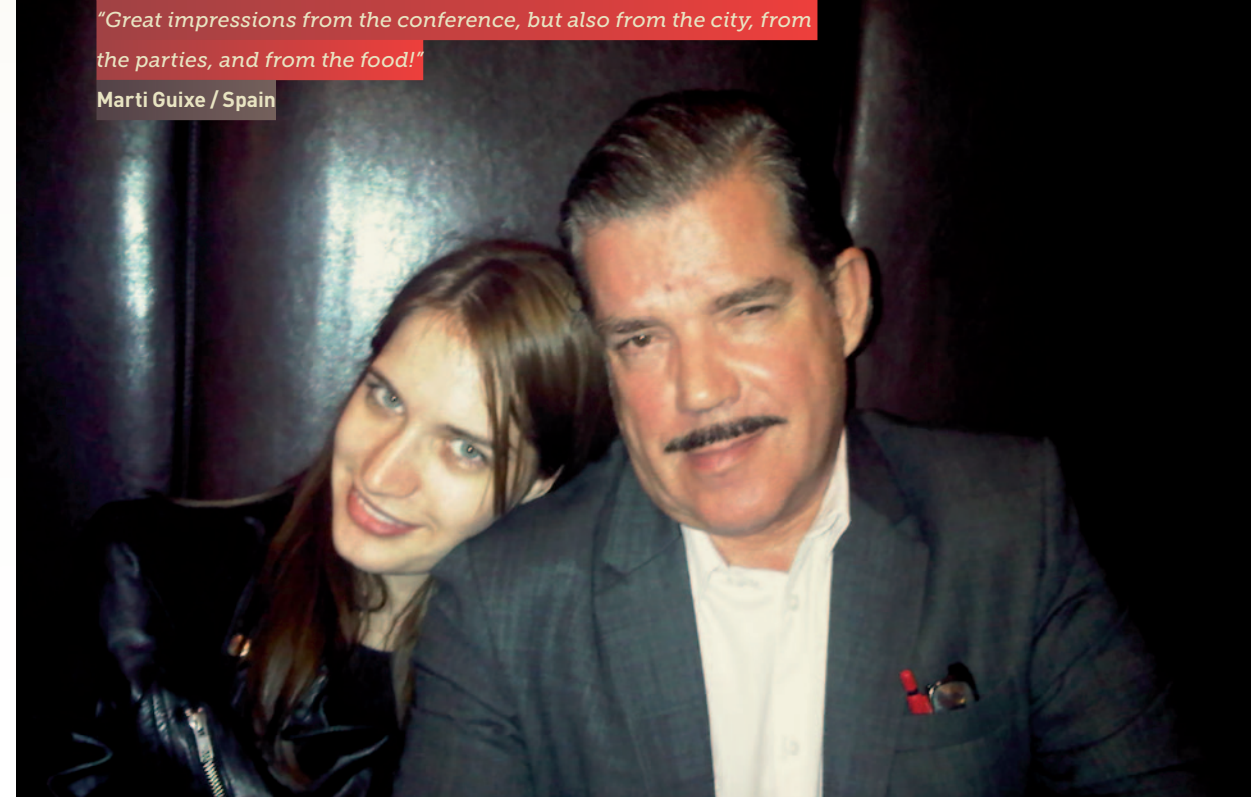
Marti Guixe / Spain

Your impressions about Belgrade Design Week?

"Been a few weeks after the end of the Belgrade Design Week, but in my mind is still alive all the energy collected in the three very intense days in Belgrade. I enthusiastically accepted the invitation to the BDW 2010 but, honestly, I did not expect to live a so unique experience: BDW Conference is an incredible concentration of creativity, freedom, passion and feeling that involves all participants. Amazing the people of the organization guided by the genius and craziness of Jovan!"

Gianluca Borgesi

Zanotta / Italy







FRIDAY-SATURDAY 27-28 MAY 2011

GRAND RECEPTION OF THE SWISS EMBASSY IN SERBIA

A special reception was organized by the Swiss Embassy in Belgrade to honor the amazing Swiss representation lecturing and performing at BDW 2011. The reception was held in front of the international diplomatic corps stationed in Serbia, media and political and business opinion leaders at the majestic SKC location, with all BDW star guests present.

After the reception, the invitees left to attend the Touch YELLO! concert, which proved to be the biggest excitement even for Belgrade's extraordinary picky audience.

GRAND RECEPTION OF THE BRITISH EMBASSY AND BRITISH COUNCIL IN SERBIA

The hosts of the closing and award ceremony were the esteemed longtime partners of Belgrade Design Week - the British Embassy and the British Council, celebrating their own little grande finale - the end of the FUTURE UK day at the BDW conference. Everyone seemed to be delighted with the hospitality of the hosts for that evening. The guests enjoyed delicious food and carefully selected music provided by The Mothership Orchestra, while at the same time everyone was excited over the Champions League final match between Manchester United and Barcelona, where sadly for our dear hosts, Manchester lost 1-3. ■

Your impressions about Belgrade Design Week?

"Belgrade Design Week is a one-off – a unique set-up that is free from the corporate atmosphere that so often pervades other such events. The energy, optimism and warmth of Jovan and his team flows through every event – lectures, workshops, meals & drinks alike!"

I've never been good at sitting in a dark lecture hall for more than an hour or so at a time but found myself doing three lectures back to back at Belgrade – such was the quality of speakers. Timetabling was crazy at times but at BDW everybody seems happy to 'go with the flow' – and has an even better time for doing so. The City of Belgrade should be very proud of this gem!"

Dylan Griffith
MTV / UK-Italy

Your impressions about Belgrade Design Week?

"Belgrade Design Week was full of amazing energy, with thousands of people coming from all the neighboring countries. We engaged in great lectures, shows, parties, and intensive discourse about the renewal and new design enlightenment of Belgrade. It was the catalyst for design, branding, and change in Serbia. Design in Serbia took off and became a public subject."

Karim Rashid / Canada, USA



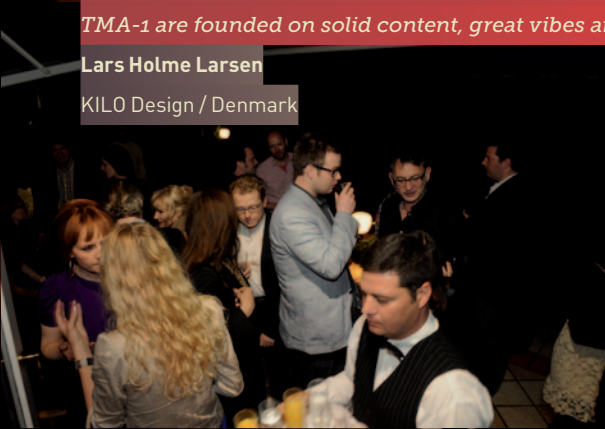


Your impressions about Belgrade Design Week?

"My two big loves of 2010 was Belgrade Design Week and the TMA – 1 by KiBiSi that I presented there. Both are children of determination, teamwork and eagerness to create a long lasting value. BDW and the TMA-1 are founded on solid content, great vibes and acumen. BDW will stay with me."

Lars Holme Larsen

KILO Design / Denmark



B. 15.6

BELGRADE DESIGN WEEK 2011 DIZAJNPREMIERES

THE DESIGN GRAND PRIX AWARD CEREMONY



SATURDAY 28 MAY 2011 / UK AMBASSADOR'S RESIDENCE IN BELGRADE

The host for the closing ceremonies and "Belgrade Design Week Grand Prix" award 2011, were the British Embassy and British Council, BDW's long-term partners for three years in a row, now. The Festival's Design Grand Prix was awarded to Patrick Schumacher, from Zaha Hadid Architects, probably one of the most successful architectural studios in the world.

This prestigious award, as voted by BDW's passionate audience, was given to Patrick for his presentation on "Parametricism", emphasized as the only option for the sustainability of cities in the future. The awards ceremony was organized at the residence of the British Ambassador to Serbia, H.E. Mr. Michael Davenport.

Although not officially awarded, we have to specifically acknowledge all lectures by "the world's leading creative minds of the 21st century" - as stated in the festivals' slogan - given at this year's BDW. The proud five runners up, by popular vote of the conference delegates were, next to the winner Patrick Schumacher / UK, of course, Martin Gran from Snøhetta / NO, Arik Levy / IL, Javier Mariscal / ES, and Waterfall & Singh / UK. In conclusion, since we sold out the grand hall at the JDP, in presence of more than 150 accredited journalists from around the world, where we have seen and heard presentations from around forty of the world's leading creators of the "FUTURE2", we believe we will have more than enough material to discuss until the next Belgrade Design Week. ■

Your impressions about Belgrade Design Week?

"...Belgrade is growing, invigorating, and beautiful. A city with creative and enthusiastic people. In early June architecture and design enthusiasts got together for Belgrade design week. During an intensive three days, creative minds from different industries showcased their work, gave talks and presentations, sparked dialogue and debates... What a great combination: a city which is really impressive and first of all very inspirationally with all the visible architectural contrasts and young movements + a group with a relative similar background get together in that city and discuss about their passion. Thank you very much for such great days."

Nancy Jehmlich

Stylepark / Germany



Your impressions about Belgrade Design Week?

"It changed me, I encountered new ideas that I will live for the rest of my life. The event marked a moment in history when many people in woke up to a bigger and more inclusive world. We were all rewarded for our efforts, style and glamour graced an experience that was food for our souls. I returned to Belgrade many times to feel the pulse of its rugged heart. Cheers."

Miles Newlyn / UK



Jovan Jelovac - BDW founder and curator, Patrik Schumacher - Zaha Hadid Architects, Michael Davenport - H.E. Ambassador of the United Kingdom in Serbia

C. BDW 2011 PARTNERS EXPOSURE

Your impressions about Belgrade Design Week?

"I see BDW as the focal point for both creative and businesslike forces that strive to transform and upgrade Serbian socio-economic environment and increase its competitiveness and attractiveness, both as a place that is source of great creative minds and ideas, as well as place where creative businesses can find their home. This BDW's role is often not well recognized but is vitally important for establishment of healthy and productive relationship between design and economy, an evident missing link so far, that few organizations were able to address and solve."

Goran Kovačević

Industry Advisor Wood Processing and Building Materials / USAID Serbia

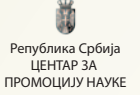
THANKS²

BDW PATRONAGE



BDW PATRONS

BDW IDEA PARTNERS

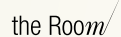


KEY MEDIA PARTNERS

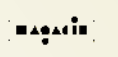


Designed.rs

BDW INTERNATIONAL MEDIA PARTNERS



BDW DIZAJNIGHTS PARTNERS



BDW DIZAJNPREMIERES PARTNERS



BDW SUPPORT

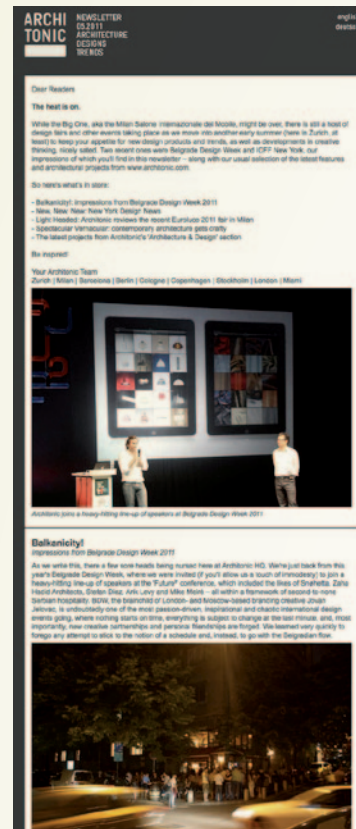


BDW LOCAL MEDIA PARTNERS

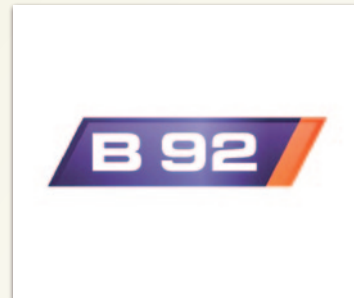


C. 2 BDW 2011 PARTNERS EXPOSURE BDW 2011 KEY MEDIA PARTNERS

BDW Key Global Web Partner



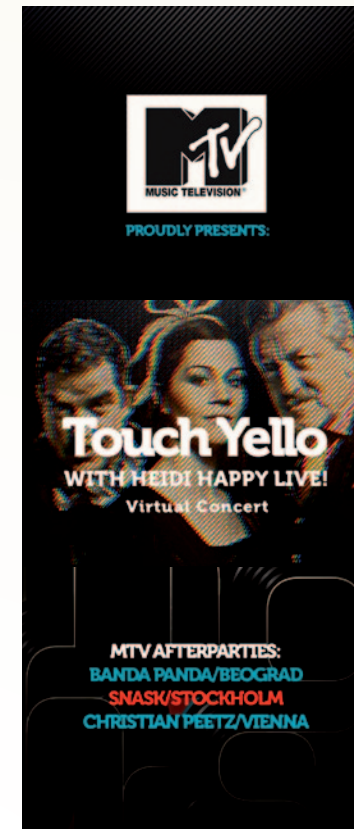
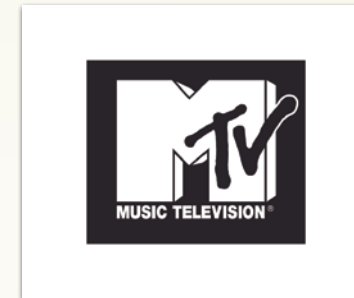
BDW Key Local Web Partner



BDW TV Chronicles Partner



BDW DizajNights Partner



BDW Key Newspapers Partners



BDW Key Blog Partner



belgrade
design
week 2011



UTO/TUE 24 MAY 10:00
MUNICIPALITY VRAČAR
NJEGOŠEVA 77

FUTURE² TOYS
TOY DESIGN WORKSHOP

Goran Lelas CRO
Workshop for object designers, theater and TV professionals, and everyone involved in child education: How to win children's hearts and in the process get into MoMa's design collection?



SRE/WED 25 MAY 10:00
MUNICIPALITY VRAČAR
NJEGOŠEVA 77

FUTURE² ARCHITECTURE
ARCHITECTURE MASTERCLASS

Božana Komljenović / Zaha Hadid Architects RS/UK
Masterclass for architects, planners and administration: Showcases from the world's most successful architectural office - How to design in private/public partnership?

SUB/SAT 28 MAY 10:00
JUGOSLOVENSKO DRAMSKO POZORIŠTE
KRALJA MILANA 50

FUTURE² CULTURE
CREATIVE BUSINESS MASTER CLASS

Emma Stenström / Konstfack SE
Masterclass for policy makers and cultural developers, sociologists, city planners. How can we put design in a human context with open minded thinking and imagination?



SMART MAY
HAVE THE
BRAINS, BUT
STUPID HAS
THE BALLS.

BDW CONFERENCE: FUTURE² 26/27/28 MAY 2011

JUGOSLOVENSKO DRAMSKO POZORIŠTE KRALJA MILANA 50

FUTURE² EUROPE (FREE ENTRY)
FUTURE EUROPEAN STARS

11:00 **Vincent Deger** / The Comision of the European Union in Serba RS
Dejana Kabiljo RS/AT
Dejan Miljković & Jovan Mitrović RS

FUTURE² CITY (FREE ENTRY)
FUTURE MODELS FOR BELGRADE

11:00 **Dragan Đilas** / Mayor of Belgrade RS
ParquExpo / Urban Development PT
Branislav Grujić - PSP Farman / West 65 Beograd RS

FUTURE² SOCIETY (FREE ENTRY)
FUTURE MODELS FOR SERBIA

11:00 **Božidar Đelić** / Deputy Prime Minister RS
Wolfgang Tschapeller / Architect AT
Aleksandra Drecun / Center for the Promotion of Science RS

12:00 **Marko Luković** RS
Milica Vuković / BEDA Ambassador UK
Milica Delević / The European Integration Office of the Government of Serbia RS

12:00 **Mario Sua Kay** / Zvezdani Grad PT
Thomas Geisler / Curator MAK Wien AT
Aleksandar Peković / Beograd 2020 RS

12:00 **Emma Stenström** / Konstfack SE
Božana Komljenović / Zaha Hadid RS/UK
Dragan Šutanovac / Minister of Defence RS

UTO/TUE 24 MAY 13:00

FUTURE² OBJECT
OBJECT DESIGN WORKSHOP

Dejana Kabiljo RS/AT
Workshop for professional furniture designers: How to survive in Vienna, become a star in Milan and spread love and euro all over the world?



SRE/WED 25 MAY 13:00

FUTURE² BRANDS
CREATIVE MASTERCLASS

Snask SE
Workshop for advertisers, branding and marketing managers: How to carefully craft corporate love-stories? Designing brands & lifestyles by the Swedish ultra hip agency situated in the heart of Stockholm.



UTO/TUE 24 MAY 16:00

FUTURE² BRAND
BRANDING MASTERCLASS

Manfred Stoeckl / Minds Brandmakers AT
Workshop for for marketing executives, CEO's, and branding experts: How to conquer consumer's minds? No share of market, without share of minds!

BDW DIZAJNLABS 24/25/28 MAY

SRE/WED 25 MAY 16:00

FUTURE² DEVELOPMENT
URBAN DEVELOPMENT MASTERCLASS

ParquExpo PT
Masterclass for urban planners, environmentalists, administration: Urban and spatial planning, with emphasis on urban and environmental rehabilitation and redevelopment.



THE GREATEST CREATIVE MINDS (ENTRY WITH TICKET)

13:00 **Snøhetta** NO OPENING LECTURE
littala FI
Ofis Architects SI

Dieter Meier / **YELLO** CH
Architonic CH
Geneva Lab CH

FUTURE UK (ENTRY WITH TICKET)

Mother London UK
Wieden & Kennedy UK

15:00 **Arik Levy** IL
Nick Leaf / MTV UK
Goran Lelas CRO

Stefan Diez DE
Vito Oražem / Red Dot Award DE
Form Us With Love SE

Postler Ferguson UK
Onedotzero UK
Simon Waterfall & Daljit Singh UK

17:00 **Javier Mariscal** ES
Harri Koskinen FI

Mike Meirè DE
Joerg Koch / 032C DE

Ian Toombs / Anomaly US
Patrik Schumacher / Zaha Hadid Architects UK CLOSING LECTURE

19:00 COCKTAIL RECEPTION

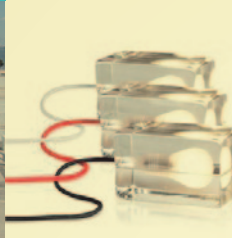
COCKTAIL RECEPTION

CENTAR FOR THE SCIENCE PROMOTION COCKTAIL RECEPTION

20:00 **FILM: OBJECTIFIED** (USA)
Duration: 75 minutes

FILM: HELVETICA (USA)
Duration: 80 minutes

FILM: 43 COLUMNS ON SCENE IN BILBAO (IT)
Duration: 52 minutes



STUDENTS FOR THE ENTIRE SALES PERIOD
RSD 12.000
FRIENDS & FAMILY FROM 15 APRIL 11 12:00
RSD 18.000*
REGULAR PRICE FOR THE ENTIRE SALES PERIOD
RSD 24.000*
*TAX INCLUDED

Helvetica



PATRONAGE



SRE/WED 25 MAY 22:00 - 04:00
STUDENTSKI KULTURNI CENTAR
Live concert:
MATTHEW DEAR USA
MTV afterparty:
DJ SNASK SE

ČET/THU 26 MAY 22:00 - 04:00
STUDENTSKI KULTURNI CENTAR
Live concert:
CHEW LIPS UK
MTV afterparty:
BANDA PANDA PARTIES RS

PET/FRI 27 MAY 22:00 - 04:00
DOM OMLADINE BEOGRAD / VELIKA SALA
Virtual concert:
TOUCH YELLO! AND HEIDI HAPPY CH
MTV afterparty:
BANDA PANDA PARTIES RS
MAGACIN CLUB

SUB/SAT 28 MAY 22:00 - 04:00
PC UŠĆE 25TH FLOOR
BDW closing concert:
LINDSTRØM NO
MTV afterparty:
BANDA PANDA PARTIES RS



BDW DIZAJNIGHTS 25-28 MAY



ARCHI TONIC

CITY

MAGAZINE

PARTNERS ABOUT BDW 2011

■ *Instituto Cervantes is grateful to the BDW for its professional and effective work and I would like to take this opportunity to congratulate its team for their excellent job in this year's edition. We would be happy to have a chance to continue with this collaboration in the following years."*

ANTONIO LÁZARO GOZALO

Director of Instituto Cervantes Belgrade

■ *It is the very first time that high profile representatives of the Swiss modern design scene were participating and sharing their experience with a distinguished audience in Serbia and it was great honor and pleasure for the Embassy of Switzerland to show this support."*

STEFAN KLÖTZLI

Chargé d'affaires a.i., Embassy of Switzerland in Serbia

■ *Creative Space Serbia is a concept presenting and promoting Serbia's potential in creating innovative furniture design, and in cooperation with Belgrade Design Week SIEPA continues to promote the success of the Serbian creative sector in Serbia, as well as worldwide."*

MILOŠ ĆURČIN

Public Relations, Serbia Investment and Export Promotion Agency SIEPA

■ *I am delighted that Belgrade Design Week as a powerful design platform in the region has joined BEDA and I am very much looking forward to working together on big policy challenges and learning more about Serbian design."*

DEBORAH DAWTON

President BEDA

■ *The British Embassy supports Belgrade Design Week as a very important event in the field of creative industries in Europe and it is a very good opportunity for our companies and for our people who are interested in this area to see what is happening not only in Serbia but in other countries in the region and the world."*

MICHAEL DAVENPORT

British Ambassador, Serbia

■ *Thanks to Belgrade Design Week, Belgrade has been placed on the leading events map, from Milan to Istanbul, and thanks to this, more people from Britain and the world are coming to Belgrade to meet and establish contacts."*

IVANA ĐURISIĆ

Projects and Communications Manager, British Council in Serbia

■ *Gorenje and Belgrade Design Week think alike and that is, art and culture are representative of things to come, and who knows maybe one day, Serbian young designer will create the next Gorenje appliances just like Ora Ito."*

ALENKA MRZEL

Director of Corporate Development Department, Gorenje

■ *The Embassy of Sweden is developing different methods to support the creation of innovative ideas and to mix artistic and business practices is a skill increasingly required in society today, and we want to encourage young people to lean more about it."*

HELENE LARSSON

Cultural Counselor, Embassy of Sweden in Serbia

C. 4 BDW 2011 PARTNERS EXPOSURE BDW TARGET AUDIENCE

BDW offers a great number of information, strategic insights and thoughts on key business decisions of a modern organization. Therefore, the festival is especially attended by:

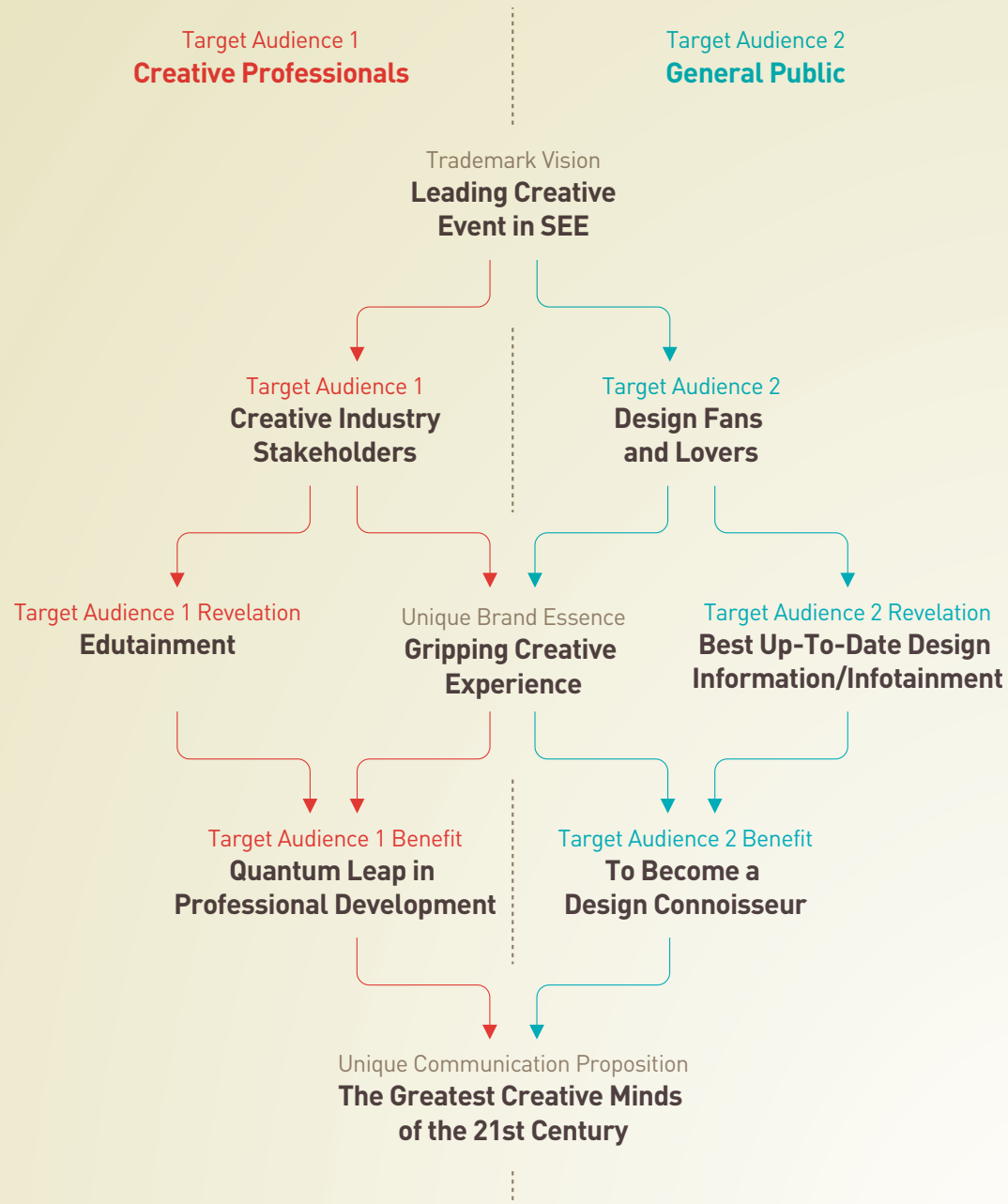
- Professionals in creative industries
- Executives
- Presidents and owners of companies in all sizes
- Municipal and regional managers
- State administration
- Marketing experts
- Brand managers
- PR and communication specialists
- Business consultants
- Advertising, branding and design agencies and professionals
- Independent design and marketing specialists
- Media and entertainment industry
- Managers in culture;
- Architects and urban planners;
- Students of architecture, business, economy, design, branding, marketing, advertising, media and communication, cultural and arts management...
- ...as well as over 150 accredited journalists ■



street fashion
LĚTNJE
NOĆI
Ko je i šta nosio
na ŽURCI IAA
organizovanoj
u okviru Belgrade
DESIGN Weeka



C. 5 BDW 2011 PARTNERS EXPOSURE BRAND STRATEGY



C. 6 BDW 2011 PARTNERS EXPOSURE PARTNER BENEFITS

What is the Partners' Main Benefit from a Partnership with BDW?

Two diametrically opposite, and yet equally crucial reasons for brand development, promotion and reputation of your esteemed company - REACH and IMAGE. BDW is unique in providing you with both an amazing REACH and an aspirational IMAGE at the same time. Usually events are EITHER reputation- OR popularity-driven. A successful combination like in BDW's case is rare and sought after:



First, REACH – the precisely calculable range and placement of your message according to all standard exposition criteria of your brand – media, visitors, target audience, etc.

In 2009 BDW has achieved a record in media value, worth more than 6 million EUR.

BDW 2009 had nearly 30.000 visitors thanks to DizajnPark, and routinely 10.000 visitors in 2010 and 2011 without the own exhibition space program, as well as more than 10.000 visitors of 100% Future Serbia exhibition and several million consumers of printed, web and TV reportages, and advertisements in all sort of media.

All reports and interviews made during BDW are being published and shown through the whole year by Serbian and SEE regional media, while hundreds of thousands viewers watch the BDW TV Chronicles each evening on national television.

Second, IMAGE – enormous regional and global prestige and reputation, by being connected to key words such as DESIGN, KNOWLEDGE, PROGRESS, INNOVATION, FUTURE: BELGRADE DESIGN WEEK.

No other event in the whole region of nearly 100 million people (ex Yugoslavia and all surrounding countries) is that much and strongly linked to the image of DESIGN.

In the entire region, only BDW has a six years long tradition and it has been chosen as one of the top 10 globally most important creative conferences by world leading authorities.

BDW established cooperation with almost all relevant world festivals, media and authors in the fields of architecture, design, advertising, media and publishing. The evident result of this cooperation is probably the world's most exceptional line-up of speakers comparing to any other creative conference. ■

C. 7

BDW 2011 PARTNERS EXPOSURE PARTNERSHIP MODELS

BELGRADE DESIGN WEEK 2011 goes beyond the usual sponsorship packages (silver, gold or platinum statuses and other distant relationships) and creates genuine PARTNERSHIP COLLABORATIONS, as analyzed in this report. Our "Post Report-Partners Exposure", offers a detailed overview of the festival program precisely related to the exposure of this year' partners.

This serves two purposes: Primarily, to laser sharp showcase our partners' exposure at BDW 2011, and secondly, to show our potential partners an overview of all benefits and privileges that result from a meaningful partnership with BDW.

We list here the basic partnership models realized during BDW 2011. Each of our offers contains a common red thread: A unique and true partnership relationship, a real COLLABORATION with a lot of involvement in the festival program, that can not be easily copied by any next sponsorship or event in town.

This unique approach also ensures that our partner's affiliation with BDW values is, beyond the logo, intensively linked to impressions like design, progress, innovation, Belgrade, world-class, superstars, culture, experience, education, creativity, networking, professionalism, passion, energy, modern, change, speed, smart, collaboration, European, information, socially-responsible, legacy, popular, Serbia, South East Europe, gripping, exiting, international, sustainable, ecological, FUTURE.

In fact, FUTURE squared!

Having said that, we are aware that we can perform much better, and that we shall try even harder to improve the partner's return on investment at BDW in every single aspect. We sincerely hope that we will have the opportunity to prove that.

BDW PARTNERSHIP MODELS:

1. General Partners

- Principal Partners
- Institutional Patronages

2. Program Partners

- Idea Partners
- Partner of 100% Future Serbia
- Partner of a Conference Day
- Partner of a DizajnLabs Project
- Partner of DizajnPremieres
- Partner of DizajnNights
- Patron of the Design Grand Prix Award
- Special Event Partner
- BDW TV Chronicles Partner
- BDW Living-room Partner
- Lecturers' Patronage
- Exhibitions Patronage
- Interview Chair Partner
- BDW Publishing Partners (Web, Book, Film, Report)

3. Logistical Partners

- Carrier Partner
- City Guide Partner
- Video Partner
- Web Partner
- Printing Partners
- Transportation Partner
- Accommodation Partner
- VIP Dinner Partner
- Location Partner
- Catering Partner
- Design Lounge Partner
- Technical Equipment Partner
- Opening Ceremony Partner
- BDW VIP Membership Card
- PR partner

4. CSR Partners

- Future Students Partner

5. Media Partners

- Key Media Partners
- International and Local Media Partners »

BDW PARTNERS WITH SIX BASIC SUPPORT CATEGORIES:

1. Media

2. Logistical Partners

3. Exposure Partners - Business and Institutions

4. Business Grants Partners

5. Foreign and Domestic Cultural and Government Institutions

6. Institutional Grants Partners

Your impressions about Belgrade Design Week?

"Imagination and creativity are some of the fundamental values of Banca Intesa, but also of any other business entity which thinks ahead. We support Belgrade Design Week as it generates a uniquely creative energy, motivates us and provokes us to continually question and push the borders, year after year. Thank you for this abundance of inspiration!"

Maja Kolar

Marketing and Communications Director, Banca Intesa / Serbia

PARTNERS OF BDW 2011 WERE EXPOSED IN THE MAIN COMMUNICATION CHANNELS OF BDW 2011:

BDW 2011 web portal, BDW 2011 conference brochure, BDW 2011 TV chronicle, BDW 2011 movie, BDW 2011 book, BDW 2011 location branding, billboards, TV commercials

EXAMPLE

EXPOSITION

Institutional Patronage:



- Special status of the patron of BDW 2011.
- Placement of the logotype in the official program of BDW 2011 with patron status, on the cover and partners' pages of BDW 2011 brochure, in the BDW 2011 ad, billboards, roll-ups, Oscar walls and BDW 2011 TV chronicles and BDW 2011 Documentary movies
- Joint press conference announcing BDW 2011 partners
- Speech of the institutional patron at the Grand Opening Ceremony
- VIP Dinner and Embassy Reception invitations

Partner of one Future² Conference day:



- Banca Intesa logo placed on home page of the BDW 2011 web portal, Oscar walls, billboards, roll-ups, BDW 2011 TV chronicles and BDW 2011 Documentary movies
- Placement of the logo in the official program of BDW 2011 as partner of the day, in BDW 2011 brochure on the third conference day page and partners' pages
- 1/1 ad in BDW 2011 brochure
- Placement of the Banca Intesa exhibition/experience booth inside of the BDW 2011 location
- Exclusive broadcast of the interview with representative of Banca Intesa in BDW 2011 TV chronicle
- Joint press conference announcing BDW 2011 partners
- VIP Dinner and Embassy Reception invitations

Partner of the DizajnLabs project:



- Opening speech of representative of the partner at the workshop
- Complete organization of cocktail reception inside of the BDW 2011 DizajnLabs location
- Advantage Austria/AKF/Go International logo placed on home page and lecturers pages of the BDW 2011 web portal, Oscar walls, billboards, roll-ups, BDW 2011 TV chronicles and BDW 2011 Documentary movies
- Mentioning in every article about workshop, in BDW TV chronicle, BDW 2011 brochure, BDW 2011 web portal, BDW 2011 book, BDW 2011 Documentary movies
- Branding inside of the BDW 2011 DizajnLabs location and at the conference location
- Special newsletter dedicated to patronized lecturers sent to 20.000 subscribers
- Joint press conference announcing BDW 2011 partners
- VIP Dinner and Embassy Reception invitations

EXAMPLE

EXPOSITION

Participant of DizajnPremieres:



- 2-hour time slot in the DizajnPremieres program
- Design and production of the universal invitation for DizajnPremieres program
- Design and production of the special invitation for Gorenje cocktail reception
- Special video articles about Gorenje cocktail party, and exclusive broadcast of the interview with Gorenje representative in BDW 2011 TV chronicle
- Mentioning of the cocktail party in various articles about BDW
- Logo placed on home page and partners' pages of the BDW 2011 web portal, BDW 2011 TV chronicles and BDW 2011 Documentary movies and BDW 2011 Brochure
- Article about Gorenje cocktail reception in BDW 2011 brochure
- Article about Gorenje cocktail reception at BDW 2011 web portal
- VIP Dinner and Embassy Reception invitations

Partner of DizajnNights:



- Exclusive superstar concert and complete music program organized by BDW 2011
- Design and production of the special invitation for the concert
- Special video articles about the concert in BDW 2011 TV chronicle
- Branding of the party location
- Mentioning of the party in various articles about BDW 2011 and DizajnNights
- Logo placed on home page and partners' pages of the BDW 2011 web portal, BDW 2011 TV chronicles and BDW 2011 Documentary movies and BDW 2011 Brochure
- Article about the party in BDW 2011 brochure
- Article about the party at BDW 2011 web portal

Lecturers' Patronage - Idea Partner:

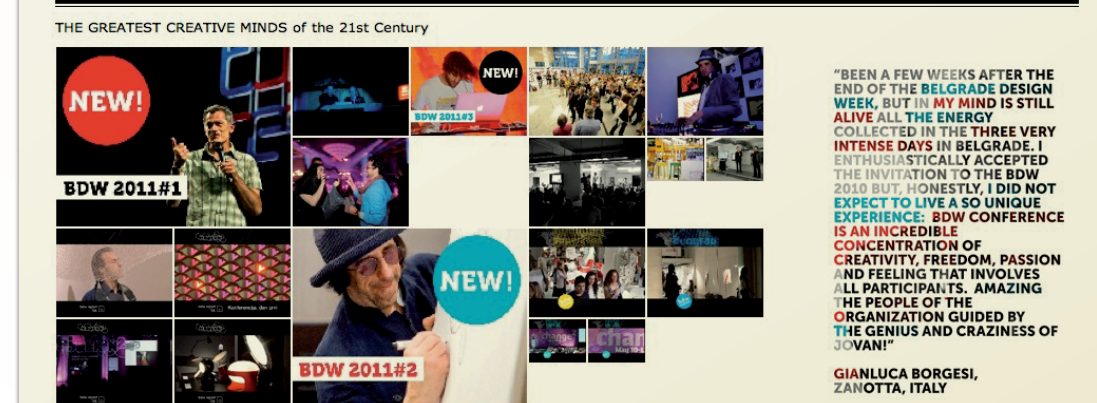
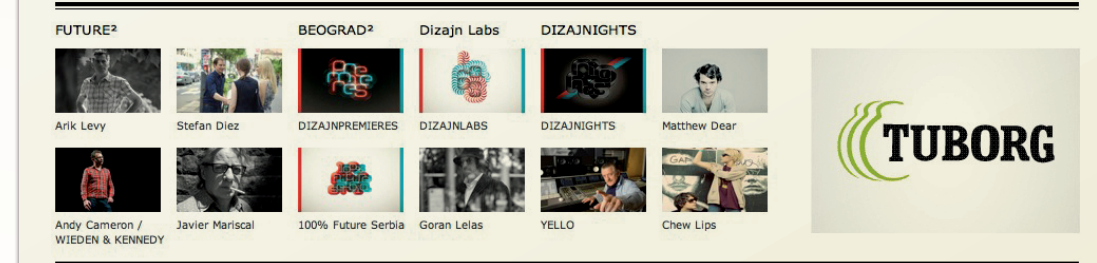
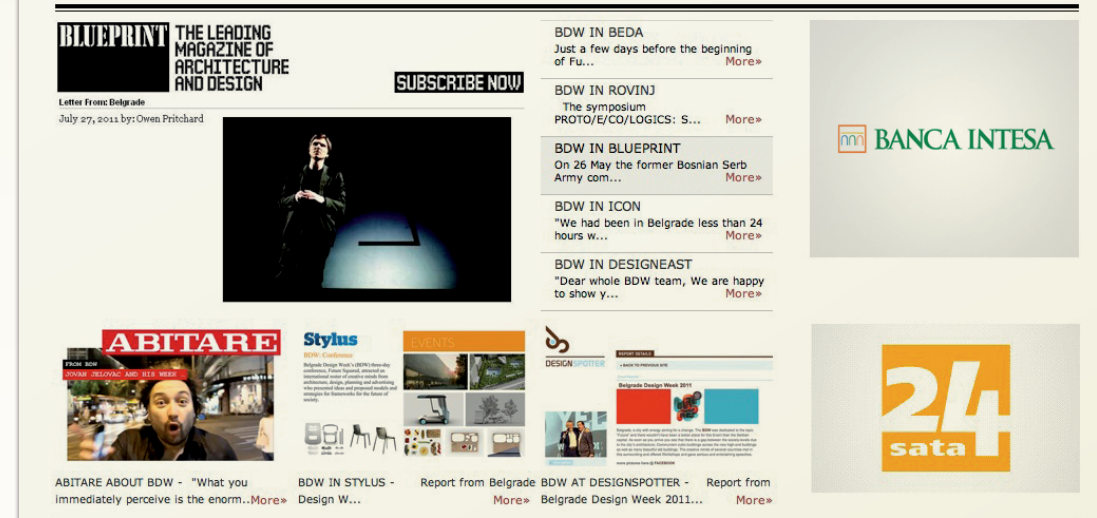
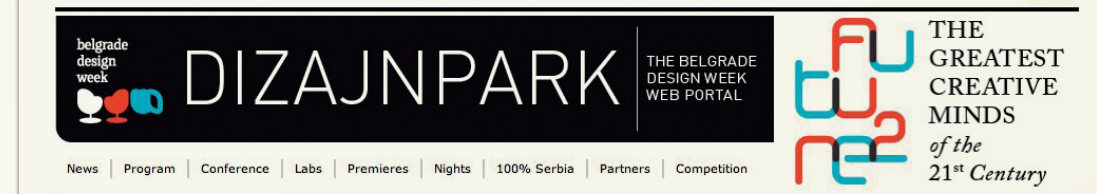


- British Council logo placed on home page and lecturers pages of the BDW 2011 web portal, Oscar walls, billboards, roll-ups, BDW 2011 TV chronicles and BDW 2011 Documentary movies
- Placement of the logotype in the BDW 2011 conference brochure in the article about patronized lecturers, partners' pages and DizajnPremieres pages
- Mentioning in every article about workshop, in BDW TV chronicle, BDW 2011 brochure, BDW 2011 web portal, BDW 2011 book, BDW 2011 Documentary movies
- Samples placement in the BDW 2011 conference location
- Special newsletter dedicated to patronized lecturers sent to 20.000 subscribers
- VIP Dinner and Embassy Reception invitations

C. 8 BDW 2011 PARTNERS EXPOSURE WEB PRODUCTION

The official BDW 2012 Web Site represents the entire mission and vision platform including the one-week event of BDW. The Web Site acts as permanent reference point for all BDW artifacts: educational lectures and informative interviews of each speaker, BDW documentary movies, exhibitions, premiers, events and concerts. This Web Site forms a relevant and quick access point for the entire Serbian, regional and global creative community, as well as important global information source.

The festival's rich program segments such as the Conference, Panels, DizajnPremieres, DizajnNights, DizajnLabs and 100% Future Serbia are the key content segments of the current Web Site phase. In further development it is planned that the web site becomes the first and foremost creative information blog and internet portal for the Serbian and regional design scene, as well as a major reference point for the international creative community. ■



C. 9 BDW 2011 PARTNERS EXPOSURE PRINT PRODUCTION

BDW 2011 PRODUCED A SERIES OF OWN PRINT DOCUMENTS:

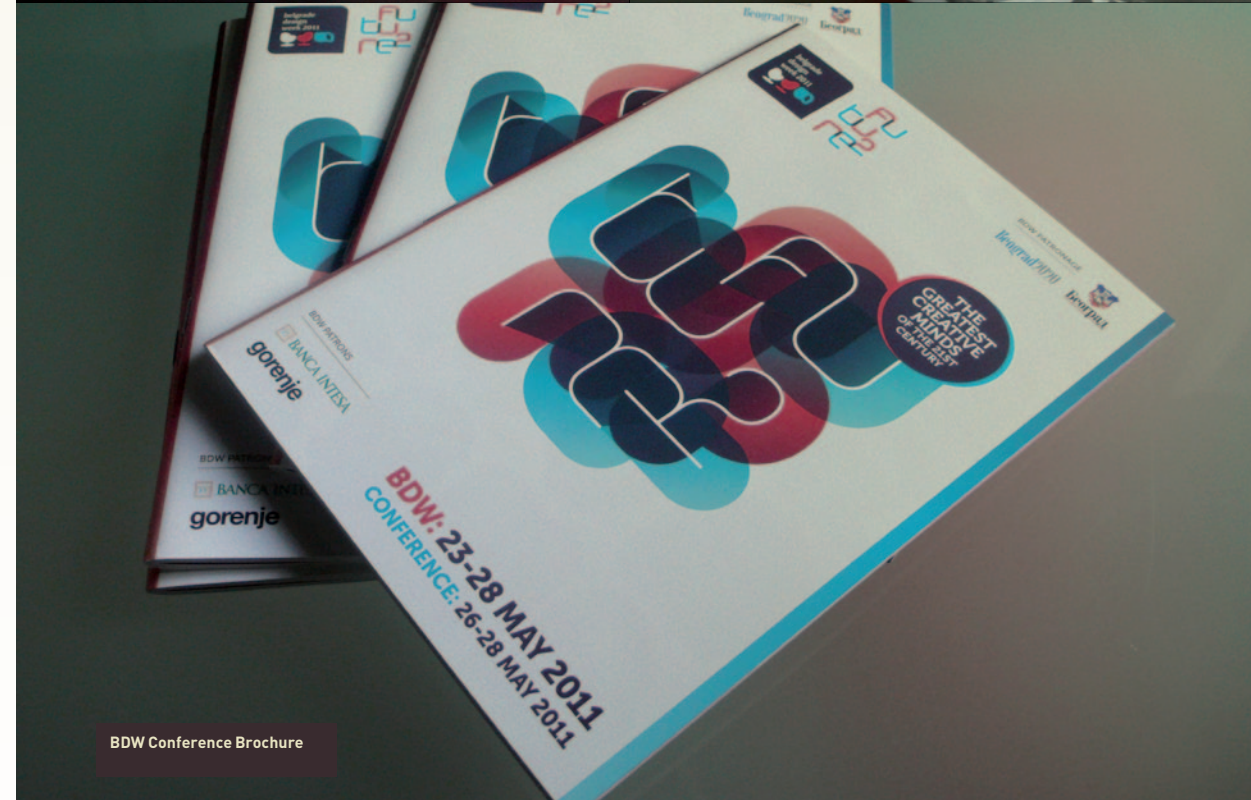
1. The 8 page A4 "Conference Sales Brochure", printed in more than 20.000 copies, distributed worldwide in the period from January to May 2011, to almost 10.000 physical addresses from London to all over the SEE region, handed out in relevant early year / spring design-events such as Stockholm Design Week in February 2011, Bilbao Bizkaia Design Festival in March 2011, Milan Saloni in April 2011 and New York in May 2011, as well as numerous Tourist Organization of Belgrade's presentations such as in Frankfurt, Berlin, Zagreb etc.
2. The 56 pages thick and detailed "Future² Conference Brochure" with complete festival program, printed in more than 5.000 copies, was carefully distributed all over Belgrade during the festival, to partners, prominent galleries, showrooms, HoReCa and tourist info points, as well as the professional unions for design, architecture and advertising. The final copies were distributed to the several thousands of festival visitors in BDW locations. The exposure of BDW partners in the conference brochure was rich and meaningful.
3. The 100% Future Serbia map, printed in 20.000 copies and distributed all over the city, dedicated to one general patron of the project - GORENJE.
4. Invitations for every event at the DizajnPremieres program, grand opening ceremony, concerts, exhibitions and embassy receptions.
5. 2000 posters disseminated to all relevant poster surfaces all over Belgrade for each of the 4 concert nights during the DIZAJNIGHTS program, as well as 2000 posters for the FUTURE² conference, totaling 10 000 posters city-wide, followed by over 50 000 festival-flyers placed in all relevant galleries, bookshops and HoReCa in Belgrade, Novi Sad and Niš.
6. The 250 pages Dizajn Park Magazine / Post Report - Partners Exposure, printed in 5000 copies with detailed overview of BDW 2010, distributed to about 1000 national and 4000 international design and creativity stakeholders and opinion makers. ■



BDW Conference Sales Brochure



BDW Conference Sales Brochure



BDW Conference Brochure



BDW Conference Brochure



BDW Conference Brochure



BDW Speaker Name Tag



BDW Speaker Name Tag



BDW Grand Opening Ceremony Invitation



BDW @ JDP Opening Night Invitation



BDW DizajNights Poster



BDW Conference Flyers



100% Future Serbia Map



100% Future Serbia Opening Invitation



100% Future Serbia Map



BDW Dizajn Park Magazine - Issue#0



BDW DizajNights Flyers



ISSUE #1 SUMMER 2011



ISSUE #1 SUMMER 2011



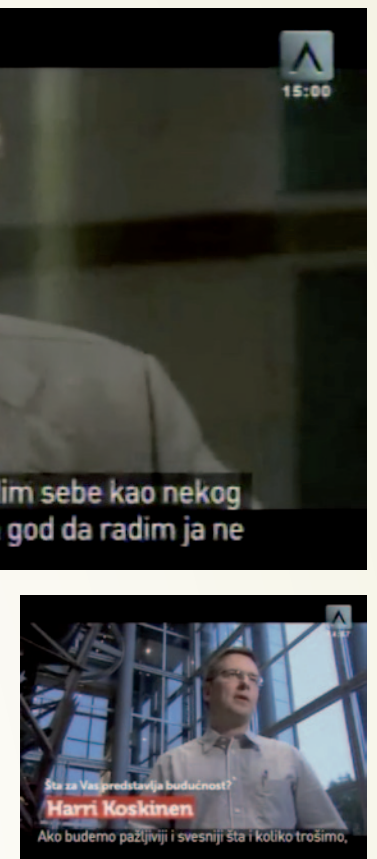
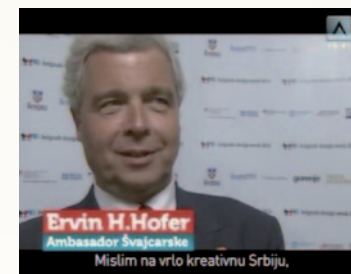
THE BELGRADE DESIGN WEEK MAGAZINE DIZAJN PARK

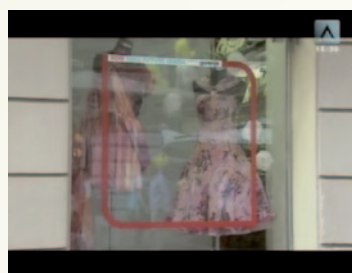
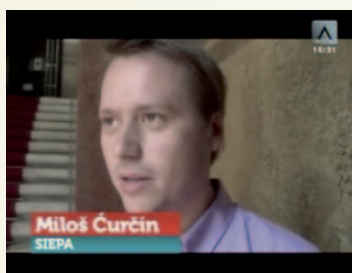
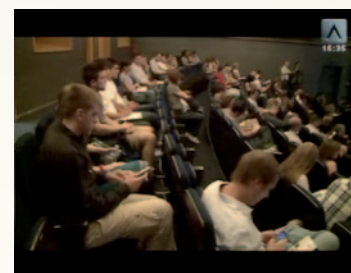
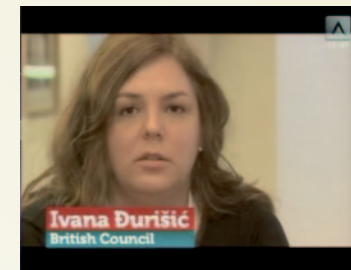
C. 10 BDW 2011 PARTNERS EXPOSURE TV PRODUCTION: TV CHRONICLES

The three BELGRADE DESIGN WEEK 2011 TV Chronicles were broadcasted on the national station TV Avala in June 2011, with average duration of aprx. 25 minutes each, in cultural prime time. Approximately 70.000 viewers watched the TV Chronicle every night, and on following day the rerun was aired for each episode.

It is important to mention that BDW's TV Chronicles differ from the traditional, impersonal and purely commentary / informational form of cultural reviews in Serbia. Our TV Chronicles offer highly valuable entertainment content next to professional documentary coverage, as they are shot with numerous cameras live on- and off-stage as the festival develops, capturing official as well as highly personal discourses and impressions of visiting global superstars, while in the same time presenting our partners, sponsors and supporters to a wide national TV audience.

The entire lengths of the three episodes are produced in the most contemporary graphic fashion, with cutting edge editing, graphic design, typography, music, sound and all elements of BDW's identity and its partner's identifications where applicable. ■





MEDIA PLAN / ADVERTIZING VALUE

Perhaps the biggest security for a partner's investment into BDW presents the festival's huge and well planned advertising/media activity. It is safe to say that in the month preceding the festival week only, a total value of over 300.000 EUR of BDW advertising is conquering the Serbian media space, making sure that all interested parties notice and get even a first understanding of the event, as well as inspirational invitation to join the various programs. This effect is additionally strengthened by the PR media value, which is not shown here but is certainly 4 - 5 times more worth just for the same period before BDW, with detailed announcements and media coverage of the upcoming festival, which ensure that several million people in Serbia and spillover countries are introduced again and again to BDW.

After the event, the media PR value, which has risen to 1.000.000 EUR before BDW, again grows 3-5 times in one-year time, with all the reportages about the festival around the world in all media,

including national TV chronicles etc. To come back to the advertising value - a significant proportion is carefully planned each year for key international professional media, such as leading global design websites like dezeen.com, designboom.com, ads in brochures of key global events like Zona Tortona and London Design Festival, or full color ads in most important design magazines like Wallpaper and Icon.

BDW creates each year for each media a carefully designed and produced application throughout all media: print ads, interactive web-banners linked to own BDW website, animated TV commercials, radio commercials, insertion promo - brochures etc. All this amazing media value would not be possible without first and foremost donations from our esteemed media partners! They make BDW visible and visited, and BDW wishes to express our gratitude by returning more and more high quality content for publishing to all of them each year.

PROMOTION	MEDIA	SEASON / TIME	VALUE
ELECTRONIC MEDIA: WEB BANNERS	ARCHITONIC / Switzerland, ABOUT BLANK MAGAZINE / Portugal, FRAME / Netherlands, ABITARE / Italy, ADVERTISER / Serbia, KAK / Russia, NARATIV / Croatia, ARCHISCENE / Worldwide, MTV / Serbia, B92 / Serbia, BLIC / Serbia, BEOBUILD / Serbia, BRITISH COUNCIL / Serbia, CLUBBING.RS / Serbia, DEZEEN / UK, DESIGNED.RS / Serbia, DESIGNSPOTTER / Germany, DESIGNOPHY / Turkey, DESIGNSCENE / Worldwide, DESIGNEAST / Czech Republic, DOMINO MAGAZIN / Serbia, E NOVINE / Serbia, EYES IN DESIGN / USA, GREEN DESIGN / Serbia, GLEDAJ NAPRED BLOG / Serbia, INFOSTUD / Serbia, JUTRANJI LIST / Croatia, SERBIA TOURIST GUIDE / Serbia, STYLE.RS / Serbia, MASTER.RS / Serbia, STUDIRAM.COM / Serbia, URBAN BUG / Serbia, SERBIA IN / Serbia	DECEMBER 2010 - SEPTEMBER 2011	€98,189
ELECTRONIC MEDIA: WEB SITE PUBLICATIONS	ARCHITONIC, ABITARE, BLUEPRINT, DEZEEN, FRAME, KAK, CREATIVE REVIEW, INDEPENDENT, DESIGN WEEK, DESIGNSPOTTER, DESIGNEAST, ABOUT BLANK, DESIGNBOOM, A10, JUTRANJI LIST, NARATIV, B92, BLIC, RTS, E-KAPIJA, DESIGNED.RS, INFO STUD, URBAN BUG, NA DLANU, ADVERTISER SERBIA ETC.	DECEMBER 2010 - SEPTEMBER 2011	€78,104
ELECTRONIC MEDIA: TV COMMERCIALS	B92 INFO, MTV, TV AVALA	APRIL - JULY 2011	€44,954
ELECTRONIC MEDIA: TV APPERANCES	TV AVALA, RTS, STUDIO B, KOPERNIKUS	APRIL - MAY 2011	€63,000
ELECTRONIC MEDIA: TV CHRONICLES	TV AVALA	JUNE - JULY 2011	€87,000
ELECTRONIC MEDIA: RADIO COMMERCIALS AND APPEARANCES	TDI RADIO, RADIO B92, RADIO BEOGRAD, RADIO BEOGRAD 202, RADIO PANČEVO	MAY - JUNE 2011	€4,070
PRINT MEDIA: MAGAZINE ADVERTISEMENTS	THE ROOM / Hungary, PLAN B / Croatia, THE MEN / Serbia, PLAYBOY / Serbia, CITY MAGAZINE / Serbia, AMBIJENTI / Serbia, BG INFO BOX - MAPE / Serbia, BG INFO BOX - VODIČI / Serbia, CRNA OVCA MAG / Bosnia, MAGAZIN GDE / Serbia, MEDIA MARKETING / Bosnia, MINI STUDIO MAGAZIN / Serbia, PROSTOR / Bosnia	MART - MAY 2011	€23,055
PRINT MEDIA: PUBLICATIONS IN NEWSPAPERS AND MAGAZINES	WALLPAPER, ICON, DAMN MAGAZINE, DOLCE VITA, BLUEPRINT, STYLUS, ELLE DECORATION CROATIA, PLAN B, PLAYBOY, MOJ STAN, CASA VIVA, KUĆA STIL, BRAVA CASA, ELLE SERBIA, GRAZIA, AMBIJENTI, BIZNIS MAGAZIN, CITY MAGAZINE, BLIC, POLITIKA, 24 SAT, DANAS, PRESS, VEČERNJE NOVOSTI ETC.	DECEMBER 2010 - SEPTEMBER 2011	€94,437
BILLBOARDS	22 LOCATIONS IN BELGRADE, SERBIA	MAY - JUNE 2011	€44,000
TOTAL			€536,809

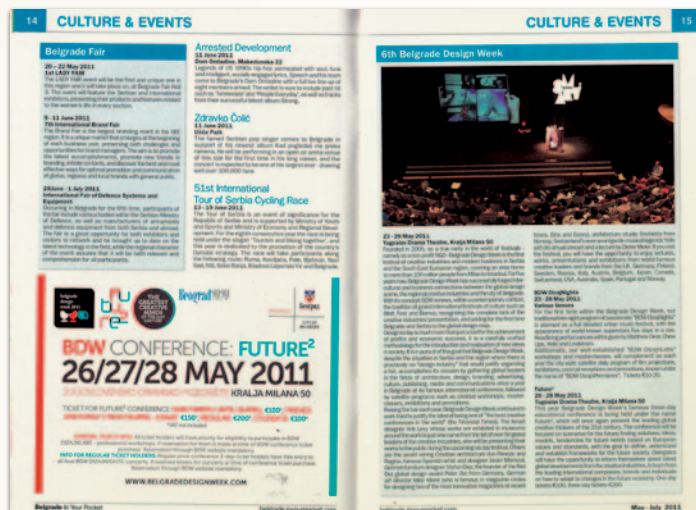
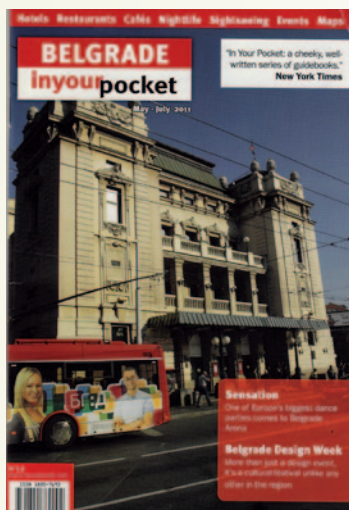
C. 12 BDW 2011 PARTNERS EXPOSURE PROMO CAMPAIGN

THE MOST IMPORTANT PROMO CHANNELS OF BDW 2011:

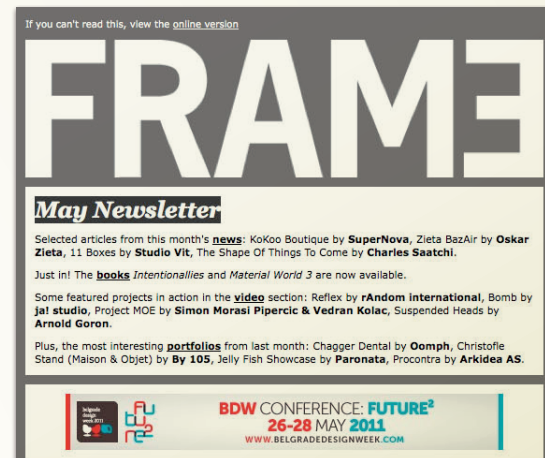
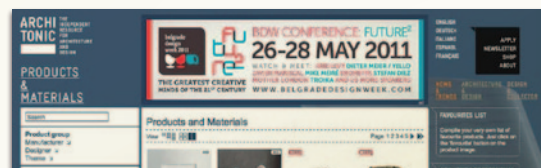
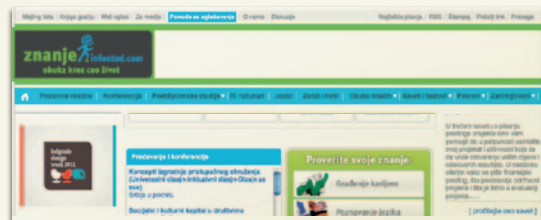
1. Ads in various domestic and international magazines (Playboy, City magazine, Ambijenti, The Men, Belgrade in your pocket, Plan B, The Room, Prostor...)
2. Banners on more than 20 web portals worldwide, from leading global design websites such as ARCHITONIC, Abitare, KAK.ru, dezeen.com, designspotter, designeast, Frame, to leading national websites such as Blic, MTV, B92, designed.rs etc.
3. 30 seconds festival TVC in national and regional TV networks (TV Avala, MTV and B92 Info).
4. A2 Conference and DizajNights concerts posters distributed in more than 10.000 copies, in Belgrade, regional sales offices like Zagreb, Ljubljana, Budapest etc, and during Milan Saloni in April 2011.
5. Approx. 50.000 Conference and DizajNights concerts flyers distributed around the city of Belgrade.
6. 22 billboards placed at attractive locations in and around Belgrade for 2 months.
7. Newsletters sent out once every week to two weeks to 20.000 subscribers (including special newsletters dedicated to BDW Idea partners).
8. Many guest appearances of the BDW team, advertising the festival on following national TV stations: TV Avala, RTS, MTV, B92 info, TV Studio B, TV Kopernikus and many radio stations.

The value of the BDW 2011 promo campaign is more than 500.000 EUR. ■

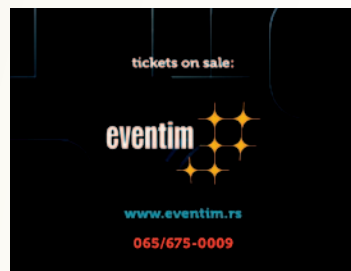
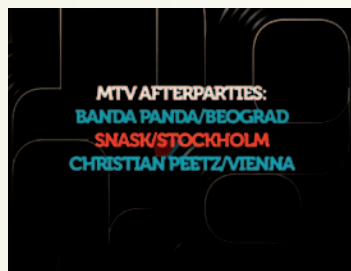
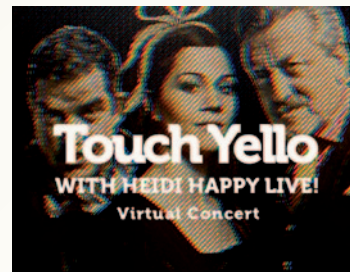
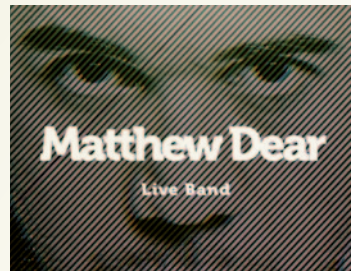
1. MAGAZINE ADS



2. WEB BANNERS



3. TVC



4. POSTERS



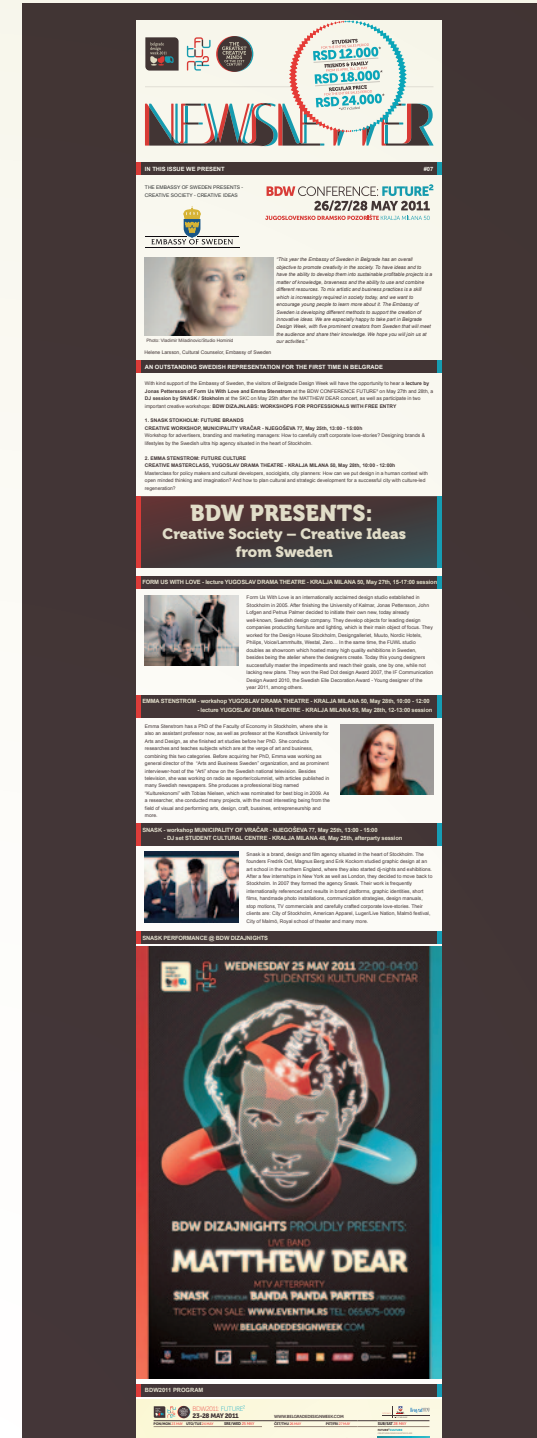
5. FLYERS



6. BILLBOARDS



7. NEWSLETTERS



C. 13 BDW 2011 PARTNERS EXPOSURE PRESS CLIPPING: EXPOSURE IN PRINT MEDIA

From December 2010 till September 2011, BDW has achieved a media coverage of total way over 200 articles published in national print media only, while the full extent of media coverage starts only after the BDW with interviews produced during the event, published worldwide during the whole one year period until the next BDW 2012.

The media coverage includes articles published in national dailies such as Blic, 24 sata, Politika, Danas,

Press, Dnevnik, Vecernje novosti, weeklies such as City Magazine, Singidunum Weekly and monthly magazines such as Elle, Playboy, Brava Casa, Moj stan, Casa Viva, Ambijenti, The Men...

This year BDW was covered by some of the most notable international media representatives reporting live from BDW - Architonic, Abitare, Icon, Damn, Blueprint, Stylus, Designspotter and Designeast. ■

LOCAL NEWSPAPERS

Danas Štampa 14 / 17.5.2011.

Budućnost na kvadrat
Novi bendovi sa starim hitovima

LET OUT THE BELCAN CASE

Nemi film favoriti

Filmovi festivala u Kinu, 64 put

Novi izveštaji EUIH festivala

Na Play at Exit

Jeniferer i Ana Neveer večeras u Gradu

KVIZI DANAS

Danas Štampa 14 / 17.5.2011.

БУДУЋНОСТ ЧЕКА ИЗА УГЛА

Let out the Belcan case

Agenci za oglašavanje

Danas Štampa 14 / 17.5.2011.

Prvo bih obnovio Generalštab

Jeleni Dražević Petrović "Beogradski pobednik"

Grad domaćin susreta najpoznatijih imena svetskog dizajna

Blic Štampa 16 / 8.5.2011.

KULTURA NEDELJA 8. MAJ 2011.

Hari Koskinen, slavni finski prijatelji su prava inspiracija

Budućnost na kvadrat

Izložba Biljane Vilimon "Šut u aut" u Galeriji "Arte"

Zaobilazim estradu

Mica Trofitaljka na Belodosku

Blic Štampa 17 / 8.5.2011.

KULTURA NEDELJA 8. MAJ 2011.

NE DIRAJ DALJINSKI
Sirote pjeskavice

SVI MOJI SAVREMENICI
Veteran prvih Bitfa

Mica Trofitaljka na Belodosku

DUBEN 2011 DESIGN-ARCHITECTURA-UMENI-MODA-CESTOVANI DENA 26.00 Kč / 1.00 Eur

dolcevita

point of view
extravagantní hotel ve
vidni od jasná novela
a thajská vila balancing
na skáňnatém útesu

tajná zpráva
náša zvláštní agenty
jme vyslali po
stopách designu
do milána
i bělehradu

svatyně
organická
schránka
nového
kostela od
architekta fránka

creations
odhalí jame
kouzelné triky
ne jnujšanější
kosmetky

beauty 024 speciální adresář nových
kosmetických a kadeřnických salonů,
přehled jarních kosmetických linií
a obřad světových designérů

VYKUPTE POUKAZU NA 1000 Kč
DO BUŤNY ZNAKY COCCONELLE

BLUEPRINT

CHIPPERFIELD IN WAKEFIELD

THE INDEPENDENT

Cameron embraces tyranny

design

Shoe fetishism

work by Cornelia Pflanz

24 ORE

Eni chiude il gasdotto libico



KAM NEJRADEJ V BELEHRADU OCHOZI ZAKLADATEL
BELGRADE DESIGN WEEK JOVAN BELJICAK

BLUEPRINT THE LEADING MAGAZINE OF ARCHITECTURE AND DESIGN

Articles: Look Again, The Living Room, Swedish Modern, Comment New York, Design's best kept secret, High Line, Letter From: Belgrade

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Belgrade Design Week opens on Monday and runs throughout next week, seeking to bring 'the leading global creative thinkers of the 21st Century' under one roof.

Related images: A series of small images showing various design projects and people.

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Belgrade Design Week: picture preview

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C. 14
 BDW 2011 PARTNERS EXPOSURE
 EXPOSURE IN
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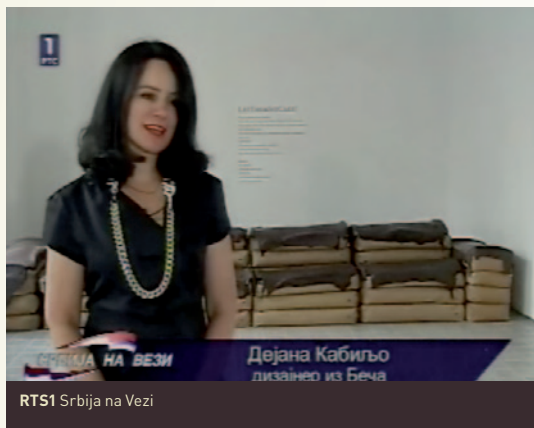


RTS2

RTS2 Beokult



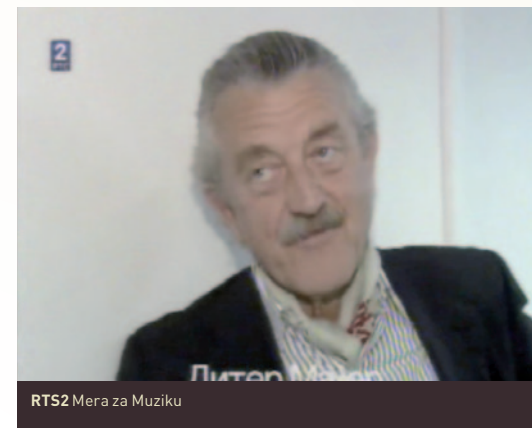
RTS2 Beokult



RTS1 Srbija na Vezi



RTS1 Srbija na Vezi



RTS2 Mera za Muziku



RTS2 Mera za Muziku

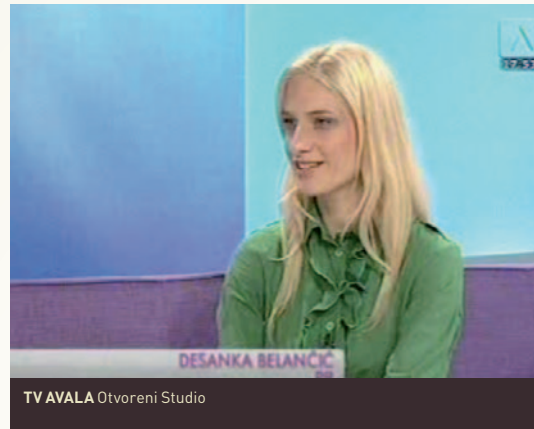


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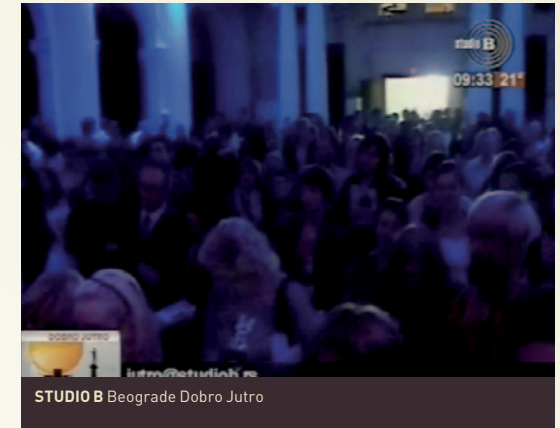


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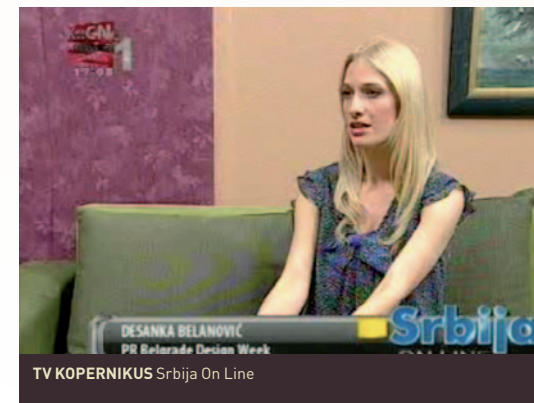


STUDIO B Još Uvek Budni



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TV KOPERNIKUS



TV KOPERNIKUS Srbija On Line



TV KOPERNIKUS Biljana za Vas

C. 15 BDW 2011 PARTNERS EXPOSURE EXPOSURE IN ELECTRONIC MEDIA: WEB

BDW was hugely promoted on various web portals, local as well as international. Top international media such as Architonic, Independent, Abitare, Icon, Blueprint, Dam, Wallpaper, Designboom and Dezeen published articles and reports about BDW and Belgrade, and presented it as one of the most important design related global events in year 2011. ■



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Headlines

Sports & dance hall
SCALARS (PK) - A sport center south of Belgrade designed in Carew is exemplary for the city...

Private house
LINE (A3) - Not far away from the city of Ljub, on the steep slope of a mountain overlooking the Danube, is...

Pavilion
SHANSHAN (NY) - A short distance south of Vancouver lies Nanaimo, currently one of the fastest growing cities...

Belgrade International Architecture Week 2011
 BW 2011 takes place from 6 to 10 May, and the theme this year is sustainable vs. unsustainable. BWNA features numerous exhibitions, lectures, round tables, film screenings, workshops, seminars for children and students, as well as public city tours. The aim is to require dialogue between the profession, the institutions and the general public, as well as to integrate everyone's experience of the built environment. Programme highlights include the exhibitions of Belgian, Bulgarian, Indonesian, and the conference featuring Serbian Twenty Years Later. Some activities are accompanying events on the last 29 June.

Belgrade Design Week 2011
 BDW 2011 takes place from 22 to 28 May, during the international conference Future, and accompanied by workshops, design shows and site night events. The festival brings together the creative community with administrators and associations in order to establish a Design Council (DC), opening the discussion of shaping the future through the creation of a design industry - architecture, branding, urban planning, design, fashion, film, publishing, media, advertising, etc. The participants of the year's biggest, international, architectural and design week.

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Dear Readers

The heat is on.

While the Big One, aka the Milan Salone Internazionale del Mobile, might be over, there is still a host of design fairs and other events taking place as we move into another early summer (here in Zurich, at least) to keep your appetite for new design products and trends, as well as developments in creative thinking, nicely sated. Two recent ones were Belgrade Design Week and ICF New York, our impressions of which you'll find in this newsletter - along with our usual selection of the latest features and architectural projects from www.architonic.com.

So here's what's in store:

- Balkanicity!: impressions from Belgrade Design Week 2011
- New, New, New: New York Design News
- Light Headed: Architonic reviews the recent EuroLuce 2011 fair in Milan
- Spectacular Vernacular: contemporary architecture gets crafty
- The latest projects from Architonic's Architecture & Design section

Be inspired!

Your Architonic Team
 Zurich | Milan | Barcelona | Berlin | Cologne | Copenhagen | Stockholm | London | Miami

Architonic joins a heavy-hitting line-up of speakers at Belgrade Design Week 2011

Balkanicity!
 Impressions from Belgrade Design Week 2011

As we write this, there are a few sore heads being nursed here at Architonic HQ. We're just back from this year's Belgrade Design Week, where we were invited (if you'll allow us a touch of immodesty) to join a heavy-hitting line-up of speakers at the 'Future' conference, which included the likes of Snahetta, Zaha Hadid Architects, Stefan Diez, Arik Levy and Mike Meiré - all within a framework of second-to-none Serbian hospitality. BDW, the branchchild of London- and Moscow-based branding creative Jovan Jelovac, is undoubtedly one of the most passion-driven, inspirational and chaotic international design events going, where nothing starts on time, everything is subject to change at the last minute, and, most importantly, new creative partnerships and personal friendships are forged. We learned very quickly to forego any attempt to stick to the notion of a schedule and, instead, to go with the Belgradian flow.

Belgrade goes out: the highly sociable Serbian capital during Belgrade Design Week

On our first night in the Serbian capital, we ended up in a restaurant where the president was partying with some of his acolytes to the rhythms of a small gypsy band. As news broke the following morning that the Serbian war criminal Ratko Mladic had been arrested, we realised that this may have had something to do with the presidential high spirits we'd witnessed the previous evening. The past is still very present in Belgrade (the conference venue, for example, was a downtown theatre, behind a row of NATO-bombed buildings), which is why the openness and energy you feel in a city where every night is

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NEWS

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Competition - Branding for the Belgrade Centre for the Promotion of Science
 Date: June 2012
 Winner: [Name]

Belgrade Design Grand Prix Award
 Date: 2011
 Winner: [Name]

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Belgrade Design Week 2011

26-28 MAY 2011

THE GREATEST CREATIVE MINDS OF THE 21st CENTURY

BDW CONFERENCE FUTURE²

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ONE MINUTE CV

WHO we are is the annual meeting point of South East Europe's creative industries, in Belgrade, Serbia, now in development to become a year-round one stop solution for the creative community.

WHAT we do is make the connections between some of the foremost creative minds on the planet, their ideas, their products, their processes, and you.

HOW we do this is by producing a world class conference and a cutting edge regional design show, while making time for our guests to explore the gourmet and nightlife capital of the region - Belgrade.

WHEN we started in 2005, we envisaged a private, non-profit event funded in equal part by reputable national government and international institutions, commercial sponsors and visitor's box office sales. Since then, we have been included into top ten creative events in the world by leading global opinion makers.

WHERE we help is in showcasing object and graphic design, architecture, branding, advertising, music, digital media, TV, art, publishing, film, fashion, media and all other forms of design related business.

WHY we exist is to connect the creative industries and the world of business without bias, and allow Belgrade to fulfil its regional creative potential. As a measure of our success, ask Daniel Libeskind: after his lecture at BDW 2008 he walked away with the commission to design the master plan for Belgrade's new waterfront development.

AS YOU READ THIS, IDEAS AND CONNECTIONS FORGED AT BDW ARE BLOSSOMING AROUND THE WORLD.

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Design in Central and Eastern Europe

Belgrade Design Week 2011

BDW2011: FUTURE² 23-28 MAY 2011

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THE GREATEST CREATIVE MINDS OF THE 21st Century

MAGYAR ÉPÍTÉSZ KAMARA

CHAMBER OF HUNGARIAN ARCHITECTS

MEK.HU

EDITORATLARGE.COM

Belgrade Design Week wraps up with rave reviews

C. 16 BDW 2011 PARTNERS EXPOSURE PRESS CONFERENCES



Jovan Jelovac - BDW founder and curator, Aleksandar Peković - Deputy City Secretary for Culture and Chairman of the "Beograd 2020" Committee

On December 23rd 2010, BDW organized its launch-press conference of the BDW 2011 in Belgrade's City Hall. Jovan Jelovac, the founder and curator of BELGRADE DESIGN WEEK and Aleksandar Peković, the President of the Organizational Board of the Beograd 2020 Project and Deputy City Secretary of Culture, announced the future collaboration between the two projects and spoke about the importance of BDW and its educational role in the time of crisis. At this occasion, the final program, dates and theme of the festival were made public with emphasis on finding solutions, ideas, models, tendencies and demands for the FUTURE with European values and standards, all working towards defining, understanding and establishing of the future society in Serbia and the region.

The traditional BDW 2011 program and partners-announcement press conference took place at the National Tourism Organization of Serbia on May 16th, 2011, in front of the 100 plus media representatives, partners and festival participants. BDW presented the 2011 key partners: Jelena Krstović /Delta Holding, Marko Čadež/ German Embassy, Maja Kolar/ Banca Intesa, Nino Milošević/ Gorenje, Dragana Lukic/ Roche, Ivana Đurišić/ British Council and Gabriele Haselberger/ Austrian Embassy Commercial Section.

Finally, on the third day of the Future² Conference, the Center for the Promotion of Science held a momentous press conference, presenting the global jury of the competition for the branding of the Center, organized in collaboration with BDW. ■



BDW & Center for the Promotion of Science Press Conference: Announcing the global jury of the competition for the branding of the Center



Ivana Đurišić - British Council, Rajka Šinik- Banca Intesa, Mirjana Lafata - Embassy of Switzerland, Helene Larssen - Embassy of Sweden, Marko Čadež - Embassy of Germany, Jelena Krstović - Delta Holding, Dragana Lukić - Roche, Gabriele Haselberger - Embassy of Austria Commercial Section, Nino Milošević- Gorenje



C. 17 BDW 2011 PARTNERS EXPOSURE LOCATION BRANDING



BDW Location, Outdoor Branding

CONFERENCE LOCATION

This year's BDW conference location, Yugoslav Drama Theatre, provided the perfect backdrop for subtle but impactful partner's exposure. Each BDW conference space allows for maximum partnership exposure: from spatial features promoting catering, food and beverages partners, as well as countless interior design possibilities - furniture, the official interview space, internet corners, technology presentations (screens, sound etc...), all the way through event features such as partner's press conferences, cocktails of the day, all laser sharp tailored for up to 1000 selected opinion leaders/BDW delegates every day.

SATELLITE LOCATIONS

The satellite programs such as DizajnLabs, DizajnPremieres, DizajnNights and 100% Future

Serbia, produced every day and every night during BDW on locations all over Belgrade, allow unlimited partner's exposure to be developed, from shopping windows labeling, on-site sampling and promotions, dedicated events and receptions, to own exhibitions and vernissages. BDW is encouraging general partnerships for all satellite event segments, that can easily be "owned" following the BDW content-logic: Workshops by service brands, consultancies, banks, learning institutes; Vernissages and Exhibitions by communication, luxury and FMCG companies, offering exposure at city-wide popular happenings every day with thousands of visitors, while the Night Parties offer an unrivaled exposure for leading social consumption & entertainment brands, from media & drinks, to corporate clients & professional associations wishing to entertain their members at BDW nights! ■



BDW Location, Indoor Branding - Partners Exposure



BDW Location, Oscar Wall - Key Partners Exposure



BDW Location, Case Study - AKF Exposure, Workshop Space



BDW Location, Indoor Branding - Speakers' Portraits



BDW Location, Case Study - Austrian Embassy Commercial Section Exposure, Workshop Space



BDW Location, Case Study - Gala Water Exposure, Conference Stage



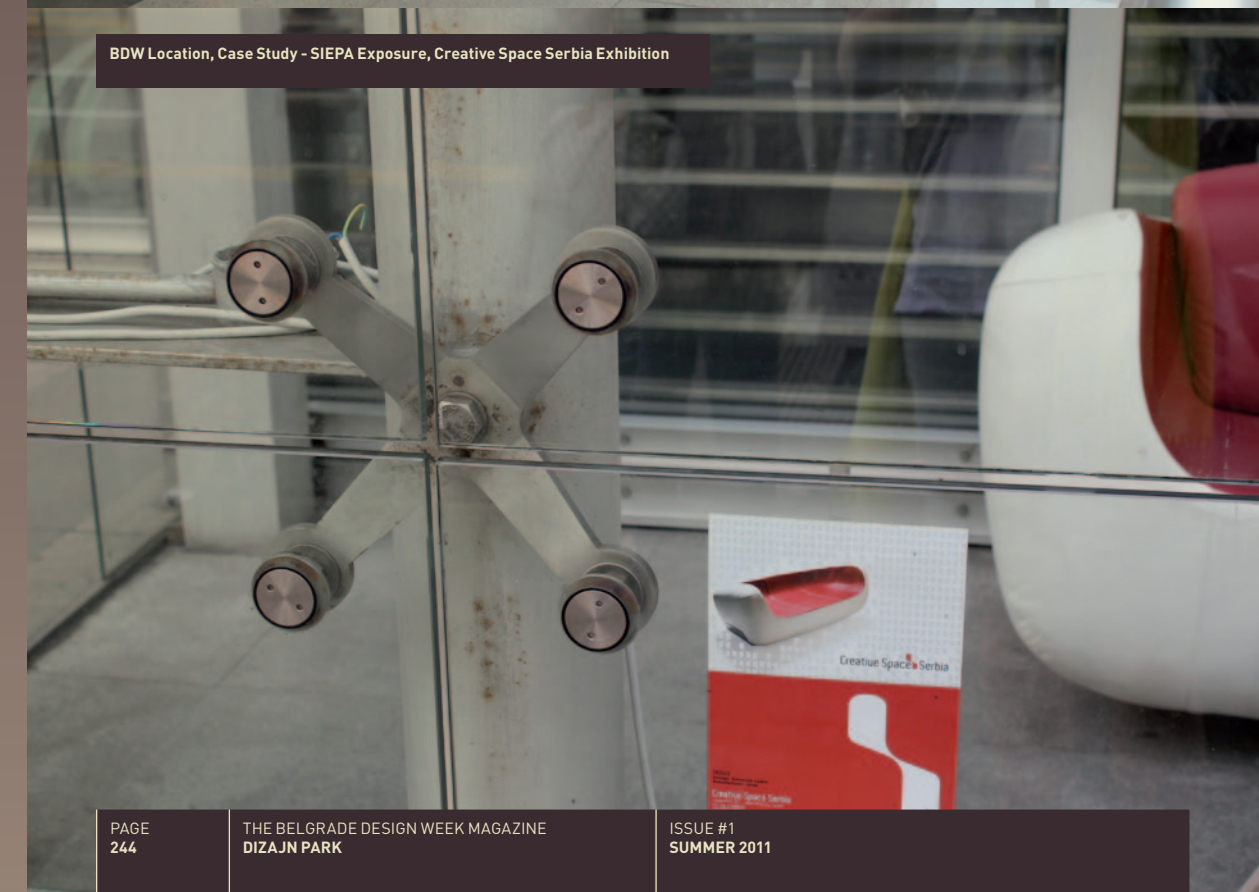
BDW Location, Case Study - Banca Intesa Exposure, Experience Booth in Conference Lobby



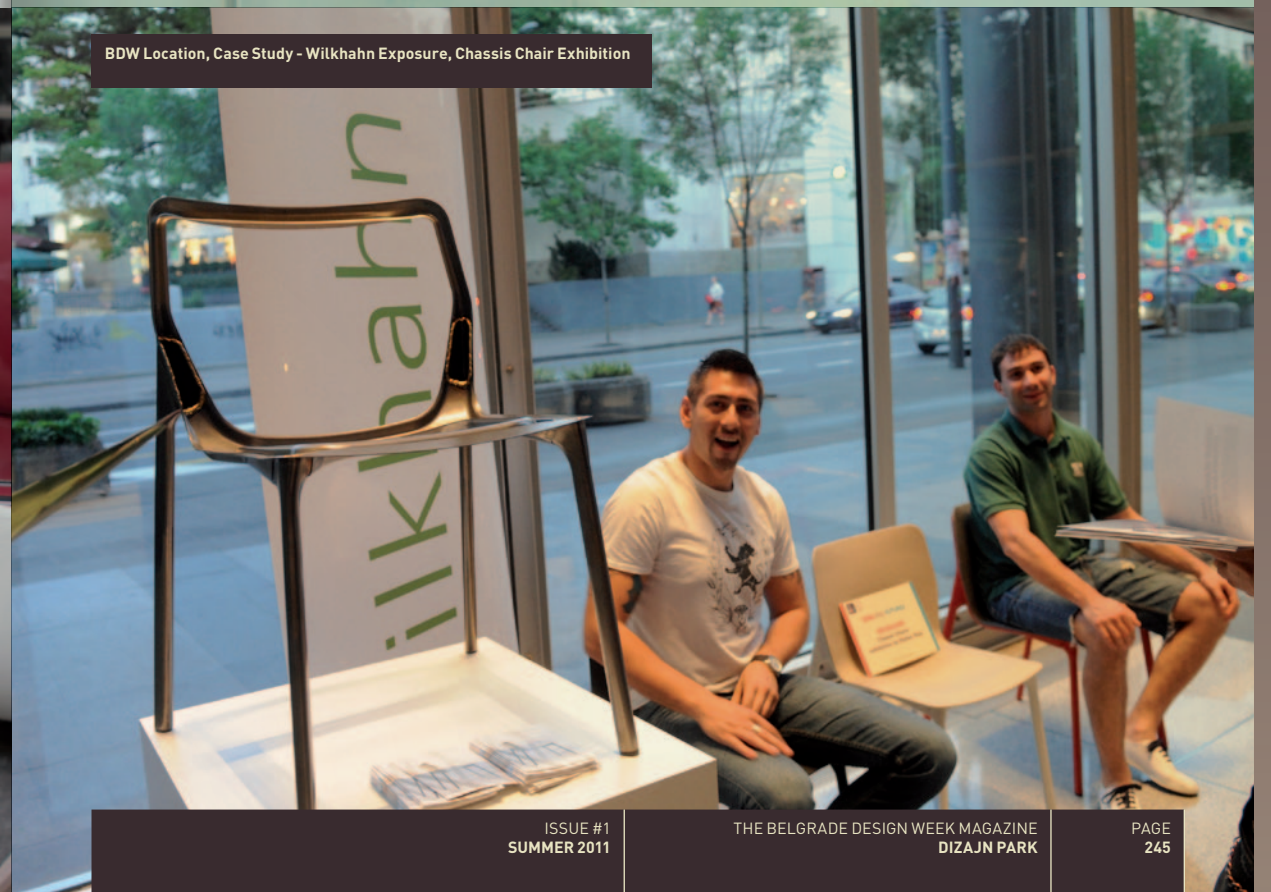
BDW Location, Case Study - Biomega Bikes Exposure in Conference Lobby



BDW Location, Case Study - Roche Exposure, Science in Service of Health Exhibition



BDW Location, Case Study - SIEPA Exposure, Creative Space Serbia Exhibition



BDW Location, Case Study - Wilkhahn Exposure, Chassis Chair Exhibition



BDW Location, Case Study - Gorenje Exposure, 100% Future Serbia Window Displays



BDW Location, Case Study - Red Bull Exposure, DizajNights Closing Concert



BDW Location, Case Study - MTV Exposure, DizajNights Closing Concert



BDW Location, Case Study - Red Bull Exposure, DizajNights Closing Concert



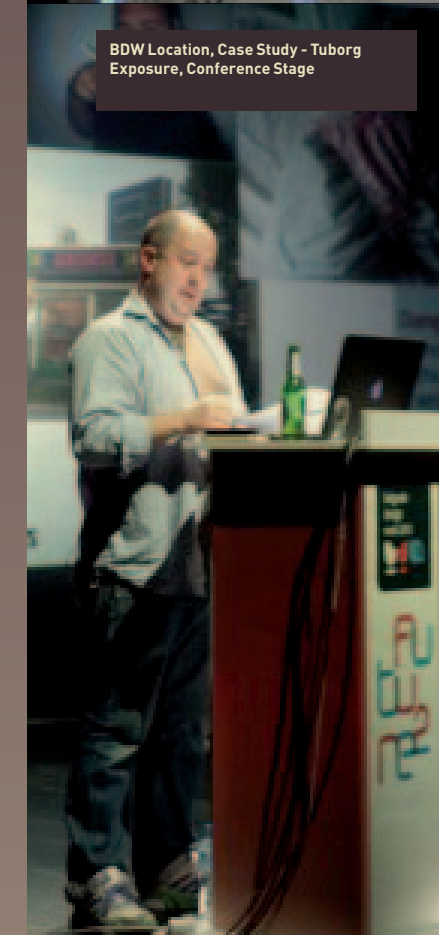
BDW Location, Case Study - Red Bull Exposure, Grand Opening Ceremony



BDW Location, Case Study - Tuborg Exposure, Grand Opening Ceremony



BDW Location, Case Study - Somersby Exposure, DizajNights Closing Concert



BDW Location, Case Study - Tuborg Exposure, Conference Stage



BDW Location, Case Study - Tuborg Exposure, DizajNights Party



BDW Location, Case Study - Somersby Exposure, Workshop Space



BDW Location, Case Study - Tuborg Exposure, DizajNights Concert

THANK YOU BDW PARTNERS!

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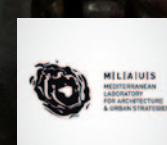
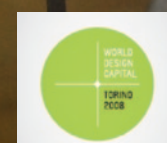
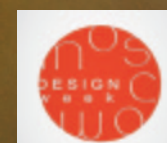
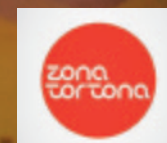
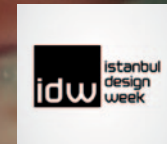
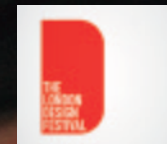
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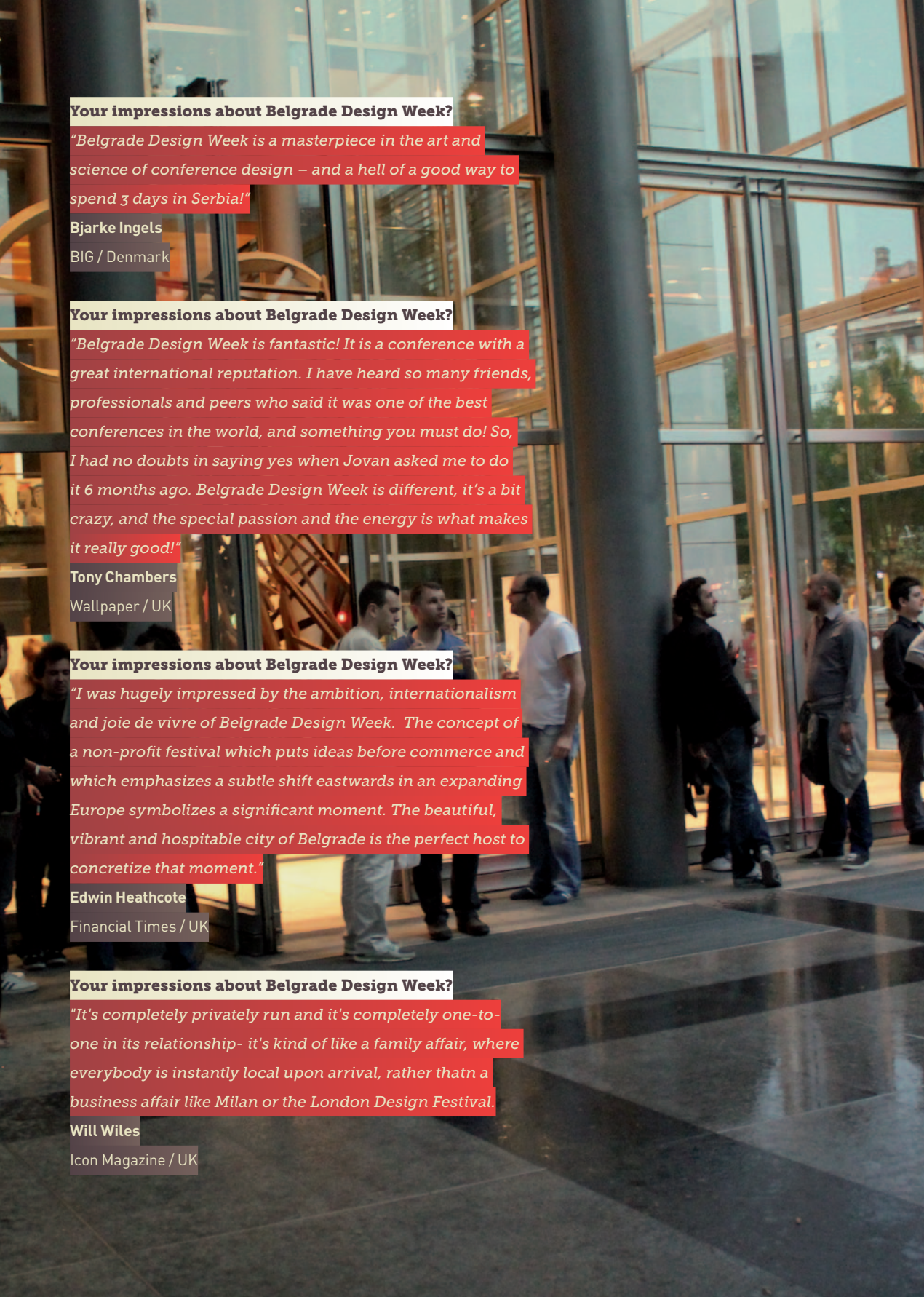
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BDW Collaborations:





Your impressions about Belgrade Design Week?

"Belgrade Design Week is a masterpiece in the art and science of conference design – and a hell of a good way to spend 3 days in Serbia!"

Bjarke Ingels

BIG / Denmark

Your impressions about Belgrade Design Week?

"Belgrade Design Week is fantastic! It is a conference with a great international reputation. I have heard so many friends, professionals and peers who said it was one of the best conferences in the world, and something you must do! So, I had no doubts in saying yes when Jovan asked me to do it 6 months ago. Belgrade Design Week is different, it's a bit crazy, and the special passion and the energy is what makes it really good!"

Tony Chambers

Wallpaper / UK

Your impressions about Belgrade Design Week?

"I was hugely impressed by the ambition, internationalism and joie de vivre of Belgrade Design Week. The concept of a non-profit festival which puts ideas before commerce and which emphasizes a subtle shift eastwards in an expanding Europe symbolizes a significant moment. The beautiful, vibrant and hospitable city of Belgrade is the perfect host to concretize that moment."

Edwin Heathcote

Financial Times / UK

Your impressions about Belgrade Design Week?

"It's completely privately run and it's completely one-to-one in its relationship- it's kind of like a family affair, where everybody is instantly local upon arrival, rather than a business affair like Milan or the London Design Festival."

Will Wiles

Icon Magazine / UK