

belgrade
design
week



DIZAJN PARK

THE BELGRADE
DESIGN WEEK
MAGAZINE

Issue #2 Summer 2012



Belgrade Design Week 2012

POST REPORT
PARTNERS' EXPOSURE

BELGRADE DESIGN WEEK 2012 IN NUMBERS

7th Belgrade Design Week

- 1** Three day world-class international conference: FREEDOM²
- 6** Program segments: Conference, DizajnLabs, DizajnPremieres (including BDW's own DizajnPark exhibition), DizajnNights, 100% FREEDOM Serbia and DizajnFilms
- 25** International Freedom² Conference speakers
 - 6** International workshop and panel moderators
 - 2** DizajnNights parties with 2 live acts of international music stars
- 10** BDW co-produced design exhibitions during as part of BDW DizajnPark
- 10** Independent design events as part of DizajnPremieres around the city
- 130** Young Serbian designers exhibiting in 120 shop windows in the city center during 14 days as part of BELEF (Belgrade's city summer cultural festival)

- 4** DizajnFilms movies broadcasted as part of BELEF
- 3** Days of full time web streaming of BDW conference on wallpaper.com, with free viewing
- 150** Accredited journalists
- 20-30** Workshop delegates average per workshop x 7 workshops
- 300-500** Conference delegates average per lecture x 25 lectures
- 2000** Daily exhibition visitors at the BDW conference/ DizajnPark location
- 2000** Visitors at Dizajn Premieres around the city
- 10.000+** Visitors at the central conference and exhibition location
- 100.000+** 100% Future Serbia exhibition spectators
- 4** TV chronicles broadcasted daily on main national TV station of Serbia - RTS / Serbian Broadcasting Center
- 30+** Documentary short interviews of BDW's 2012 superstars
- 25** Documentary feature lectures of BDW's 2012 superstar speakers
- 1** Feature documentary movie BDW 2012

SUMMER 2012 DIZAJNPARK MAGAZINE FOREWORD



In a country without any significant “design industry” to speak of, we have chosen to produce a “creative festival” with the international conference FREEDOM SQUARED 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 - those people behind architecture, branding, urban planning, design, fashion, film, publishing, media, advertising etc. We accomplish 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 multidisciplinary EDUCATIONAL FESTIVAL of this magnitude in Serbia and the SEE region, besides being non-profit, amidst a plenitude of entertainment content, at which representatives of the creative industry who generate real changes in the global economy today, explain how a competitive, modern economy is being developed. And 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! That is why we greet you once again and invite you not to miss our traditional seventh conference named FREEDOM SQUARED, because probably never before has there been such a line up of great speakers in one single place!

As heart piece of the DESIGN WEEK from the 7th to the 9th of June, our famous three-day educational conference FREEDOM SQUARED will be focused on scenarios for the future: finding solutions, ideas, models, tendencies for the FREEDOM needs of the entire SEE region, based on European values and standards, with the goal to define, understand and establish frameworks for a future society of FREEDOM. Our delegates have the opportunity to inform themselves about latest global developments from the entire scope of global creative industries, from advertising to architecture, to learn from the leading international companies, brands and creative leaders coming from

over 20 countries, on how to adapt to changes in the contemporary culture and economy.

BDW’s established DIZAJNLABS workshops and master classes complement the daily city-wide satellite program of film projections, exhibitions, cocktail receptions and promotions, known under the name of BDW DIZAJNPREMIERES. 2011 marked the debut of our remarkably successful 100% FUTURE SERBIA project, showcasing in 2012 again over 100 young Serbian designers in over 100 shopwindows in the city center, this time as part of Belgrade’s popular summer festival - BELEF. Finally, BDW has succeeded to produce the 2012 BDW DIZAJNPARK as part of the DIZAJNPREMIERES program, at the National Library of Serbia, curating ten very important design exhibitions of the highest level inside its holly grounds, celebrating the recent redesign of the building by leading young architect Zoran Radojčić, as proof of the important role creative industries can have in the modern Serbian society.

BDW wishes to THANK SQUARED everyone who helped create this wonderful festival again in 2012, against all odds, so to say. From our volunteers to our esteemed partners and patrons, from global creative superstars who came from all over the world for this whole week to Belgrade - of all places - to the nice book store clerk who gave his shopwindow to display Serbian design-talent, and most of all - to our biggest “sponsor” - our visitors:

THANK YOU SQUARED for your trust.

The BDW 2012 Team

belgrade design week 2008

May 08 2008



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 / Germany, BDW 2006 and 2008



BELGRADE DESIGN WEEK 2012

BASIC INFO



BDW 2012 Festival Dates

June 04 - 10

FREEDOM² Conference Dates

June 07 - 09

100% FUTURE SERBIA

QBELEF Dates

June 03 - 17

BDW DIZAJNPARK @ NBS

Exhibition Dates

June 04 - 10

FREEDOM² Conference Venue

National Library of Serbia,
Skerlićeva 1, Belgrade, Serbia

FREEDOM² Conference

Opening Hours

Thursday to Saturday 12am - 20pm

BDW DESIGNPREMIERS & 100%

FREEDOM SERBIA Locations

All over the city of Belgrade.

BDW DIZAJNIGHTS Venues

Brankow, Crnogorska 12,
Diagonala, Skerliceva 6

BDW Official Accommodation

The Continental Hotel Beograd
Vladimira Popovica 10

BDW Official Branding and

Communication Agency

Brand New World, Zürich,
Switzerland

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Rige od Fere 22, Belgrade, Serbia

BDW 2012 General Patronage



BDW 2012 Principal Partners



BDW is Member of The Bureau of European Design Associations



BDW is Member of The International Council of Societies of Industrial Design





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 / UK, 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, BDW 2009



A. 1 BELGRADE DESIGN WEEK INTRO ALUMNI

BDW LECTURERS 2006 - 2012

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, KIL0 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, Mathieu Lehanneur /FR, Thomas Feichtner /AT, Hector Serrano /ES, Ole Jensen /DK, Jörg Boner /CH, Matti Klenel /SE, Martino Gamper /UK, Enrico Bosa and Fabio Guaricci, en & is /IT

ARCHITECTURE/ URBAN DEVELOPMENT

Patrik Schumacher/ Zaha Hadid Architects /UK, Daniel Libeskind /US/DE, Rem Koolhaas /NL, Juergen H. Mayer /DE, Bjarke Ingles, BIG /DK, Martin Gran, Snohetta /NO, Lorenz Promeggger and Rainer Kasik, X-Architekten /AT, Jacob Van Rijs, MVRDV /NL, Winka Dubbeldam /US/ NL, Wolfgang Tschapeller /AT, Seyhan Ozdemir, 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, Isay Weinfeld /BR, Dean Lah, Enota /SI, Sasa Begović, Tatjana Grozdanić, Silvije Novak, Studio 3LHD /CR, Zoran Radojičić /SR

GRAPHIC DESIGN AND BRANDING

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

Partners /UK, Mirko Ilić /US/RS, Christian Schroeder, Landor /UK/DE, Florian Dengler and Marcus Oltmans, Metadesign /DE, Manfred Stöckl, Minds Brandmakers /AT, Sicco van Gelder, Brand Meta /NL, Miles Newlyn /UK, Nicholas Ind, Medinge /UK/SE, Snask /SE, Kjell Ekhorn, Non-Format /NO, Lars Kjelsnes, Martin Sanne Kristiansen, Thomas Lein, Heydays /NO, Vangelis Liakos and Alexis Alexis Nikou, Ilias Pantikakis, Karolos Gakidis, Beetroot /GR

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, ConranSingh /UK, Fread Deakin, Nataly Hunter and Malika Favre, Airside /UK, Joost Perik, BSUR /NL, Nicholas Rope, Poke /UK, Michael Baulk, 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, Davor Bruketa, BRUKETA&ŽINIĆ /CR, Jan Rijkenberg, BSUR /NL, Christopher Barrett, Matthijs de Jongh, KesselsKramer /UK/NL, Nick Leaf, MTV /UK, Gui Borchert, Tarek Sioufi, Fallon /UK, Götz Ulmer, Jung von Matt /DE, Al Moseley, 180 Amsterdam /NL, Dušan Reljin /RS/US

CURATORS, EDUCATORS AND PROMOTERS

Deyan Sudjic, Design Museum London /UK, Friedrich von Borries /DE, 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, D&AD /UK, Milica Vuković, BEDA /UK, Emma Stenström, Konstfak /SE, Aleksandra Drecun, CPN, Jenni Carbins, Matilda /AU, Pirjo Hirvonen, Aalto University /FI



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, Robert Klanten, Gestalten /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 Huettenbrauer, DesignHotels /DE, Jan-Erik Lundberg, Geneva Lab /CH, Eszter Bircsak, Kitchen Budapest /HU, Leon Jakimič, Lasvit /CZ, Petter Neby, Punkt. /CH

MUSICAL PERFORMANCES

YELLO & Heidi Happy /CH, Matthew Dear /US, Lindstrom/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, Gramophondzie /RS, Luminodisco /IT

SERBIAN CREATIVE STARS

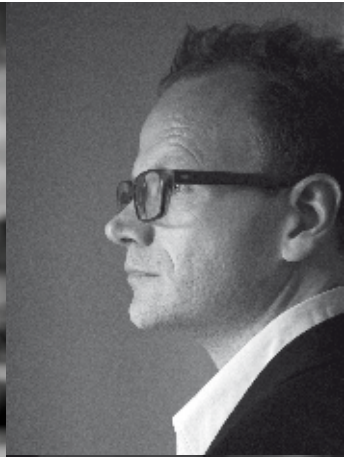
Boris Marčetić /Brandmama, Siniša Vlajković /Impact BBDO Dubai /UAE/RS, Istok Pavlovič, Vladan Srdić /

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 Poznanic /Idea +, Slobodan Jovanović /Coba & 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, 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, Dragana Ognjenović, Jelena Stefanović, Nova Iskra

WINNERS OF THE "BELGRADE DESIGN GRAND PRIX" AWARD 2006 - 2012

2006: Ross Lovegrove, UK
2007: Patrizia Urquiola, ES/IT
2008: Konstantin Grcic, DE
2009: Peter Bonnen, MUUTO, DK
2010: Jaime Hayon, UK/ES
2011: Patrik Schumacher, UK/DE
2012: Mathieu Lehanneur, FR

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.

The mission of Belgrade Design Week is to create a meeting point and a framework for international and national creative minds and leaders of creative industries to meet, exchange knowledge, ideas and experience by providing a dynamic conference, educational programs and entertainment for both guest and participants to enjoy, get inspired and achieve professional connections and promoting global and local most innovative ideas and creative solutions of any kind.

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.

BDW is targeting: professionals in creative industries; independent design professionals; brand managers, marketing, PR and communication professionals; advertising, branding and design agencies; business representatives and company's executives; cultural policies decision makers; local and regional managers in culture and media; architects and urban planners; media representatives; students of design, architecture, applied arts, digital arts, marketing, advertising, media, economy, arts and cultural management.

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, 7 years in a row, and the list of participants is growing and setting absolutely new standards and perspectives, probably globally unmatched!

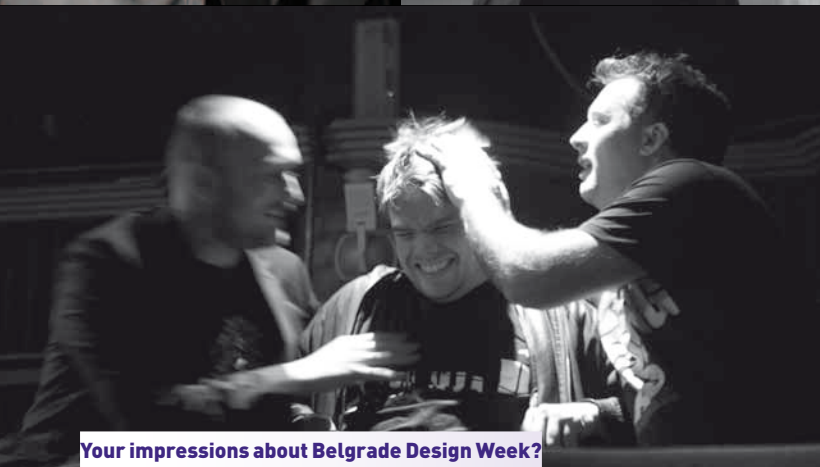
Our MISSION is to convert Lecturers to Ambassadors, Visitors to Members, and Everyone to Loyal Supporter. ■

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.

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 / Slovenia, BDW 2010



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, Belef 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 seven 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,

Dröog 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-ReSi!, 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, Arik Levy, Javier Mariscal, Dieter Meier, Patrik Schumacher of Zaha Hadid Architects...

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 seventh Belgrade Design Week, Belgrade was once again the global capital of creative ideas and host to a most impressive participants list from over 20 countries and all continents: Mathieu Lehanneur /FR, Thomas Feichtner /AT, Ole Jensen /DK, Jörg Boner /CH, Punkt. /CH, Matti Klenel /SE, Martino Gamper /UK, Leon Jakimič of Lasvit /CZ, Enrico Bosa and Fabio Guaricci, en & is /IT, Isay Weinfeld /BR, Patrik Schumacher of Zaha Hadid Architects, Dean Lah of Enota /SI, Saša Begović, Tatjana Grozdanić and Silvije Novak of Studio 3LHD /CR, Zoran Radojičić /SR, Kjell Ekhorn of Non-Format /NO, Lars Kjelsnes, Martin Sanne Kristiansen, Thomas Lein of Heydays /NO, Vangelis Liakos, Alexis Nikou, Ilias Pantikakis and Karolos Gakidis of Beetroot /GR, Gui Borchert and Tarek Sioufi, Fallon /UK, Götz Ulmer of Jung von Matt /DE, Al Moseley of 180 Amsterdam /NL, Jenni Carbins of Matilda /AU, Pirjo Hirvonen of Aalto University /FI, Eszter Bircsak of Kitchen Budapest /HU, Luminodisco /IT

And a word about BDW's delegates: just as those Red Star Belgrade 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, but in the same 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 / UK, 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, FREEDOM, 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 master craft 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. ■

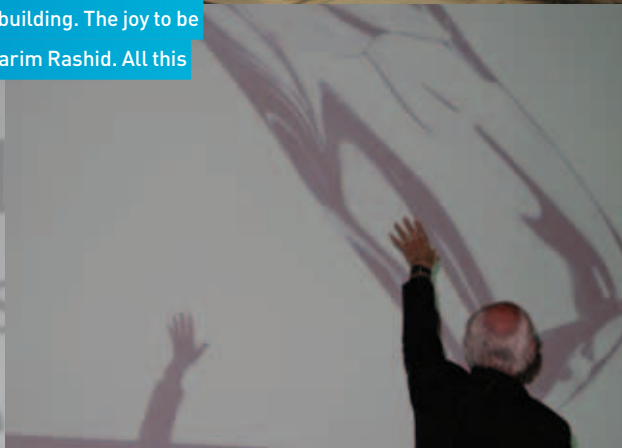
Jovan Jelovac,
BDW Founder and Curator



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 / Germany, BDW 2006



A.4

BELGRADE DESIGN WEEK INTRO

BDW IS MEMBER OF:



THE BUREAU OF EUROPEAN DESIGN ASSOCIATIONS - BEDA

Few days before 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 got the opportunity 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. ■



THE INTERNATIONAL COUNCIL OF SOCIETIES OF INDUSTRIAL DESIGN - A PARTNER OF THE INTERNATIONAL DESIGN ALLIANCE - ICSID

In summer of 2012, just after Belgrade Design Week was finished, our organization was invited to become member of "The International Council of Societies of Industrial Design" – ICSID". ICSID is a non-profit organisation that protects and promotes the interests of the profession of industrial design. Founded in 1957, ICSID serves as a unified voice of over 50 nations through which members can express their views and be heard on an international platform. Since its inception, ICSID has continued to develop its wide-reaching network of students and professionals devoted to the recognition, success and growth of the industrial design community. Together, professional associations, promotional societies, educational institutions, government bodies and corporations create a comprehensive and diverse system on the forefront of industrial design education and progress.

The primary aim of the association is to advance the discipline of industrial design at an international level. To do this, ICSID undertakes a number of initiatives of global appeal to support the effectiveness of industrial design in an attempt to address the needs and aspirations of people around the world, to improve the quality of life, as well as help to improve the economy of nations throughout the world. ICSID strives to create a world where design enhances our social, cultural, economic and environmental quality of life. Although there are many international organisations that represent one aspect of industrial design, ICSID is the only one that includes member organisations from the professional, promotional, educational and corporate spheres. As a result, ICSID is uniquely positioned to foster communication and connectivity across the spectrum of the profession. Through its partnership in the International Design Alliance and as an independent organisation, ICSID has the opportunity and responsibility to promote the value and benefit of design on a global level.

By becoming a member of ICSID, BDW will be part of a global design community, develop links with like-minded organisations, become listed in ICSID's Member Directory and have exclusive access to ICSID's Register of Members, be able to attend an array of cutting-edge events around the world, reach the global design community by showcasing BDW's activities through ICSID's monthly electronic newsletter. ■



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 / Switzerland, BDW 2011



A. 5 BELGRADE DESIGN WEEK INTRO BDW IN HOLON, ISRAEL



Design Museum Holon opened in March 2010 and had quickly established itself as one of the world's leading museums of design and contemporary culture. Housed in an iconic building by the internationally acclaimed architect, Ron Arad, Design Museum Holon is a vital and dynamic resource for designers, students, creative industries and the general public. Each year the Museum presents an exciting and varied program of exhibitions and events each dedicated to helping visitors gain a deeper understanding of design and the role it plays in our lives. In April 2012, DMH organized the first ever **Israeli Design Week**, with a special twist: the most prominent global design weeks were invited to share their experience, knowledge and also in many instances meet each other for the first time, as well as receive an amazing first hand overview of the Israeli design scene.

BDW was particularly flattered to learn that the inspiration for such a global get-together came to Holon's ingenious director, **Galit Gaon**, after participating in our famous international conference in Belgrade in 2010 as lecturer. BDW was very moved to see the Serbian flag flying among global design heavyweight nations, in beautiful arrangements both on major city squares of Holon (a fiercely independent and progressive municipality bordering with Tel Aviv), as well as in front of Ron Arad's magical museum. Eindhoven, Beijing, Tokio, Paris, Berlin, Barcelona, Capetown, Sofia, Ljubljana, Nagoya, Budapest, Vienna, along with a premium selection of global media, curators and design producers, all participated jointly with Belgrade's **Vesna and Jovan Jelovac** in an exiting 24/7 program, resulting with forged intensive new connections and our newly established in-depth knowledge of Israeli design. Only to be rounded up with the hosts' great hospitality and discovery tours of Tel Aviv, Holon, Jerusalem and Israel's amazing beaches, museums, restaurants and above all, the incredible White City legacy of Bauhaus in Tel Aviv. Excellent job, Holon, and thank you once again **Tomer - our love!** ■

A. 6

BELGRADE DESIGN WEEK INTRO

BDW IN CCDS PARIS, FRANCE



Before the seventh Belgrade Design Week was about to be held in Belgrade in June 2012, the exhibition, as they say in pure French - **"Le Best Of Du BDW"** - was presented in the **Serbian Cultural Centre in Paris**. The exhibition was opened by **Vuk Veličković**, the new artistic director of the Center. The guest of honor at the opening was **Ora Ito**, a designer already well known to BDW's audience for a number of projects in Serbia, he used this opportunity as a premiere to unveil his new project - a Citroën prototype "Evo-mobile." The exhibition consisted of lectures of greatest creative minds of 21st century who were guests at conferences BDW from 2006 to 2011, presented by innovative multimedia technology. Among them were the aforementioned Ora Ito, Ross Lovegrove, Shin Azumi, Jamie Hayon, Marty Giuxe, Konstantin Grcic, Arik Levy, Karim Rashid, Daniel Libeskind, Tony Chambers of Wallpaper, Dieter Meier of Yello...

The exhibition curator and founder of BDW, **Jovan Jelovac**, said: "After Tel Aviv and Moscow, this month we present BDW once again in one of the centers of the world, Paris, holding to our mission of positioning Belgrade on the global creative map. It is interesting that the **Serbian Cultural Center in Paris**, at its privileged location across the Centre Pompidou, under new leadership and a new concept, was the first of Serbian institutions to understand the opportunities of promoting

our culture through presentation of incredible treasures that BDW collected in now almost ten years of existence. We hope that we will have the opportunity to continue this concept at in London, Venice and other key centers. There are very few intellectual products from our society that may compete with relevant design-counterparts in the world, and BDW is literally one of the leaders among international conferences. With BDW we are changing the world of design, probably more than anyone in our region, but if we have also changed the image of Serbia and particularly Belgrade even a little bit with our efforts, we have made a big step towards the accomplishment of our mission. We seek institutional support and understanding in Serbia, knowing that fine opportunities like this one for the nation's global promotion in design will open themselves, if only we start to collaborate."

At the opening night, which was attended by numerous guests from the Parisian cultural scene, **Vuk Veličković** said: "I am pleased that to present precisely this exhibition at the Center, which creates its programs not only in relation to the Serbian community, but opens to the local audiences. We believe that this exhibition which highlights the most important names from the world of design will attract attention of the French public and media, because there is no festival or conference in Paris that match the scope of Belgrade Design Week." ■

A. 7

BELGRADE DESIGN WEEK INTRO

INTERNATIONAL

PRESS QUOTES

NILS BECKER, ARCHITONIC / CH

"Besides all entertaining aspects of this great event, the conference is highly professional and the line-up of speakers from the Architecture, Design, Fashion and Branding fields is unique. And after the event, you understand that the socialising is in fact part of the professional programme. The connections and friendships established between "The Greatest Creative Minds" continue beyond the borders of the Serbian capital, making BDW much more than just an event... it is a strong global professional community..."

KRISTINA RAPACKI, DISEGNO / UK

"In spite of pan-European economic turmoil and scanty local investment, Belgrade Design Week 2012 was an ambitious affair with a dazzlingly eclectic programme and a range of illustrious keynote speakers. Highlights included a poetic audio-visual presentation by Brazilian architect Isay Weinfeld, and French designer Matthieu Lehanneur's contemplative talk, built around the question 'How to...?' ('How to be born', 'How to sleep', 'How to die') with reference to his own visionary projects. Continued from last year was the Dizajnsights programme, which kept the conversation going well into the early hours; though in a less formal and more festive form. The enthusiasm and energy of Belgrade Design Week is superb, and hardly to be found elsewhere."

LUISA TALIENTO, IL SOLE 24 ORE / IT

11 destinations not to miss in 2011

"From luxury lodgings in Montenegro to fashionable parties in Doha, spectacular landscapes of Kamchatka to translucent waters of Beirut. From Belgrade to Marseille, from Nicaragua to Sri Lanka, passing for Beijing, Melbourne and Copenhagen, Viaggi24 presents the trendiest destinations of the year 2011:

1) Destination City Number 1 in the world: Belgrade

Belgrade is among the top 10 global cities for entertainment. The most fashionable hotels are the Town House 27 and Le Petit Piaf, centrally located and

contemporary. But the most important agenda for design lovers is a date not to be missed: Belgrade Design Week, from May 26th to 28th, with dozens of events which involve the whole city..."

WALLPAPER / UK

"While post-communist cities generally veer toward the nouveau riche glitz, Square Nine – and a slew of chic new shops (Dragana Ognjenović), restaurants (Comunale and Public), and bars (Mladost) – underscores Belgrade's yen for sleek modernity over gilded glamour. A catalyst for the current design boom, Belgrade Design Week launched in 2005 and now attracts speakers from Droog to Daniel Libeskind, who is currently revamping the Danube waterfront. 'It was phenomenal. Design in Belgrade took off and become a public subject', recalls Karim Rashid, who as ambassador for the first Design Week invited many of his industrial friends to speak. 'It's booming now. They're having a design renaissance.' Rashid was so taken with the city he soon bought a loft, married a local, and opened a design shop as well as restaurant."

INDEPENDENT / UK

"The 6th Belgrade Design Week opened on Monday and was running through the week bringing "the leading global creative-thinkers of the 21st Century" under one roof. A key part of the line-up was a three-day educational conference, this year under the name FUTURE2, which was focused on scenarios for future design needs. Delegates have seen the latest global developments from the creative industries and big names from all platforms of design, from architecture to product design, that have presented their visions of the future."

DESIGNBOOM / IT

"The conference was a big success and featured some of the top creatives from advertising, design and architecture. The multidisciplinary nature of the conference was a welcome approach which helped create creative bridges between the speakers and attendees."

TONY CHAMBERS, WALLPAPER / UK

"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!"

WILLIAM WILES, ICON MAGAZINE / UK

"...The Serbian capital Belgrade was briefly the centre of the European design scene last week as it hosted the fifth annual Belgrade design week (BDW). Three days of talks and presentations from leading architects and designers drew an enthusiastic crowd of locals and international observers, including icon magazine... But often the best part of this kind of conference is the treats that come as a surprise. Dutch intellectual property lawyer Aernoud Bourdreuz, for instance, proved electric on the subject of conflict resolution in the creative industries. Simon de Pury of auction house Phillips de Pury gave an interesting overview of the market for limited-edition design on Thursday and then astonished nearly everyone by DJing in the Magacin nightclub the following night... The real selling point of Belgrade's design week is its amazing spirit... The fifth Belgrade Design Week was hugely interesting, and its informal atmosphere can't be beat. I look forward to returning."

GAVIN LUCAS, CREATIVE REVIEW / UK

"Belgrade Design Week was a lot of fun. There was a great range of speakers from architectural, graphic and product design practices who all delivered insightful presentations about their work and their particular approach to design. Also, the organizers' choice of post-conference restaurants was also superb – it was great to get a real flavor of Belgrade at the end of each day's conference activities and meet, talk with, and hang out with the festival's illustrious speakers. In short, BDW is a brilliant event. Please, can I come back again next year?"

NANCY JEHLICH, STYLEPARK / DE

"...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."

EDWIN HEATHCOTE, FINANCIAL TIMES, UK

"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."

VALENTINA CUFFI, ABITARE / IT

"...Jaime Hayon was judged the best performer among those who followed on the stage of the Belgrade design week, during three intense, really amusing days of conferences. He was awarded the prize, a pair of shoes, among the shouts and the wild dancing of the Magazine club, in one of the nights when the designers festival moved, en masse, in the inflamed atmosphere of the Serbian capital... A definitely peculiar kermesse, under the sign of informality and irony, a string of days devised for generating meetings between designers and those revolving round their world, who make it turn, who portray it. The event, started in 2005, and accomplished, this year too, with great energy (and with the help from many private companies) is congenial to many stars of the moment, from Ross Lovegrove to Konstatin Grcic and deserves being attended and supported..."

HERBERT WRIGHT, BLUEPRINT / UK

"Belgrade Design Week attracts top-flight speakers from around the world and showcases local-regional products and designs that stand up to the best European standards. Founder and curator Jovan Jelovac proved to be an excellent MC for the packed schedule. A natural showman, he introduced each speaker as if hosting a super-hip Gala Performance, then asked them questions with an informed cosmopolitanism worthy of a top London, New York or Milan event."

ROBERT KLANTEN, GESTALTEN / GERMANY

"Belgrade Design Week is a class of its own. The program, curation and quality of speakers is outstanding, you're treated like royalty and it feels like being with old friends. Thanks to Jovan and his crew for the invitation."

FATEMA AHMED, ICON MAGAZINE / UK

"Belgrade Design Week is a thoughtful and idealistic design event, with a strong interdisciplinary focus. It feels much more necessary than many of the current design festivals and has a more optimistic purpose. The line-up of speakers is imaginatively chosen. Most importantly of all, the atmosphere was welcoming and curious. It was a stimulating three days and I thoroughly recommend it." ■

PRESS OVERVIEW

BELGRADE DESIGN WEEK

ICON Magazine - Design Magazine / UK, August 2012
by Fatema Ahmedt

BELGRADE DESIGN WEEK

This engaging festival cum conference continues to hit above its weight, says Fatema Ahmed

The backdrop to Belgrade Design Week, which was held this year in early June, just before the second Greek general election, was the eurozone crisis, with many of the speakers in the conference-format event providing a sharp reminder that what happens in the EU greatly affects the central and south-east European countries outside. Against this background, the enthusiasm and efforts of BDW's organisers were all the more welcome and their response to the question of how they manage to get their impressive list of speakers – "charms, bribes and threatening emails", I was told – all the more disarming.

With design festivals popping up in a growing number of cities, BDW has a stronger, more optimistic purpose than most and prides itself on its interdisciplinary nature. As well as familiar names from international architecture and design such as Patrik Schumacher, Martino Gamper and Mathieu Lehanneur there were also presentations from a Greek graphic design agency called Beetroot and Robert Klanten, the founder of Gestalten Verlag. The format of speaker presentations inevitably turns the conference itself into a bit of a public speaking competition; BDW's "Grand Prix for Design" this year went to Lehanneur, who gave a very structured talk based on a series of questions his work has addressed, from "How to be born" to "How to die".

BDW also serves as a showcase for design and architecture throughout the former Yugoslav republics, and this year there were exhibitions of Croatian and Slovenian design. Tatjana Bartakovic, the curator of a display of Croatian product design in the National Library, wasn't the only person who spoke about the collapse of industry throughout the former Yugoslavia

and how hard it is for designers to put their work into production. Speakers from all countries stressed the importance of pragmatism. Croatian architects Studio 3LHD, who designed the ocean-liner-like Hotel Lone in Istria, and have worked on public realm projects such as the waterfront at Split, raised a laugh when they were asked how they dealt with politicians: "It took us 18 years to learn. If you think this is an easy business, go into graphic design or art."

But Greek agency Beetroot didn't make graphic design seem like such an easy choice. Beginning with the TV clip of an MP from the neo-Nazi Golden Dawn party hitting another parliamentary candidate, they ended (after showing some beautiful examples of their work) more sombrely still by saying, "the present is dead". The overall message from this engaging festival, however, is that it has rarely been more interesting. ■





PRESS OVERVIEW

BELGRADE DESIGN WEEK

BLUEPRINT - Design Magazine / UK, July 2012
by Herbert Wright

THE FUTURE IS READY TO BEGIN

Belgrade Design Week (BDW) is a paradox. The city has no design reputation to speak of, yet it hosts an annual affair that attracts top-flight speakers from around the world. Just as surprisingly, it showcases a few regional products and designs that stand up to the best European standards. The main event this year took place in the National Library of Serbia, a respectable, copper-roofed, mid-Modernist building by Ivo Kurtovic, which opened in 1973 and was rehabilitated in 2011 for the BDW Conference.

BDW founder and curator Jovan Jelovac proved to be an excellent MC for the packed schedule. A natural showman, he introduced each speaker as if hosting a super-hip Gala Performance, then asked them questions with an informed cosmopolitanism worthy of a top London, New York or Milan event. Plus, he somehow juggled incessant technical problems with the demands of live streaming. When he insisted that a break would be 20 minutes max, that meant at least 40 minutes to shmooze and eat ice cream outside in the baking Belgrade sunshine.

Ole Jensen dons his medieval-style hat

The speakers Jelovic lined up were an eclectic bunch, spanning product design, architecture and advertising. Not everyone was as masterly as Jelovac on stage: Danish designer Ole Jensen, who shuns digital for a more hands-on workshop approach, flailed about and lost his grip on English but won a well-deserved round of applause when he donned the sinisterly medieval hood he'd designed for the Danish Design Council's Haervejen Project.

Thessaloniki-based designers Beetroot gave a presentation about their acclaimed Greek Monsters exhibition project (rather like a family of mutated Nando's chicken logos), in the context of Greece itself becoming 'the economic monster of Europe'. It was an exercise in triumph of hope over adversity, but the delivery was as if by a manic depressive. Nevertheless, Beetroot too had the audience cheering- one suspects a Eurovision-type regional solidarity with their beleaguered neighbour. Ad agency 180 Amsterdam



took their name from a Francis Ford Coppola quote: 'Whenever you get into trouble, keep going. Do a 180-degree turn.' They tracked the great director down in California for further elucidation but, after another tech melt-down, the resulting clip of the great man was a damp squib- all he had to add was that advertising should be limited to a few hours a day. If only.

At the other extreme were some inspirational presentations, none more so than the legendary Brazilian architect Isay Weinfeld. With minimalist pre-ambles, he presented a succession of images, objects, film clips and songs that inspired him, with no additional comment beyond naming each piece. Brazilian sculptors and painters, Andy Warhol, Fellini, Japanese food, Vivienne Westwood, Brazil itself, all of Yellow Submarine's surrealist Eleanor Rigby animation... over 50 items. The emotional intensity he built was unprecedented and left several hundred people stunned. 'And now the results, some fragments of my work' he said, before a fast-forward tumble of images of divine modernism, sensual concrete and wood, furniture and eclectic decor. Your correspondent later caught up with him at Belgrade's super-chic Square Nine Hotel, which he designed - watch this space.

Also awe-inspiring and personal was designer Mathieu Lehanneur's presentation of projects addressing questions from 'how to born?' (sic) to 'how to die?'. Perhaps France's best creative mind, he was a worthy recipient of the 'Belgrade Grand Prix of Design' award at the closing party, where he gamely offered a few lines of 'Je Ne Regrete Rien'.

Some speakers impressed in milder ways. Martino Gamper's wonderful adventures with chairs culminated in his Bench to Bench project in Hackney Wick- like guerrilla gardening but with street furniture. The leading practice from Serbia's ex-Yugoslav neighbour Croatia, Studio 3LHD, presented works culminating in their dreamy Hotel Lone- their's was a journey into accomplished and beautiful architecture and interior design.

Two speakers each came on like a slick-haired German Superman with suits and big ideas after a power-elite workshop on presentations. (These things are at last moving on from Steve Jobs' template). Robert Klanten of Berlin publishers Gestalten Verlag was dazzling and comprehensive as he swept us through the origins, meaning and trends of the whole contemporary design universe.

Belgrade Design Festival 2012

Closing the conference, Patrik Schumacher led us into his new theory of the whole architecture universe. A partner at Zaha Hadid Architects, he didn't mention her at all, but plenty of their projects flashed by, and he shares her dialect of architecturalese (texturally coded speech that has topologic fluidity, interlocking tectonically and morphologically in differentiated conceptual spaces etc etc). The theory's Parametric Semiology, as laid out in new book *The Autoipoiesis of Architecture* (Vol 2) is heavy, fascinating... and perhaps a little too disengaged from the reality of millennia of previous architecture.

It wasn't all presentations. Nor even drinks and

parties in überhip venues dotted like outposts of recession-oblivious designer cool across the beautiful but struggling city. There were exhibitions as well. For example, the Croats mounted a crisp show of furniture and product design called *Common Sense and Sensibility*, curated by Tatjana Bartakovic, in the entrance of the conference venue. The elegant simplicity of colour, form and unpretentious materiality indicates that the spirit of Dieter Rhaps is alive and well, and design can thrive even in places where industry has vanished and government is indifferent.

Yugoslavia had a design culture that produced the Yugo car and its own (non-aligned) variations on socialist architecture. Novi Beograd, across the river from old Belgrade, is a whole city of socialist planning on a grid of wide boulevards, now embellished with PoMo offices the nightly throbbing of techno beats from party boats. The Genex Tower there challenges the Trelick Tower as the most striking Brutalist skyscraper anywhere. An excellent exhibition, *Unfinished Modernisations* at the Museum of Yugoslav History, comprehensively surveyed this glorious, now-dead, design era.

Across the ex-Yugoslav republics, there is hope that design culture is being reborn. But as Bartakovic says of Croatia, designers are working in 'an age of new poverty'. Few recognise that design is a service industry that can help European countries survive in the new world order. Here's hoping that by sampling and showcasing the global design scene, the annual Belgrade Design Week will inspire a new generation of Balkan designers- they can only make life better. ■

The image shows a screenshot of the Blueprint magazine website. At the top, there is a navigation bar with the following links: Home, Articles, Current Issue, Digital Edition, About, Subscribe, Newsletter Signup, Directories, and Student discount. The main content area features a review titled "Review: Belgrade Design Week" by Herbert Wright, dated July 10, 2012. Below the text is a photograph of a group of people at a social event, with a man in a white shirt in the foreground looking at a book or portfolio. To the right of the review is a "SUBSCRIBE NOW" button and a thumbnail image of the magazine cover. The magazine cover features the title "BLUEPRINT" and the subtitle "THE EDUCATION ISSUE".

PRESS OVERVIEW

BELGRADE DESIGN WEEK

DESIGNBOOM - Design portal / IT, June 2012
by Richelle Sibolboro

BELGRADE DESIGN WEEK 2012

Designboom recently traveled to Serbia for the 2012 'Belgrade Design Week', curated and founded by Jovan Jelovac. It is the only multidisciplinary educational festival in the country which brings together key representatives from the creative industry. The annual event was jammed pack with exhibitions, panel discussions and nightly celebrations which all lead up to a three-day conference entitled 'Freedom Squared', which focused on scenarios for the future and establishing a framework for a 'free' society.



The beginning of the event was marked with a premiere block party at Superkvart which opened the '100% Future Serbia Project'. The exhibition featured 150 young Serbian designers featured in over 115 store front windows all over the city. Visitors were also able to visit an international series of public displays which included: Common Sense and Sensibility from Croatia, Megaphon from Italy, Creative Space Serbia in collaboration with Siepa, Samsung experience from Korea, Silent Revolutions from Slovenia, Sacco by Zanotta from Italy, Jörg Boner's Goodnight Moon from Switzerland, a showcase of BDW superstars by Vladimir Miladinovic and fashion photographs by Milena Rakocevic from Serbia.

Days before the week long function started, professionals and students had the chance to attend 'BDW DIZAJNLABS', a workshop where panel members Eszter Bircsák from Kitchen Budapest, product designers Thomas Feichtner and Matti Klenell, and Australian entrepreneur Jenni Carbins of Matilda got up close and personal with creatives from the industry. The intimate groups allowed for an open exchange of ideas and discussions with the international team who kindly dedicated their time to deliver these educational sessions.



The entire affair seemed more like a celebration of Serbian design which took place at the National Library of Serbia to coincide with the 180 year anniversary of this important cultural institution. The structure acted as the core of the event which hosted fashion shows and cocktail parties, in addition to the main conference. The sophisticated atmosphere of the daily presentations, in true Belgrade style, were contrasted during the evenings with outings to traditional restaurants, live music and late nights on the town.

French designer Mathieu Lehanner was awarded the 'Belgrade Grand Prix for Design 2012'. The laureate received the honor from previous winner Patrik Schumacher, partner at Zaha Hadid Architects, whose presentation on 'parametric semiology' closed the conference. Other speakers included Croatian practice Studio 3LHD, Brazilian architect Isay Weinfeld and Dean Lah of Slovenia-based firm Enota. The international panel showcased how their local projects are influencing the communication of structures on the global stage, and how complex environments can be crafted to facilitate new programs within an organic space.

Patrick Schumacher of Zaha Hadid Architects presented the firms extensive international portfolio of on-going and finished projects as well as his thesis of 'Parametric Semiology. 'Volume 2, a new agenda for architecture, the autopeiosis of architecture' is the final book in this two part series which explains the theory of behind the practice, written by Schumacher himself.



The Croatian practice Studio 3LHD presented several of their large-scale projects which has gained them the attention of the european and international community. The 'Lone hotel' located in Rovinj, Croatia, the five-star hotel is situated in a forested park in one of the most picturesque towns on the adriatic. The building is a complete custom design, from its interior rooms, to the furnishings and to the graphic identity and branding. The deep terraces mimic the shape of a boat deck allowing visitors a panoramic view of the site.

Mathieu Lehanneur presented a series of his projects which showcased his diverse portfolio of products, exhibitions and interiors. His 'once upon a dream' for French champagne company Veuve Cliquot, is a sleeping chamber with the ability to calm the mind and ease the senses into a restful slumber. the 'Choir of Saint-Hilaire church' in Melle, France, is a renovation to the inner chapel which layers the flooring with marble to simulate the natural curves of the earth in this space of worship. 'Tomorrow is another day' was developed for intended for use within the palliative care unit of the Diaconesses / Croix-Saint-Simon hospital. the device projects a clear image of the weather that is to come the following day, offering them the opportunity to be 'a day ahead of real time itself'.



Isay Weinfeld is one of the most recognized contemporary Brazilian architects and his presence at the conference added to the international repertoire of professionals. His presentation consisted of images, music clips and scenes from movies which has influenced him to create his signature designs. 'Las piedras fasanó' is his most recent undertaking which is a hospitality complex in Punta del Este, Uruguay. It combines private homes, hotel bungalows, a spa, equestrian center, golf and polo fields.

Slovenia-based architecture firm Enota presented their work over the past ten years. The diverse portfolio ranges from housing developments, to community spaces, from recreational facilities to commercial accommodations. Highlights include the 'Jurčkova housing' located in Ljubljana, Slovenia, which is a residential building with 47 dwelling units with colored, concrete balconies. The 'Podčetrtek sports hall' in Podčetrtek, Slovenia, which is the only local indoor venue in the small town, where the municipal facility features a scooped-out, faceted approach finished in a bold shade of red. The 'Wellness Orhidelia', in Podčetrtek, Slovenia, was designed to incorporate the building as much as possible into its surroundings. The center is consecutively designed rather like a landscape arrangement than a structure. Folded elevations appear like supporting walls dividing different levels of environment's surfaces. ■

PRESS OVERVIEW

BELGRADE DESIGN WEEK

NOVI MAGAZIN - Weekly Newsmagazine / RS, June 2012
by Ivan Jovanović

BDW LAUNCHES A DIALOGUE ABOUT THE FUTURE OF SERBIA

This year's Belgrade Design Week, with the slogan "The Greatest Creative Minds of the 21st Century" is definitely in the rank of world-class events. In an interview by Ivan Jovanović, founder and curator of this event, Jovan Jelovac, talks exclusively for Novi magazin about the phenomenon of new, modern festivals in Serbia, and about the importance of the creative industry which is not entertainment, but more than anything else - the business of the future that can innovate the economy of a whole country.

Jovan Jelovac is the founder and curator of Belgrade Design Week, which, since 2006, has been managing to place and keep Belgrade on the map of international design conferences, alongside London, Milan or New York events of this kind. In an interview for Novi magazin Jovan Jelovac talked about this year's Design Week program, about national issues which can be solved with help from the creative industries and global design trends.

How would you define this year's BDW? Is there something the citizens of Belgrade and everyone else shouldn't miss at this year's event?

This year's Design Week is again amazing! In a time when festivals around the world are closing down, or lowering the level of their programs in an attempt to survive, Belgrade Design Week will be bigger and better than ever, and, now I'll say something seemingly absurd - not necessarily because of our strategy, but FORCED to do so due to its significance in the world. Namely, in Serbian conditions it's not necessarily a good thing to grow and expand your proposition, as the lack of institutional support could easily drive you to bankruptcy, if you insist on world-class quality. Unfortunately, we have no other choice, because if you live up to your own slogan "The Greatest Creative Minds of the 21st Century", then you will either design a program in the spirit of that promise, or you will be deleted from the global map of world-class events. Just think, with the help of our partners and above all, using our own funds, this year we brought the biggest line-up of over thirty world-famous speakers since the beginning of the Design Week's history. We were



faced with a simple choice – produce a bad festival, as many have done, or one good conference. We have chosen the conference, not just a regularly good one, but definitely one of the best conferences in the world, with perhaps the most exciting line-up of speakers for this year. In this context BDW is perhaps the most important international cultural festival in Belgrade's 2012 calendar, according to the media-value throughout the world. This makes it even more disturbing to think that, in its seventh year, and needless to say - after six successful years, the festival of this magnitude didn't get a penny from the city in the annual cultural support competition.

What will we have a chance to hear from these speakers? Which new design trends will be presented?

The topic of this year's Belgrade Design Week is FREEDOM SQUARED, as general reference for the careful curation of exhibitions, projects and speakers. For a year we traveled around the world between two



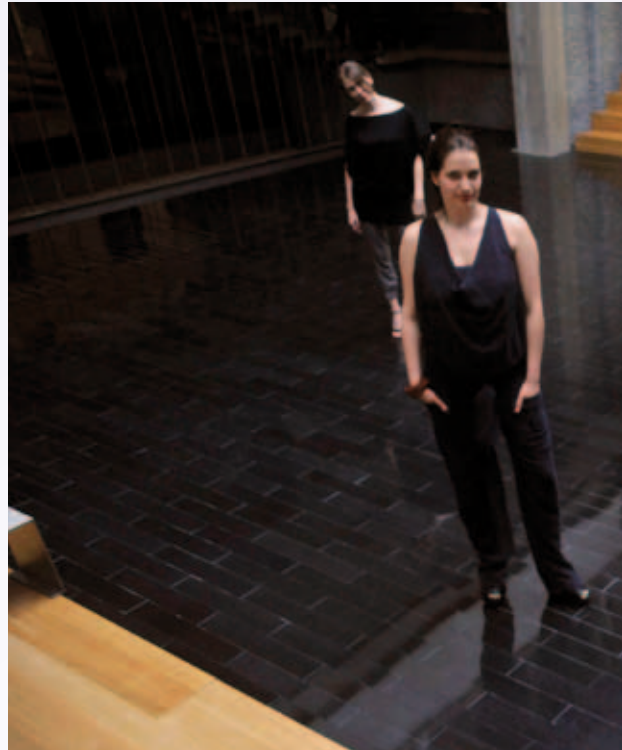
BDW festivals, selected people, got familiar with their work and ideas, and each speaker was asked to adjust their presentation to the topic of freedom, as they see fit. BDW's conference exists in order to provide the best and smartest answers to the issue of freedom in the creative community, divided in three rough categories: industrial design, communication, (advertising, branding, photography and graphic design), and architecture, plus media, publishing and entrepreneurship, with a relevance to Serbian- and South East European-project executions or planning whenever we can find some of premium quality. We will present, for instance, Isay Weinfeld, the ingenious Brazilian architect from Sao Paolo who designed the award-winning interior of the "Square Nine" hotel in Belgrade, Zoran Radojičić, the man who designed the magnificent renovation of the National Library of Serbia, "Enota" from Slovenia and "Studio 3LHD" from Croatia, who have designed the amazing design-hotel "Lone" in Rovinj and Patrik Schumacher, the partner of Zaha Hadid Architects, who

will present their exclusive project for Belgrade. In the field of advertising we will see several of the world's best independent agencies, to follow another of BDW's traditions: "180 Amsterdam", "Fallon" from London, "Jung Von Matt" from Hamburg, "Beetroot" from Thessaloniki, and the iconic Norwegian design studios "Non-Format" and "Heydays". In the field of industrial design we are proud to present some really cutting edge global stars: Mathieu Lehanneur from France, Ole Jensen from Denmark, Thomas Feichtner from Austria, Héctor Serrano from Spain, Martino Gamper from the UK and many others – over thirty speakers, including the workshops, from over 20 countries. To conclude, we have definitely succeeded in gathering a "small Davos" of the global creative industry, so to say, with a few Serbian and regional gems, very important to us. Each one of these speakers would be enough to hold an entire conference. Unfortunately, each speaker will have only 30 - 45 minutes, but we will therefore witness a spectacle of nine or ten of them each day! »

After the somber events of the nineties, Belgrade is gradually becoming known in the world by its conferences: there's for example Rezonate, Share and Belgrade Design Week, to name a few that share a strong educational message. How do you explain the fact that such events are drawing so much international attention to this unstable region, in very unstable times?

Excellent observation! We believe that Rezonate and Share are true successors of the original spirit that BDW introduced back in 2005. We are delighted that they appeared this and last year, after so many cheap copies and prevailing entertainment content in Belgrade, characterized not by professionalism but by populism and amateurism! I don't think that's a lot for a city of two million people and a territory of South East Europe of almost 100 million. In Belgrade alone, you have only these three festivals, along with the Belgrade Dance Festival, maybe BITEF and the October Salon, among the so-called "premium quality" events, which are at the forefront, representing the contemporary cultural image of this country, and I really think there should be more of these events. On the other hand, it's absolutely amazing that in this poverty, both financial and spiritual, there is a decisive, progressive spirit that has established totally new world-class festivals in this country. How brave! What else do we have that has world-class quality? Not much, I'm afraid. Both Rezonate and Share now help the lone rider in this city, BDW, to bring to this region something that it never really had - a serious approach to progress, primarily through world class education, nurturing the culture of knowledge, instead of some cheap local show for the masses, feeding the local egos. In my humble opinion, that is the only way to fulfill the dream of the "society of knowledge", which is the core mission of the Belgrade Design Week. Design is just an illustration, and creative industries are simply a convenient, obvious media, a "how to". Serbia, as the entire SEE region btw, lacks education - terribly. I attended several times the Serbian Economic Summit on Kopaonik, the so-called "Serbian Davos", where the key players discuss Serbian business and politics. It's unbelievable, but the concepts you can witness there are five thousand years old: pensions, taxes, etc. Nothing new and groundbreaking, while the world develops at lightning speed!!! IMO, the only thing that can represent this region, which is classical "Third World" compared to the rest of Europe, are literally "Nobel Prize winners". No more, no less. Global leaders in their fields who are able to explain to us, from personal experience, new concepts of society, business, environment, employment, development, progress... The only three places in Serbia where I heard such "Nobel Prize winners" speak are, besides Belgrade Design Week, now Rezonate and Share, except that they are directed to a somewhat younger and more artistic audience, not the usual accomplished

professionals from BDW. I think it is also indicative that these are probably the only three important festivals in Serbia that haven't received a penny of institutional support. You can draw your own conclusions.



How hard is it to organize a design week in this country?

Too hard - in terms of content. There is no design industry here. But at the same time, that is the very reason for establishing Belgrade Design Week, because in twenty or thirty years we will be able to count on new generations "infected" with the idea of the creative community who will cherish it, "infected" at BDW that is:). These new people will know that it's possible to create your own future and the future of your country and society, in the same way that "Bitef", historically speaking, educated the future of the Serbian theater, or that "Fest" educated the future of film. The difference is that the achievements of arts, no matter how great and important, are not as far reaching in communities as poor as ours, being by nature more introvert. Design, by contrast, is not art - it is a serious business with serious ties between different branches of social, cultural and economic life of a country and its society. Our government supports arts - someone might say poorly, but it learned well to support the "classic"

cultural industries over the last century: film, theater, museums, painting, etc. But there is no understanding, not even an interest, for the creative industries. Creative industries do not even exist on the radar of the Serbian



(and Belgrade's) administration, while they have been declared the most important element of development of the entire European Union, which of all the development opportunities identified creative industries as good old Europe's reaction to challenges that come from the rest of the world. In other words, Europe is actively getting ready, primarily by using its creative forces, to secure its position in the new world geopolitical reality, burdened by military power and the influence of cheap resources in the world. Meanwhile, what is Serbia during? Do we have oil or tourism to help us invest in development, so we don't have to invest in brains? Don't we have a strong heritage of battle for knowledge and expertise to be proud of and build on? My university professors used to say that, back in the day, Energoprojekt (a leading Serbian engineering company in socialist times) designed and built half of Africa...

Can Belgrade Design Week launch a new industry in Serbia – a creative industry?

Of course it can't launch it, but it can and does initiate discussions on the topic. And that in a meaningful, responsible, and above all, qualitative way, with significant background and arguments, because on our international reputation and our fairly exclusive memberships in important global decision making organizations such as BEDA, the Bureau of European Design Associations, which was selected by the EU to be the main consultant in the aforementioned project of creative industries development on the European level, or ICSID, the International Council of Societies of Industrial Design. This interview is a proof that it is being discussed, and if there wasn't for Belgrade Design Week, we probably wouldn't even be talking about it. So what's the problem with understanding this in Serbia, by both institutions and media? The problem is in the misconception that the creative industries, or DESIGN, are mere entertainment for fashionable and probably rich youngsters, which consists of casual socializing and chatting, wearing cool printed shirts and badges, and that with a barbecue and some rock music, we will easily support it with some peanuts competition for the kids to keep quiet... and that's it. Obviously we at BDW don't really have much luck in addressing these kinds of discussions, because the institutions, even the media, have a weak and uncritical attitude toward such a serious issue, even though the country's economic recovery can literally depend on it. We believe that Serbia needs a serious and responsible discussion on the subject: "How are we going to define ourselves in terms of the challenges and opportunities offered by the creative industries?" There are no "naturally talented people" for creative work. Serbs are not "naturally creative and communicative". There can be only society's continuous, carefully planned investment in human resources, in people who have the courage, the talent and the know-how to be a part of the process, and the readiness to wait for the results in five, ten or twenty years. An excellent example of this is Korea, a completely "uncommunicative, uncreative" nation by Western standards, and a huge investment that the entire society, economy, state in general, have made in creative industries and universities, schools in the past 20 years. And what is the result? Anywhere you go, worldwide, ten to twenty percent of all innovations, best solutions, ideas and products today come from Korea! The mission of Belgrade Design Week is to inspire such a process in Serbia, and that is also why this year we brought to BDW the arguably key exhibitions from this region, from Slovenia and Croatia: because both countries have become aware of this opportunity, long before we did, and are investing considerable energy to change their societies with the help of creative industries. It's time to join the club. Or we will forever work for a wage of some 300 EUR for some foreign intellectual property owners – and be always one paycheck away from bankruptcy. ■



B. BELGRADE DESIGN WEEK 2012



Your impressions about Belgrade Design Week?

"We usually have great expectations of BDW, because it is always a week of excitement, learning, inspiring communication, fun and huge creativity vibrating all around us. This time it was held in a very special place - the magnificently renovated building of the National library, very close to Hram St.Sava. Fantastic ambience and atmosphere, interesting speakers, lectures and exhibitions, excellent partytime... I believe - a big event to remember for everyone!"

Jelena Milić

Casaviva / Serbia

B. 1 BELGRADE DESIGN WEEK 2012 FREEDOM²

FREEDOM² ISSUES ADDRESSED:

The theme of this year's festival is FREEDOM SQUARED. The choice of this term is not accidental, because creativity knows no borders, ideas have no boundaries, and design is the land where we all find comfort and freedom.

Braindrain

BDW nurtures conditions for growth of jobs for a FREE SOCIETY, requiring science and education, a priority of the national strategy of the Serbian Government, as well as of all other smart countries affected by the crisis who wish to prevent braindrain by their smartest and most productive population parts.

Impulse to Business

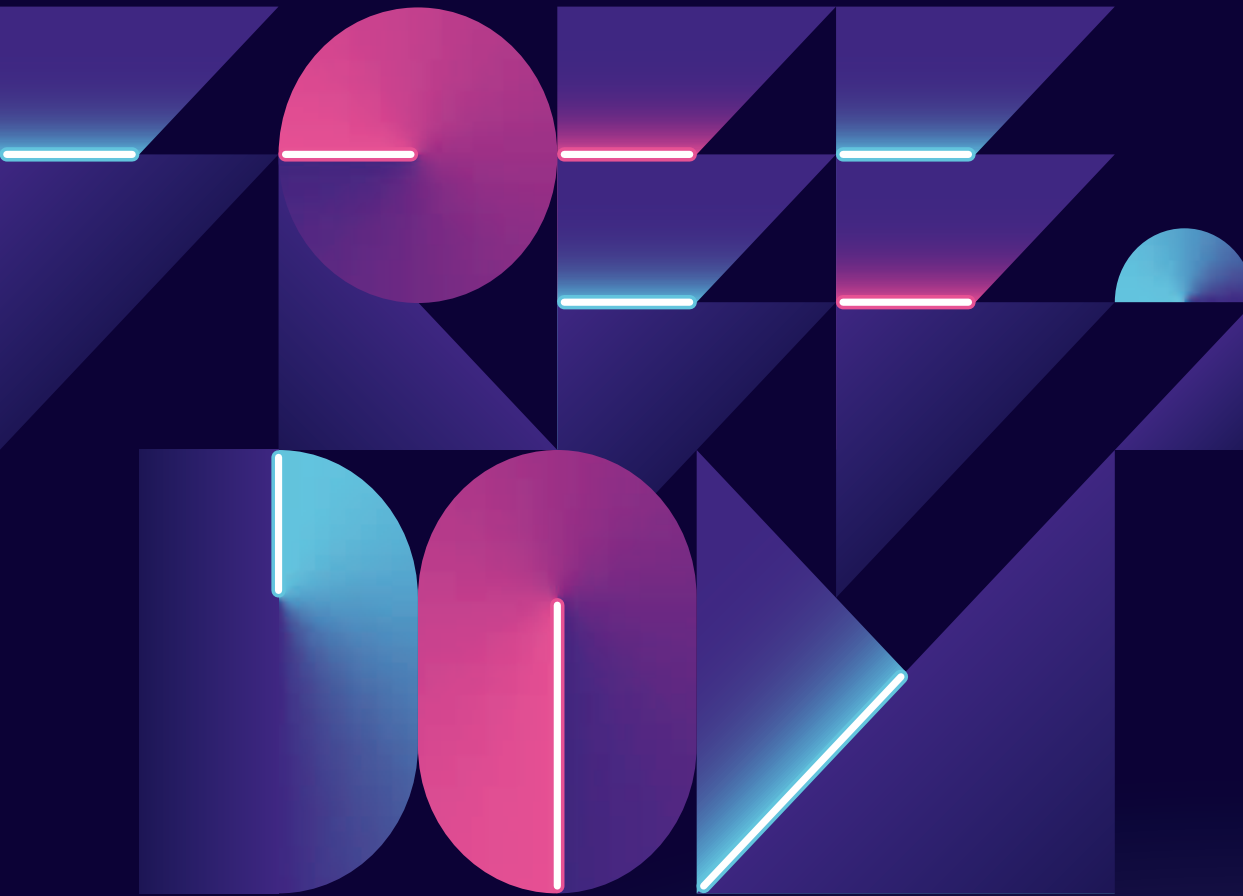
BDW is showcasing sectors of the creative industry which are crucial for the development of not only import businesses of 'design- goods', but for pushing domestic business start-ups, production and export projects as well, creating a wealth of new jobs as part of a initiative for a new FREEDOM.

Permanent Education

BDW is the only conference in the SEE region which teaches individuals, government and businesses alike, how to adapt to fast changes in today's global economy, by means of concrete examples of FREEDOM OF THINKING, lectured, exhibited showcased by leading global design-nations, creatives, brands and companies.

European Values

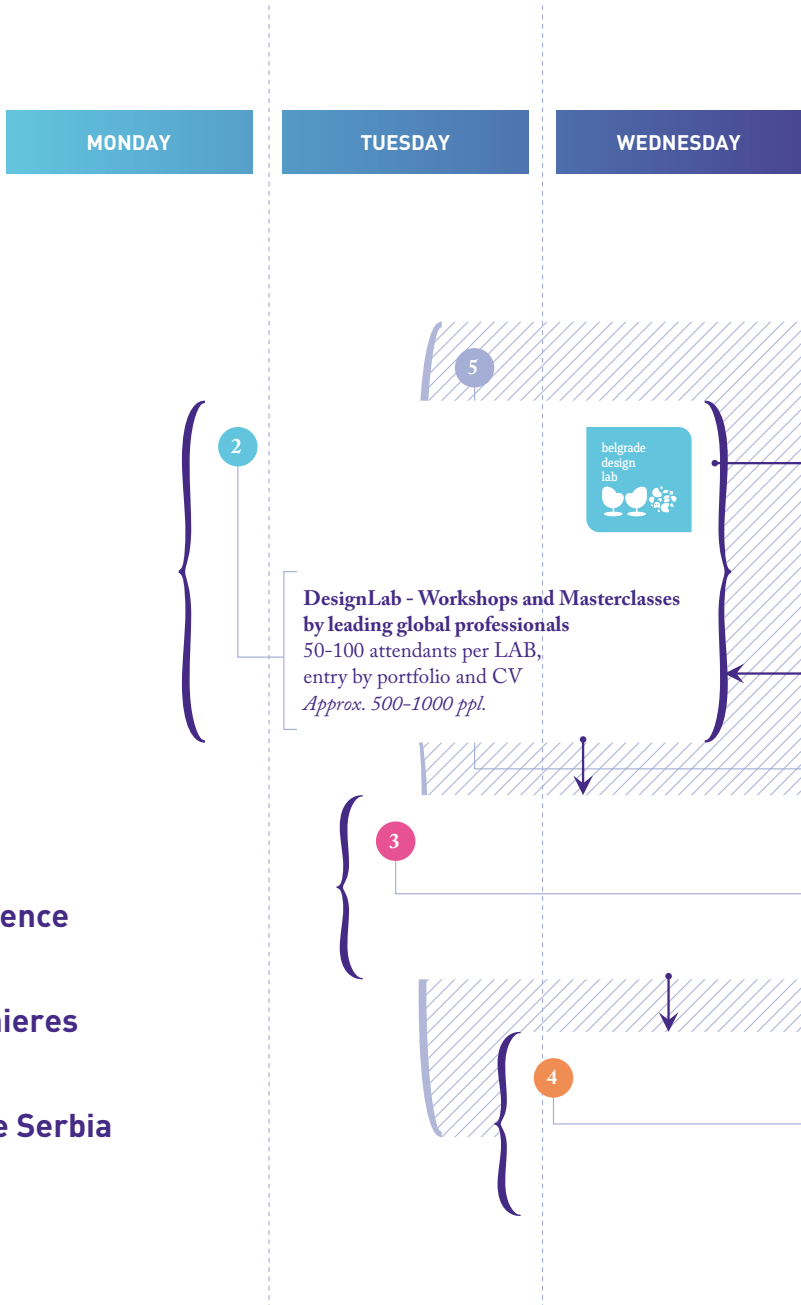
The finest European and global cultural institutions and embassies in Serbia kindly support lectures, workshops and exhibitions by their' leading representatives at BDW, enabling our quest for a FREE SOCIETY - promoting European values for the benefit of Serbia and the entire region.



B. 2

BELGRADE DESIGN WEEK 2012

FESTIVAL SEGMENTS



- 1 **BDW Conference**
- 2 **DesignLabs**
- 3 **DesignPremieres**
- 4 **DesignNights**
- 5 **100% Future Serbia**

THURSDAY

FRIDAY

SATURDAY

SUNDAY

1



The world famous 3-day conference, with 30 international star-speakers
300 - 500 delegates per lecture
Approx. 1000 ppl/day



100% Future Serbia
Devoted to the promotion of young and talented Serbian designers. Works of 159 designers were presented in 115 shop windows around the city.
Approx. 100.000 ppl

DesignPremieres - the 7-days city-wide satellite program, with openings, movies, premieres, vernissages, cocktails
100-300 guests per reception
Approx. 5000 ppl.



DesignNights - each night another world class live-act performing "designed music", receptions
500 - 1000 guests per party
Approx. 3-4000 ppl.





**THE
 GREATEST
 CREATIVE
 MINDS
 OF THE 21ST
 CENTURY**

**BELGRADE DESIGN WEEK:
 FREEDOM²
 04-10 JUNE 2012**

NED/SUN 03 JUNE
**100%
 FUTURE
 SERBIA
 @ BELEF**

100 SHOPWINDOWS
 FOR 100 SERBIAN DESIGNERS
 ALL OVER BELGRADE

19:00
GRAND OPENING
 SUPERKVART BLOCK PARTY
 UZUN MIRKOVA, KRALJA
 PETRA, ZMAJA OD NOCAJA

FASHION SHOW, GASTRONOMY
 AND MUSIC PARTY
 AWARD CEREMONY FOR 100
 SERBIAN DESIGNERS
 / FREE ENTRY

UTO/TUE 05 JUNE
LABS DAY

BDW DIZAJNLABS - WORKSHOPS FOR PROFESSIONALS
 NATIONAL LIBRARY OF SERBIA - SKERLIČEVA 1 / FREE ENTRY WITH REGISTRATION

DIGITAL DESIGN WORKSHOP

10:00 **Eszter Bircsak / Kitchen Budapest HU**
 The workshop's main aim is to show locative values, traditions, handmade processes in digital world: first we will collect local content and then transfer together for digital apps and/or public space. The workshop participants open to creative thinkers as designers, artists, programmers, architects, media workers...

GLASS DESIGN WORKSHOP

Matti Klenell SE
 Workshop for object designers ready for a challenge with one of the most difficult materials, that needs patience and lucidity – glass. Klenell, also a skillful craftsman, will share the secrets that made him a leading global designer with you.

FURNITURE DESIGN WORKSHOP

13:00 **Thomas Feichtner AT**
 Workshop for object designers who have courage to experiment with forms and move the object design beyond mass and commercial production. Feichtner will concentrate on his latest work focused on artistic aspects and a more experimental approach.

CULTURAL MANAGEMENT MASTERCLASS

Jenni Carbins / Matilda AU
 Masterclass for curators, creatives and experts in the field of cultural management. Carbins will show how by creating a careful selection and superb presentation, one can make a complex overview of one creative scene, in this case the Australian.

DESIGN AND BUSINESS PANEL DISCUSSION

16:00 **Nova Iskra / Design Incubator RS**
 Design as spark for the Serbian economy.
 Participants: Jovan Trkulja (Peter Gregson studio), Branko Nikolić (Studio Antipod), Milena Radović (SIEPA), Slobodan Jovanović (Coba & Associates), Miloš Ivković (Trikotaža Ivković).

ARCHITECTURE PANEL / **MEDIA** WORKSHOP

Serbian Architecture Today RS
 Moderated by Branislav Mitrović; Incl. Zorica Savičić, Ivan Rašović, Zoran Radojičić and Vladimir Lojanica.
Real Time Group RS
 From scissors to Twitter: New media require a different approach of monitoring and analytical processing.

19:00 **NOVA ISKRA RECEPTION**
 COCKTAIL RECEPTION

REAL TIME GROUP RECEPTION
 COCKTAIL RECEPTION

BDW DIZAJNFILMS NATIONAL LIBRARY OF SERBIA - SKERLIČEVA 1 / FREE ENTRY

20:00 **BDW 2006 - APOSTLES OF DESIGN RS**
 BY NEMANJA VALJAREVIĆ (60 MIN)

BDW DIZAJNPREMIERES VARIOUS LOCATIONS

20:00 **BDW 2012 GRAND OPENING**
 NATIONAL LIBRARY OF SERBIA - SKERLIČEVA 1
FASHION SHOW BY JELENA STEFANOVIĆ
BDW 2011 FILM BY MIO DRAG ILIĆ

DIZAJN PARK EXHIBITIONS OPENING @ NATIONAL LIBRARY OF SERBIA
 COMMON SENSE & SENSIBILITY HR, GOODNIGHT MOON / JÖRG BONER CH, CREATIVE SPACE SERBIA / SIEPA RS
 SILENT REVOLUTIONS / MAO SJ, MEGAPHONE / EN&IS IT, BDW SUPERSTARS LECTURES 2004-2011 RS, SAMSUNG EXPERIENCE

KLUB KNJIŽEVNIKA VIP DINNER
 FRANCUSKA 7
 / BY INVITATION ONLY

POWERED BY:



WWW.BELGRADEDESIGNWEEK.COM

The organizer reserves the right to change terms, speakers, locations.

ČET/THU 07 JUNE
WIND

LASVIT

PET/FRI 08 JUNE
FIRE

SAMSUNG

SUB/SAT 09 JUNE
EARTH  BANCA INTESA

NED/SUN 17 JUNE
100%
FUTURE
SERBIA
@BELEF

100 SHOPWINDOWS
FOR 100 SERBIAN DESIGNERS
ALL OVER BELGRADE

EXPO CLOSING

BDW CONFERENCE FREEDOM?

NATIONAL LIBRARY OF SERBIA - SKERLIČEVA 1 / ENTRY WITH TICKET

AUSTRIAN AMBASSADOR	AUSTRALIAN AMBASSADOR	BRITISH COUNCIL
Thomas Feichtner AT	Jenni Carbins / Matilda AU	Martino Gamper UK
Zoran Radojičić RS	Studio 3LHD CRO	Troika UK
Petter Neby / Punkt. CH	Isay Weinfeld BR	Fallon UK
BREAK / SPANISH AMBASSADOR	BREAK / DANISH AMBASSADOR	BREAK / FRENCH AMBASSADOR
Héctor Serrano ES	Ole Jensen DK	Mathieu Lehaneur FR
Jörg Boner CH	Beetroot GR	Robert Klanten / Gestalten DE
Matti Klenell SE	Enota SI	Götz Ulmer / Jung von Matt DE
BREAK / NORWEGIAN AMBASSADOR	BREAK / ITALIAN AMBASSADOR	BREAK / FINNISH AMBASSADOR
Non-Format NO	Enrico Bosa / En&Is IT	Aalto University FI
Heydays NO	180 Amsterdam NL	Patrik Schumacher / Zaha Hadid Architects UK
Leon Jakimič / Lasvit CZ	Dusan Reljin US	
LASVIT RECEPTION COCKTAIL RECEPTION	SAMSUNG RECEPTION COCKTAIL RECEPTION	NLS FOUNDATION RECEPTION COCKTAIL RECEPTION

BDW DIZAJNFILMS NATIONAL LIBRARY OF SERBIA - SKERLIČEVA 1 / FREE ENTRY

BDW 2007 - CHANGE SQUARED RS BY MIODRAG ILIĆ (30 MIN)	BDW 2009 - SPEED SQUARED RS BY MIODRAG ILIĆ (30 MIN)	BDW 2011 - FUTURE SQUARED PT1 RS BY MIODRAG ILIĆ (33 MIN)
BDW 2008 - MODERN SQUARED RS BY MIODRAG ILIĆ (22 MIN)	BDW 2010 - SMART SQUARED RS BY MIODRAG ILIĆ (30 MIN)	BDW 2011 - FUTURE SQUARED PT2 RS BY MIODRAG ILIĆ (34 MIN)

DIZAJNPARK EXHIBITIONS: WORLD OF CONTRACT / B&B ITALIA / ARPER IT @ IDC BETON HALA, KARADORĐEVA 2-4 **DESIGN ES** @ INSTITUTO CERVANTES, ČIKA LJUBINA 19 / FREE ENTRY

DIZAJNPARK EXHIBITIONS: IN A NUTSHELL HR @ RAILWAY MUSEUM, NEMANJINA 6 **USM HALLER CH** @ OFFIX, GOSPODAR JEVREMOVA 41 / FREE ENTRY

BDW DESIGN GRAND PRIX 2012 AWARD CEREMONY @ DIAGONALA, SKERLIČEVA 6 / BY INVITATION ONLY

IGUANA VIP DINNER @ BETON HALA, KARADORĐEVA 2-4 / BY INVITATION ONLY

SQUARE NINE VIP DINNER STUDENTSKI TRG 9 / BY INVITATION ONLY

DIAGONALA VIP DINNER SKERLIČEVA 6 / BY INVITATION ONLY

BDW DIZAJNIGHTS NATIONAL LIBRARY OF SERBIA PLATEAU - SKERLIČEVA 1 / FREE ENTRY WITH REGISTRATION

TASTE OF SHARE MUSIC STAGE WARM UP	TASTE OF SHARE MUSIC STAGE WARM UP	TASTE OF SHARE MUSIC STAGE WARM UP
GOLDIEROCKS / SELECTOR RADIO UK SELECTOR RADIO PARTY - BY BRITISH COUNCIL	GABIN IT CONCERT	LUMINODISCO IT CONCERT
TASTE OF SHARE DJ AFTERPARTY	TASTE OF SHARE DJ AFTERPARTY	TASTE OF SHARE DJ AFTERPARTY

B. 4

**BELGRADE DESIGN WEEK 2012
OPENING DAYS**

**03-06
JUNE**

Your impressions about Belgrade Design Week?

"Belgrade Design Week inspired our editorial team, gave us a new kind of energy and direction to create and relate to our work. The iconic National Library of Serbia was the right place to host such an event. Open, airy, light and inspiring, it provided the perfect frame for the "Freedom?" theme. The whole atmosphere was fantastic, the space and the air saturated with creativity, positive energy and youth. The lecturers were positive and willing to discuss any subject and try different approaches in workshops, so that the thunderous applause didn't come much as a surprise. Belgrade's lively energy added to the amazing energy that left us all eagerly await the next Belgrade Design Week."

Aleksandra Zečević and Ivana Vučinović

Prostor / Montenegro



BELGRADE DESIGN WEEK 2012

OPENING DAYS

PARTNERS:

aqua
viva



PATRONS:



Република Србија
Министарство културе,
информисања и
информационог друштва

SUNDAY 03 – WEDNESDAY 06 JUNE

NATIONAL LIBRARY OF SERBIA, 100 SHOP-WINDOWS IN BELGRADE, SUPERKVART, REKA, KLUB KNJIŽEVNIKA



The seventh Belgrade Design Week had a pre-premiere, free access, block party at Superkvart, which marked the beginning of the **100% FUTURE SERBIA** project. This unique exhibition of more than 100 most promising young Serbian designers opened simultaneously in over 100 shop windows in the very city center, from the ancient fortress of Kalemegdan to the Slavija square, clearly marked with the BDW logo. This year it was organized as part of Belgrade's popular summer festival of culture - BELEF - from 03 to 17 June 2012. With DJ music in the background, visitors had the opportunity to enjoy cocktails from mobile bars, benches and flower arrangements were placed in front of the stores, and the entire neighborhood smelled after scented candles. The partners of the **100% FUTURE SERBIA** project are **BELEF** and the **Ministry of Culture, Media and Information Society of Serbia**, while special support was provided by **Aqua Viva**.

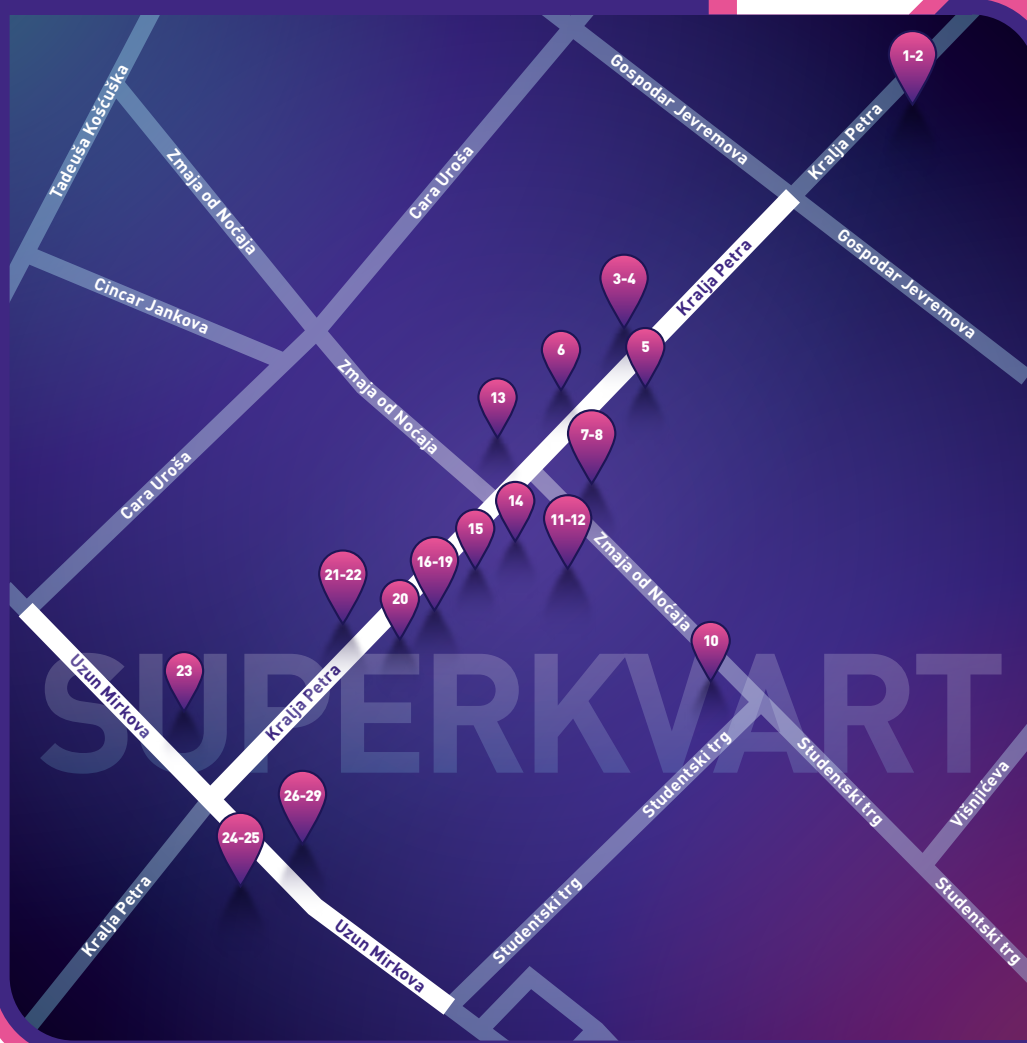
The year 2011 marked the debut of the new BDW project, **100% FUTURE SERBIA**, which presented almost 150 Serbian designers in 115 shop windows in the city center, as an urban design-exhibition experiment the people of Belgrade have never witnessed before. Interested passers-by were able to see the exhibited designs in while walking down the streets of Knez Mihailova, Kralja Petra, Uzun Mirkova, Zmaja od Noćaja, Makedonska, Kralja Milana, Kralja Aleksandra Boulevard... and discover interesting new locations presenting these gems of new Serbian design, by following a map distributed throughout the city. With its project **100% FUTURE SERBIA – BDW at BELEF**, Belgrade Design Week supports the national design scene, and by posting the exhibitions in Belgrade's shop and HoReCa windows, it supports the city's retail and hospitality industry in times of crisis, directing the attention of media, institutions and the public to all forms of creative industries' output for two whole weeks. ▶



BELGRADE DESIGN WEEK 2012 100% FUTURE SERBIA

POWERED BY:

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viva**



PARTNER:



POKROVITELJ:



Република Србија
Министарство културе,
информационог и
информационог друштва



KALIŠ
 DORČOL
 KNEZ
 CHOOMICH
 BULEVAR
 VRAČAR
 SLAVIJA
 NARODNA
 BIBLIOTEKA
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1. SONJA TONEV**QUADRA**
Kralja Petra 64**2. MILOŠ TODOROVIĆ****QUADRA**
Kralja Petra 64**3. ĐORĐE ALFIREVIĆ I SANIA****SIMONOVIĆ**
PATRIZIA PEPE
Kralja Petra 69**4. SANDRA BOŽIĆ I DRAGAN**
STRUNJAS**PATRIZIA PEPE**
Kralja Petra 69**5. NEMANJA BELJA****PLUS IT**
Kralja Petra 54**6. MILICA PAVLOVIĆ****L'ALTIER**
Kralja Petra 67**7. ANTIPOD STUDIO****METROPOLITAN**
Zmaj od Noćaja 9**8. MARIJA IVANKIĆ****STYLEATHOME**
Zmaj od Noćaja 9**9. ANA CVEJIĆ****WANNABE&TOY**
Braće Jugovića 2a**10. VLADIMIR STEVANOVIĆ, JASNA**
DRAKULOVIĆ, BILJANA ANGELOVSKI,
KATARINA IVKOVIĆ, JELENA PETROV**MODA ZMAJ**
Zmaj od Noćaja 16**11. BORIS STAJKOVAC 1****EUROMODA**
Zmaj od Noćaja 12**12. BORIS STAJKOVAC 2****EUROMODA**
Zmaj od Noćaja 12**13. IGOR STUPAR****SUZANA PERIĆ**
Kralja Petra 63**14. MINA TODOROVIĆ****DISTANTE**
Kralja Petra 50**15. NENAD MERZEL****GRAFFITI**
Kralja Petra 46**16. ECOIST KREATIVNA MREŽA:****ANTONIJA TADIĆ, DARJA COKO**
I NEVENA TATOVIĆ
DISTANTE
Kralja Petra 44**17. ANĐELA BRAJOVIĆ****DISTANTE**
Kralja Petra 44**18. MIODRAG ĐORĐEVIĆ****ALTA MODA**
Kralja Petra 44**19. OLJA RADIVOJEVIĆ****ALTA MODA**
Kralja Petra 44**20. IGOR ADAMOVIĆ****ELIXIR JUICE BAR**
Kralja Petra 42**21. NEBOJŠA JOKSIMOVIĆ****KARIM SPACE**
Kralja Petra 45**22. MARIJA BJELAKOVIĆ, MILICA****JOVIĆ I EMIR BECIRAGIĆ**
KARIM SPACE
Kralja Petra 45**23. JOVAN TARBUK****OPACIĆ**
Uzun Mirkova 6**24. JOVANA BUDOŠAN, NIKOLA**
BERBAKOV, ALEKSANDAR ILIĆ,
ENDRE AJADRI, ROBERT KLIBAN,
MIROSLAV PAVLOVIĆ, ALEKSANDAR**ŠECEROV, SLOBODAN GOVORČIN,**
ZORAN NIKOLIĆ
IMPERIO
Uzun Mirkova 5**25. KOSTA RAKIĆEVIĆ****UNITED NUDE**
Uzun Mirkova 5**26. MARIJANA GLIGIĆ****FRATELLI ROSSETTI**
Uzun Mirkova 4**27. KVAD****FRATELLI ROSSETTI**
Uzun Mirkova 4**28. LUKA MLADENOVIĆ****PINKO**
Uzun Mirkova 4**29. TANJA I TAMARA TANASKOVIĆ****PINKO**
Uzun Mirkova 4**30. JELENA STEFANOVIĆ****ANGEL STUDIO**
Strahinjica Bana 21**31. MILICA MARIĆ****SAN MARINA CHOCOLATE**
Kralja Petra 79**32. MILENA MILIČIĆ I ANDREJA****GEORGIEVSKI**
KUBO
Višnjiceva 10a**33. IVA ČUKIĆ****SUPERMARKET CONCEPT STORE**
Višnjiceva 10**34. IVANA NESTOROVIĆ****BISTRO PASTIS**
Strahinjica Bana 52**35. MARIJA JOSIFOVSKI, OLIVERA**
STANKOVIĆ I RADE ZEČEVIĆ**SIN CITY**
Strahinjica Bana 66**36. NIKOLINA KOSTUR****MAMMA'S BISCUIT HOUSE**
Strahinjica Bana 72a**37. ANA VIRIJEVIĆ, DRAGANA****SIMEUNOVIĆ I JOVANA VASIĆ**
BIBLIOTEKA GRADA BEOGRADA
Knez Mihailova 56**38. JELENA MILOŠEVIĆ JOVANOVIĆ****BIBLIOTEKA GRADA BEOGRADA**
Knez Mihailova 56**39. ESTER MILENTIJEVIĆ****BIBLIOTEKA GRADA BEOGRADA**
Knez Mihailova 56**40. JAZZ FASHON****LORCA DESIGN**
Kralja Petra 23**41. DIJANA VUJAČIĆ****ETNOGRAFSKI MUZEJ**
Studentski trg 13**42. JUGOSLAV SIVIĆ****INSIDEOUT**
Cara Lazara 5-7**43. MAJA JOVANOVIĆ****NICOLA'S**
Nikole Spasića 4a**44. VLADIMIR STAJIĆ****ZEPTER**
Knez Mihailova 42**45. ODRŽIVI PROSTOR: JELENA****OBRADOV, TATJANA MITROVIĆ**
VLADISLAV MITIĆ
DISTANCA
Dobračina 19**46. BORIS BOGDANOVIĆ****GALERIJA SINGIDUNUM**
Knez Mihailova 40**47. VELIBOR ANTONIJEVIĆ****GALERIJA SINGIDUNUM**
Knez Mihailova 40**48. PROCES EDUKATIVNA****ARHITEKTURA**
MANDARINA DUCK
Cara Lazara 12**49. SVETLANA ŽDRNJA****KNJŽARA PLATO**
Akademijski plato 1**50. DANILO CVJETKOVIĆ****ATELJE 313**
Knjeginje Ljubice 26**51. MARIJANA POPOVIĆ****EVRO GIUNTI**
Knez Mihailova 35**52. SONJA STEFANOVIĆ****MUZEJ PRIMENJENE UMETNOSTI**
Vuka Karadžića 18

53. JELENA ZDRAVKOVIĆ**ĐAK SPORT**
Kolarčeva 7**54. DRIKER.****GROF**
Čika Ljubina 10**55. KSENIJA JOSIFOVIĆ****P.S. FASHION**
Knez Mihailova 23**56. BOGDAN PETROVIĆ****LEGEND JEANS**
Knez Mihailova 18**57. DUNJA K. GALIĆ****POZORIŠTE BOŠKO BUHA**
Trg Republike 3**58. DRAGAN VASIĆ****CAFE SAINT**
Obilićev venac 18-20**59. NENAD IVANOVIĆ****PREMIER ČOKOLADE**
Obilićev venac 30**60. NINA STANKOVIĆ****BEO IZLOG**
Trg republike 6**61. DRAGANA OGNJENOVIĆ 1****D.O. SHOP**
Sime Markovića 10**62. DRAGANA OGNJENOVIĆ 2****D.O. SHOP**
Sime Markovića 10**63. DRAGANA OGNJENOVIĆ 3****D.O. SHOP**
Sime Markovića 10**64. MILICA ARSIĆ****EXIT**
Makedonska 11**65. ALEKSANDRA MITROVIĆ****NARODNA KNJIGA**
Cetinjska 6**66. TIJANA I MILA POPOVIĆ****ZDRAVO ZDRAVO**
Svetogorska 1**67. JELENA MILETIĆ****SUN, MOON AND STARS**
Nušićeva 25**68. NIKOLA VUKAŠINOVIĆ****MA JIK RESTORAN**
Džordža Vašingtona 38a**69. IRENA KNEŽEVIĆ****KRIK MODA**
Choomich design district**70. MOOSHEMA****FASHION VICTIM**
Choomich design district**71. UROŠ MAKSIMOVIĆ****FUTRO STORE**
Choomich design district**72. KATARINA ČUDIĆ****WAGGON**
Nušićeva 8**73. LEILA ENNETAH****WATERLAND**
Svetogorska 29**74. ALEKSANDRA MOJSE****FALKE**
Svetogorska 30**75. EVIN PEŠIĆ****KOLAPS**
Svetogorska 37**76. DRAGANA NIKOLIĆ****CAFE BIBLIOTEKA**
Terazije 27**77. MARKO RUNJIĆ****ARTEFACTO**
Svetogorska 39**78. DRAGANA OGNJENOVIĆ****SOFTWARE**
Terazije 29**79. MIODRAG RAKITA I BRANISLAV****STOJANOVIĆ**
TFY
Trg Nikole Pašića 8**80. ANA ČUZOVIĆ****MODERN**
Bulevar Kralja Aleksandra 24**81. VLADIMIR UROŠEVIĆ****HEDONIST**
Kralja Milana 3**82. BILJANA FIMIĆ****VIKTORIJA DŽIMREVSKA**
Resavska 8**83. ZSUZANNA MIŠKOVIĆ****AMC MODA**
Resavska 11**84. SNEŽANA JEREMIĆ****EVRO GIUNTI**
Bulevar Kralja Aleksandra 44**85. MAJA BAČANIN****NESCAFE DOLCE GUSTO SHOP**
Bulevar Kralja Aleksandra 52**86. SANDRA LALOVIĆ****EVRO GIUNTI**
Kralja Milana 31**87. DANKO RADULOVIĆ****HOTEL PARK**
Njegoševa 2**88. FLORA GOTICELLI PRESENTS:****ALEKSANDAR RISTOVIĆ,**
ALEKSANDAR HRIB, EDIN OMANOVIĆ,
ITANA TOMIĆ, IVA ČUKIĆ, IVANA
POPOVIĆ, IVKO RAKIĆ, JELENA
PANČEVAČ, MARIJA MIKOVIĆ, MIOŠ
MIROSAVIĆ, NEBOJŠA STEVANOVIĆ,
NIKOLA ANDONOV, PAVLE
STAMENOVIĆ, POLIGON, ŽARKO
UZELAC, ALEKSANDRA ŽIRAVAC,
DEESPOTTER, IVAN IVANOVIĆ, IVANA
STOJANOVIĆ, MILAN ZEJAK, MONIKA
RATKOVIĆ, SANDRA**LALOVIĆ, SENKA KLJAKIĆ, ZORICA****STOJANOVIĆ, ANDREJA MIRIĆ,**
ANDRJA RANČEVIĆ, BRANKO
STARČEVIĆ, DEJANA BATALOVIĆ,
JELENA KOSTIĆ, JOVANA ČETKOVIĆ,
MARKO ARSIĆ, MILICA KOLARIĆ,
NEMANJA MARAŠ, TINA MARIC**STEP INTO**

Prote Mateje 47-69 / Prote Mateje 60-62

89. MARKO PROKIĆ**CITY SPOT**
Bulevar kralja Aleksandra 94**90. KAČA TODOROVIĆ KRKOVIĆ****NARODNA KNJIGA**
Kralja Milana 58**91. TAMARA SAVIĆ****RAPID A.D.**
Begradska 14**92. ILIJA MIHAJLOVIĆ I ANA****DIMITRIJEVIĆ**
UNISEX
Makenzijeva 19**93. IVAN APOSTOLSKI****CAFE KAPETAN**
Makenzijeva 49**94. MARIJANA ORŠOLIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**95. DARIJA BASTA****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**96. ALEKSANDRA STOJANOVIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**97. MILICA MRVIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**98. MIONA KRIVOKAPIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**99. STANISLAVA SINĐELIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**100. MILENA JANIĆIJEVIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**101. MARKO PRELIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**102. MARKO OLJAČA****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**103. TANJA STEVANOVIĆ****NARODNA BIBLIOTEKA SRBIJE**
Skerlićeva 1**104. KNJAZ MILOŠ - NOVI DIZAJN****AQUA VIVA BOCE**
NARODNA BIBLIOTEKA SRBIJE
Skerlićeva 1



100% FUTURE SERBIA

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Република Србија
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New Collection

**27. KVAD
FRATELLI ROSSETTI**
Uzun Mirkova 4



94. MARIJANA ORŠOLIĆ
NARODNA BIBLIOTEKA SRBIJE
Skerlićeva 1

77. MARKO RUNJIĆ
ARTEFACTO
Svetogorska 39



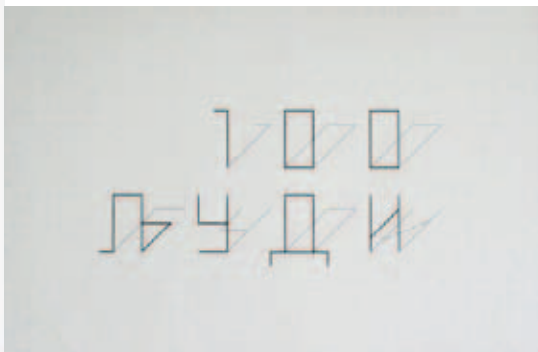
24. JOVANA BUDOŠAN, NIKOLA BERBAKOV,
ALEKSANDAR ILIĆ, ENDRE AJADRI, ROBERT
KLJBAN, MIROSLAV PAVLOVIĆ, ALEKSANDAR
ŠEĆEROV, SLOBODAN GOVORČIN, ZORAN NIKOLIĆ
IMPERIO
Uzun Mirkova 5



56. BOGDAN PETROVIĆ
LEGEND JEANS
Knez Mihailova 18



**13. IGOR STUPAR
SUZANA PERIĆ**
Kralja Petra 63



**28. LUKA MLADENOVIĆ
PINKO**
Uzun Mirkova 4



**55. KSENIIJA JOSIFOVIĆ
P.S. FASHION**
Knez Mihailova 23

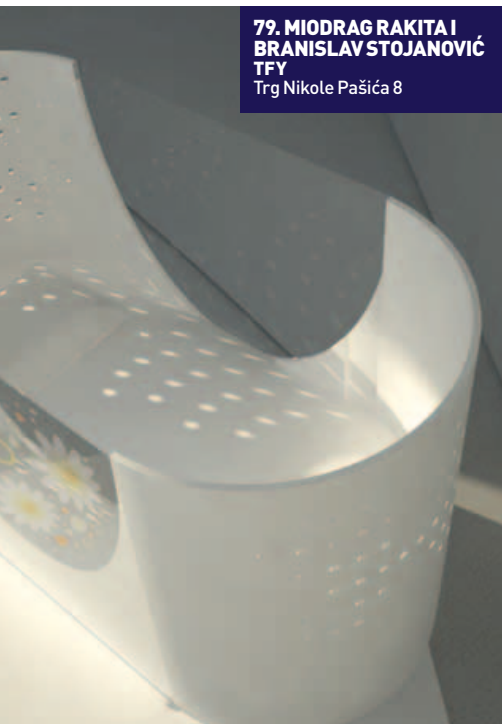


94. MARIJANA ORŠOLIĆ
NARODNA BIBLIOTEKA SRBIJE
Skerlićeva 1



103. TANJA STEVANOVIĆ
NARODNA BIBLIOTEKA SRBIJE
Skerlićeva 1

**79. MIOBRAG RAKITA I
BRANISLAV STOJANOVIĆ**
TFY
Trg Nikole Pašića 8



51. MARIJANA POPOVIĆ
EVRO GIUNTI
Knez Mihajlova 35



For the first time since its establishment, the core BDW events took place at the **National Library of Serbia**, participating in the celebration of the 180 year anniversary of arguably the most important cultural institution in Serbia, and in the same time celebrating the redesign of the interior by the young Serbian architect Zorana Radojčić, demonstrating the impact of creative industries in the Serbian society today! Inspired by the amazing space, BDW turned the National Library of Serbia into a true design temple named **BDW DIZAJNPARK 2012**, for the first time in its history, with ten co-produced premium international exhibitions, carefully placed throughout the space of this redesigned gem of Serbian culture. ▶





LOCATION:
NATIONAL LIBRARY OF SERBIA
SKERLIĆEVA 1, BELGRADE





BDW REVIEWS

04 JUNE

From Monday 04 June until Sunday 10 June, visitors of the **BDW DIZAJNPARK 2012** were able to see sensational design exhibitions which all had their premieres in Belgrade: Common Sense and Sensibility from Croatia, Megaphone from Italy, Creative Space Serbia in collaboration with SIEPA, Samsung Experience from Korea, Silent Revolutions from Slovenia, Sacco by Zanotta from Italy, Jörg Boner's Goodnight Moon from Switzerland, photo exhibition BDW Superstars – portraits by Vladimir Miladinović - Piki and fashion photographs by Milena Rakočević from Serbia, as well as a totally new multimedia exhibition of lectures of BDW Superstar speakers from 2006 to 2011. ▶



Common Sense and Sensibility is an exhibition which illustrates current milestone moments in the history of contemporary Croatian product design, and also a new direction for the revival of a troubled economy. The Sense & Sensibility project will highlight the first signs of marriage between Croatian economy and design, as communication strength of national culture through a finalized product. After two decades of the Republic of Croatia, we can say that the first circle of mature representatives of design culture in the country is formed. Design culture implies the full-

circle natural chain: "designer author – manufacturer – market – consumer", those that can use those objects/ services daily. The world premiere of this exhibition has taken place at the Belgrade Design Week 2012, who also co-produces the exhibition, which will travel to Zagreb only after it has been presented in Serbia, and then also to the island of Hvar in the summer. The internet magazine **DesignAgenda**, which specializes in design, design management and creative industry is the organizer of the exhibition, and the exhibition curator is **Tatjana Bartaković**. ▶



CURATED BY:

Design

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CO-PRODUCED BY:





BDW DIZAJNPARK: COMMON SENSE AND SENSIBILITY / HR

The exhibition covers following sectors and authors from the creative industries:

INDUSTRY: Kvadra Design (CEO: Tomislav Knezović; Design: Numen/ForUse + Bratović & Borovnjak; Grupa) / Element (CEO: Vladimir Mikić & Nataša Trbović; Design: Numen/ForUse – Nikola Radeljković, Sven Jonke, Christoph Katzler / Great Circle Works – OBLO (CEO: Mark Cahsens; Design: Marko Pavlović) / Somewhere City (Cooproduction: MoMA NY; Design: Goran Lelas) / Blablab (CEO & Design: Ivana Vučić, Orsat Franković)

ARCHITECTURE IN TOURISM: Design Hotel Lone, Maistra (Arch. studio 3LHD, Product design: Numen/ForUse, Staff uniforms: I-GLE, Art installations: Ivana Franke, Silvio Vujičić; Visual identity Bruketa&Žinić) / Design Hostel Goli&Bosi (CEO: Ante Kotarac, Arch. STUDIO UP; Design: Damir Gamulin)

DESIGN CRAFTS: Data by Despot (CEO & Design: Svjetlana Despot) / Grupa Products (CEO & Design: Filip Despot, Ivana Pavić, Tihana Taraba) / BOYA (CEO & Design: Maja Mesić) / Little Horse and Baby Beuys (CEO & Design: Maja and Mejra Mujičić) / Manufakturist (CEO & Design: Maša Milovac, Dora Đurkesac, Mia Bogovac, Matea Bronić, Kristina Volf) / Ana Tevšić (CEO & Design) / Filip Gordon Frank (CEO & Design)



Silent Revolutions is produced by the **Museum of Architecture and Design** from Ljubljana. The contemporary Slovenian design scene has great potential, which is why it attracts the international attention more and more; this is definitely the most important Slovenian exhibition since the country obtained independence, and it consists of 25 selected works put in context of Slovenian historic product design, by renowned and established Slovenian designers; SILENT REVOLUTIONS is in the same time the first international presentation of Slovenian product design in the last two decades. The exhibition had its premiere at the London Design Festival, and only after it has been presented at the National Library in Belgrade, the exhibition will be presented in Maribor, the 2012 European Capital of Culture. ▶

BDW DIZAJNPARK: SILENT REVOLUTIONS / SI



CURATED BY:



MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN

CO-PRODUCED BY:

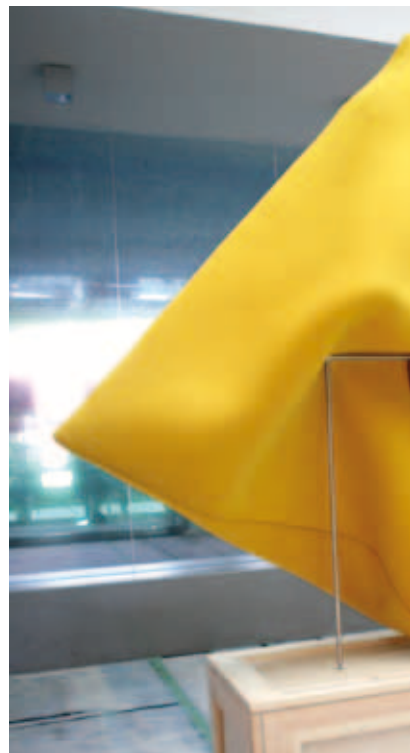


SUPPORTED BY:



The selected design exhibits embody the passion and obsession of individual artists, the drive, innovative development and high-quality production, ranging from the filigree turn-tables by Franc Kuzma and the seductive Black Cherry Lamps by designer Nika Zupanc to Seaway's Greenline 33 Hybrid, the world's first large hybrid boat, and Trimo's Qbiss One with ArtMe modular facade systems.

The exhibition also presents certain key productions from the country's largest actors in the industry, including Elan's revolutionary series of WaveFlex skis designed in cooperation with Gigodesign studio, Alpina's Racing Elite cross-country ski boots developed in cooperation with Jure Miklavc studio, and Gorenje's Simplicity home appliance line by Gorenje Design Studio. ▶



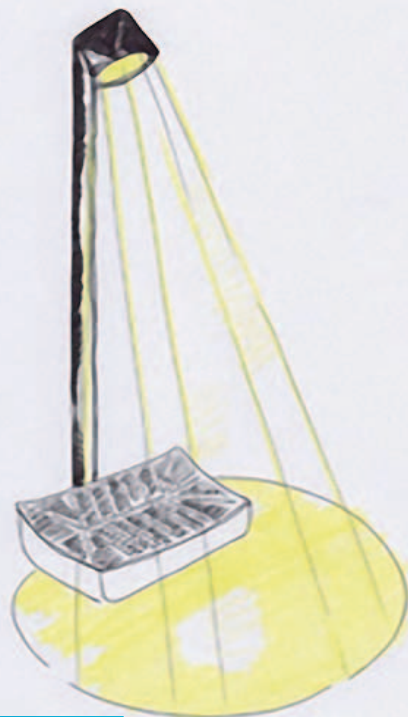




PATRONAGE BY:

swiss arts council

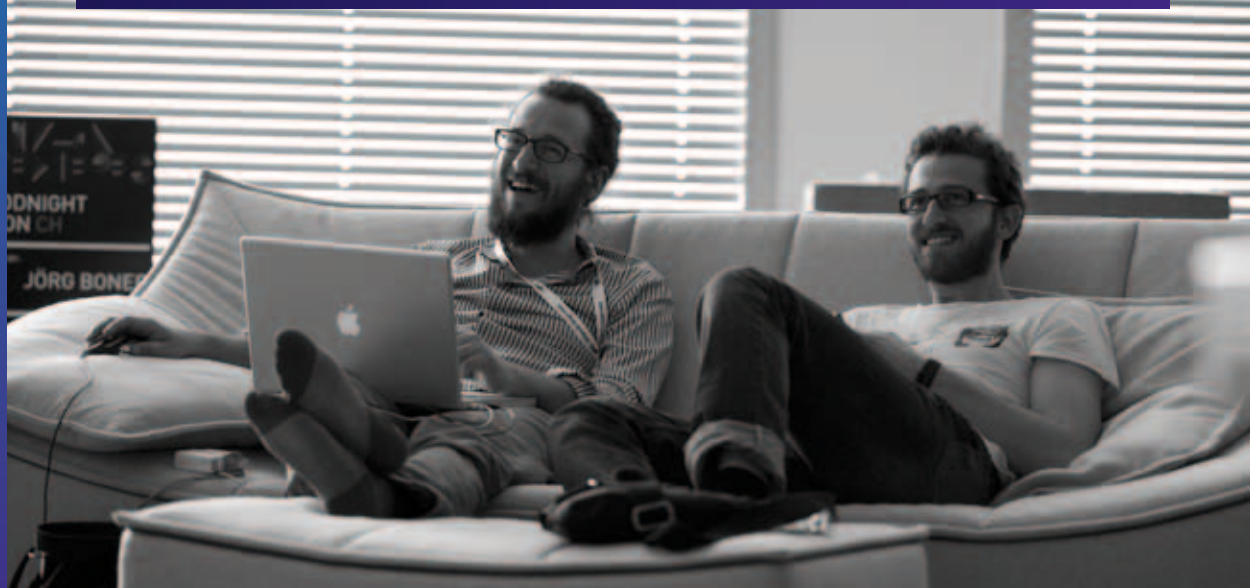
prohelvetia



BDW DIZAJNPARK: GOODNIGHT MOON / CH

Jörg Boner's Goodnight Moon is an exhibition not just about product design, but most of all, it shows the vision of how things can be put in a new context. It is about the importance of a manufacturer and its history, tradition, its products and staff that can influence and determine the look of the final product.

The author of the exhibition is Switzerland's brightest new design star, Jörg Boner, who has personally presented this cheerful and somewhat romantic juxtaposition of an isolated lamp post by Ewo (Italy) and a pink sofa by COR (Germany), supported by the Swiss Arts Council Pro Helvetia. ▶





BDW DIZAJNPARK: BDW SUPERSTARS / RS

The **BDW Superstars** exhibition showcases BDW speakers from 2006 to 2011, using an innovative multimedia technology, presenting lectures of the greatest creative minds of the XXI century, who were guests at the **Belgrade Design Week** conferences from 2006 to 2011. They are: Ora Ito, Ross Lovegrove, Shin Azumi, Jamie Hayon, Marti Guixe, Konstantin Grčić, Arik Levy, Karim Rashid, Daniel Libeskind, Tony Chambers from Wallpaper, Dieter Meier from the band Yello... The exhibition marks the Belgrade premiere of the BDW show that had its world premiere in early May in the Serbian Cultural Center in Paris opposite

the Centre Pompidou, with huge success with the French audience. This documentary presentation of lectures is followed by another exhibition of **BDW SUPERSTARS PORTRAITS**, produced by BDW, photographed by **Vladimir Miladinović - Piki**. After the successful exhibition at the London Design Festival in September 2010, and the setting in the SKC gallery in Belgrade during BDW 2011, as well as being part of the exhibition at the Serbian Cultural Center in Paris in May 2012, this version in the National Library will also for the first time include the latest portraits of some of the leading conference lecturers from 2011. ▶

Creative Space Serbia is a comprehensive compendium from **SIEPA's** 2012 effort to showcase Serbian designers and manufacturers. This year, the **Serbian Investment and Export Promotion Agency (SIEPA)** carried out the competition for Serbian designers for the fourth time, and winners had the opportunity to present their work at the **Milan Design Week**, at the "Fuori Salone" program in the Zona Tortona, the world's most visited design event. This was the second time that national designers were connected with the Serbian furniture manufacturers and that products fully "Made in Serbia" were shown to the international audience. The exhibition at BDW is the premiere of this important national exhibition in Serbia, and after the BDW it will be donated to the Museum of Applied Arts in Belgrade. ▶

CURATED BY:

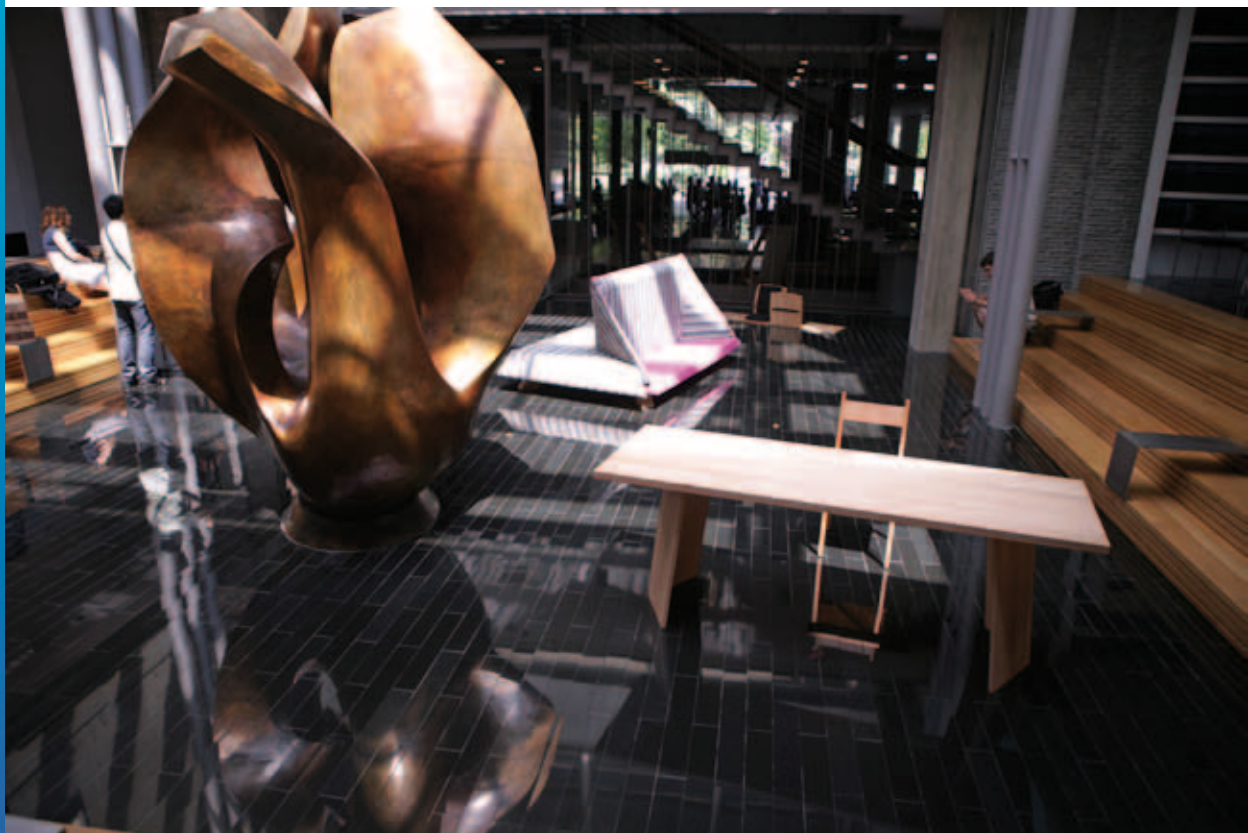
CO-PRODUCED BY:





BDW DIZAJNPARK: CREATIVE SPACE SERBIA / RS





The products selected for this edition, exhibited before BDW in the Officina – Opificio 31, via Tortona 31, in the very heart of the Milanese Fair Off, ZonaTortona, are the works of ten young designers: Kako-ko Design Studio, Studio DM, Bojana Petrović, Danko Radulović, Đorđe Živanović, Milan Karišik, Nenad Cerović, Saša Mitrović, Tamara Švonja and Žarko Uzelac.

Besides these selected products CSS also presented the work of the Serbian Furniture Cluster, designed by Mirko Tattarini and produced in cooperation with SCS Plus. Conceived as a metaphorical space station, launching new Serbian talents, energies and lifestyles into the design scene, the 2012 edition will be inspired by the theme of “Hanging Fiction”, an unprecedented design narrative for new ideas and projects.

The committee which selected the winning designs was formed by: Miloš Čurčin from SIEPA, Mirko Tattarini, who, as art director, curated the entire Creative Space Serbia project from conception to staging, as well as the Managing Directors of the companies involved. ▶

CURATED BY:

SUPPORTED BY:

en&is



*Istituto Italiano di Cultura
in Belgrado*

Megaphone by Enrico Bosa (En&is), Italy is, at the moment, arguably the most beautiful accessory in the world for your iPhone... It is actually an iPhone ceramic passive amplifier, designed to enhance even the best sound output. The amplifier is placed on a thin wooden frame which allows the object to sort of "flow". It was created so that it allows greater vibration of the object and the optimization of sound emission. Purpose-designed for the iPhone, the Megaphone is perfect for listening to music without earphones, for audio conferences and listening to someone over the phone, rendering the voice sound alive. ▶



BDW DIZAJNPARK: MEGAPHONE / IT





BDW DIZAJNPARK: ZANOTTA SACCO / IT

SACCO by Zanotta, Italy, is perhaps the most legendary piece of informal sitting in history, which revolutionized the world of furniture in that hippy year of 1968! Designed for Zanotta by Piero Gatti, Cesare Paolini and Franco Teodoro, SACCO is the first industrially mass-produced “bean bag” in the world, stuffed with sophisticated polyester particles. Since 1968 it has been produced continually under the slogan: “MORE THAN MODERN”, displays unprecedented comfort, and symbolizes all the creativity and FREEDOM of avant-garde Milanese design. We can say that, today, SACCO is an unique symbol of Italian design, recognizable and loved worldwide, ergonomically usable in every space. ▶

CO-PRODUCED BY:

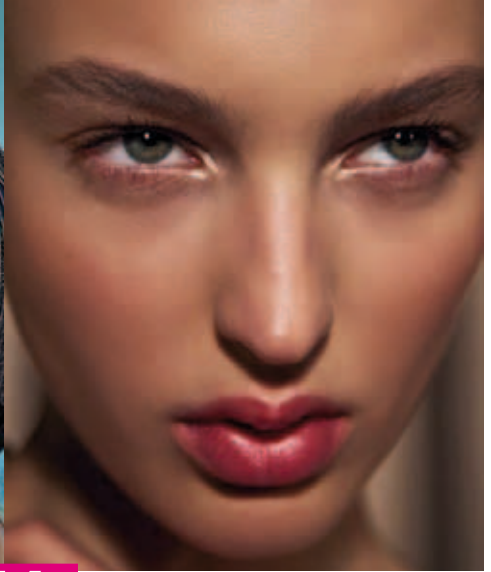
belgrade
design
week 2012



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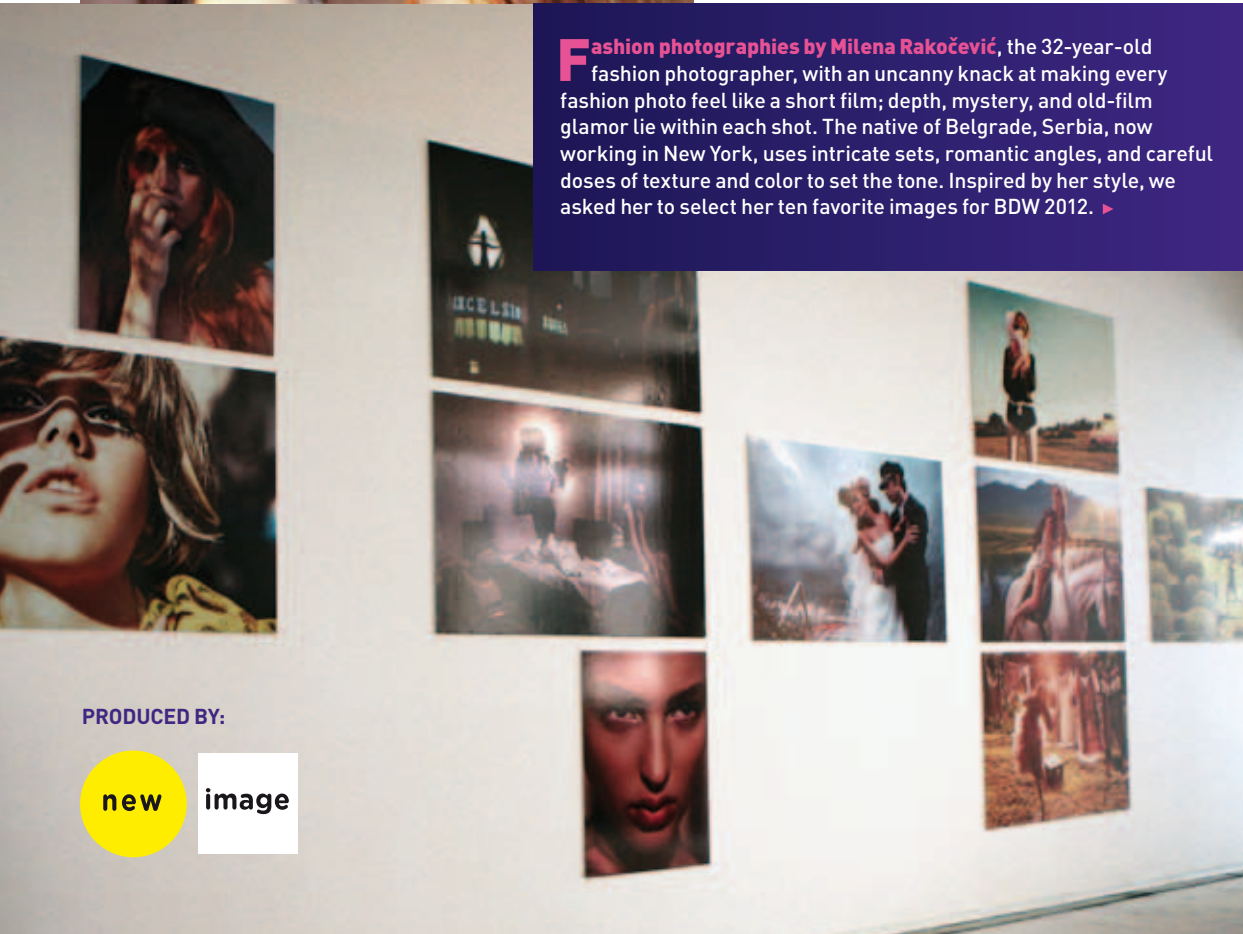
MILSPED
LOGIC
LOGISTICS





BDW DIZAJN PARK: MILENA RAKOČEVIĆ / RS/US

Fashion photographs by Milena Rakočević, the 32-year-old fashion photographer, with an uncanny knack at making every fashion photo feel like a short film; depth, mystery, and old-film glamor lie within each shot. The native of Belgrade, Serbia, now working in New York, uses intricate sets, romantic angles, and careful doses of texture and color to set the tone. Inspired by her style, we asked her to select her ten favorite images for BDW 2012. ▶



PRODUCED BY:





05 JUNE

The traditional free-entry workshops, panels and discussions for professionals and students of creative industries, titled **BDW DIZAJNLABS**, were held two days before the conference, on 05 and 06 June. The workshops and panels were organized for groups between 20 and 100 participants, where global creative leaders and speakers at the BDW Conference, people like **Eszter Bircsák – Kitchen Budapest/Hungary, Thomas Feichtner / Austria, Matti Klenell / Sweden and Jenni Carbins – Matilda/Australia**, kindly dedicated additional time during the festival to deliver these important educational sessions for regional creative industry professionals, while national creative leaders like **Nova Iskra, the architect Brana Mitrović and the media consultants Real Time Group** were asked to moderate important panels relating to their fields. ▶

DIGITALDESIGN

WORKSHOP MODERATED BY:
ESZTER BIRCSAK / KITCHEN BUDAPEST / HU

How to read and use local data and transform them to the digital world: looking for locative values, traditions, handmade processes and designing/building games or databases on different technology platforms; open to creative thinkers such as designers, artists, programmers, architects, media workers...

SUPPORTED BY:



EMBASSY OF
HUNGARY
SERBIA







FURNITUREDESIGN

WORKSHOP MODERATED BY:
THOMAS FEICHTNER / AT

Workshop for object designers who have courage to experiment with forms and move the object design beyond mass and commercial production. Feichtner concentrated on his latest work focused on artistic aspects and a more experimental approach.

SUPPORTED BY:





GLASSDESIGN

WORKSHOP MODERATED BY:
MATTI KLENELL / SE

Workshop for object designers ready for a challenge with one of the most difficult materials that needs patience and lucidity – glass. Klenell, also a skillful craftsmen, shared the secrets that made him a leading global designer.

SUPPORTED BY:



EMBASSY OF SWEDEN



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Serbia

CULTURAL MANAGEMENT

MASTERCLASS MODERATED BY:
JENNI CARBINS / MATILDA / AU

Masterclass for curators, creatives and experts in the field of cultural management. Carbins showed how by creating a careful selection and superb presentation, one can make a compelling overview of a creative scene - the Australian one.





DESIGN AND BUSINESS

PANEL DISCUSSION MODERATED BY:
NOVA ISKRA / DESIGN INCUBATOR / RS

Held after first educative programs which NI is realizing throughout May, the panel was an opportunity for exchange of reflections and opinions about the challenges of this particular project, as well as other projects which are trying to awake the Serbian production and export through usage of innovative design solutions. Participants: **Jovan Trkulja (Peter Gregson studio)**, **Branko Nikolić (Studio Antipod)**, **Milena Radović (SIEPA)**, **Slobodan Jovanović (Coba & Associates)**, **Miloš Ivković (Trikotaža Ivković)**; Moderator: **Marko Radenković / Nova Iskra**

SUPPORTED BY:





06 JUNE

The opening reception at the **National Library of Serbia** marked a spectacular official beginning of the **seventh Belgrade Design Week**, today arguably the key international event in the Serbian cultural calendar, and certainly the most significant creative festival in the region. What makes this festival unique is the fact that, seven years in a row, since 2006, it is still a strictly non-profit event, which is rare in the world of design, and it is still insufficiently supported by any institution in Serbia, Belgrade or the EU. But that is also why BDW is still an entirely independent, privately funded project, which starts from scratch every year until, and

then in some strange way rises from the ashes every spring – fiercely autonomous, noncommercial and uncompromising in its quality – with a fresh, relevant annual topic and, again, with an unparalleled line-up of speakers. The heart piece of BDW is certainly its world-famous international design conference, which presents "**The Greatest Creative Minds of the 21st Century**", who in fact render Belgrade Design Week the leading stage where global creative industries meet the Southeast European region of 100 million people between Vienna and Istanbul. This year's topic was "**FREEDOM SQUARED**". ▶



The Serbian Minister of Culture, **Mr. Predrag Marković**, inaugurated the event. The Ambassador of Australia Her Excellency **Dr. Helena Studdert**, **Mr. Saša Marjanović**, the representative of the general patron Samsung, and **Jovan Jelovac**, the founder and curator of BDW also spoke at the opening. The opening in the great hall of the National Library of Serbia with the fashion show by **Jelena Stefanović**, the premiere of the "BDW 2011" documentary feature film by **Miodrag Ilić** and the unveiling of the **BDW DIZAJNPARK** exhibitions, was visited by **over 2000 people** on that first night alone. ▶

Jovan Jelovac, founder and curator of Belgrade Design Week
Her Excellency Helena Studdert, the Australian Ambassador to Serbia
Dejan Ristić, Director of the National Library of Serbia
Predrag Marković, the Minister of Culture and Information
Saša Marjanović, Head of Marketing of Samsung Electronic





Your impressions about Belgrade Design Week?

"In spite of pan-European economic turmoil and scanty local investment, Belgrade Design Week 2012 was an ambitious affair with a dazzlingly eclectic programme and a range of illustrious keynote speakers. Highlights included a poetic audio-visual presentation by Brazilian architect Isay Weinfeld, and French designer Matthieu Lehanneur's contemplative talk, built around the question 'How to...?' ('How to be born', 'How to sleep', 'How to die') with reference to his own visionary projects. Continued from last year was the Dizajnnights programme, which kept the conversation going well into the early hours; though in a less formal and more festive form. The enthusiasm and energy of Belgrade Design Week is superb, and hardly to be found elsewhere."

Kristina Rapacki

Disegno / UK

POWERED BY:





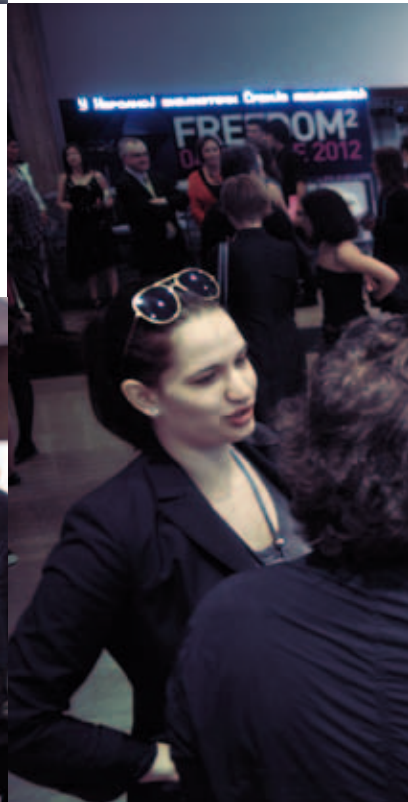
Predrag Marković, the Minister of Culture and Information
Vesna Jelovac, CEO of Belgrade Design Week
Her Excellency Helena Studdert, the Australian Ambassador to Serbia



His Excellency Pekka Orpana,
the Finnish Ambassador to Serbia



Matevž Čelik, the Director of Museum of Architecture and Design, Slovenia
His Excellency Franc But, the Slovenian Ambassador to Serbia





Jovan Jelovac, founder and curator of Belgrade Design Week
His Excellency Michael Davenport, the British Ambassador to Serbia

Your impressions about Belgrade Design Week?

"Belgrade is today a vibrant city with a lot of creative people. I was very impressed of Belgrade Design Week – of the very high quality of presentations and such a strong and numerous audience. The practical arrangements and the venue was perfect. To anyone interested of Serbia's potential on design and architecture, participation in the Design Week is a must. Great opportunity to meet great creative people from Serbia and all around the world. This year we had one Finn making a presentation about Aalto University and Helsinki World Capital of Design 2012 and I will certainly encourage next year a strong participation from Finland. Belgrade Design Week is an important tool to harness creativity to foster wellbeing in Serbia and to build connections with the rest of the world."

Pekka Orpana

HE the Finnish Ambassador to Serbia / Finland

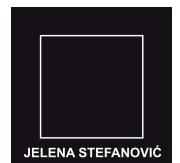


Vesna Jelovac, CEO of Belgrade Design Week
Jovan Jelovac, founder and curator of Belgrade Design Week
Vuk Veličković, art director of CCdS in Paris, France

The fashion of **JELENA STEFANOVIĆ** is distinguished by clear lines, discreet elegance and sophisticated sex-appeal. The designer's imperative is stated in the minimalistic approach, highest quality of production of natural materials, and immaculate craftsmanship. The complex cuts are streamlined and paired-down, the silhouette is freed from any over-the-top detail that might take the viewer's attention away from the simple harmony, while the discreet sex-appeal ensures that the wearer feels very feminine, relaxed and comfortable. **JELENA STEFANOVIĆ's** items are worn by charismatic and confident women of refined beauty and strong energy, who desire eternal pieces of exceptional quality. ▶



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Your impressions about Belgrade Design Week?

"Belgrade Design Week is highlighted as one of the key events that have positioned itself on the creative map of the region and Europe, in a relatively short period. The fact that it is possible to attend conferences, exhibitions and workshops and meet such creative leaders of our time in just a few days, is more than enough reason to support such a manifestation. In that sense I sincerely hope that BDW will continue its upward movement, that it will survive despite the problems that the organization faced this year, and that the potential supporters will have more sensitivity for the festival, which has a widely acknowledged reputation."

Ivana Martić

Lisa, Moj Stan / Serbia





Your impressions about Belgrade Design Week?

"The meeting waters of Sava and Danube
Flow from all the ends of Europe
And beyond
Yet the contemporary keepers of the pass
Have created a stream
Far more restless and strong
A designer's stream
A meeting of the currents
A network of vision and dreams
Of inspiration
Semi transparent
Clear and unpretentious
(yet) full of content, reason and work
And we are grateful for granting us passage"

Beetroot

Greece

HOSPITALITY:

teka



After the opening, around fifty international guests answered the kind invitation of the restaurant **REKA** in Zemun, to come and feel a true Belgrade atmosphere with a typical Danube fish menu and live music, until late into the night. No one stayed on their seats after midnight, thanks to the passionate rhythm of the band that played only classic Serbian rock 'n' roll hits... This night out on town was in stark contrast to the formal but sophisticated atmosphere of arguably the most famous restaurant in our capital, the legendary **Klub Književnika (Writer's Club)**, which the night before had hosted the speakers of the 7th Belgrade Design Week that had just arrived, introducing them to national gastronomic treats such as summer ajvar, shopska salad, the famous Serbian barbecue and the legendary cream pie, with a selection of premium national wines. ■



What is FREEDOM for you, Gui and Tarek?

"99% of what you think about and what you create isn't great, but it's all about finding that 1% that is life changing, world changing, absolutely amazing. You have to have the freedom to fail, the freedom not to succeed in order to succeed."

Gui Borchert and Tarek Sioufi

Fallon / UK



B. 5

BELGRADE DESIGN WEEK 2012

**DAY ONE OF THE
CONFERENCE /
WIND DAY**

**07
JUNE**



What is FREEDOM for you, Kjell?

"When I say creative freedom I just mean that you have a feeling that they let you do stuff in the way you want to do stuff, but you don't have the freedom to do it in any other way. Not in any way you like, but in a way that you are known for doing stuff, so that's the way they are coming to us, because they know our approach. So that's why it's an illusion. It's not really freedom but you have created a space for yourself to be free within. But it's not an open space, you don't get a blank sheet of paper and if you did, what would you do? It wouldn't be very interesting."

Kjell Ekhorn

Non-Format / Norway

BELGRADE DESIGN WEEK 2012

DAY ONE OF THE CONFERENCE / WIND DAY

PARTNER OF THE DAY:

▼
LASVIT

THURSDAY 07 JUNE 2012

NATIONAL LIBRARY OF SERBIA, INSTITUTO CERVANTES, IDC, COMMUNALE

The redesigned interior of the National Library of Serbia, located on the beautiful Vračar plateau, in the year when the library celebrates its 180 anniversary, was a fantastic space for presenting the world's leading design-thinkers and practitioners, an ideal place for exchange and discussion between people in the wide scope of creative industries on the subject of freedom and future. BDW's famous three-day international education conference titled FREEDOM SQUARED was traditionally held as the heart piece of the Design Week, from 07 to 09 June.

This year, the conference gathered arguably the best speakers ever in one place. The focus of the conference that invited 25 key speakers from 20 countries, was

finding solutions, ideas, models, trends and future demands through European values and standards, with the aim of defining, understanding and establishing a society of FREEDOM in the entire SEE region.

In front of a packed Central Reading Hall of the National Library of Serbia, the Austrian Ambassador HE Dr. Klemens Koja opened the first conference day titled WIND DAY, in honor of the conditions of cultures presenting such as Austria, Sweden, Switzerland, Norway... Jovan Jelovac, founder and curator of BDW presented the speakers, and after each lecture, had a discussion with participants, asking them all about their opinion on freedom in the world today, particularly in their own professional experience. ▶

SPEAKERS:

1. **Thomas Feichtner**
Austria
2. **Zoran Radojičić**
Serbia
3. **Matti Klenell**
Sweden
4. **Héctor Serrano**
Spain
5. **Petter Neby**
Punkt. / Switzerland
6. **Jörg Boner**
Switzerland
7. **Kjell Ekhorn**
Non-Format / Norway
8. **Lars Kjelsnes, Martin Sanne Kristiansen, Thomas Lein**
Heydays / Norway
9. **Leon Jakimič**
Lasvit / Czech Republic



The international shooting star from the Viennese design scene, **Thomas Feichtner**, opened the conference with his striking lecture. Looking at design from the perspective of artisan and sculptor, he said that FREEDOM is creativity which is incredibly versatile and limitless. During his speech he presented avant-garde objects of geometric shapes and sharp edges he insists on, even when an idea seems impossible to materialize, as for example his "Cutt" cutlery, beloved by the users, as well as the "M3", "Pixel" and "Honey" chairs, and many other designs. Thomas Feichtner also told us about his strong impressions from the workshop he held a day before as part of the BDW DESIGNLABS program, as one of several esteemed design-superstars who responded to BDW's request to arrive few days before the conference, and hold master classes for young Serbian and regional professionals working in all segments of creative industries. We parted with Thomas not before securing a firm promise from the amazing Simone Feichtner, that she will facilitate the Feichtner exhibition, which we have seen recently in London, to be opened at the next BDW DIZAJNPARK 2013. ▶



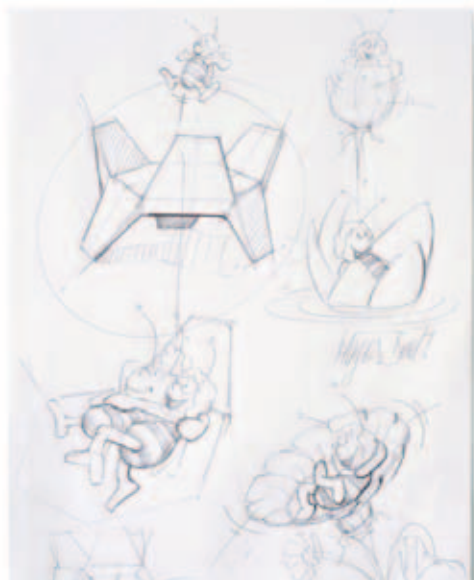
SUPPORTED BY:



THOMAS FEICHTNER AT

WWW.THOMASFEICHTNER.COM





Your impressions about Belgrade Design Week?

"Many thanks for the invitation to Belgrade. I had heard about the BDW from many colleagues and they were all enthusiastic about it. I really enjoyed these days, it was a spectacular design party full with positive vibrations and warm hospitality. I would like to take this opportunity to assure my friend Jovan my deep respect. You managed to accomplish an incredible design fireworks and it was a great honour to be a part of it. We all came together as design experts and left Belgrade as close friends."

Thomas Feichtner

Austria





INTERVIEW WITH THOMAS FEICHTNER

POLITIKA – Daily Newspaper / RS, 03 June 2012
By Milica Dimitrijević

WHEN THE CRISIS HITS, DON'T PANIC

The Belgrade Design Week with its variety of programs opens tonight and lasts until June 10. A special author, someone who is proud of an award he won as a child for a drawing, for a competition organized by a Swiss candy manufacturer – a plush toy and a lot of chocolate – will have the honor to open a special segment of this festival: BDW's famous international conference titled "Freedom Squared" this year. Thomas Feichtner, born in Brazil, lives in Austria and is one of the country's most prominent designers, also a professor at the academy in Kiel, Germany. He exhibited at the Triennale in Milan and at the Museum of Applied Arts in Vienna. Working in the field of industrial design, in which he is most productive, he collaborated with many companies, including Swarovski and Adidas, but that did not prevent him from coming to Belgrade to speak about creative freedom which goes beyond globalization and mass production. That is why he says that "freedom is always relative, but necessary in order to create something new, bearing in mind that it is important not to attempt to please others".

Not even our parents?

Not even them, at least not when it comes to the essential things in your life. When I was in school everyone tried hard to get me interested in math, while my parents were always afraid I would become an artist who is always broke. That's why they tried as hard as they could to keep me away from the academy in which I eventually enrolled anyway. The way they behaved raised my interest in this profession even more.

You once said that your greatest challenge was a project you designed while still a student...

Yes, that was, at the same time, my first job. A snowboard manufacturer hired me to create graphic designs for the company. At that time, I was a skateboarder, and snowboard was just becoming popular in Austria. I immediately said yes, even though I had no experience. The next day I bought my first computer and started to learn the necessary skills. While working on that collection I founded my studio.

Today, after many years of practice, what is the foundation of your design aesthetics?

Although my goal was to not have principles, the irony is that it is not possible after all, even when you think you've managed to do it. Perhaps my main principle is that design, in my case, is not a marketing tool. That I am not interested in focus groups or surveys. I often don't even imagine a potential viewer or user. What counts is artistry and skill. It is easy to have ideas, but having the right idea at the right time – that is art. That is why I write down all the ideas that come to my mind during the day, regardless of whether I need them at the time or not. After a while, I have a whole pool of ideas, which makes my life easier.

Where exactly do you find inspiration, in nature, in geometry, in materials...?

I observe a material very carefully, analyze its structure, research its history, its background and mostly follow my instinct and the passion that I feel. But I am not inspired by a walk in the park, no.

What is a bigger incentive for you: working with clients or with students?

In general, there is not much difference, because it's all about design. But I really enjoy talking to new generations of designers. I have a feeling that I am not the only one who teaches, that they teach me as well. They express their ideas more directly, they are often radical. I was like that too when I was a student, I knew exactly what design was all about. When I think about it today, I see something very diffused. Nothing is black and white anymore. Now everything is in color. On the other hand, I like exchanging ideas with clients. Many of them have become my friends.

Are there some exceptional names in the world of design you could single out?

In the past, everything was about stars in this profession, about masters and famous names. Today, every ingenious mind can spread ideas regardless of whether it is recognized or not. I think everything that is happening today will have more influence than what was happening decades ago. The focus will not be only on designers with good PR agents, but on good ideas. Imagine having had a good idea in the eighties? It was impossible to show that to the general public without extensive support. Today, things are different. Because of everything I said, there is no point in talking about names, because many of those I appreciate are completely anonymous.

You mentioned that you knew the key for success, despite the economic crisis?

I do, and it goes like this: Don't panic! I mean it, in case someone thinks I am kidding. Early this millennium I went to China to see this boom everyone was talking about. In Shanghai I saw countless design studios – I was the only one who didn't have one. But at the same time, in those days I began to doubt the idea of constant economic growth. I decided to give up the idea of long-distance work and to start collaborating first with companies located in my street in Vienna: old, traditional manufacturers of porcelain, glass, silver, furniture. And I still do. I act locally. ■

What is FREEDOM for you, Thomas?

“A designer is somebody who is a little bit outside the society, and a little bit reflecting the society, observing the society and bringing new ideas into the society. So, there's big freedom for a designer in any case. But for me personally, I find freedom at the beginning, at the very beginning of the process, when I start to design a product. There I can really find freedom and I can adjust a product to the way I want to have it.”

Thomas Feichtner

Austria



The next speaker, our own, already famous but still relatively young architect **Zoran Radojičić**, pointed out to FREEDOM in designing buildings with focus on reconstruction, and that it lies in the fact that new faces of buildings and new interiors have to be radically different from the former, to reflect the new time we live in. Zoran was sort of host of the entire festival, because it took place in the interior of the NLS he recently redesigned. The author said that it was refreshing to see the space of this iconic building coming to life in such a beautiful way as stage for BDW, which gave it a special new energy. During his lecture the audience was able to see the collection of works from his studio Archtic, particularly complex structures (theatres, hospitals, museums, galleries, hotels and sports complexes) such as the Yugoslav Drama Theatre, the "Slavija" business center, Villa A. However, the biggest applause Zoran received was definitively for the National Library of Serbia in Belgrade, as well as for the new Museum of Contemporary Art's dependance, the lush but ultramodern "Legat Čolaković" in the Dedinje quarter of Belgrade. ►





EDC

ZORAN RADOJIČIĆ RS

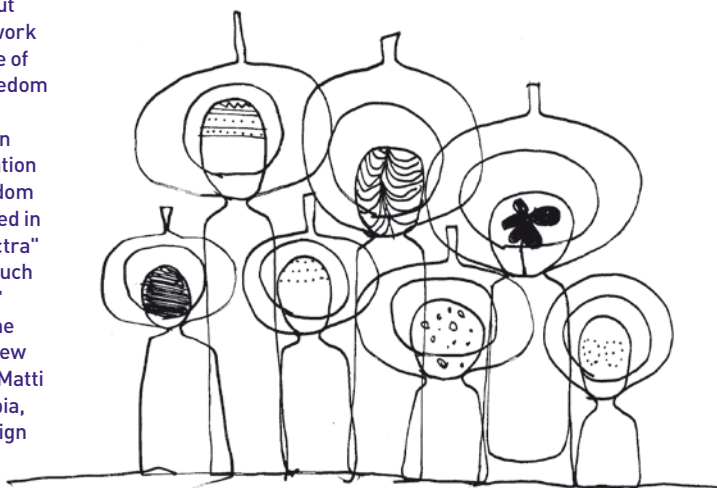




MATTI KLENELL SE

WWW.MATTIKLENELL.COM

The Swedish designer **Matti Klenell** talked about the freedom that is integral part of his entire work process, whether the objects he designs are made of wood, metal, glass or textile. Matti associates freedom with the sense of responsibility. He claims that he likes boundaries which are sometimes imposed on him due to the nature of his work, because inspiration and new ideas arise from the combination of freedom and restraints. Klenell's design philosophy resulted in unique furniture and lighting pieces like the "Spectra" sofa, but particularly in extravagant glass items such as the recent collection of the iconic "Iittala Birds" which in his version are called "Thieving Birds", the "Ajeto" glass urns, the "Kokeshi" vase... and the new global bestseller, the "Lempi" glasses for Iittala. Matti was happy to hear he also has a bestseller in Serbia, the "Four Flower" vase for MUUTO, Belgrade Design Grand Prix winner in 2009. ▶



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EMBASSY OF SWEDEN



Your impressions about Belgrade Design Week?

"I would like to thank you at BDW for a fantastic experience in the beautiful city of Belgrade! It was truly amazing and extremely inspiring to take part in it and I will keep the memory forever. It gave me a lot of new knowledge, input, contacts and most of all great new friends! What you have done and hopefully will keep doing can't be replaced by any other event. It's unique and makes a difference."

Matti Klenell
Sweden





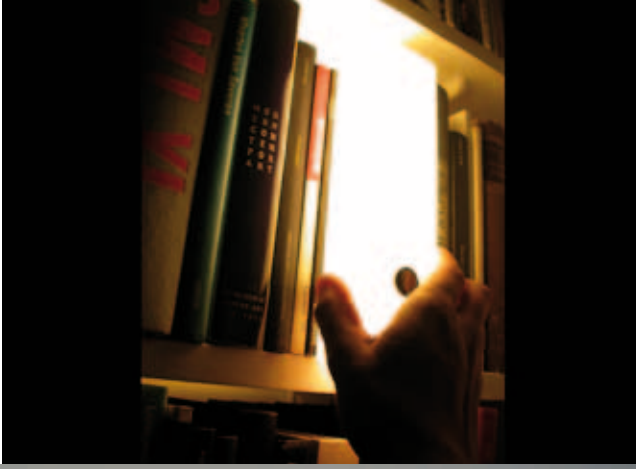
What is FREEDOM for you, Matti?

"I think it is about working under those two circumstances, being free and also working with strict frameworks and how that effect each other, and how good it is, or how necessary to have a side that is completely free and also how necessary it is to be framed sometime. Since I've started to bike to work, I've found myself laughing on my way to work and I think that is kind of an image that describes freedom in a way. But then I also find freedom a lot when I go to the place where I am born or where my origins are, from on the west of Sweden, on holiday."

Matti Klenel

Sweden





INTERVIEW WITH MATTI KLENELL

CASA VIVA – Design Magazine / RS, July/August 2012

By Jelena V. Milić

DESIGN THAT LASTS

The Scandinavian creative superstar Matti Klenell, one of the guest speakers at the Belgrade Design Week, established his studio in 2000. He is equally successful in industrial production as in designing exclusive, limited edition collections. The products he designed are already displayed in museum collections throughout Northern Europe.

Although he wanted to become a writer or a journalist, he discovered architecture by chance, and since both of his parents are artists working with glass, he soon decided to pursue a career in furniture, lighting and product design. In an interview for our magazine the Swede Matti Klenell (40) said that for him, design is artistic modeling related to purpose and materialization.

He graduated from the prestigious Konstfack University College of Arts, Crafts and Design in Stockholm in 1999, and in 2003 he already won the extraordinary "Ljunggren" design award. Today, his clients include: Agata, Muuto, Brio, Moooi, Offecct, Bals Tokyo, Iittala... He loves to experiment with new and vintage materials, and is particularly fond of glass.



He confirms that Scandinavian design is distinctive, because of the specific and very simple materials that are used. It helps create a unique kind of expression. Social values and the way the society is organized play an important role in the aesthetics of this design, which is why it has become so successful. "When I began to combine design work for the industry with unique or limited edition projects in glass, I think that at that moment my approach became very traditional, a little bit artistic, like how things worked in the early days of industrialization, when artists were brought in by the industry to create new everyday items. Today the design profession is very specialized and I have a problem with that", he said with a smile, and added that he often finds inspiration in his own life.





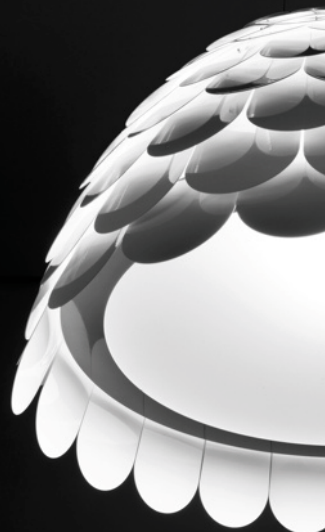
Different endeavors were important to him in different ways. A big glass exhibition at the Stockholm IngerMolin gallery in 2008 opened a lot of doors for him! "A chair I have made for a small Swedish manufacturer has given me a steady income for 10 years and a vase I did for Muuto has sold extremely well over the years. But in number of sold copies the Lempi glasses (for Iittala) are my greatest success.

Another important project to me was actually when I served as head of department at Beckmans College of Design here in Stockholm, which gave me great self-confidence and that is what 90 % of this profession is about", says the designer whose friends are also from the world of creativity and therefore it is natural for him to be surrounded with their designs, because he buys and exchanges products with them. Still, he doesn't think of himself as a design addict, because he chooses items that will last long, and doesn't perceive furniture or design as fashion.

Some of his designs are already on the path to eternity! When he started, he couldn't have imagined that one day his work would be displayed in museum collections. "The objects stay public and take part of a greater whole and that makes me feel very flattered", says the author who is currently in the midst of many exciting projects. He performs better when he has multiple tasks, because to him, an empty agenda is the most frustrating thing imaginable! ■

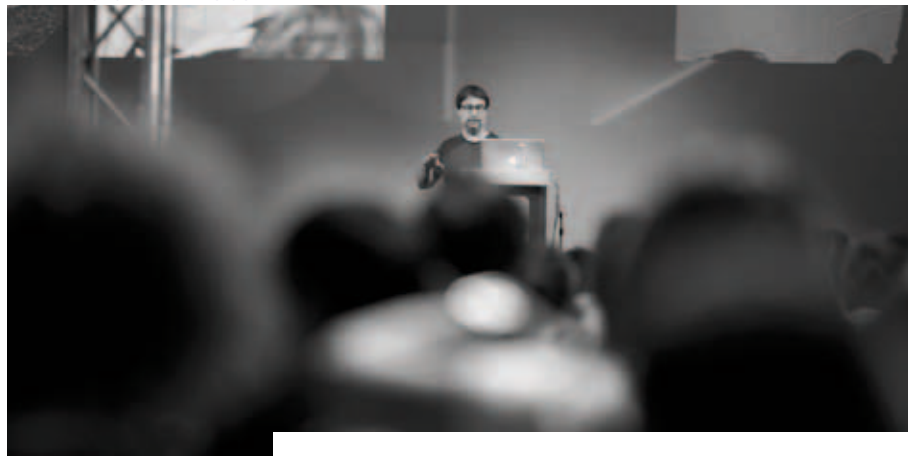


The second session of lectures was opened by **Héctor Serrano**, the Spanish design superstar who worked from London, with a new studio in Valencia now. For him, FREEDOM means approaching objects without prejudices and preconceptions, with a specific richness of the process of implementing the idea, which he presented in his works combining innovation and distinction in a totally modern way. His outstanding sense of humor is demonstrated through his work with students, showing that graphic design can be used for purposes of modern day activism. Multidisciplinary as ever, his studio is currently working on toy designs, installations for an internet company, electronic appliances, etc. The audience enjoyed his vivid presentation of different "serious" products for the likes of La Mediteranea, Fontana Arte, Moooi, Metalarte, Droog Design etc., and especially liked the "New London Bus", his entry for the historical Routemaster competition, for which he won the second prize in 2008. However, the crowd went crazy for his highly educational and imaginative designs for children such as the "Finger Puppets, Air Heads, Hand Puppets and Finger Tattoos" for NPW. To which Héctor laconically said that it must be true that each designer begins creating for children, once they get their own kids! ▶



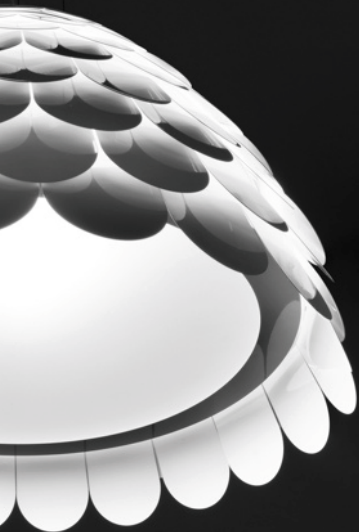
HECTOR SERRANO ES

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What is FREEDOM for you, Hector?

"Freedom... Probably my daughter. Everything is new for her and represents somehow the freedom of not having the background of seeing things with a preconception. I like restrictions and I think it's fun. If you have complete freedom, I'm afraid it's not about talent anymore."

Hector Serrano

Spain



INTERVIEW WITH HÉCTOR SERRANO

Lisa - Moj stan, Design monthly / RS, July 2012

Translation by Igor Vidović

DESIGN FILLED WITH EMOTION AND HUMOR

This June, during the 7th Belgrade Design Week at the "Freedom Squared" conference, on the day entitled WIND (and for a good reason), the avantgarde Spanish designer Héctor Serrano presented his work and talked about emotions and freedom in the field of design.

Born in Valencia in 1974, he studied industrial design in his hometown before moving to London where he earned a Master's degree in product design at the Royal College of Art. He founded his design studio in London in 2000. His projects (furniture, lighting, tableware...), which are functional, of unusual shapes and extremely modern, combine innovation with the communication of familiar ideas, in an unconventional and innovative way. He claims that every designed object should have two qualities: one is innovation which brings something unexpected, and the second is familiarity, meaning that the products should seem already familiar to the user, as if they were a part of the collective memory or experience.

The list of his clients includes companies such as Muji, FontanaArte, Roca, Moooi, Gandia Blasco, ICEX Spanish Ministry of Industry, Tourism and Trade, Droog Design, Metalarte, La Mediterránea, La Casa Encendida (Caja Madrid) and the Valencia City Council, among others.

For Serrano, freedom is about approaching objects without prejudice and preconceptions, and it implies a particular process of implementation of an idea, which he presented in his designs, and which are a modern combination of innovation and familiarity. His extraordinary sense of humor is evident in his work with students, in which he has shown how graphic design can be used in modern activism. Multidisciplinary as ever, his studio is currently working on toy designs, installations for an internet company, electronic appliances, etc.

In Belgrade he presented his "New London Bus", a project for the historic Routemaster competition for which he won second prize in 2008, and now he is focused mostly on educational and imaginative designs for children such as the Finger Puppets, Air Heads, Hand Puppets, Finger Tattoos for NPW, because, as he laconically said, "it must be that all designers start designing for kids when they get children of their own!"



Héctor Serrano is also known for his work with students. In his studio there is a section called Lab, which is a kind of platform for creative research, experiments, design of new concepts, which inspires reflection and a different perception of reality, which certainly has an impact on the creation of proactive design.

His studio has received numerous awards such as the Peugeot Design Award, the National Design Award (Premio Nacional de Diseño No Aburridos), second prize on the New Bus for London competition with Miñarro García and Javier Esteban and Designer of the Year 2009, award, awarded by AD magazine. The products he designed are exhibited in museums such as Victoria & Albert in London, Cooper-Hewit National Design Museum in New York and are included in different collections of the Central Museum of Amsterdam.

Héctor says he likes constraints in his work, because he considers them a challenge, they make work fun, and he attempts to use them as best he can. The most important thing for a mass-produced object is the material and the production process, and according to Serrano, also he people that use it, which is why his studio strives to design objects people can relate to in a special, human, emotional way. ■



Petter Neby, founder of the avantgarde Swiss company **Punkt.**, describes his design as simplicity of form and function which fit users ideally. For him, achieving **FREEDOM**, means having the possibility to create objects with a certain sensibility. On the market filled with multifunctional objects (phone-camera-portable computer...) simple objects with just one function, such as those designed by Punkt., are refreshing to users tired of many complicated innovations. All the products made by Punkt. are signed by another friend of BDW, the famous British designer Jasper Morrison, art director of the entire project. Products like a simple phone or an alarm clock, demonstrate Punkt.'s sophisticated design philosophy. Petter Neby says, however, that the project he is most proud of is Punkt. itself. Exclusively at BDW, he announced important new projects which will premiere next year. ▶





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Your impressions about Belgrade Design Week?

"Belgrade Design Week is the gateway to the large nascent design area, spanning from Serbia all the way to Istanbul, which will grow evermore influential over the next decennia. You simply cannot miss out on this opportunity!"

Petter Neby

Punkt./Switzerland

PUNKT'S VALUES



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JÖRG BONER CH

WWW.JOERGBONER.CH

The new Swiss design superstar **Jörg Boner** gave his answer to the question stating that **FREEDOM** is a possibility that every profession provides, and a number of reasons why we create and materialize things. Jörg designs objects of innovative shapes, and what he strives to achieve in every product is a deep, structural balance between form and technology. By "following the object", instead of his initial idea, he manages to liberate his instinct and create beautiful and functional products such as the showed "Lavin" lamps, "Axpo" street lamps, the "Thermos" pot, "Wogg 42" chair, "Ajax" desk, "Ftan" bed, etc, making us feel that reality can be more vivid and magical than we ever imagined. Jörg Boner is also the only BDW 2012 lecturer who had his poetic design exhibition with the intricate name "Goodnight Moon" displayed as part of the BDW DIZAJNAPRK vernissage. In this romantic setting, a lone street lamp by Ewo /Italy, courted a magical pink sofa with an ottoman by COR /Germany, amidst the National Library's internet library, to huge enjoyment of the festival's visitors. ▶





Your impressions about Belgrade Design Week?

"Design Week Belgrade? - Rarely have I been received with such warmth, rarely have I had the pleasure to listen to so many fascinating people, and it has been a long time since I have last stayed up into the wee hours of the night in such elegant company."

Jörg Boner
Switzerland

INTERVIEW WITH JÖRG BONER

B92 – Web portal / RS, 6 June 2012

By Igor Vidović

ART IS FREEDOM AND CHALLENGE

Jörg Boner is one of those creatives for whom form and design of a product are not the only important things; the vision about how to create the final product and how things can be set in a new concept, are equally important.

This is precisely what was shown at the **GOODNIGHT MOON** exhibition, displayed in the **National Library of Serbia until June 10**, as part of the **7th Belgrade Design Week**, with kind support from Pro Helvetia.

The author of the exhibition, the new design superstar from Switzerland, Jörg Boner, was there in person to present this humorous and somewhat romantic juxtaposition of a lonely street lamp (UN by EWO) and a beautiful pink sofa (BHAIR by COR).

Jörg Boner comes to us from Zürich, where has been working as an independent designer since 2001. After studying product and interior design, at the venerable Schule für Gestaltung in Basel, he won many awards for projects designed for companies like Veuve Clicquot, Nestle, Wogg, Fontana Arte, ClassiCon, Nils Holger Moormann. As designer, author and lecturer at the École Cantonale d'Art de Lausanne, Boner's approach embodies mobility, creativity and openness, which combined arguably render him one of the most important new contemporary designers in Europe. In his work, Boner successfully combines two opposite design trends: product design and communication design.

A clear concept and precise implementation with traditional materials bring Boner closer to the group of designers for whom modernism is still alive. His use of objects as tools for anecdote, memories and emotions, connects him with a generation of designers who find it easy to communicate with their users.

Before his arrival to Belgrade, we talked to Boner about art, inspiration and his work process.

How did you decide to accept BDW's invitation and what do you expect from the festival and from the city itself?

"Already at first contact with BDW, who invited me to the festival, I understood that here somebody is doing something with a very honest proposition. It doesn't feel like just another festival. It feels like more... we will



see. I'm looking forward to BDW. I'm looking forward to meeting new persons with strong personalities doing some nice work, and last but not least to meet a few friends I meet only once a year normally."

What can the audience expect to hear at your lecture?

"I guess to create products and to speak about design are two pairs of shoes. I'll try with my lecture and the images I'll show to stay as close as possible to the most interesting part of design: the creation."

What made you become interested in art?

"It is a discipline close to design. But a lot of artists are showing much more radicalness than designers do in their profession. What I like in art and what I'm always fascinated by is the circumstance that the artist is working in a self-made context. He is completely free in a way. It is a kind of freedom, but also a challenge."

What was your first project?

How do you feel about it now?

"My first project was the "OLMA" shelf. It is a very sculptural object in fiberglass where you feel the late 90's in its shape. But, honestly, today I can say that I'm still a little bit proud of it. It is still today a project where you can see and feel a sculptural impact in it."

What was your first award?

"It was the "Swiss Federal design Award 1998", a national Swiss design prize."

How about your favorite award/recognition?

"It is definitely the "Grand Prix Design 2011", the most important Swiss design prize, given by the Swiss government. The 'Grand Prix Design' was introduced by the Federal Office of Culture to honor established designers or design offices who have contributed to the advancement of Swiss design both nationally and internationally."

What is your favorite project and why?

"I would say that for me the favorite project is always the current one, because you always try to do the best thing in the world. Later on you'll understand that what you did wasn't really the best thing in the world. Further on you have to give it another try. And so on....."

Your favorite clients?

"Those with a rare mix of passion, craziness and a hard, serious, professional production and sales department. For the moment my favorites are EWO for street lights and COR for upholstered furniture."

Do you have a signature method in designing?

"Trial and error is my way."

Your inspiration?

"Inspiration comes from real life, because it has to move back into real life. But I find a lot of inspiration in my clients. I really appreciate to discuss a lot with them to understand better what we have to create. And in a way, perhaps it is stupid to say that, but the project itself contains a lot of inspiration. You do something, and you are capable to observe what the next step shall be, while doing it. For me, inspiration definitely comes from the work itself."



Project you are currently working on?

"Currently we are working on a coffee machine, a new sofa and a new light collection."

A selected number of people will have the opportunity to hear Jörg Boner on the first day of the creative conference entitled Freedom². We asked him what freedom means to him.

"Freedom is a big word with a lot of meanings. The freedom I can feel, and for which I'm very thankful, is the freedom to live doing a job where pleasure and curiosity are the most important drives."

Jörg Boner appreciates the sculptural aspect of design. He developed a work method that includes building cardboard models, as integral part of the design process. He creates drawings and patterns, handmade three-dimensional models, which are later reshaped and improved in the continuous process of handwork, until the precise design of a product is complete. What he strives for in every product is the balance between form and technology. ■



The final session of lectures on the first day of the conference began with **Non-Format**, a Norwegian studio that specializes in graphic design, constantly experimenting with forms and displays of typography. **Kjell Ekhorn** sees FREEDOM of creation through the game of repetitions, but also as an illusion of FREEDOM because, by combining different proportions of segments, two-dimensional versions of products that overlap with no clear boundaries are materialized, playing games with reality. This approach to work leads to designs which constantly push boundaries and influence our perception and our world view. The audience was thrilled with the visual language, expressive typography and original designs the studio made for The Economist, The New York Times, ELLE, The Wire Magazine, Varoom, Penguin Books, LG, Nike, Yale University... showing the ability to solve problems in a creative way and send strong messages on behalf of other people. As Kjell said, they are driven by the love for what they do and the design loving crowd in Belgrade recognized that: this amazing firework of creativity earned NON-FORMAT the fifth place in the GRAND PRIX line up, as voted by BDW delegates this year. ▶



DELPHIC

NON-FORMAT NO

WWW.NON-FORMAT.COM

SUPPORTED BY:



NORWEGIAN EMBASSY





Janis rebelle forever

Elle fut cette artiste fulgurante dont la mort « inévitable », à 27 ans, signa le départ d'une ère d'or. Poudre blanche, un parcours rock'n'roll exemplaire, Phare d'une génération maudite, possédée de musique, de sexe et de poésie, **Janis Joplin** reste un modèle d'authenticité et de pureté. La première égarée trash.

par [unreadable]

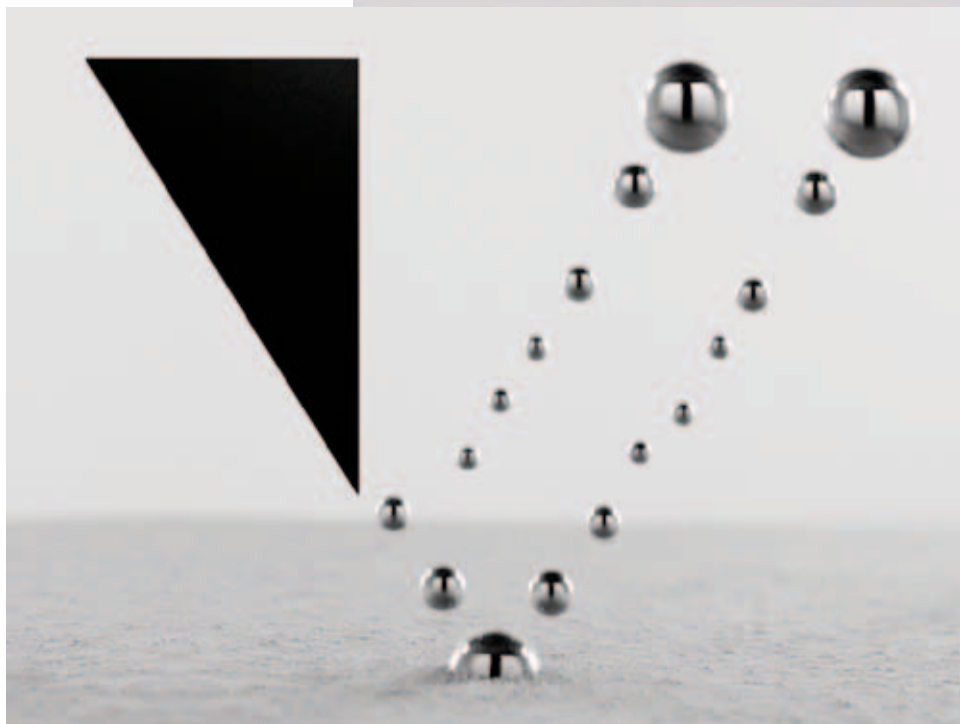


Your impressions about Belgrade Design Week?

"These days there are many international design conferences to choose from but very few will have the warmth, the enthusiasm, the charm and integrity of Belgrade Design Week. Being part of it was a true pleasure on so many levels."

Kjell Ekhorn

Non-Format / Norway



Another exciting Norwegian studio followed, **Heydays** from Oslo, known for their clean and simple graphic design, photography, video and film work. Standing out over the years with unusual ideas and a specific simplicity in designing corporate identities, websites, magazines, books and packaging, their opus is characterized by an interesting mix of functionality

and formal aesthetics. Distinctive and sophisticated art direction, typography and design solutions made this studio the obvious choice for clients such as Premiss, Snitt, Berg&Berg, Anorak and many others, for which they created unique print, covers, business cards, catalogues, lending an unmistakably classy Heydays-touch of style to their business environments. ►



Your impressions about Belgrade Design Week?

"Belgrade Design Week was a great inspiration - a week filled with kind hospitality, great speakers, nice exhibitions, warm weather and fun social happenings. We got to meet and know a lot of great people, and basically had a blast in Belgrade."

Lars Kjelsnes

Heydays / Norway



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Filmfaktisk

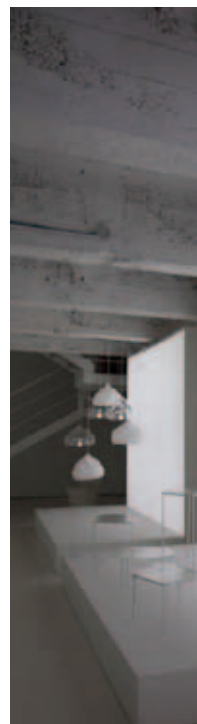
HEYDAYS NO

HEYDAYS.NO





Finally, the global superstar of glass – **Leon Jakimič** from Prague, Czech Republic, who runs **Lasvit**, closed the first day of the **FREEDOM SQUARED** conference as speaker, but also as partner of the day. Lasvit has been creating, producing and installing spectacular glass and crystal chandeliers and lighting installations throughout the world for years. Purveyor of the celebrated Bohemian glass and crystal, this company now operates worldwide, from Europe to Japan, and collaborates with leading designers such as Philippe Starck, Fabio Novembre, Ross Lovegrove, Nendo etc. Leon was particularly fond of the projects they developed with Ross Lovegrove, “Liquidkristal” and “Still & Sparkling”, designed by Nendo. This is a company that believes that **FREEDOM** of creation is a bridge between art and design, but it also requires premium global technical expertise and professionalism. ▶





LASVIT CZ

WWW.LASVIT.COM

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LASVIT



INTERVIEW WITH LEON JAKIMIČ

PROSTOR - Architectural Magazine / Montenegro, July 2012
By Jelena Nikčević

LOVE+LIGHT

During the Belgrade Design Week we had the opportunity to talk to Leon Jakimič, owner, founder and general manager of the Bohemian company „Lasvit“.

The name Lasvit is a combination of two Bohemian words: LASKA – which means LOVE, and SVIT – which means LIGHT. This is the way Lasvit’s designers operate: with great love for design, glass and light. Leon Jakimič talked about his work and devotion to the company. He was born in Liberec, Czech Republic, in 1975. With great ambition and respect for visual arts Leon Jakimič founded Lasvit in 2007 by purchasing the home lighting manufacturer BOS. He then transformed this local Bohemian company into an award winning global firm which specializes in design and manufacture of glass products and decorative light sculptures. Today, Lasvit employs roughly 500 professionals in ten offices around the world. Lasvit has branches on three continents: in Europe, Asia and North America. Leon Jakimič’s creative team decorated halls of some of the most prestigious hotels in Beijing, Macao and Tokyo, and many other luxurious public spaces. Two key features of Lasvit products are quality and unique, timeless design. What is also very important is the faith in that design.

Why glass? Where does this love of glass come from?

If you happen to grow up in the Czech Republic, it’s only natural to fall in love with glass, because it’s everywhere around you. We have high schools which specialize in the study and manufacture of glass, it is a signature craft our forefathers left us. Glass is an integral part of everyone’s life. It inspired me. My country’s traditionalism prompted me to start developing ideas about it.

What does freedom in design mean to you?

Our freedom is related to the „Bohemian spirit“. It’s a spirit associated exclusively with glass and the inspiration people found in it in the past – considering it magic. We don’t want to do what others think is good. We look at the world from a different perspective, our perspective. We don’t limit ourselves creatively – art simply mustn’t be constrained. Freedom is very important to us, and especially to our designers. We usually say to our clients: “Please give us creative freedom, you won’t regret it“. The key issues are the love of glass, good design and freedom.



Have you had the opportunity to collaborate with less known young designers and apply their ideas?

Of course, our company itself is relatively young. The average age of our 3.000 employees is, believe it or not, 24; 45% of employees are women, they are in charge of marketing, business, sales, while the rest of the team engages in men’s activities, such as glass blowing, for instance. Our creative director Maxim Velcovsky is also young, he is 34, and he always recommends us to collaborate with young and creative people, graduates or not. What counts is a good idea, the drive and creativity those young designers have.

How do you define a good designer?

For me, a good designer is the one who is absolutely innovative, capable of inventing something original, and creating something original is the most difficult thing in design. Originality is the most important quality of a designer.



How do you select the designers to collaborate with?

We have designers who are hired on a project basis. In most cases, they give their suggestions for the design of interior installations. We also collaborate with well-known architects and designers who share their ideas and concepts with us. Some renowned designers create for Lasvit, such as Oki Sato, who recently started working with us.

What was the cost of the most expensive installation you produced?

It's an installation for the Jumeirah hotel in Abu Dhabi, which cost over one and a half million dollars.

How far are you willing to go in making compromises when it comes to clients' special requests?

We have to make compromises. After all, we work for money and because of money. But we never cross the line: we make compromises up until the moment we feel the design can remain good, even on a smaller budget.

Do you have a pet project?

I love projects with a certain amount of symbolism, such as the project for the hall of the Hyatt Capital Gate hotel in Abu Dhabi. ■



Your impressions about Belgrade Design Week?

"I totally enjoyed the people, the city, and the party! The Belgrade Design Week was a perfect opportunity for me to visit the land of my ancestors, and combine it with meeting many interesting characters who really matter in the world of design and architecture. But the party was really the highlight:) Will come back in the future for sure. "Ja volim da budem u Beogradu!"

Leon Jakimic
Lasvit / Czech Republic



CURATED AND
PATRONAGE BY:

**Instituto
Cervantes**

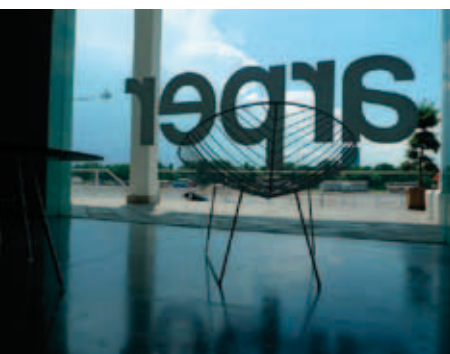
BDW DIZAJN PREMIERES: DESIGN / ES

During the evening event of the **BDW DIZAJN PREMIERES**, on the first day of the conference we celebrated the opening of the Spanish exhibition "**DESIGN**" at the **Instituto Cervantes** in Knez Mihailova Street, which showcased an overview of contemporary Spanish design, as well as the furniture exhibition **World of Contract** at the **IDC** at Beton Hala.

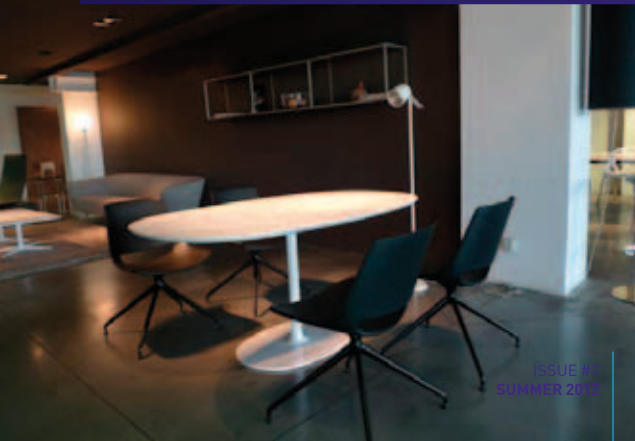
The exhibition at the **Instituto Cervantes** includes 100 posters and a map of the Spanish pool of creative geniuses, including individuals of all generations and creative disciplines, such as graphic design, illustration, advertising design and architecture. **Design** – Spanish accent in design – is a contemporary overview of Spanish designers who collaborate closely with leading Spanish companies such as Camper, El País i SEEI (the Spanish

state institution which organized the international exhibition) and the Vincon store (contemporary design of household appliances). The exhibition travels in a small wooden box with everything inside, that is necessary to place their installation in different locations of the Instituto Cervantes in different cities of the world.

The "**World of Contract**" is an exhibition dedicated to design of furniture used for public spaces, hotels, restaurants and business buildings. Belgrade's **Italian Design Center** presented leading Italian companies in this domain, namely B&B Italia and Arper, with items designed by Antonio Citterio, Jean Marie Massaud, Lievore Altherr Molina, Patricia Urquiola and Naoto Fukasawa, all presented for the first time in April this year at the Milano Saloni. ►



BDW DIZAJN PREMIERES: WORLD OF CONTRACT / RS



CURATED BY:

ide italiandesigncenter

Certainly the most sensational news for our humble festival is that for the first time ever one such conference was broadcasted LIVE via live stream on the portal of arguably the most influential design magazine in the world – UK's [wallpaper.com](http://www.wallpaper.com), so all those who

wanted to follow the conference, but were not able to attend, had the opportunity to see the lectures live free of charge. This is another gift from BDW towards a new, free society of knowledge, and further dissemination of our progressive messages from Belgrade, Serbia. ▶

Wallpaper*

Home Gallery Video Architecture Fashion A

Design

Wallpaper* live streams Belgrade De



"...With headliners such as Ole Jensen, Héctor Serrano, Troika, Zaha Hadid Architects and Martino Gamper in the mix, it's hard to imagine Belgrade Design Week, the relatively young Serbian kid on the design block, has had less than a decade to grow. The cogs of a well-oiled fair programme have turned this privately-funded, no-profit design week into an unmissable connecting point between the global design scene, the creative industries and modern businesses in Serbia and the Southeast European region. The self-styled festival of creative education has undoubtedly been growing in scope from year to year, returning in 2012 with a stellar programme of over 50 lectures, workshops and events, the bulk of which is taking place in architect Ivo Kurtović's iconic 1970s National Library of Serbia building..."

Wallpaper / UK

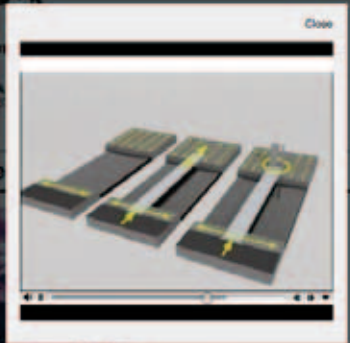
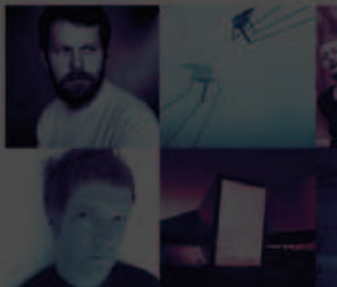


Wallpaper*

Home Gallery Video Architecture Fashion A

Design

Wallpaper* live streams Belgrade De



With headliners such as Ole Jensen, Héctor Serrano, Troika, Zaha Hadid Architects and Martino Gamper in the mix.



Rounding up another amazing day, more than 50 members of the BDW conference and some of the world's most influential design journalists, along with Belgrade's VIP list of developers and creatives, ended the evening with a relaxed Tuscan dinner in the COMMUNALE restaurant at Beton Hala, enjoying the beautiful sunset at the riverbank, and listening to some cool jazz after midnight at the IGUANA bar next door. ■

HOSPITALITY:

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BELGRADE DESIGN WEEK 2012 FREEDOM²

DAY TWO OF THE
CONFERENCE /
FIRE DAY

08
JUNE



What is FREEDOM for you, Jenni?

“Freedom for me is about being able to pursue your goals and start a new business in a new country where I didn’t know anyone. It’s a real opportunity. So freedom is about pursuing your dreams. Just do it. I do think there is freedom for designers, because design is about solving problems and we’ll always have problems to solve, and therefore, there are always solutions, which is where design lies. I think we’re all products of our environment, no matter what we do and that’s particularly so for designers. In Australia it’s about big open spaces and lots of light and wood and organic, and for me that means freedom and hope and all of those wonderful things that we’re into in our product design.”

Jenni Carbins

Matilda / Australia

DAY TWO OF THE CONFERENCE / FIRE DAY

PARTNER OF THE DAY:



FRIDAY 08 JUNE 2012

NATIONAL LIBRARY OF SERBIA, RAILWAY MUSEUM, OFFIX, SQUARE NINE

Visibly excited because of the previous conference day full of new ideas and momentous presentations, and still under impressions of energetic evenings in the capital's restaurants and bars, BDW's guests spent the second day of the conference mainly at the National Library. Even those speakers who have completed their sessions day before, wished to attend lectures delivered by their colleagues, joining the sold-out crowd. Between lectures they rested on Jörg Boner's brand-new Bahir sofa and Zanotta's legendary Sacco bean-bags from the sixties, distributed throughout the library area. The visitors spent the breaks at the Atrium Cafe, where they enjoyed sitting on pieces of furniture designed by Serbian designers presented at the SIEPA exhibition. While waiting for the lectures, they were able to tweet via tweet wall, kindly borrowed to us by our media partner Real Time Group.

On the second day of the BDW conference, named FIRE DAY in honor of the predominantly hot tempered line up such as Greece, Italy, Croatia, Australia and Brazil, visitors saw new perspectives

of the Freedom² topic. BDW's general patron, Samsung, also the partner of the second conference day, introduced its latest phone Galaxy S III, with their marketing director Saša Marjanović's short expose about the phone's design and the amazing new features. The acclaimed authors in the fields of design, architecture, advertising and other creative industries presented themselves during the eight hours of lectures divided into three sections. BDW's guest of honor was the legendary Brazilian architect Isay Weinfeld, to whose honor a gala reception was held later in one of the most beautiful hotels in Belgrade – Square Nine, which he designed the interior of. The conference was officially opened by another important friend of BDW's, Her Excellency the Ambassador of Australia to Serbia, Mrs. Helena Studdert, who again, as numerous times in the past at press conferences and public appearances in Serbia, outlined the importance of creative industries for a country's successful development based on specific examples from Australia, and wished Serbia well in nurturing and developing its unique Belgrade Design Week. ▶

SPEAKERS:

- 1. Jenni Carbins**
Matilda / Australia
- 2. Saša Banović**
Studio 3LHD / Croatia
- 3. Isay Weinfeld**
Brasil
- 4. Ole Jensen**
Denmark
- 5. Alexis Nikou**
Beetroot / Greece
- 6. Dean Lah**
Enota / Slovenia
- 7. Enrico Bosa**
en&is / Italy
- 8. Al Moseley**
180 Amsterdam / Netherlands
- 9. Dušan Reljin**
United States / Serbia





MATILDA AU

WWW.MATILDA-DESIGN.COM



SUPPORTED BY:



Australian Embassy
Serbia

During the first section of lectures three speakers made their presentations: Jenni Carbins from Australia presented her design-promotion brand Matilda, we saw the team from Croatia's architecture studio 3LHD and the celebrated Brazilian architect Isay Weinfeld. **Matilda** engages in marketing and production of designs of Australian designers in Europe, and **Jenni Carbins** presented the way in which the agency introduced Australian design to the old continent. Based in London, she used the opportunity brought by a first-time experience to persevere in conquering European markets, and gave us an inspirational example how to present an entire business sector, such as Australian design, throughout the world, based on a single person's bold initiative. We parted with Jenni with her firm promise to allow us to stage the Matilda exhibition for 2013 at the next BDW DIZAJNPARK. ▶



Your impressions about Belgrade Design Week?

"Being an Australian living in London, Belgrade in summer was a welcome delight. It was backdrop to the buzz of Belgrade Design Week - three days of international creative chat; during the lecture series by day and among the whirlwind, exceptional BDW hospitality by night. I can't thank the BDW team enough."

Jenni Carbins

Matilda / Australia



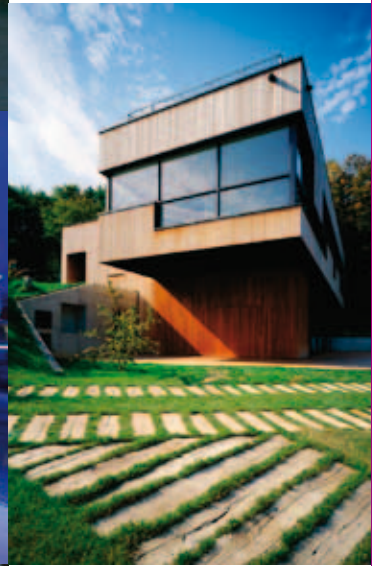


3LHD HR

WWW.STUDIO3LHD.HR

The founder of the **3LHD** studio from Zagreb, Croatia, **Saša Banović**, presented their projects under the title "Public infrastructure". It was about mixed-use public facilities they completed over the past few years in a very intriguing way, defending their ideas and professional achievements with brave wins at national architectural competitions in Croatia, cleverly selling their sensationally streamlined visions, of world-class quality, of iconic local destinations such as the Riva in Split or the Bridge over the Riječina river in Rijeka, to the same corrupt and uneducated politicians as those we have all over the Balkans. At the end of the presentation, they made an effective climax of their showcase with the first ever Design Hotel in the Adriatic – their amazing design of the Lone hotel in Rovinj, Istria. ▶







The certainly most poetic lecture of BDW 2012 - by **Isay Weinfeld** from Sao Paolo, Brazil, was a journey through the personal world of imagination and creativity of the author - made up of a series of photographs, melodies, famous scenes from his favorite movies or music videos. This unique multimedia spectacle, with many moments of sheer contemplation and remembrance, continued almost for an hour. In short, Weinfeld shared generously with Belgrade's thankful audience all the things that influenced him over the years and made his work so elegant and refined, whether it is a building, an interior or a piece of furniture. The audience thanked him sincerely with standing ovations, awarding him with the fourth place in the Belgrade Design Grand Prix competition - the audience's choice of best lecturer. ▶

ISAY WEINFELD BR

WWW.ISAYWEINFELD.COM





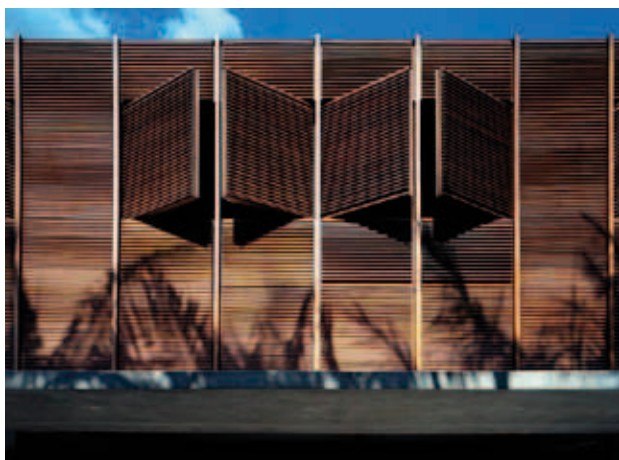
Your impressions about Belgrade Design Week?

"It was an amazing experience attending the BDW earlier this year. The opportunity to speak to such a warm audience and get to know local designers' beautiful work made the time in Belgrade – a city so dear to me – very special. Thank you Jovan and all BDW team for making it not only possible but also memorable."

Isay Weinfeld

Brasil







What is **FREEDOM** for you, Isay?

"I chose my clients, they chose me and I have their trust in my work. Then I have total freedom to do what I want to do."

Isay Weinfeld

Brasil



INTERVIEW WITH ISAY WEINFELD

Blueprint - Design Magazine / UK, July 2012
By Herbert Wright

ISAY WEINFELD AT THE SQUARE NINE HOTEL, BELGRADE

All of these artists and works that you showed us today, how do they effect your design? Subconsciously?

"It's more than subconscious. It's not that I take something special... There are things that are in my life and become my personality, the mix of things that I really love, and after that, they are translated through architecture. A text, a movie, any kind of expression, are things that are really inside me. They're not particular things from one piece of art or another..."

The wishes of the client are paramount, so is that not a conflict in expressing your personality?

"It could be, if I didn't choose my client. This is why I have to choose my clients. It's not like they call me, let's have a meeting, and in five minutes I have a price... I can't work like this... If they are the right client and I am the right architect for them, because after all, after three or four years, we must have relations like with the Square Nine family here in Belgrade, we are very strong friends. That's what happens with me with anything in life, not just architecture. I have to feel that they are right for me and I am right for them. That we are looking in the same direction... Lets say I design a restaurant, and I do all the architecture, and I do the table, I choose the chairs. If I have an affinity with this client, I can go away and I know that he will buy the right glasses for the table... They trust me and I trust them. We are looking in the same direction. It's trust and respect, it's all about this."





What do you think about the City of Brasilia?

"What I love in a city is the exact opposite of Brasilia. It's like Venice, it has... surprise. When you are walking, very narrow streets and, suddenly, Piazza San Marco, you have this sensation, because it's unexpected. Urban space is so emotional, you have all the sensation. You don't have this in Brasilia. In Venice you have corners and squares, it's beautiful... This is life."

What are the Olympic Games meaning for Rio de Janeiro?

"I have mixed feelings about all these huge events. I read a very interesting article two or three months ago about the London Olympics... stating that Londoners don't care very much for winning... In Brazil, if it was a normal country, a normal city, I would not care, but in Rio I think the citizens are very motivated to change the city. If they have the right politicians, and I think they have, to make the right things, it will be very good for the city."

Do you sport a desire to play a role in that kind of development?

"No. I'm always like this - I am sitting in my office waiting for a telephone call. But if someone called me..."

Don't you feel the responsibility to help make things go right in Rio, with your amazing talent?

"I know my responsibilities, but I don't have the personality to call the mayor and say: Hello, I'm here, give me something. I don't know how to do that. I'm very shy. I stay in my office. I never did any PR for my work, never."

Is your reluctance connected somehow with scale, or control of details? It's not a boutique hotel, a piquant restaurant or a minimalistic gallery, it's a vast, chaotic metropolis...

"No, because I did very small things and very big things."

...such as, for example, at this very moment?

"From the beginning, as I said today, I hate to repeat myself with the same kind of project. I lead an architectural office for almost 40 years. We have a very wide range of projects, different kinds of projects. Currently, we are designing maybe 8 private houses, 10

buildings between commercial and residential, one in Uruguay, others in São Paulo, a big hotel in Brasilia, 2 hotels in Bahia. We just won an important competition in Monaco. 10 architects, including David Adjaye, were invited from all over the world. Princess Caroline was involved in the competition... We won this competition two months ago, and now we are designing this building in Monaco for them. It's a private development, very well situated, in front of the garden and the Castile... Then, some restaurants in Brazil, then we are designing some in the Dominican Republic. We designed a very important bookstore in Brazil called Livraria da Vila - now we are designing 14 units for them. Offices, houses in Rio, we are designing a studio for our favorite sculptor. Also a small cultural centre in the South of Brazil, in Porto Alegre."

This all sounds rather progressive and booming, How big is your practice, in fact?

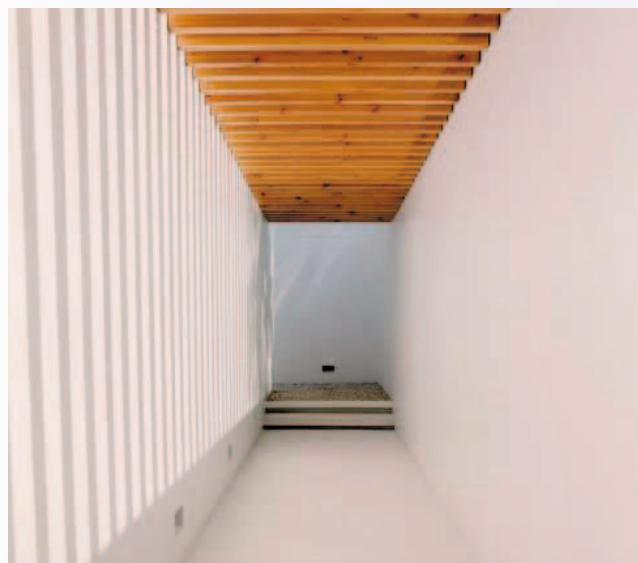
"We are 40 people strong, now. We have a lot of Portuguese architects in the office. A lot of them come to Brazil now, because of the crisis in Europe and the good economy in Brazil. Many young people, 23, 24, want to come to São Paulo to live and to work. There's a lot of work. In my office, we employed about four of five of them just in the last one-and-a-half years..."

It is interesting that you have stated you prefer São Paulo to Rio... why?

"Oooh man - São Paulo is a crazy city (smiling)"

We have no idea, of course, here in old Europe. Is it something like Brazil's New York?

"Yes, because the cultural life is very intensive. In one night you can have so much choice - from classical music to electronic to pop to rock. It's amazing, the cultural life in São Paulo!" ■



The designated star of the second session was certainly **Ole Jensen**, ceramist and designer from Denmark, who impressed everyone with his brilliant presentation which included samples of products in various development stages based on his designs, which he miraculously pulled out of his travel case backstage. In many ways his practice is very much based on crafts, and as he states, sometimes the final results are defined as industrial design. This man with a free spirit, who likes to experiment, further emphasized that design consists of form, function, freedom, fantasies and feelings, and that each of these segments participates in its own way in the composition of a product. Under a thundering applause from the sold out crowd, with the third place awarded to him by audience, as arguably the emotional winner of the Belgrade Design Grand Prix, Jensen showed his unique sense of humor by presenting at the very end his latest trip into the world of fashion design: a genuinely medieval rain coat, in a repulsive brown shade to coincide with the weather color prevailing at Danish outdoors, albeit, in his own words, beautified with contemporary green details. ▶

OLE JENSEN DK

WWW.OLEJENSENDESIGN.COM

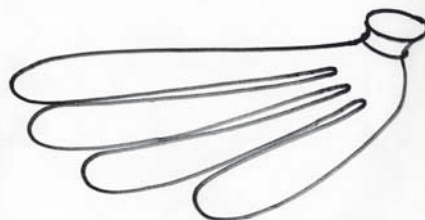
SUPPORTED BY:



KUNST >

Danish Arts Agency

EMBASSY OF DENMARK







Your impressions about Belgrade Design Week?

"Before I went to Belgrade I was stressed out, sour and introverted. When I got home, I was relaxed, happy and open. Exactly as BDW is. So many thanks to all colleagues, Jovan and the entire Belgrade Design Week. BDW is quite different from other design events. It is more about people than products. BDW is healing for designer souls."

Ole Jensen
Denmark



INTERVIEW WITH OLE JENSEN

KUĆA STIL - Design monthly / RS, July 2012

by Milan Nikolić

Translation by Igor Vidović

LONG LIVE ENTHUSIASM!

Guest speaker at Belgrade Design Week, the Danish designer Ole Jensen talked about how the ordinary becomes the extraordinary. It is exactly what the world of his design is all about.

Ole Jensen is a renowned Danish ceramist and designer. He was educated at the Royal Academy of Fine Arts in Copenhagen. He quickly began collaborating with Bing & Grondahl (now Royal Copenhagen), became co-founder of the Showroom of Art gallery, and project leader at Denmark's School of Design in Copenhagen (The Institute of Product Design). He is also a Member of the executive committee of the Council of Arts, Crafts and Design, Academy Council for Public Art and Design, Member of the Associations of Danish Designers, MDD. He is a recipient of the Danish Arts Foundation's Lifelong Artist Grant, and many other scholarships and awards. At this year's Belgrade Design Week, he spoke about his own approach to creation in the field of visual arts.

Long ago, in the early days, he defined his style as a splendor of simplicity – a luxury of minimalism. His approach to product design is a result of his attitude. He describes himself as a man who is constantly in doubt. That is why for Ole Jensen the research process is continuous. He is inspired by the reality of daily life and ordinary things. That very perception is the key to his aesthetics. The ordinary becomes the extraordinary. The daily reality is in the process of perpetual change. This is the origin of new forms and functions of objects that an ordinary person uses every day, unaware of their versatility.





What is FREEDOM for you, Ole?

"I always think it's much funnier, it's much better to start a new assignment, a new topic without a lot of compromises. It's nice to discuss it with potential users, I think it's nice to discuss it with manufacturers, but I hate to start a new job with the compromises from the beginning. You don't have to think you are very, very unique. In a way you are very, very common. But it doesn't mean you don't have to use your unique quality to communicate in a larger scale, in a way."

Ole Jensen
Denmark

He is most creative when he listens to Bryan Wilson, whose music helps him concentrate and focus on the object he works on. He always succeeds and that is in line with his motto that enthusiasm must always win. Aware of the richness of Scandinavian or Nordic design which has given to the world many artists in this field, he loves to talk about his country. According to Ole Jensen, the best three things Scandinavia offers are the weather, the feeling of belonging and the relationship with the environment. "We care about the things that surround us", says the designer who, aside from his native Scandinavia, also enjoys traveling to Rome.

Ole Jensen collaborated with many prominent companies throughout Europe, such as Royal Copenhagen, Louis Poulsen, Muuto, Normann. ■





BEETROOT GR

WWW.BEETROOT.GR



The next guest from Greece was a founding partner of the international award-winning design and advertising agency **Beetroot** from Thessaloniki. **Alexis Nikou**' presentation guided the viewers from the present into the past, where the idea and realization of their intricate exhibition of Greek mythology monsters developed like a thrilling movie in front of their eyes. That path was marked by economic and political crisis that has grown in Greece in that exact period. The message is still optimistic – everyone can re-discover themselves and fight for their ideas in the conditions that were imposed on them. Not surprisingly, Beetroot was awarded with the second place of the audience's Design Grand Prix choice, for what we consider to be arguably the most original lecture ever in the seven year's history of BDW in the field of graphic design. ▶





The next lecture of the Slovenian architecture office **Enota**, held by its founder **Dean Lah**, marked a continuation of the BDW tradition of presenting world class architecture from the region since 2006 - especially from Slovenia - with such outstanding precedents such as BevkPerovič, Offis Architekti and Sadar Vuga. Since the Slovenian building market is currently in crisis, Enota is trying to expand and become internationally active, and are advocating an active future for the Serbian market. They showed their amazing completed projects as well as projects under construction which they have been working on for the last ten years to Belgrade's exhilarated audience. Enota's work features organic forms, blending into the surrounding landscape, careful treatment of facades and interiors, and above all, an almost Swiss perfection in finished buildings, which is an important focus of the studio, right after the design process. ▶

ENOTA SI

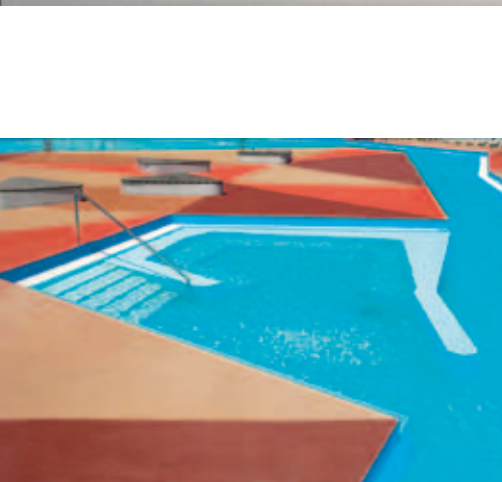
WWW.ENOTA.SI



SUPPORTED BY:



EMBASSY
of the Republic of Slovenia
Belgrade



INTERVIEW WITH ENOTA

POLITIKA - Daily Newspaper / RS, June 2012

By Slađana Raner

Translated by Igor Vidović

SERBIA WILL FACE A CONSTRUCTION BOOM

The Slovenians offered several design projects for our spas that were well received, but somehow, that was all that happened. Architect Dean Lah believes Belgrade has a lot of untapped potential.

Enota is a Slovenian architecture bureau established in 1998 by Aljoša Dekleva, Dean Lah and Milan Tomac who intended to create a contemporary and critical architectural practice of an open type based on collective approach to the development of architectural and urban solutions. Enota's team of architects focuses on research-driven design of the environment where study of contemporary social organizations and use of new technologies are interwoven to produce innovative and effective solutions. The result is always a strong connection between built structures and the surroundings. During Belgrade Design Week we had the opportunity to talk to the architect Dean Lah about Enota's new business plans which might even be related to our country.

It's fair to say that Terme Olimia in Slovenia, praised by many guests from Serbia, and Terme Tuhelj in Croatia, can be considered your great professional success. Tourists are usually delighted by the experience. Is it possible to design something similar in Serbia, which is abundant in thermal waters?

First of all, thank you for the kind words. It's always nice to hear that guests feel good in buildings we design. After all, we do it for them. As for Serbia, of course it's possible! We started talking with some of the owners of your spas several times, but so far, everything ended after the initial negotiations. We made several preliminary designs that were well received, but somehow, that was all that happened. We always went to those meetings together with investors from Slovenia, who also believed Serbia has a potential for thermal tourism. For that to happen, an agreement must be signed with local authorities, and at that point, things always fall through! So far we had the most promising meetings in Inđija and Palić. In the latter project a strategic partnership agreement was already signed with your government, but in the end, even that wasn't enough for the project to materialize.

Is your work mainly focused on tourist centers with certain potential in terms of natural resources, spaciousness and beautiful landscapes, or do you have other ambitions as well?

Of course our work is not focused only on tourism. We do many different projects because we don't believe in narrow specialization. But, like in any other business, when you enter a certain field in which you prove to be successful, then other options begin to appear in the same area. Tourism has another characteristic: the buildings are open to a wider audience and many people can judge your work. That implies greater responsibility but also an opportunity to find a new investor. We seek new challenges whenever possible. Aside from hotels and thermal complexes we also designed several residential buildings, private houses, office buildings, sports and public facilities, city squares, warehouses and industrial halls... We believe that it's important for architects to work on different projects, if they have the opportunity. That way, you are able to compare solutions from different environments, which can improve your overall work.

What does Belgrade look like from your point of view? What are its strengths and weaknesses?

For us, Belgrade has always had some kind of power, an unique charisma. That's why we have been coming here for over twenty years and are always happy to have a reason to come again. That energy, which you can feel walking down the streets of Belgrade, is its greatest strength. Since you are asking me to point out the weaknesses, I will focus on architecture, because that is my area of expertise. I don't know how you see it, but for us who come from the outside it seems as if the architecture has somehow frozen in the past twenty years. Of course, there are new projects and revitalized parts of the city which managed to bring something new and fresh, but nevertheless, I feel that Belgrade has many untapped potentials.

Are you likely to design a project in our capital?

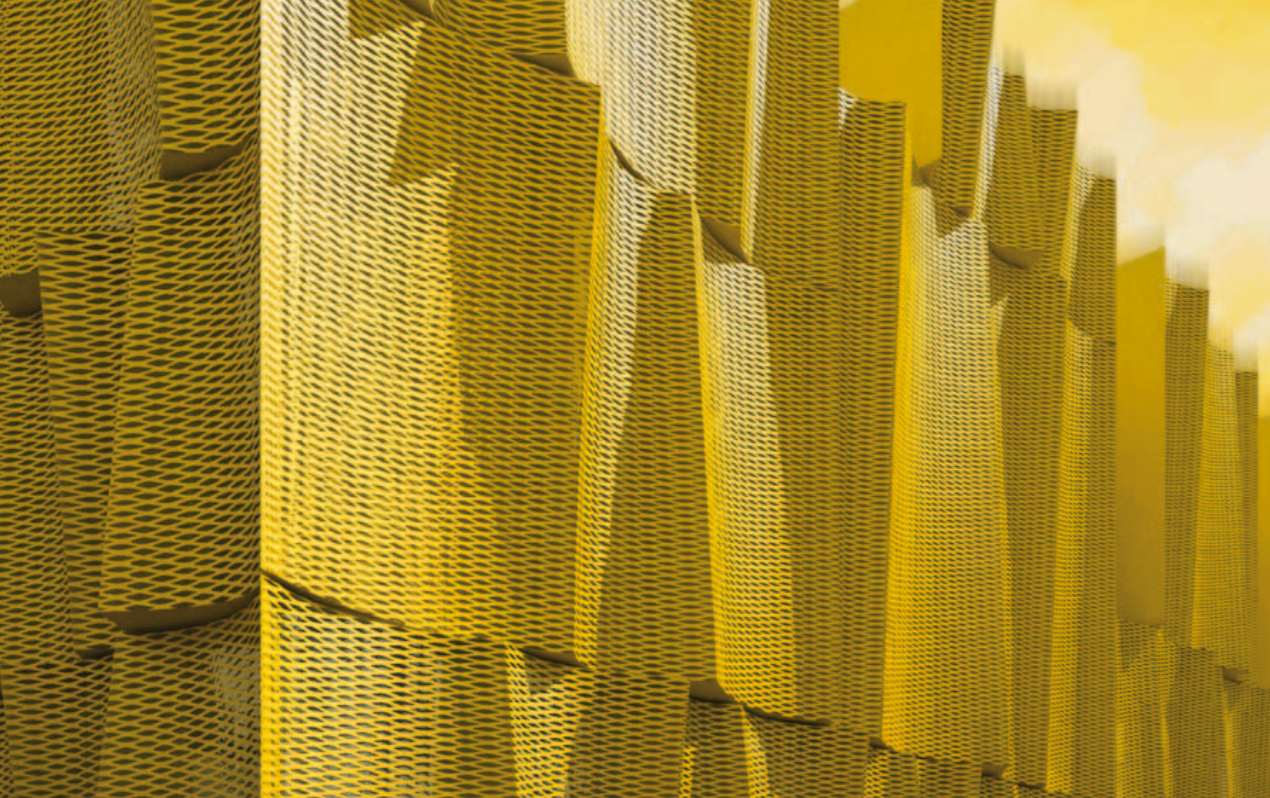
We hope so..

How would you compare Serbia and Slovenia in terms of architecture and design?

I think our countries have chosen different strategies. In architecture, Slovenia has been moving very rapidly in the last twenty years. After the eighties, when there was hardly any construction, after the disintegration of Yugoslavia, we suddenly started to build extensively. With that “construction boom”, and without great architecture bureaus which closed during the eighties, many “younger” studios opened and, constantly comparing themselves to the competition, they even managed to make some architectural breakthroughs. In the past few years Slovenian architecture has been noticed outside national borders. Today, when the prospects for construction are no longer that good, it seems that everything has somehow come to a halt. And that is exactly where I see the opportunity for Serbia. In my opinion, Serbia has yet to experience that “boom”. These are all normal cycles which repeat in all European countries. Just look at the current situation in Spain.

What are your future plans? Are you thinking about Serbia, maybe?

We have plans for Serbia and for other countries. It is commonly known that Slovenia has been experiencing a recession for the past few years, unofficially, maybe even the entire time, and that certainly affects the construction industry. That was a wake-up call for us, so we started looking for business opportunities abroad. ■



The esteemed Director of the Istituto Italiano di Cultura in Belgrade, Mrs. Sira Miori, presented the next lecturer, the studio **en&is** featuring **Enrico Bosa** from Milan, an avant-garde designer who works with world famous brands. At the lecture he presented his remarkable "Megaphone", a stylish ceramic sound-object, looking like a trumpet, in reality a passive amplifier for the iPhone, an object adored by many people in the audience who visited the BDW DIZAJNPARK exhibition at the Library. For Bosa, form and material are the main issues in design, they require constant research, and sometimes they lead to unexpected and surprising results. ▶



EN&IS IT

WWW.ENANDIS.COM



SUPPORTED BY:



*Istituto Italiano di Cultura
in Belgrade*



What is FREEDOM for you, Enrico?

"Freedom is moving like water. You can go wherever you want, no restrictions, it's the best way to do something new."

Enrico Bosa
en&is / Italy





SUPPORTED BY:



Kingdom of the Netherlands

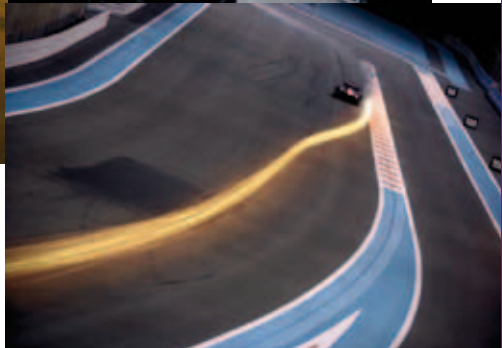
The world famous Dutch agency **180 AMSTERDAM** was the next advertising agency presented at the conference. Its work was showcased by their creative director **Al Moseley**. The unusual name of the agency 180 Amsterdam shows the work philosophy its founders have been implementing for a decade all around the world. The freedom of spirit and the courage to see the world from a different perspective, while in the process of creation they do not look for easy solutions, made them extremely successful in global advertising as creatives without boundaries, who discover the causes of a particular context in society and respect the culture in which they operate. As goodbye, BDW thanked Al for saving the world by driving his bicycle to work every day. ▶

180 AMSTERDAM NL



WWW.180AMSTERDAM.COM





The final lecture of the second day was delivered by the now world famous photographer of Serbian origin **Dušan Reljin**, who presented a series of his photographs on various topics such as portraits, artistic photography and collage. Dušan's art of visual freedom expressed through portrait photography lies in playing with the energy of the model and the atmosphere in the space. He was born in Belgrade, but achieved world fame in New York first with rock'n'roll photography, followed by premium fashion shots, and now he is becoming one of the most sought after portrait photographers of global celebrities, such as Marina Abramović, Debbie Harry, Charlize Theron and many more. ▶





DUŠAN RELJIN RS/US

WWW.DRSTUDIOS.COM







Your impressions about Belgrade Design Week?

"I didn't know what to expect when I agreed to do Belgrade design week. It was a pleasant surprise and a fantastic experience. I am very proud to be from Belgrade and to be able to attend such an amazing event in Belgrade with so many respected and talented people. Thank you for inviting me, I would love to come back and do it again."

Dušan Reljin

United States/Serbia



INTERVIEW WITH DUŠAN RELJIN

Elle - Fashion Magazine / RS, June 2012

By Ivana Semerad

NO COMPROMISES

On the occasion of his lecture at Belgrade Design Week, Dušan Reljin spoke to ELLE about the secrets of good photography, inspiration, creativity, art...

As experienced and passionate lovers of world's fashion periodicals, we started to follow Dušan Reljin's next projects closely. This curiosity taught us some interesting info – born in Belgrade in the mid-seventies, moved to Australia with his parents when he was fourteen, later to Norway; living in New York, he is the author of the beauty campaign for L'Oreal Paris with Eva Longoria... On basis of this, we got the idea to publish a November premium edition of ELLE magazine, produced 100% locally. We tried to come up with something exclusive to offer our fairly demanding, picky and fashion-sensitive audience... What kind of print would we have to present to make it truly special and timeless? And then it hit us: we will book Dušan Reljin. Excited like a freshman before the first exam, we went to the airport to pick him up with a team of assistants and went directly to the first scheduled photo shoot, since Dušan had only five days to produce the photographs for the entire edition – over two hundred pages that would include the biggest local names in fashion, film, theater, music, literature... from Nataša Vojnović to Mirjana Karanović and Emir Kusturica. I could write an entire book about those few days, and another one about how much we learned about the business of fashion and the other one: of the creative, artistic kind. But this is where I intend to stop, because this whole story is a brief introduction into how we met and fell in love with a photographer whose portfolio includes almost all important names in the business. By this summer, he is booked to complete the campaign for Victoria's Secret, Gucci, the Italian Vogue, V Magazine, Armani cosmetics... "Yes, but the list of those with whom I haven't worked yet is pretty long: Iggy Pop, Charlotte Gainsbourg, David Bowie, Stephanie Seymour..."

The Belgrade Design Week audience will have the chance to see your lecture on June 8th. You were announced as one of the special guests, a star of the week...

I was invited by the organizers of the Belgrade Design Week to come to Belgrade and hold a workshop for fashion professionals and photographers. Unfortunately, I am only staying for a few days. The last

time I was here was last June. I didn't even know I was announced as a special guest. I thought I was just one of the many talented people who would be there. I am truly glad I am perceived that way. It makes me feel really proud. I am grateful for the invitation. Since he topic of the week is freedom (the slogan of this year's BDW is Freedom Squared), I intend to talk about artistic freedom in photography, about how I see it, and how much it matters.

Two and a half years ago you did a special premium issue of ELLE Serbia with Nataša Vojnović on the cover. Our team feels that the entire project, the issue containing only your photographs, is truly special. Would you agree?

I was very satisfied with that issue. First of all, I was very glad that the Serbian ELLE contacted me, that I was given such an opportunity – to do portraits of well-established Serbian individuals, but also of those who are just making their breakthrough, to create fashion editorials in which Belgrade is not just the scenery, but one of the leading models. It really meant a lot to me to create something like that in Serbia, collaborating with people from Serbia. I am really proud of it. I even saw one copy of that issue at the famous Spring Studios in London! I hope this project will remain as a significant inspiration to young photographers, that it will give them hope and encourage them to persevere in what they started, because the most important legacy of such work is the fact that there is enough room for creativity and good ideas, anytime, anywhere!

That issue, in a way, brought you back to Belgrade after many years...

Yes, yes ... five years...

After that you renewed your ties with the city where you were born, you began spending more time on our art & fashion scene?

It is true, we reconnected. I always look forward to coming to Belgrade. I love its energy and it inspires me a great deal. I am proud to be a part of that scene.

Once again you worked for the Serbian ELLE, this time in New York, with Marina Abramović, no less.

After that photo shoot, Marina and I become good friends and we see each other quite often. I always considered her to be one of the most original artists whose art has always inspired me. When we were scheduled to work for ELLE, it was the first time we met, and I have to admit I was nervous. After that we worked together again several times, once for an exclusive edition of Visionaire, a magazine dedicated to fashion and art. That particular issue was a study and presentation of the delicate link between fashion and art, and the portrait that I did – Marina like the Virgin

Mary breastfeeding, her good friend, art director of the house of Givenchy, Riccardo Tisci.

Which of your projects was particularly important for your career?

That's a difficult question. I usually attempt to only do the things that mean something to me, personally. I always dedicate myself 100% and every project feels special to me. So the right answer to the question would be – the most recent project I did. At this point it's a fashion movie with Chanel Iman.

Do you prefer campaigns or editorials?

Mostly editorials, because I can fully materialize an idea, exactly as I want. I have much more control than I do in campaigns, and they are also mostly based on some editorial that I did. Even though making editorials also means having to deal with a lot of restrictions, because the focus is on the clothes which must be shown in a certain way, along with the hair, the makeup...



You often photograph celebrities. Who was particularly good to work with?

Lately, I have been working with celebrities more and more and I like the fact that it's completely different than working with models. I recently photographed Willem Dafoe for the Russian edition of Interview, and it was great. I am supposed to work with Grace Jones, I can't wait.

You worked with almost every renowned fashion model. Is there someone you can single out as particularly interesting, different, unique?

My favorites are Kate Moss and Crystal Renn. Some of my favorite Serbian models are Nataša Vojnović and Olja Ivanišević.

The last time you were here, we went to Mokra Gora and we both had the opportunity to work with Kusturica. Did you two meet again after that?

The man is my idol. I have a great deal of respect for his work. Unfortunately, I couldn't find the time to attend Kustendorf this year, but my dear friend Abel Ferrara was there and confirmed everything I expected from Emir and from the festival.



Have you got any experience in the world of film?

I directed several short films with my wife, and now I am working on a feature film for the first time. I want to go further in that direction.

What are the key moments in your career?

At the very beginning, it was working with the artist Vanessa Beecroft – that paved my way into the art and fashion scene; after that, it was the contract I had with Lancôme, which was also financially important. And last year, when I did a movie with Fischerspooner, that was shown at MOMA in New York.

How does one become a top fashion photographer?

As with everything else, you must believe in yourself, work hard and be self-critical – at all times. If you are not honest with yourself, you will never succeed.

You studied cinematography and after graduation you went from Norway to London. That was in the mid-nineties?

Yes, I went to London to work as a photographer, but after a few months I was out of money, so I couldn't continue. I was forced to return to being an apprentice, which meant I had to work as an assistant all over again. During this period I thought London was horrible, cold, grey, the food was disgusting, I was broke... And then, a photographer whom I assisted in Norway introduced me to Craig McDean. When he learned that I was out of money, he invited me to work with him and offered me a permanent assistant position, and I worked for him for three and a half years. I learned a lot from him, especially about fashion photography.



The first thing I did was a Calvin Klein campaign, and I immediately got an opportunity to feel and understand how things work on that professional level. Craig moved from London to New York because in America there was a lot more work, so I moved with him. I have been living alone in New York for 15 years and would gladly return to Europe tomorrow. My wife and I would love to live in Italy, but in terms of work, that's not feasible. I would have to travel too much, but one day, it might happen.

What are your plans for the future?

To finally finish the book of my work. Also, I have been working on a new video for Massive Attack for a while now. I can't wait to finish it. We used a variety of new technologies and can't wait to see how everything will turn out.

What is the secret of a good photography?

The secret is in the eye of the photographer.



What is the secret of a good fashion photography?

The secret is in the team – a group of people with whom you can make a common vision come to life. But when I say "team" I mean all the people who participate, from a model, to stylists, to make-up artists and hair stylists, to photo assistants. When it comes to beauty photography, I like it when it's real, not over-retouched. I like it when you look at it and you can almost feel the skin.

Is there something photographers who are just starting in the fashion & beauty industry should pay special attention to?

It's always better when the photograph itself is created in the camera, not on the computer, through postproduction. I would say to those who are just starting that it is important to focus on light and the idea itself. And it is extremely important to understand fashion.

What do you do when you are not working?

If I don't spend time with my family, I play tennis. I have two sons and a daughter; she loves fashion, and my boys are always trying to play with the camera. We'll see what they will choose to do eventually. It's doesn't really matter; I am most creative when I am with them, and when they are teaching me about the meaning of life. And of course, when I am behind the camera.

Who are your fashion favorites? Which fashion houses give you the greatest pleasure and a sense of prestige to work with?

I work with Rick Owens, whom I consider one of the most original designers of today. I also collaborate with companies such as Costume National and Gucci, we have a very creative relationship. I also like working for magazines; it depends on the project. The only thing that matters is to fully implement the intended idea, without any compromises! ■



IN A NUTSHELL

CONTEMPORARY
CROATIAN DESIGN
IN A
NUTSHELL

CURATED BY:

HDD

**croatian
designers
association**

SUPPORTED BY:



Two other exhibitions were opened on the second day of the conference: the Croatian exhibition **"In a Nutshell"** at the Railway Museum, showing a multidisciplinary overview of Croatian contemporary design, and the exhibition **"USM Haller"** – Swiss modular furniture, at the Offix showroom in the Dorćol neighborhood.

"In A Nutshell" was established by the **CDS – the Croatian Designers Society** and the Ministry of Culture of the Republic of Croatia in 2009, in order to promote contemporary Croatian design to the international audience. The Exhibition is designed to give a relatively wide, critically relevant overview of the most interesting developments on the Croatian design scene, but also to be able to travel and be exhibited in various spaces in Europe and around the world with its flexible and practical format.

CURATED BY:

OFF|X Contract d.o.o.

USM HALLER was created more than 40 years ago by the engineer Pol Šarer and the architect Fritz Haller. Together they have developed a unique system of furniture based on a modular architectural structure, resulting in the combination of elegance and technical perfection. Today USM HALLER is an absolute classic of world design, with permanent display at the MOMA in New York. ▶

BDW DIZAJNPREMIERES: IN A NUTSHELL / HR



BDW DIZAJNPREMIERES: USM HALLER / CH





After that, we rushed to join **Isay Weinfeld**, in whose honor **Hotel Square Nine**, BDW's partner in bringing Isay to Belgrade, organized a gala reception with exotic cuisine and Brazilian cocktails, on its breathtaking roof terrace overlooking both Sava and Danube, for over one hundred selected BDW VIP-guests. It was a great honor for everyone present to meet the author of by far the most beautiful hotel in our region, and Belgrade's bright and beautiful reared to learn from him more about the many details of the interior we were at, as well as details about Brazil which we didn't hear about during the lecture earlier that day. ▶





HOSPITALITY:
**SQUARE
NINE**
BELGRADE



At the end of that looong day, our general patron - **Samsung** - organized a VIP party at Belgrade's most popular club Brankow, where the famous Roman DJ Luminodisco performed his first set in town. Stars of Belgrade's nightlife joined the conference delegates at the party, and on that occasion Samsung presented the brand new Galaxy S III phone to a lucky winner. ■



HOSPITALITY:

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BRANKOW
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BELGRADE DESIGN WEEK 2012 FREEDOM²

DAY THREE OF THE
CONFERENCE /
EARTH DAY

09
JUNE



What is FREEDOM for you, Jörg?

"I would say freedom is to do what you want to do without disturbing others. You tried out something, you worked hard, then in the final, in the last curve you make you feel that it's completely free. You did something which was the best you can at that moment, and that gives you some kind of freedom."

Jörg Boner
Switzerland

DAY THREE OF THE CONFERENCE / EARTH DAY

PARTNER OF THE DAY:



SATURDAY 09 JUNE 2012

NATIONAL LIBRARY OF SERBIA, DIJAGONALA 2.0

In a world most people believe is fundamentally not free, i.e. that individual freedom is an illusion even in countries known for centuries of democracy and civil liberties, there is still a non-materialized space for free actions in art and creativity. Even though in different areas of design clients demands largely shape the look of the final product, there are key individuals and groups who are able to achieve creative autonomy, leading the way. The international creative conference of this year's Belgrade Design Week investigates this very subject and promotes the carefully curated authors who found an authentic way to define

such a world, and to create premium products of the human mind that will last longer than the average product in today's consumer society.

The third and final day of the conference was opened with reflections of entirely new aspects of the FREEDOM SQUARED topic, and in the end, left the possibility for further analysis and reflection. As always, Belgrade Design Week did not end with the completion of the program, instead it boosted the energy of local creatives and their regional and worldwide guests, to create and progress until the next meeting of the greatest design minds of our time in Belgrade. ►

SPEAKERS:

- 1. Martino Gamper**
United Kingdom
- 2. Gui Borchert, Tarek Sioufi**
Fallon / United Kingdom
- 3. Robert Klanten**
Gestalten / Germany
- 4. Götz Ulmer**
Jung von Matt / Germany
- 5. Pirjo Hirvonen**
Aalto university / Finland
- 6. Mathieu Lehaneur**
France
- 7. Patrik Schumacher**
Zaha Hadid Architects
/ United Kingdom



Your impressions about Belgrade Design Week?

"It's a good energy, I think, people really want to contribute and sure it's nice. Because sometimes you go to some more established places there is always saturation. Here seems that you manage to see things and you manage to talk to people and that's the right size and scale and it's much more approachable, it's very on human level. It's very good."

Martino Gamper

UK



The last day of the conference was characterized by lecturers from classic design powerhouses such as Great Britain, France and Germany, which is why we entitled it EARTH DAY. Some of the biggest names in international design and advertising presented their work. The day was not opened as customary in recent years by a representative of the British Council, but directly by **Martino Gamper**, an Italian designer by origin, based in the UK. His design arguably differs from standard practice because his creative process does not involve usual sketching and modeling, but shaping the final product directly. The moment a new chair is on the market it becomes his victim, so to say, and precisely then Martino's interesting process of reinterpretation of the hereditary design equity of the object begins. Gamper couldn't imagine to live and create anywhere else than in London, although he made a full circle in his career of classic industrial designer in Milan – and is currently arguably the most exiting star of the Milanese icon of design, the Nilufar gallery, with whom he is connected by their joint avant-garde view on a new perspective to the history of design. ▶



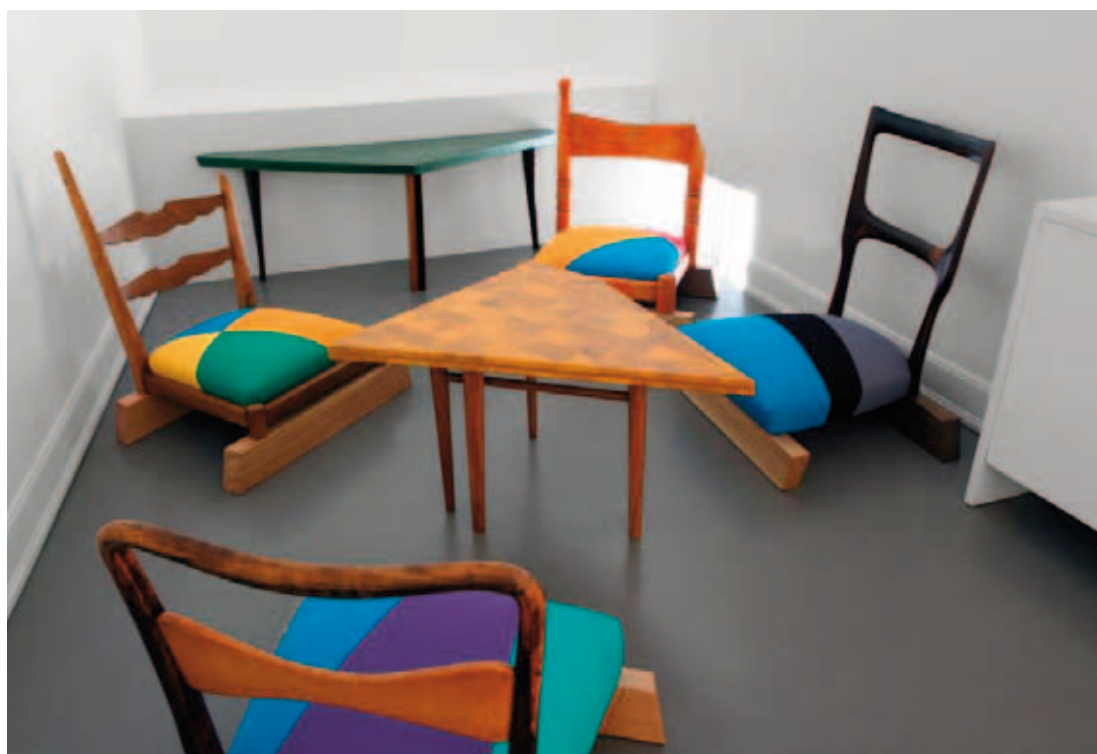
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MARTINO GAMPER UK

WWW.GAMPERMARTINO.COM



INTERVIEW WITH MARTINO GAMPER

POLITIKA – Daily Newspaper / RS, 10 June 2012

By Milica Dimitrijević

DESIGN IS LIKE FOOD



We are living in times when traces lose their importance and are replaced by virtual meeting places. People should be motivated to leave the imaginary space, said Martino Gamper, designer.

It is October 2007 in London, South Kensington. A large Victorian house in this famous quarter hosts an unusual exhibition – two entire floors are covered with chairs, from floor to ceiling. And not just any kinds of chairs, but second-hand, tossed chairs in different colors, materials, styles and purposes... Under the motto “one day - one chair” they were first found and then brought from the street and refitted by a man whose lecture at Belgrade Design Week 2012 caused major interest. This was only natural, as Martino Gamper is a famous name in the world of design.

This extremely productive, creative man, Italian by origin, based in London, says for “Politika” that he always thinks in three dimensions and that is why he is not sure whether colors or forms are dominant in his work, which includes: design for exhibitions at the Victoria and Albert Museum in London, the London Design Museum, the Triennale in Milan, design of public street furniture in the zone connecting the Victoria and the Olympic Parks in London, the visual identity of one part of the Contemporary Art Center in Geneva and countless commercial projects. Finally, he is well known as lecturer at the Royal College of Art in London and two Academies of Applied Arts - in Lausanne and Paris. He was, and still is, interested in deserted facilities and street art, which inevitably leads to social engagement.

"I started to collect chairs spontaneously, during the project you mentioned. At one point, there were so many that I had to do something with them. But they also made me think about where the need for an object starts, and where it ends. What is perceived as value and which objects should be tossed away. And whether a thing that was once tossed can have a new function. We spend and throw away so much, that it should be stopped, slowed down and objects should be recycled", says Gamper and adds: " With a little freedom, love and creativity, we can make new objects out of used items. It is similar with art set in public space. It's no accident that I am involved in this. Because, we are living in times when traces lose their importance and they are replaced by virtual meeting places – social networks. And the goal is to motivate people to interact, to be in touch, to talk face to face, to leave this imaginary space... Art has the power to attract people and that is something we should use."

With his interventions in public spaces, in addition to encouraging action, Gamper subtly sends another message – the creative industry leads to economic progress, it constitutes an important segment of the economy in developed societies. We should invest in it, because the investment is returned in various ways, through its effect on the gross domestic product and the promotion of creative potential of a country outside its borders, among other things.



Finally, we should mention a specific project which Gamper always advocates, here in Belgrade as well, called "Trattoria", explaining a lot about him:

"Design is like food, it is present in our lives every day. Therefore it is important to find a place with good food, good atmosphere and affordable prices. Since my friends and I never managed to find all those three elements in one restaurant in London, we decided to do the following: each couple of months throughout the period of several years, we used to set up our own mobile restaurant for one night in different areas of the city. We used to design it ourselves, create the menu and cook. Basically, we improvised, mixed ingredients and experimented. We had many customers. After all, that is usually how good artworks are made – and preparing food is an art form." ■





FALLON UK

WWW.FALLON.CO.UK

The creativity of the one of London's most awarded advertising agencies – **Fallon**, which, although working for big companies that invest in marketing in order to improve the sales, manages to achieve a captivating artistic beauty, was presented by **Gui Borchert** from Rio de Janeiro and **Tarek Sioufi** from Beirut. This illustrates once again the leading multicultural melting pot status for creatives that London holds, which is the main reason why we at BDW endorse the UK creative community so strongly. Tarek and Gui claim that freedom is the most powerful idea in the world and that it is exactly what motivates them. Fallon

as a whole represent the belief that **FREEDOM** is the strongest guide for an idea, being also their own spiritus movens. They showed with impeccable (British:) humor how wide the emotional span of their communication artistry in contemporary advertising can be, both related to their audience as well as to themselves as authors: on one side, their TV ads for Sony and Cadbury caught an amazing amount of the general public's attention because they inspire the will to live, while on the other they themselves couldn't eat any popcorns for months any more after the campaign for "Film to go". So sublime, and so human, hand in hand. Because "They Are Fallon". ▶

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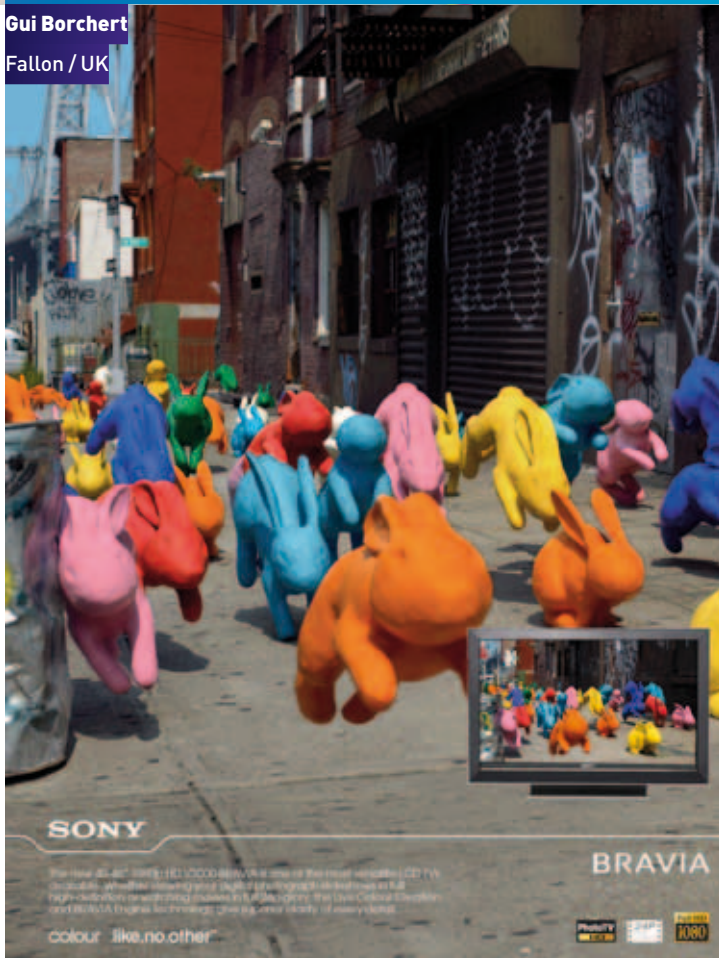
Colour like no other

New BRAVIA LCD Television

Your impressions about Belgrade Design Week?

"BDW was fantastic, the line-up was diverse and interesting, and I felt super proud to be part of such a fun / informative event. Not to mention Belgrade, what a lovely city. Thanks for having us and being great hosts!"

Gui Borchert
Fallon / UK



Thanks to one of the leading global publishers in the field of art and design of today, **Gestalten** from Berlin, contemporary, independent artists and designers all over the world get the highest quality of presentations of their work, while professionals and fans receive their sought after fix of premium literature. Its founder and editor in chief **Robert Klanten** explained in detail to Belgrade Design Week's audience the process of publishing a book, from preliminary selection to display in bookstores. For Gestalten to have freedom to create their editions in such a way, Klanten and his team must

be perfectly familiar with, and follow on a daily basis, the widest possible range of the contemporary international design and art scene, forming a unique intelligence and survey unit, connected with hundreds of thousands of individual creative leaders from all over the world, with all data finally gathered and assessed by top curators in their Berlin HQ. As an illustration of this continuous research process, and display of their simply astonishing power, Klanten's lecture brought probably the most comprehensive overview of the global creative scene typologies, ever seen in the 7 years of BDW. ▶



Your impressions about Belgrade Design Week?

"Belgrade Design Week is a class of its own. The program, curation and quality of speakers is outstanding, you're treated like royalty and it feels like being with old friends. Thanks to Jovan and his crew for the invitation."

Robert Klanten

Gestalten / Germany



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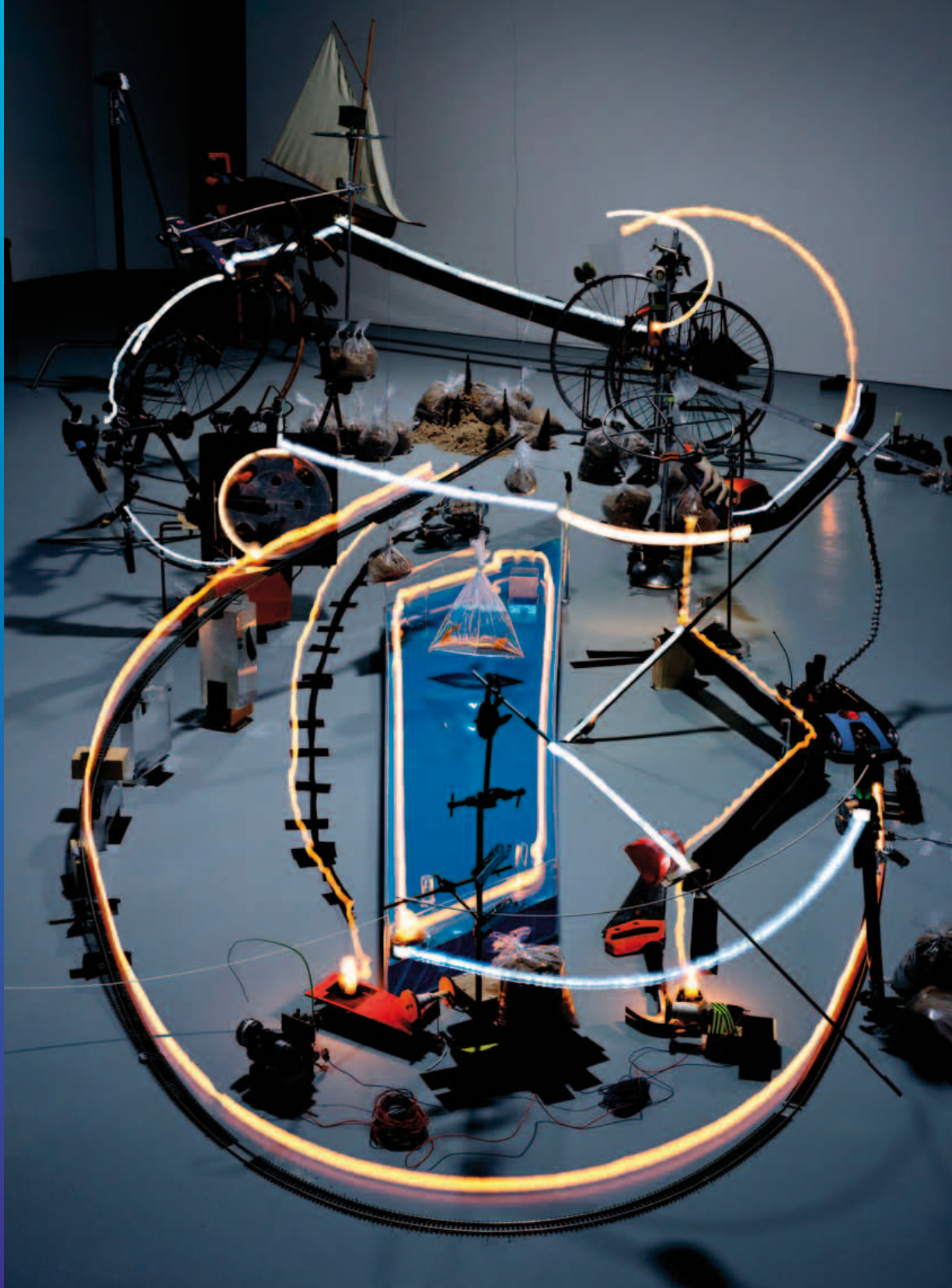


Ambasada
Savezne Republike Nemačke
Beograd

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WWW.GESTALTEN.COM





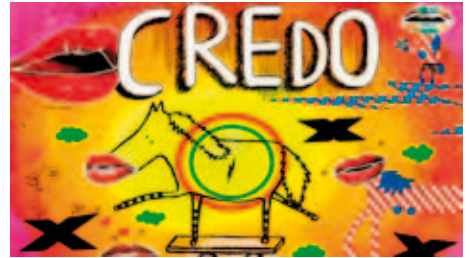




WWW.JVM.COM

Continuing with an extraordinary line-up of German creatives at the festival, **Götz Ulmer** from the advertising agency **Jung von Matt**, founded in 1991 in Hamburg, divided the concept of FREEDOM into several key theses, and for each statement he demonstrated to the audience one successfully implemented project - speaking an excellent German, we must say. Their mission statement, that anything imaginable is feasible, was best demonstrated by the ads for the Hamburg Philharmonic Orchestra, a fabulous simultaneous concert at 50 different locations. Götz admitted that in reality he wanted to become a rock star, and that he honestly wouldn't hold out in the world of advertising, if Jung von Matt didn't have the guts to unify their digital and classic ad-operations in a dramatic way, jumping to the very top of world creative class in a matter of only a few years, as well as expressly widening their presence around the globe, like no other German agency before them. Their "Invisible Mercedes" project was winning the Grand Prix in Cannes just at the moment when Götz Ulmer was witnessing standing ovations for that very same project in the sold out hall at BDW, without doubt helped by his hairstyle, officially the weirdest of the whole conference. ▶





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Our next beautiful guest from Finland, **Mrs. Pirjo Hirvonen**, presented the entirely new concept of the **Aalto University** in Helsinki, named after the famous Finnish architect Alvar Aalto, and showed that strength of will and focus on a goal can push boundaries of what is feasible. This year Helsinki was named the “World Capital of Design”, which makes the School of Art and Design at the Alto University all the more relevant. Pirjo and BDW agreed at the end of her lecture, with firm promise by His Excellency the Ambassador of Finland to Serbia Mr. Pekka Orpana, that after such an inspirational introduction to the Finnish system of creative industries’ development, the next BDW will be honored to host a key national exhibition of Finnish design, followed by next creative superstars from this splendid country, in continuation after Harri Koskinen and Iittala last year. ▶

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WWW.AALTO.FI



However the star of the day was **Mathieu Lehanneur**, French designer, architect and inventor, who provoked the audience's sheer exhilaration for his humane solutions of products and spaces, and deservedly won this year's Belgrade Design Grand Prix. Mathieu's message was that life is short, but he does not send a pessimistic message – he raises important questions about the meaning of life and tries to answer them. His design is deeply philosophical – how to breathe, how to sleep, how to die... The results of his quest have left one of the deepest traces in the BDW audience ever, while speechlessly following one after another projects such as "The Age of World" with a forecast of Serbia exclusively for BDW, "Andrea", nothing less than an effort of creating life named after his own son, "Buckie's Nightmare", a poetic homage to Buckminster Fuller in a most humorous way, "The Depth Ballet" for Nike, and the most philosophic project "Tomorrow Is Another Day", which provides serious food for thought to design – including therapeutic properties to deal with memories of deceased family members. One unanswered question remained for the end of the lecture – which of his next projects will have the honor to carry Mathieu's daughter's name? ►



MATHIEU LEHANNEUR FR

WWW.MATHIEULEHANNEUR.FR





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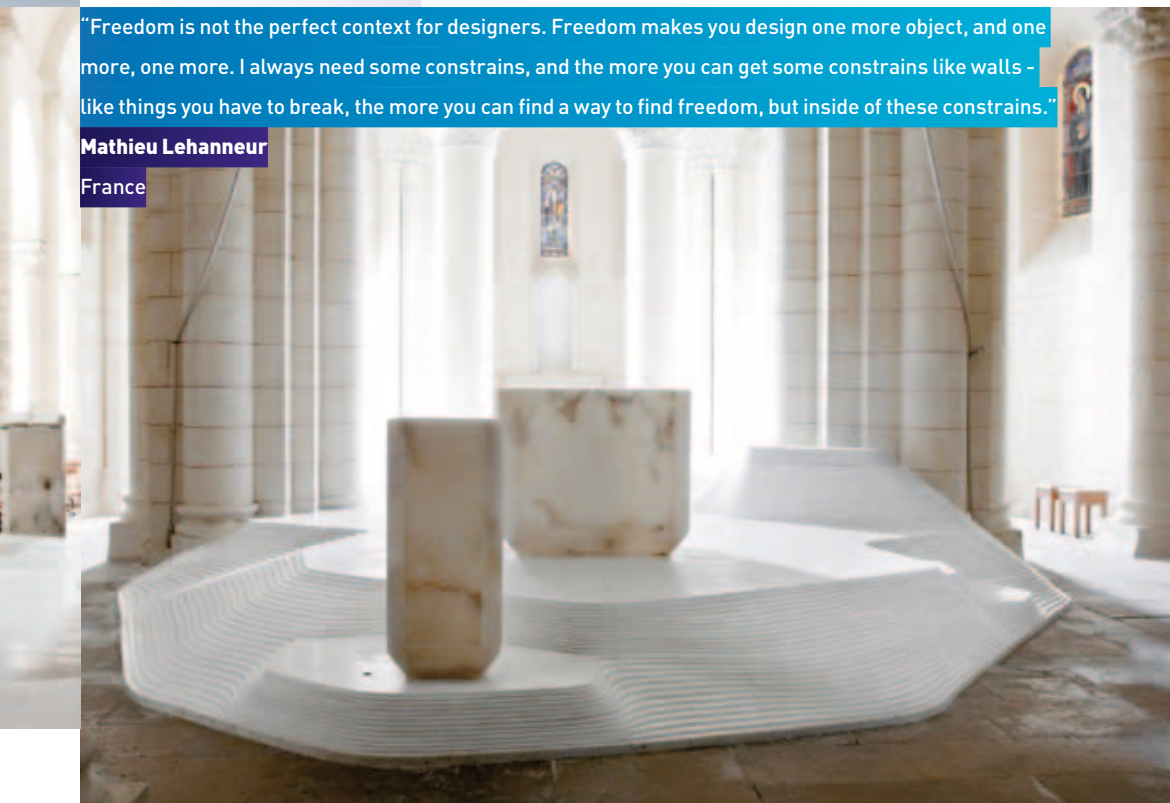


What is FREEDOM for you, Mathieu?

"Freedom is not the perfect context for designers. Freedom makes you design one more object, and one more, one more. I always need some constrains, and the more you can get some constrains like walls - like things you have to break, the more you can find a way to find freedom, but inside of these constrains."

Mathieu Lehanneur

France



INTERVIEW WITH MATHIEU LEHANNEUR

DESIGNED.RS – Web Portal / RS, 21 June 2012

By Igor Vidović

Among the distinguished international creative industry professionals who presented their work during the Belgrade Design Week 2012, one of the stars who drew most of the attention was the French designer Mathieu Lehanneur, who presented his innovative projects during the third day of the FREEDOM SQUARED conference. He won the "Intelligence de la main" award from the Bettencourt-Schueller Foundation, the Best Invention Award (USA), and many other awards for his designs. He just added to this collection the 2012 Belgrade Design Grand Prix, awarded to the best speaker of the conference at the end of BDW by public vote. His approach to design renders him sort of a contemporary creative "researcher", who responds to the social context in a given moment and, collaborating with scientists, chemists, psychologists etc, finds the right solution for the particular problem. That way, he creates modern products for everyday use, which go beyond mere aesthetics and can play an important role in lives of users, and in the society as whole.

Following his unique design philosophy, Mathieu Lehanneur is equally successful in industrial, packaging and interior design. Some of his most prominent works are a pottery collection called "Age of the World", the home storage unit for fish and greens "Local River", a modular desk with shelves "Strates System", "The Island" - a "mineral serum" diffuser, as well as many avant-garde interiors. One of the most interesting projects, and also his own favorite which thrilled Belgrade's audience, is the air purifier called "Andrea", after his own son. Lehanneur collaborated with many globally famous brands such as Biotherm, Cartier, the

Harvard University, Hennessy, Nestlé, Nike, Poltrona Frau, Veuve Cliquot, Yohji Yamamoto... His products are part of permanent collections in the MoMA in New York and San Francisco, the Musée des Arts Décoratifs in Paris, the Centre Pompidou, the FRAC-Le Plateau in Paris, the Design Museum in Gent, the Museum of Decorative Arts in Berlin.

At the Belgrade Design Week 2012, he spoke about his work and the central topic of the event - Freedom.

You once said that your design is not related to design history, but more to the history of nature. What do you mean by that?

In my opinion, many designers are too focused on the history of design, and they want to make a product like a tribute to Castiglioni, or the tribute to Charles Eams... It is true that those designers are incredibly smart and good, but as a designer your job is not to make a new object in the design history, but more to be present in the daily life, and try to make projects for the people.

Can you explain your design process?

The process for a project is, you could say, always and never the same. Never, because it always depends on the brief, on the client. I do not have a sketchbook where I would draw chairs, tables, light... I never work in such way. I always need a question, a problem to solve. I am waiting for clients to explain to me their problems. Depending on the client – it could be a luxury brand, or it could be a hospital, or it could be a museum, I always try to forget my brain and try to become the brain of the user. I conduct the trip to the brain of the user, and I try to figure out what he wants, what he needs, what he expects in terms of relationship with the other, in terms of comfort, in terms of working on his well-being. One's well-being can materialize itself tangible, in the sense of embodiment, but it can also materialize itself in a mental way, intangible. So my job as a designer is essentially to dwell in the brain of the final user.





Can you give us an example of such an approach? Which one is your favorite development, your "baby" so to say?

My "baby" is probably the air purifier Andrea, for two reasons. First, Andrea is the name of my son, and I gave the same name to the product. Andrea is an object that will improve the air quality, because you have to know that most of the industrial objects will always emit some toxic elements, because they are made of plastic, of some fire resistant fabrics, and so on. So, the air we are continually breathing is not so good. With this project, this air filter, I tried to improve the air quality by using a plant, by using pure nature. There are plants that are able to filter air pollution, but the plant by itself is not able to do the job, because the most efficient part of the plant is not in the leaves, it is not the visible part, but the invisible part, in the roots and the soil of the plant. With this product, with a fan system I force the air we have to breathe to be in contact with this very efficient part of the plant. As user, you get a list of plants you may place inside, you put the hard-top on the product, and you simply plug it in. With the fan system functioning, air will enter at the right speed and the right place into the plant and it will come out, all day long, continuously cleaning the air we breathe. One air purifier is perfect for 40 sqm, roughly. This is a mass market product with a very low price, but able to combine the best of nature and the best of technology. And, I hope, the best of design.

What are the reactions from users?

It sells very well, which was a huge surprise, because Andrea is a product the benefit of which you cannot feel directly. It shows that people today are very concerned and aware of the problem of indoor pollution.

People want to find a good solution not only through technology, but obviously by trying to combine the best nature can provide with the best engineers can provide.

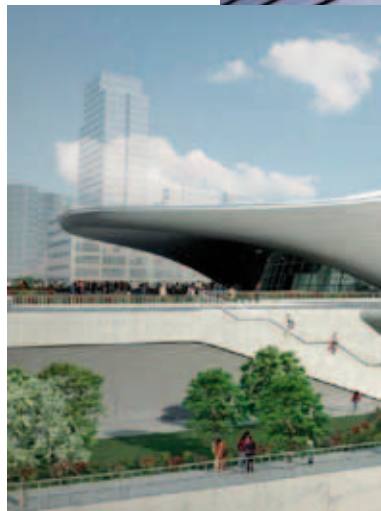
Where do you find freedom in your work?

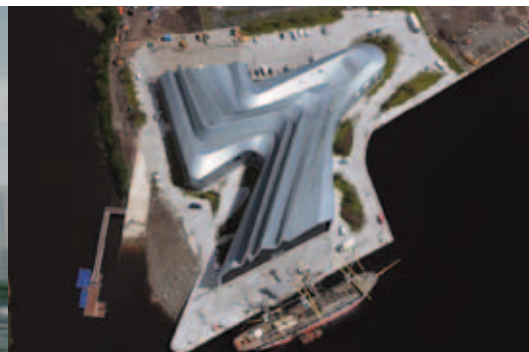
Freedom is not the perfect context for designers, because freedom makes you design one more object, and one more, and one more... I always need some constraints. The more you can get some constraints, like walls, like things you have to break, the more you can find a way to find freedom, but inside those constraints. I'll give you an example: I am currently working for a big pharmaceutical company in the US. As you can imagine there are many constraints because of the rules, because of the molecules, because of quantity of devices you have to design and produce... But even in this kind of labyrinth of constraints you need to find your way thorough, and for me, that is the best way to find the right answer, and not to be in your studio, alone, with a blank sheet of paper, designing some stuff without any limits, without any constraints.

Would you say that you are providing a sort of freedom to users with the solutions that you present?

I always try to make the user be a part of the system. I want him or her not to admire an object and say: oh it's beautiful, the designer is very good - but to always be a part of it. When I am working on a project the first and maybe the main part of the project, in terms of the time process, is what I call the scenario, the history of the project. This is not the question of form or material, but the question of people with needs for an object, people who want to use it, and use it in the right way. This way the user is always the key part of the design process. ■

To end this year's event, we invited another famous Londoner (and another non-Brit:) as final lecturer, Zaha Hadid's partner **Patrik Schumacher**, last year's recipient of Belgrade's Design Grand Prix. His lecture on communication in architecture and design, as well as the theory of Parametricism was an extension to last year's award-winning lecture, explaining further and in more detail his theoretical work to BDW's sold out audience, primarily architects from all over the SEE region. The central reading room of the NLS was too small to accommodate everyone interested, but Patrik kept his promise that exclusively for BDW he will present something new, a world premiere so to say, of his exiting second tome about the "Autopoiesis of Architecture". If last year he was dealing with the heritage of Modernism and the current development of Parametricism, then this year he showed us the gripping future – presented by means of sheer, unrestricted human scalability, displayed in an unprecedented way in architectural theory. The delegates of this major lecture felt that they have witnessed history, and at the end, the entire BDW team came to the grand stage to jointly with Patrik Schumacher say farewell to the hundreds of thousands of spectators at wallpaper.com, as well as to BDW's legendary passionate audience, who filled up the Great Reading Hall of the National Library. We now almost expect Patrik and Božana next year as well! ▶





PATRIK SCHUMACHER UK

WWW.PATRIKSCHUMACHER.COM



INTERVIEW WITH PATRIK SCHUMACHER

ArhArt – Magazine / RS, September 2012

By Ivana Stepanović

THE FUTURE IS READY TO BEGIN

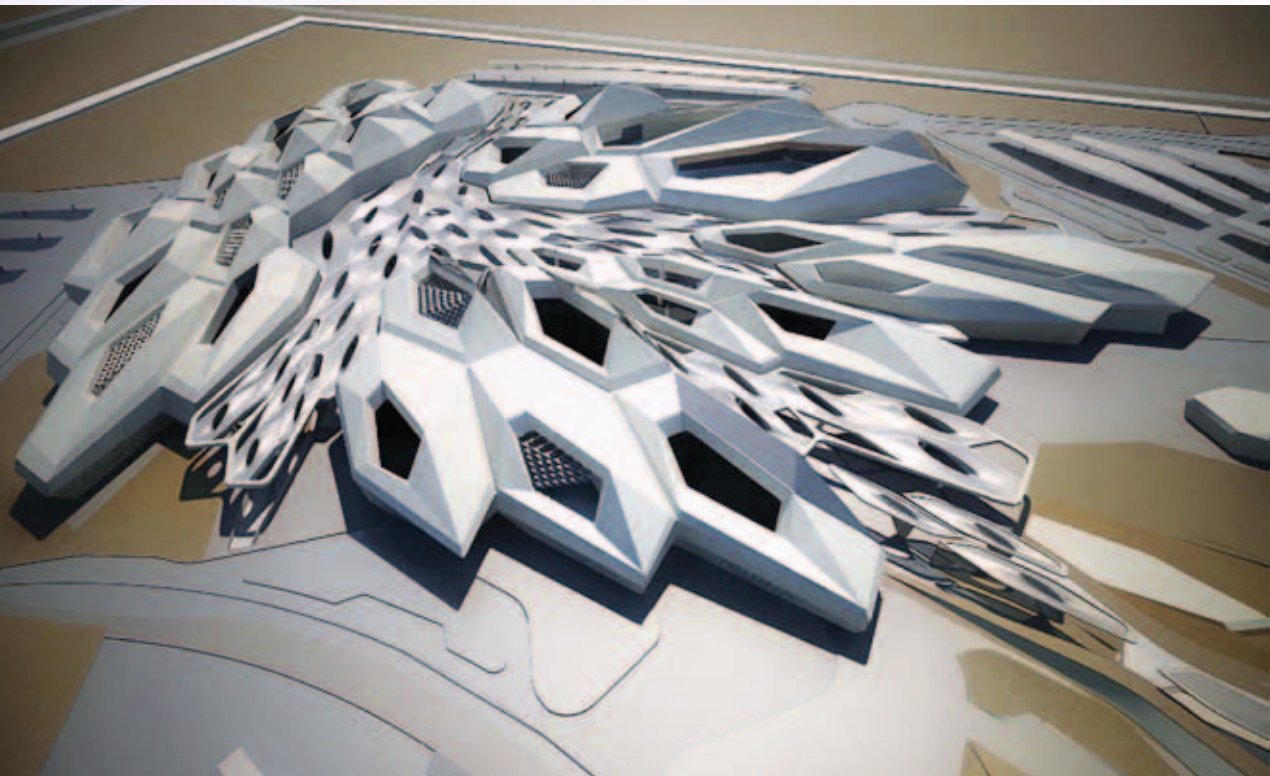
Patrik Schumacher, company director at Zaha Hadid Architects, who is involved in all the projects at this firm, along with the world famous architect Dame Zaha Hadid herself, and was awarded the Stirling prize in 2010 for his project the MAXXI Centre of Contemporary Art in Rome, speaks about Parametricism - the new epochal style which will change the entire built environment, as well as the semiology of architecture at the Belgrade Design Week 2012.

With his educational background in both philosophy and architecture, Patrik Schumacher is not merely creating stunning buildings across the globe, but is also defining the theoretical foundation for a completely new style in architecture, which will arguably dramatically change the way the world looks.

His theoretical magnum opus "Autopoiesis of Architecture" is setting this foundation and elaborating the new style, its physics and metaphysics. In his lectures at universities and other institutions across the Europe and the US he is spreading the knowledge about Parametricism. He claims that this new style, which today operates as an avant-garde movement, will become mainstream in twenty years time, and will literally invade the planet.

Each architectural style represents an epoch in the history of civilization, and Parametricism is the first new epochal style after Modernism.

Schumacher's view of architecture is Hegelian: Evolutive stages of civilisation correspond to certain styles in architecture. He divided the entire history of architecture in several dominant styles. In this system, not all recognised styles are epochal. Some of them, such as the Gothic style, represent merely a transitional stage, but not a major style with its articulated discourse. He claims that Modernism still operates as the dominant paradigm, even though Postmodernism has been exercised a lot in past decades. By introducing Parametricism as the new style, and strongly claiming



that it is inevitably going to become mainstream within the next twenty years, Schumacher is predicting the future. He is not only announcing a new style, he is also announcing a new epoch, a new stage in the evolution of human kind: "When we analyse history, we can see that the built environment always had a vital role in building the social order. Social order needs spatial order. Society can progress only within a built environment and the entire world of artefacts. That is why I put architecture and design in the same category."

In his capital work "Autopoiesis of Architecture" he is defining the theory of Parametricism, and by working with Zaha Hadid he also has the means to "contaminate" the world with parametric design: "The purpose of my theoretical work is to legitimately and confidently claim that it is time for a new style, to change the physiognomy of the built environment, like Modernism did in the twentieth century. We now have new generations of architects, a new semiology and completely new tools. I have been working on it for more than fifteen years, and in 2008 it occurred to me that it is definitely becoming a new paradigm, so I came up with the name Parametricism. If we succeed, and I have no doubt that Parametricism will succeed, we'll change the physiognomy of this planet."

But why is Parametricism chosen to become the new epochal style and in what way will it replace Modernism?

Schumacher is speaking primarily of the difference between the two social orders: the Modern and the so called "Postmodern" one. It is this shift from one type of society to another, that enables a new style in architecture to emerge: "The main difference between the two orders is related to the change of the production process. Modernism represents companies which were at the heart of the production process. Departments were separated and each of them was repetitive in itself. It was an order of separation, specialisation and repetition. At the same time, those are the characteristic of modern architecture: compartmentalisation according to a particular function and endless repetition of the same forms. Modernistic cities were built according to the same logic. And it is essentially the logic of mass production. During the Fordian era everything was rebuilt according to this style. The crisis occurred back in the 70s because this logic could no longer sustain due to the development of technology, proliferation of needs and individualisation. The process of production has sped up and increased diversity. Isolation was not possible any more. We could no longer function separated, doing repetitively something we were specialised to do and always efficiently do the same thing. Now we have to continuously update and improve, constantly stay connected with everybody else, checking whether what



we are doing is still relevant with the respect of what everybody else is doing. We are now in a network society which demands of us a continuous keeping in touch, observing and communicating. Architecture needs to adjust itself and follow this process of evolution."

However, neither of attempts to create the new Postmodern style truly replaced Modernist paradigms: "it became clear that we needed more rich and complex environments. Deconstructivism established the idea of diversity, but in the form of collage. Patches are thrown onto each other without order, and without communication to each other. Parametricism introduces resonance of those layers. Moreover, Parametricism is the only style after Modernism which can be called epochal, because it has its discourse. It is grounded in theory unlike all others. I myself passed the evolution process throughout my career from Modernism, through Postmodernism, and finally ended up in Parametricism. We at the Zaha Hadid Architects are convinced that this style has matured enough to become the new dominant style. It is a much bigger movement than Deconstructivism was."

What does this alien futuristic world of parametric design look like? What constitutes its visual identity?

Unlike the world of architecture that we are familiar with, which is made of cubes, cylinders, pyramids and other classical shapes, this new universe which is slowly unfolding in front of our eyes, is filled with rather strange forms like distorted and cracked blobs and shells which resemble certain constructions from the nature, or perhaps even something from outer space. But what is wrong with good old boxes and straight lines? Schumacher calls them "primitive shapes" and explains

why we no longer feel comfortable inside spaces divided into isolated square-shaped compartments, connected by empty corridors and sitting on square-shaped chairs: "The twenty first century brought about dramatic changes and we now live in a network society where communication is crucial. Architecture should increase interaction and the information exchange, and can no longer insist on physical separation as it did until now. Moreover, we should not push people through passages like cattle, but make sure they navigate quick and easy. This allows them to self-organise in a complex matrix of differentiated spaces, and enables multiple communication scenarios. It surely marks an ambitious project of ordering social processes in space. Each space is in fact a communication. It invites its visitors to participate, and gives them clues on how they may behave, what to do. But people are no longer satisfied with simple ordering of space with rigid forms and strict compartmentalisation. They need to communicate with each other and move swiftly. This is why rooms should not be separated but rather interconnected. Spaces should be constructed in such a way that everyone can easily see, find and communicate with everyone else. Accordingly, the role of an architect should be understood in this sense: we are constantly making ever more complex matrixes for ever more complex social processes that unfold within. This is portrayed through a free flow of lines, whether it is a parking space, a library or a business company. The point is that wherever you are, you see many different things going on. Many things are simultaneously in the view, because you don't want to miss anything. As you move through space you have many options what to select next. Conversely, when running down a corridor where you see nothing, you know nothing and miss everything."

The work of Zaha Hadid Architects is dedicated to seeding Parametricism across the world. The London Aquatic Centre and the MAXXI Centre of Contemporary Art in Rome are perhaps the best known examples currently. However, Zaha Hadid's mission is not just a mere style. The style is moreover the signature of the times we live in. The German architect Frei Otto had the same thing in mind while developing his membrane structures in the second half of the twentieth century. The main idea is to start looking for the shapes in the world of animals and plants in order to create a "second nature". This is precisely one of the key features of Parametricism, as Schumacher defines it. Moreover, many other important buildings such as Foster's British Museum Dome also have elements of Parametricism: "In this case, even though parametric tools were being used, it was done in the spirit of modernism – with the aim of neutralizing the differences, making them inconspicuous. This means that even if all elements are different, they want to appear the same. Against that I



put forward a new kind of 'artistic project', the project of driving the conspicuous amplification of differences."

So, key features of Parametricism are: viable forms, ordered differentiation and continuation.

One word connects and explains all of the elements: complexity. The future of architecture is in creating multifaceted spaces which resemble our ever more complex way of living and working. Architecture should align with the philosophy of multiplicity, differentiation and rhizome, as formulated by Gilles Deleuze and Felix Guattari. This simply means that we can no longer even dream of patching things up and subsume enormous proliferation of differences into some kind of unity. It seems rather pointless. Instead of working on alignment of diversities and simplifying our environment, we should start deliberately making things more complicated. It seems that that is the only way to survive now: "As we have differences of actions and interactions we also need differentiated space. That is why Parametricism rejects repetition. Every element is different, and buildings look different from various angles. It is only with this differentiation of elements that you can create functional spaces which are adequate enough for the contemporary way of living and working, based on constant networking and updating. However, I am not speaking of the difference in the trivial sense, but of the difference with order. The key feature of Parametricism is the complex variegated order which all natural systems produce somehow. When ordered, the difference looks more beautiful and appealing."

**Semiology of Parametricism:
The meaning of the space is its use!**

Schumacher distorted Wittgenstein's axiom that "the meaning of the word is its use" and transformed the semiology of architecture into pure functionality. Architecture no longer operates with symbols, but rather creates its language through the usage of space. This can be perceived perhaps as the "new Materialism" or critique of the "linguistic turn". But most importantly, the consequence of applying this principle

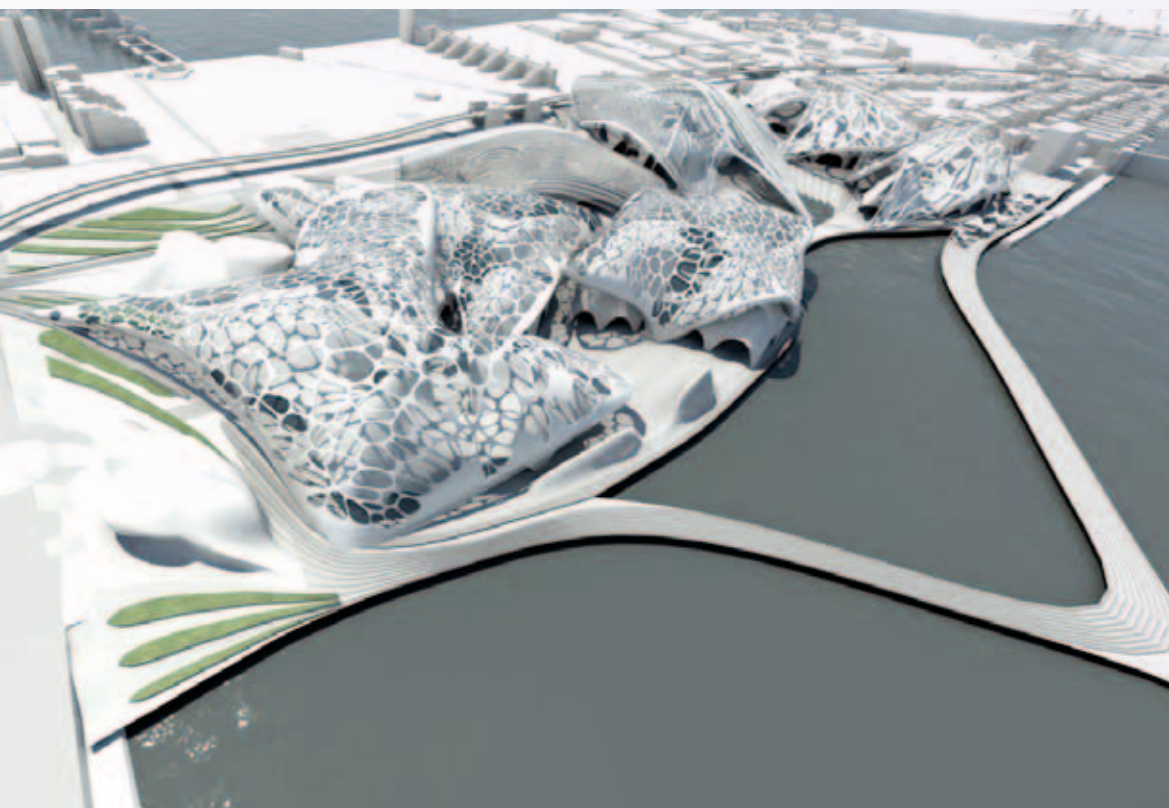
is putting space itself as a silent player in the game of communication. But how can space become an actor? In short, it is constructed in such a way that it enhances interaction between people, opens up possibilities for different communication scenarios. It leads and navigates following the way it is constructed.

In order to investigate how people move through space and what can be done to enhance the communication between them, Schumacher created student workshops where they use special computer programs and study interdependence between space and human behavior, as well as inventing new shapes and forms for future buildings: "We are working on shell structures for example, because they are easier for orientation than boxes. Moving from a box to another box you quickly lose orientation of where units and subunits are. We are building up ways of intercepting and interlocking, but spontaneously and without relating to clichés. We are starting from the scratch. Various shapes proliferate and combine themselves in many systems of differentiation and consequently create a kind of vocabulary. The second project we are working on is related to functionality of space. We try to interpret and predict

behaviour through computer modelling. We speculate on how people might or should react and gather. Our studies show that actors adjust their behaviour according to the features of the environment. When constructing the space we should plant semiotic clues what to do and where to go. If the space is constructed and organised in such a way that it leads its users and inhabitants, there is no need to label rooms with names. Purpose should be obvious and people should easily glide through it, knowing what to expect and having a variety of options what to choose. We experiment allot with light as well, since it is very important in creating guidance and enhancing interaction."

In short: The mission of Zaha Hadid Architects?

The mission of Zaha Hadid Architects is twofold: to ground parametricism in theory and seed it all around the world. Zaha Hadid Architects are not just designing buildings, but also furniture, shoes, kitchen systems, car parks, bus stations ... They have been doing that from the mid 90s up until today, and their now widely recognisable complex and fluid design is being spread virally across the globe, with the ambition to radically transform its appearance. ■



Another sought after part of the Belgrade Design Week is the evenings **BDW DIZAJNPREMIERES** program, which includes gala openings, exhibitions and vernissages, VIP dinners, receptions and the most important Serbian design event of the year, the **Belgrade Design Grand Prix**, which marks the closing ceremony of Week and the beginning of the legendary BDW closing party. Last year's Grand Prix laureate, **Patrik Schumacher**, delivered the prize to **Mathieu Lehaneur**, presenting him with the epic tome "Beautiful Serbia". The party lasted late into the night at the splendid Dijagonala 2.0, with an exclusive live gig by the Italian superstar **LUMINODISCO**. This important hospitality part of the BDW, by which our guests will hopefully fondly remember their stay in Belgrade, would not be possible without our dear friends who have provided us with gastronomic delight and a warm welcome. Thank you for your kind support: **Klub književnika, Reka, Communate, Square Nine, Brankow, Dijagonala.** ▶




HOSPITALITY:

2.0/

BDW DIZAJNPREMIERES: BELGRADE DESIGN GRAND PRIX







BDW wishes to say **THANK YOU SQUARED** to all who helped materialize this amazing festival in 2012, despite all the difficulties: from our volunteers, to the respected partners and sponsors, from the general patron to the supporting legal advisors, from global creative superstars who from all over the world choose to come to Belgrade, of all other places on the planet this specific week in June, to the kind bookstore clerk who has kindly provided us with his shop window to display Serbian talent, and most of all, to our biggest "sponsor" – our visitors:

THANK YOU SQUARED for your trust. We hope we have proven worthy with this report finally in your hands.

Slightly more than ten thousand visitors came just to the National Library of Serbia during BDW, many of whom had their first encounter with creative industries and design, while professionals had the opportunity to learn about solutions, ideas, models,

trends and future requirements through the prism of European values and standards, used for defining, understanding and establishing a society of FREEDOM throughout the region. Tens of thousands of passers-by watched our design exhibits in Belgrade's shop windows, and hundreds of thousands of viewers watched our daily TV chronicles on prime time national TV, and millions read and will continue reading our media coverage in national, regional and global off and on-line media.

We have made a giant step in fulfilling our mission of addressing the topic of creative industries as a possible future development for Serbia and the SEE region, and this in a year with no financial support by the City of Belgrade, and almost none by any other Serbian institution. If that kind of disgraceful treatment of BDW changes – see you all next year, at BDW 2013. Until then, Kjell can have a relaxing view from the top of our gallery, all the way until the next conference, when we shall all hopefully join him again! ■





C. BDW 2012 PARTNERS EXPOSURE



What is FREEDOM for you, Al?

“What freedom means to us is to come up with ideas that are kind of free to cross the boundaries and nation states so kind of travel around the world. It’s very difficult thing to say – quantify how much freedom we have – because actually sometimes constrains are a good thing as well. You know, you kind of look at a problem and you look at the area in which you have to solve a problem, and that can help you go in another direction and turn that problem around. You still got the same constrains, but suddenly you thought about that problem in a different way.”

Al Moseley

180 Amsterdam / Netherlands

THANKS²

BDW POWERED BY:



BDW PARTNERS:



BDW IDEA PARTNERS:



BDW LOGISTICAL PARTNERS:

karanovic/nikolic



BDW KEY LOCAL MEDIA PARTNERS:



BDW SUPPORT:



BDW DIZAJNPREMIERES PARTNERS:



100% FUTURE SERBIA PARTNERS:



INTERNATIONAL MEDIA PARTNERS:



LOCAL MEDIA PARTNERS:





BDW KEY INTERNATIONAL MEDIA PARTNERS:



BDW HOSPITALITY:



BDW DIZAJNFILMS PARTNER:



C. 2

BDW 2012 PARTNERS EXPOSURE

BDW 2012 KEY MEDIA PARTNERS

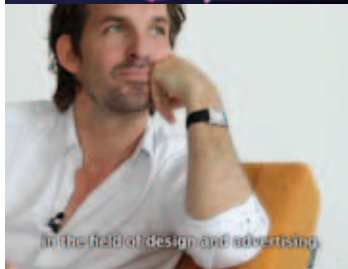
BDW TV Chronicles Partner



BDW Key Newspapers Partners



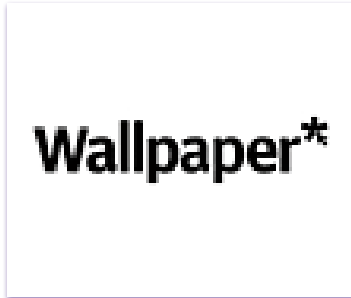
BDW Key Local Web Partner



BDW Key Global Web Partner



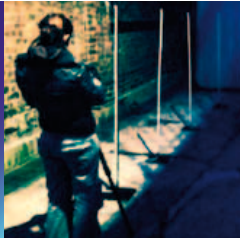
BDW Live Streaming Partner



BDW Key Blog Partner



belgrade
design
week 2012



**THE
GREATEST
CREATIVE
MINDS
OF THE 21ST
CENTURY**



**BDW
DIZAJN
LABS**
05/06
JUNE
FREE ENTRY

UTO/TUE 05 JUNE 10:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

DIGITAL DESIGN WORKSHOP
KITCHEN BUDAPEST HU

Read and use local data and transform them to the digital world. From local values, traditions, handmade processes to games or databases on different technology platforms.



SRE/WED 06 JUNE 10:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

GLASS DESIGN WORKSHOP
MATTI KLENELL SE

Workshop for object designers ready for challenge with one of the most difficult materials, that needs patience and lucidity – glass, in best Scandinavian tradition.



UTO/TUE 05 JUNE 13:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

FURNITURE DESIGN WORKSHOP
THOMAS FEICHTNER AT

Workshop for object designers who have courage to experiment with forms and move the object design beyond mass and commercial production.



SRE/WED 06 JUNE 13:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

CULTURAL MANAGEMENT
MASTERCLASS
JENNI CARBINS AU

Carbins will show how by creating a careful selection and superb presentation, one can make a complex overview of the Australian creative scene.



NOVA ISKRA
dizajn inkubator

UTO/TUE 05 JUNE 16:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

DESIGN & BUSINESS PANEL
**NOVA ISKRA / DESIGN
INCUBATOR** RS

Panel discussion trying to awake the Serbian production and export through the use of innovative and quality design solutions.

SRE/WED 06 JUNE 16:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

MEDIA CLIPPING WORKSHOP
REAL TIME GROUP RS

From scissors to Twitter: Evolution of Media Monitoring. New media require a different approach of monitoring and analytical processing.



**BDW
100%
FUTURE
SERBIA
@ BELEF**
03-15 JUNE



NED/SUN 03 JUNE 19:00
SUPERKVART BLOCK PARTY
UZUN MIRKOVA, KRALJA PETRA,
ZMAJA OD NOCAJA

**BDW 100% FUTURE
SERBIA @ BELEF
GRAND OPENING**

FASHION SHOW, GASTRONOMY AND
MUSIC PARTY, AWARD CEREMONY FOR
100 SERBIAN DESIGNERS



**BDW
DIZAJN
PREMIERES**
04-10
JUNE
FREE ENTRY

04-10 JUNE
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

SRE/WED 06 JUNE 20:00
GRAND OPENING
**DIZAJNPARK
EXHIBITIONS**

**COMMON SENSE
& SENSIBILITY** HR
BY DESIGN AGENDA

COONIGHT MOON CH
BY JORGE BERNER / PRO HELVETIA

CREATIVE SPACE SERBIA RS
BY SIĘPA



DIZAJNPARK SATELLITES

ČET/THU 07 JUNE 20:00
**WORLD OF CONTRACT
/ B&B ITALIA / ARPER** IT
@ IDC BETON HALA, KARADORBEVA 2-4

DESIGN ES
@ INSTITUTO CERVANTES, ČIKA LJUBINA 19

PET/FRI 08 JUNE 20:00
IN A NUTSHELL HR
@ BRALWAY MUSEUM, NEKLAJUNA 6

USM HALLER CH
@ OFFIX, BOSPODAR JEVREMOVA 41

**BDW
DIZAJN
NIGHTS**
07/08/09
JUNE
FREE ENTRY

SRE/WED 06 JUNE 20:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

**BDW 2012 GRAND
OPENING**

JELENA STEFANOVIĆ RS
FASHION SHOW

BDW 2011 FILM RS
BY MIDRAG ILIĆ

DIZAJN PARK EXHIBITIONS
EXHIBITIONS OPENING

SILENT REVOLUTIONS SI
BY M40

MEGAPHONE IT
BY EN&IS / ISTITUTO ITALIANO DI CULTURA

**BDW SUPERSTARS
LECTURES 2006-2011** RS
BY BELGRADE DESIGN WEEK

**BDW SUPERSTARS
PORTRAITS** RS
BY VLAĐIMIR MILAĐINOVIĆ

SACCO IT
BY ZANOTTI

SAMSUNG EXPERIENCE KR
BY SAMSUNG



ČET/THU 07 JUNE 22:00-04:00
NATIONAL LIBRARY OF SERBIA PLATEAU
SKERLIČEVA 1

TASTE OF SHARE
MUSIC STAGE WARM UP

GOLDIEROCKS UK
SELECTOR RADIO PARTY
BY BRITISH COUNCIL

TASTE OF SHARE
DJ AFTER PARTY

BELGRADE DESIGN WEEK
FREEDOM²
07/08/09 JUNE 2012
NATIONAL LIBRARY OF SERBIA / SKERLIČEVA 1



ČET/THU 07 JUNE
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

11:30
AUSTRIAN AMBASSADOR

12:00
THOMAS FEICHTNER AT
Z. RADOJIČIĆ RS
PUNKT. CH

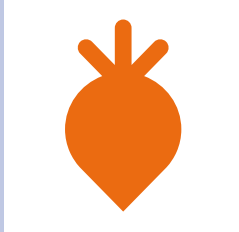
14:00
SPANISH AMBASSADOR

14:30
HÉCTOR SERRANO ES
JÖRG BONER CH
MATTI KLENELL SE

16:30
NORWEGIAN AMBASSADOR

17:00
NON-FORMAT NO
HEYDAYS NO
LASVIT CZ

19:00
LASVIT RECEPTION
COCKTAIL RECEPTION



PET/FRI 08 JUNE
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

11:30
AUSTRALIAN AMBASSADOR

12:00
JENNI CARBINS / MATILDA CH
STUDIO 3LHD CRO
ISAY WINFELD BR

14:00
DANISH AMBASSADOR

14:30
OLE JENSEN DK
BEETROOT GR
ENOTA SI

16:30
ITALIAN AMBASSADOR

17:00
EN&IS IT
180 AMSTERDAM NL
DUSAN RELJIN US

19:00
SAMSUNG RECEPTION
COCKTAIL RECEPTION



SUB/SAT 09 JUNE
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

11:30
BRITISH COUNCIL

12:00
MARTINO GAMPER UK
TROIKA UK
FALLON UK

14:00
GERMAN AMBASSADOR

14:30
GESTALTEN DE
JUNG VON MATT DE
M. LEHANNEUR FR

16:30
FINNISH AMBASSADOR

17:00
AALTO UNIVERSITY FI
PATRIK SCHUMACHER UK

19:00
NLS FOUNDATION RECEPTION
COCKTAIL RECEPTION

BDW DIZAJN FILMS
05/07/08/09 JUNE
FREE ENTRY

UTO/TUE 05 JUNE 20:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

BDW 2006 APOSTELS OF DESIGN RS
BY NEMANJA VALJAREVIĆ
DURATION: 60 MINUTES

ČET/THU 07 JUNE 20:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

BDW 2007 CHANGE SQUARED RS
BY MIODRAG ILIĆ
DURATION: 30 MINUTES

BDW 2008 MODERN SQUARED RS
BY MIODRAG ILIĆ
DURATION: 22 MINUTES

PET/FRI 08 JUNE 20:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

BDW 2009 SPEED SQUARED RS
BY MIODRAG ILIĆ
DURATION: 30 MINUTES

BDW 2010 SMART SQUARED RS
BY MIODRAG ILIĆ
DURATION: 30 MINUTES

SUB/SAT 09 JUNE 20:00
NATIONAL LIBRARY OF SERBIA
SKERLIČEVA 1

BDW 2011 FUTURE SQUARED PT1 RS
BY MIODRAG ILIĆ
DURATION: 33 MINUTES

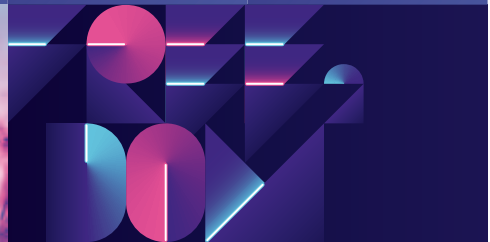
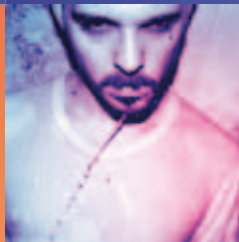
BDW 2011 FUTURE SQUARED PT2 RS
BY MIODRAG ILIĆ
DURATION: 34 MINUTES

PET/FRI 08 JUNE 22:00-04:00
NATIONAL LIBRARY OF SERBIA PLATEAU
SKERLIČEVA 1

TASTE OF SHARE
MUSIC STAGE WARM UP

GABIN IT
LIVE CONCERT
BY ISTITUTO ITALIANO DI CULTURA

TASTE OF SHARE
DJ AFTERPARTY



SUB/SAT 09 JUNE 22:00-04:00
NATIONAL LIBRARY OF SERBIA PLATEAU
SKERLIČEVA 1

TASTE OF SHARE
MUSIC STAGE WARM UP

LUMINODISCO IT
LIVE CONCERT

TASTE OF SHARE
DJ AFTERPARTY



FOLLOW FINAL PROGRAM CHANGES AND BOOK TICKETS AT

WWW.BELGRADEDESIGNWEEK.COM

POWERED BY:



C.3

BDW 2012 PARTNERS EXPOSURE

PARTNERS ABOUT BDW 2012

“ 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 learn more about it.”

HELENE LARSSON

Cultural Counselor, Embassy of Sweden in Serbia

C.4

BDW 2012 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 ■





Odlična poigravanje sa muškim krojevima u kontrastu sa skinny džinsom

Iva Pavlović (25), arhitekta



Da li ste spremni za malo Chanel dodira? Perfektno

Lea Stanković (24), advertising executive



Ko se boji princa bolje da ga nije. Čarobni vatromet boja

Miona Živkov (36), human resources director

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



Nude look kao imperativ ove sezone, uz fantastičnu obuću

Tijana Mašić (27), direktarka klijent servisa



Da li ste se pitali kako se speliuje reč fashion? Sigurno ovako

Maja Matić (25), producentkinja



Ovo je primer kako da izgledate londonski nastojano

Maja Kolar (24), industrijski dizajner



Moda je zabava. Njih dve to sigurno znaju

Marija Simić (24), arhitekta

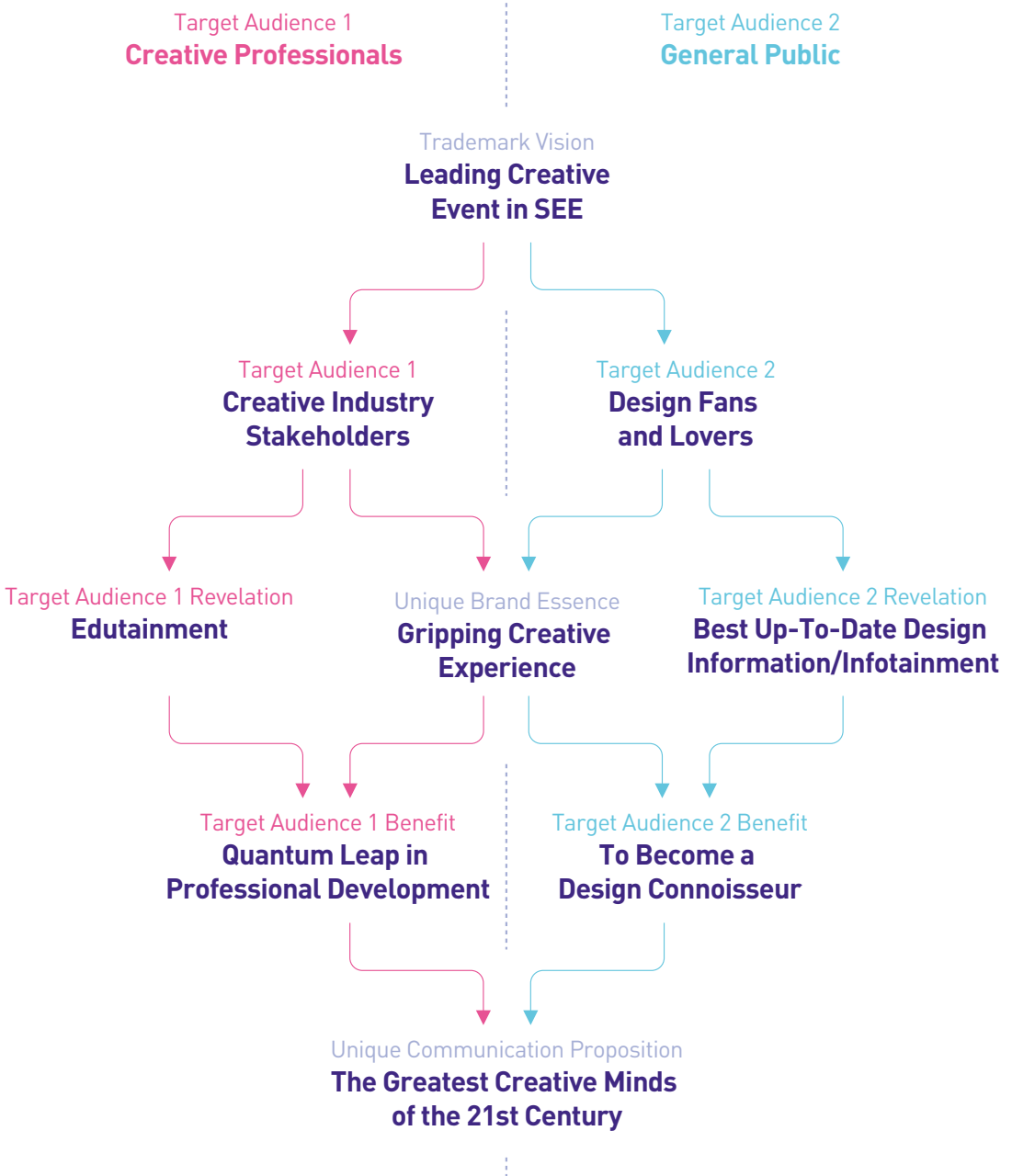
Bijana Lojanica (25), arhitekta



Neočare su sve što vam je potrebno da biste bili cool

Aleksandra Gvozdenović (19), frizerka

C.5 BDW 2012 PARTNERS EXPOSURE BRAND STRATEGY



C. 6

BDW 2012 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 over 10.000 visitors in 2010, 2011 and 2012, without the own commercial exhibition space program, as well as more than 100.000 viewers of the 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 seven 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 2012 PARTNERS EXPOSURE

PARTNERSHIP MODELS

BELGRADE DESIGN WEEK 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, 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. 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 cannot 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, freedom.

In fact, FREEDOM 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

GENERAL BDW PARTNERSHIP MODELS FOR EXPOSURE PARTNERS - AS PAST YEARS' EXAMPLES

ALL BDW EXPOSURE PARTNERS ENJOY INDUSTRY CATEGORY EXCLUSIVITY, REGARDLESS OF PARTNERSHIP PACKAGE: THERE CAN ONLY BE ONE OFFICAL CAR, BANK, INSURANCE, SOFT-DRINK ETC PARTNER FOR ONE YEAR FEATURED BELOW: EXPOSURE PARTNERSHIP PACKAGES - NO LOGISTICAL, MEDIA, GRANTS ETC PARTNERSHIPS

EXAMPLE

EXPOSITION

GENERAL FESTIVAL PATRON:

SAMSUNG 50 - 100K EUR



- Exclusive status of "General Patron" of the entire BDW festival
- Samsung's representative opening speech at festival opening event
- Exclusive logo on all BDW Billboards (formats 4x3, 5x2.5, 8x3)
- Double sized logo on Oscar Wall for all openings and interviews, in "Thanks?" pages in BDW brochure, in BDW official program in the brochure
- Exclusive logo on BDW brochure cover
- "Samsung Day" - conference day patronage description in the brochure
- "Samsung TV ad" on video screen in conference and exhibitions
- Samsung's representative opening speech at dedicated conference day
- Full page color ad in festival brochure
- Exclusive VIP Samsung party at BDW DizajNight top location
- Double sized logo on "Partner's Wall" in Festival Key Location
- Experience booth with activation in Festival Key Location
- Best logo placement on BDW web site – home page, partner's link, program, daily report
- Double sized placement of logo on BDW Newsletter
- Exclusive placement of logo on Invitations for BDW Grand Opening
- Best placement of logo on BDW TV Chronicles credits
- Samsung rep's interview on BDW TV Chronicles on national TV
- Feature about the Samsung booth/product on BDW TV Chronicles
- Best placement of logo on BDW Movie – FREEDOM² credits
- Custom designed Invitations for BDW Samsung party and BDW receptions
- BDW streaming on Wallpaper.com – Samsung Day coverage
- BDW press conferences with Samsung representative
- VIP Dinner and Embassy Reception invitations
- Invitations for BDW Grand Opening and receptions

CONFERENCE DAY PARTNER:

BANCA INTESA 15 - 25K EUR



- Premium status of one of potentially only three "Partners of the Day"
- Exclusivity for its industrial category (Banca Intesa only bank at BDW)
- Huge sized logo on Oscar Wall for all openings and interviews, in "Thanks?" pages in BDW brochure, in BDW official program in the brochure
- "Banca Intesa Day" - conference day patronage description in the brochure
- "Banca Intesa TV ad" on video screen in conference and exhibitions
- Banca Intesa representative opening speech at dedicated conference day
- Full page color ad in festival brochure
- Exclusive VIP Banca Intesa party at BDW DizajNight top location
- Huge sized logo on "Partner's Wall" in Festival Key Location
- Experience booth with activation in Festival Key Location
- Premier logo placement on BDW web site – home page, partner's link, in the program, in the daily report
- Premier placement of logo on BDW Newsletter
- Prominent placement of logo on BDW TV Chronicles credits
- Banca Intesa rep's interview on BDW TV Chronicles on national TV
- Feature about the Banca Intesa booth/product on BDW TV Chronicles
- Prominent placement of logo on BDW Movie – FREEDOM² credits
- Custom designed Invitations for BDW Banca Intesa party
- BDW streaming on Wallpaper.com – Banca Intesa Day coverage
- BDW press conferences with Banca Intesa representative
- VIP Dinner and Embassy Reception invitations
- Invitations for BDW Grand Opening and receptions

EXAMPLE

**100% FUTURE SERBIA PATRON:
GORENJE 15 - 25K EUR**

gorenje

EXPOSITION

- Exclusive status of "General Patron of 100% FS"
- Gorenje logo placement on all 100% Future Serbia visuals, over 100 window displays in the center of Belgrade, 20.000 maps distributed
- Huge sized logo on Oscar Wall for all openings and interviews, in "Thanks2" pages in BDW brochure, in BDW official program in the brochure
- Gorenje representative opening speech at 100% FS opening event
- Full page color ad in festival brochure
- Exclusive VIP Gorenje 100% FS opening party at Gorenje desired location
- Huge sized logo on "Partner's Wall" in Festival Key Location
- Experience booth in Festival Key Location
- Premier logo placement on BDW web site – home page, partner's link, in the program, in the daily report
- Premier placement of logo on BDW Newsletter
- Prominent placement of logo on BDW TV Chronicles credits
- Gorenje rep's interview on BDW TV Chronicles
- Feature about the Gorenje booth/product on BDW TV Chronicles
- Prominent placement of logo on BDW Movie – FREEDOM² credits
- Custom designed Invitations for BDW Gorenje opening party
- BDW streaming on Wallpaper.com – Gorenje 100% FS coverage
- BDW press conferences with Gorenje representative
- VIP Dinner and Embassy Reception invitations
- Invitations for BDW Grand Opening and receptions

**DIZAJNIGHTS PARTNER:
TUBORG / from 10 K per 1 event –
50K for whole program/ 5 events**



- Exclusive superstar "design-music" content, curated and managed by BDW
- One, two, three, four or five BDW DizajNights events / concerts or parties
- Whole production of event (booking, equipment, location etc) by BDW
- Allowed branding, sales and/or sampling and all activation at location
- Event campaign: Design, production and dissemination of special ads, posters, leafets and invitation for the concert - printed and electronic
- PR of the event in all media covering BDW DizajNights- TV, print and web
- Logo in "Thanks2" pages in BDW brochure, in BDW official program in the brochure, on "Partner's Wall" in Festival Key Location
- Article about the event in BDW brochure
- Logo placement on BDW DizajNights web site link, partner's link, in the program, in the daily report
- Placement of logo/event article in dedicated BDW DizajNights Newsletter
- Feature about the event on BDW TV Chronicles on national TV
- BDW streaming on Wallpaper.com – BDW DizajNights coverage

**IDEA PARTNER:
AUSTRALIAN EMBASSY
/ from 2 - 6K EUR
LECTURE AND WORKSHOP**



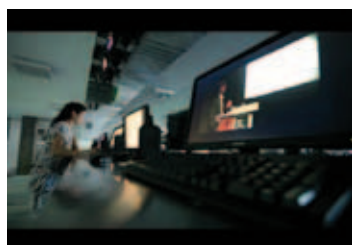
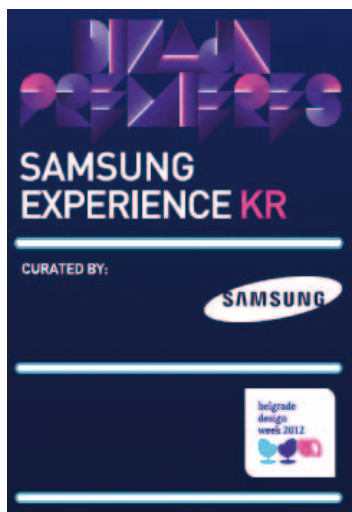
**Australian Embassy
Serbia**

- Logo placed on home page and lecturers pages of the BDW web portal, Oscar Walls, Partner's Walls, Festival and Conference brochures, billboards, roll-ups, BDW TV chronicles and BDW Documentary movies
- Design, production and dissemination of special invitations for the lectures and workshops - printed and electronic
- PR: Mentioning in every own controlled article about lecture, workshop or exhibition, in BDW TV chronicle, BDW brochure, BDW web portal, BDW book, BDW Documentary movies, and in text BDW writes for media
- Joint PR planning with media, utilising all special media relationships
- Embassy rep's interview on BDW TV Chronicles on national TV
- Embassy rep's speech at BDW conference prior to supported lecturer
- Special web newsletter dedicated to supported lectures and workshops sent to 20.000 subscribers
- BDW press conferences with Embassy representative
- VIP Dinners and Embassy Reception invitations
- Invitations for BDW Grand Opening and receptions

C.7

BDW 2012 PARTNERS EXPOSURE

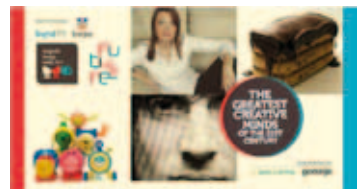
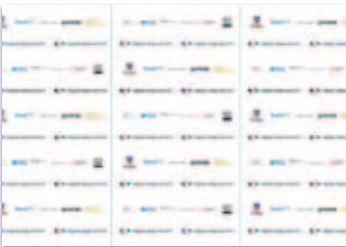
GENERAL PATRON: SAMSUNG





C.7 BDW 2012 PARTNERS EXPOSURE 100% FUTURE SERBIA PATRON: GORENJE

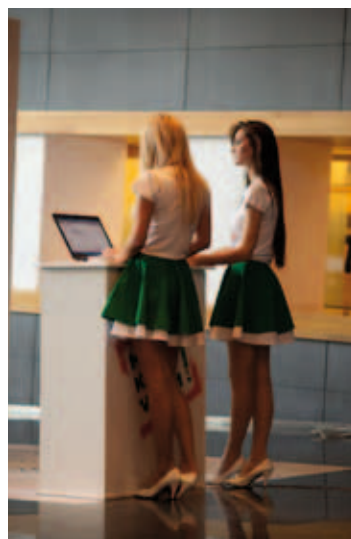




C.7

BDW 2012 PARTNERS EXPOSURE

PARTNER OF THE DAY / CATEGORY PARTNER: BANCA INTESA



Intesa | MAGNIFICA

Prepoznamo se po uspešnosti

Intesa je članica najvećeg svjetskog banke grupe, koja pruža usluge u više od 100 zemalja. Intesa je članica najvećeg svjetskog banke grupe, koja pruža usluge u više od 100 zemalja. Intesa je članica najvećeg svjetskog banke grupe, koja pruža usluge u više od 100 zemalja.

BANCA INTESA
Milašević ulica 11, Beograd

BOW CONFERENCE
FREEDOM²
SATURDAY 9 JUNE 2012
NATIONAL LIBRARY OF SERBIA, BELGRADE

BANCA INTESA

EARTH DAY

11:00 WELCOME AND REGISTRATION

12:00 **Martino Gamper** UK
Troika UK
Fallon UK

14:00 BREAKFAST AND REGISTRATION

14:30 **Robert Klanten / Gestalten** DE
Götz Ullmer / Jung von Matt CH
Mathieu Lehanneur FR

16:30 BREAKFAST AND REGISTRATION

17:00 **Aalto University** FI
Patrick Schumacher / Zaha Hadid Architects UK

19:00 HAPPY HOUR AND NETWORKING OPPORTUNITY

20:00 Film: **BOW 2011 - Future Squared P1** RS (2) - need

20:33 Film: **BOW 2011 - Future Squared P2** RS (2) - need

SUB/SAT
09 JUNE
EARTH **IN** BANCA INTESA

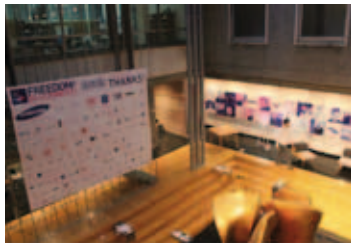
BOW CONFERENCE
FREEDOM²



BRITISH COUNCIL

BRITISH COUNCIL

BRITISH COUNCIL



OPENING PROGRAM OF BELGRADE DESIGN WEEK AT THE NATIONAL LIBRARY OF SERBIA

The opening program of the annual Belgrade Design Week will be held on Saturday, June 9th at 10:00 AM, at the National Library of Serbia, in the main hall. The program will feature a series of events, including a lecture by Robert Klanten, a performance by Gestalten, and a talk by Zaha Hadid Architects. The program will be held in the main hall of the National Library of Serbia, in the main hall.



BANCA INTESA LASVIT ACQUA VIVA

SAPFA BRAND NEW WORLD



C.7

BDW 2012 PARTNERS EXPOSURE

DESIGNIGHTS / DIZAJN PREMIERS PARTNER: TUBORG





C. 8 BDW 2012 PARTNERS EXPOSURE WEB PRODUCTION

The official BDW 2012 Web Site code named DIZAJNPARK.COM, represents the entire mission and vision platform including the one-week event of BDW. The Web Site at www.belgradedesignweek.com acts as permanent reference point for all BDW artifacts: educational lectures and informative interviews of each speaker, BDW documentary movies, exhibitions, premieres, 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, supported by BDW's two FaceBook pages with over 10.000 fans.

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. Special attention has been devoted to BDW's partners exposure, as the DIZAJNPARK website is a 100% effective controlled media by BDW itself, including electronic BDW Newsletters disseminated to over 20.000 subscribers. ■



C. 9

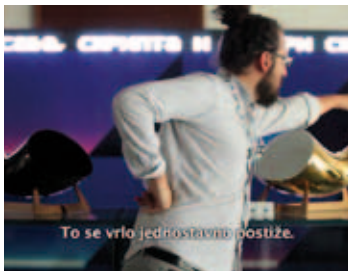
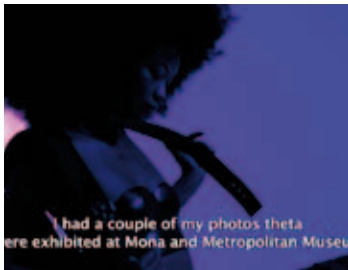
BDW 2012 PARTNERS EXPOSURE PRINT PRODUCTION

BDW 2012 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 2012, 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 2012, Bilbao Bizkaia Design Festival in March 2012, Milan Saloni in April 2012 and New York in May 2012, as well as numerous Tourist Organization of Belgrade's presentations such as in Frankfurt, Berlin, Zagreb etc.
2. The 56 pages thick and detailed "FREEDOM² Conference Brochure" with complete festival program, printed in more than 10.000 copies, was carefully distributed all over Belgrade during the festival, to partners, prominent galleries, showrooms, HoReCa and tourist info points, as well as the universities and professional unions for design, architecture, entrepreneurship, business 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 mainly to the general patron of the project – Aqua Viva for 2012.
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 FREEDOM² 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 250plus pages Dizajn Park Magazine / Post Report - Partners Exposure, printed in 3000 copies with detailed overview of BDW 2011, distributed to about 1000 national and 2000 international design and creativity stakeholders and opinion makers. ■







C. 11

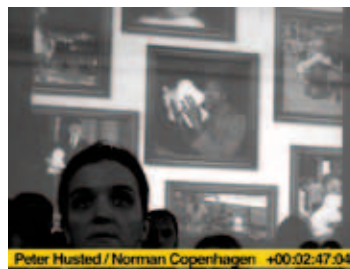
BDW 2012 PARTNERS EXPOSURE

BDW MOVIE PRODUCTION

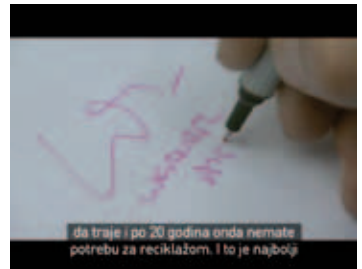
BDW2007 - CHANGE²



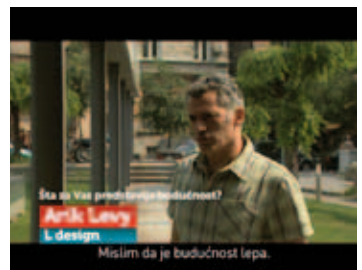
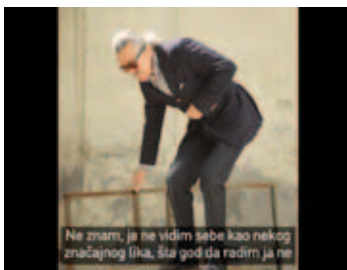
BDW2009 - SPEED²



BDW2010 - SMART²



BDW2011 - FUTURE²



C. 12

BDW 2012 PARTNERS EXPOSURE

PROMO CAMPAIGN

THE MOST IMPORTANT PROMO CHANNELS OF BDW 2012:

1. Ads in various domestic and international magazines KUĆA STIL, THE MEN, MINI STUDIO MAGAZIN, INFOREVIEW, CITY MAGAZINE, 24 SATA, CAFFE MONTENEGRO, ENTEXT...
2. Banners on more than 20 web portals worldwide, from leading global design websites such as ARCHITONIC, ARCHIPRODUCTS, B92, BLIC, DEZEEN, DESIGNED.RS, YOOKO, 24 SATA...
3. A2 Conference and posters distributed in more than 10.000 copies, in Belgrade, regional sales offices like Zagreb, Ljubljana, Budapest, Moscow, Tel Aviv and during Milan Saloni in April 2012.
4. Approx. 30.000 Conference and Sales Brochures distributed all over the world but mainly in Belgrade
5. 26 billboards placed at attractive locations in and around Belgrade for 1 month.
6. Newsletters sent out once every week to two weeks to 20.000 subscribers (including special newsletters dedicated to BDW Idea partners).
7. Many guest appearances of the BDW team, advertising the festival on following national TV stations: RTS1, RTS2, TV B92, TV Studio B, Prva TV, TV Pink, Metropolis and Kopernikus and many radio stations.
8. For the first time ever, BDW announced the festival with intensive braodcasting of the seven documentary BDW festival movies one month before before the festival as sort of warm up - for seven days on national TV channel RTS 1 in evening prime time at 19h and as a rerun on RTS Satellite at 14h.

The value of the BDW 2012 promo campaign is more than 400,000 EUR. ■





IN THIS ISSUE 403

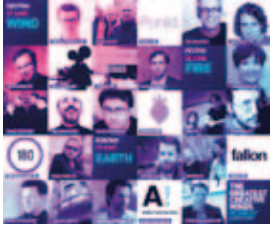
BELGRADE DESIGN WEEK 2012 IN THE RENOVATED BUILDING OF THE NATIONAL LIBRARY OF SERBIA

Belgrade Design Week is arguably the most international event in Serbia's cultural calendar, as well as the most significant creative festival in the whole region. When returns this weekend we can see that in the 7th ongoing edition (2012), the D&A community brought a wealth of ideas to the design world, and all significantly supported by the government institutions in Serbia. Belgrade is the EU's leading city in creative industry (over the last year), and its creative vibrancy stems from the active role being played by the design, architecture, communication and cultural sectors in cooperation with public institutions and its citizens. In 2012, the National Library of Serbia is the official cultural institution of design, which, with its previous 10th anniversary, is celebrating its 100th anniversary. It is a building that has been renovated and designed by the world's best creative companies, D&A and its leading international creative teams. All of which is about to be celebrated with the 10th anniversary of the National Library of Serbia, which is the main reason for the event.



Belgrade Design Week 2012, from 4 to 10 June 2012, is pleased to be joined by present and past members of the world's leading design and architecture firms, the National Library of Serbia. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity.

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BDW.TV / FIRST LIVE BROADCAST IN HISTORY OF BDW

Belgrade Design Week 2012 is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity.



THE GREATEST CREATIVE MINDS OF THE 21ST CENTURY SEND A MESSAGE TO BELGRADE

Belgrade Design Week 2012 is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity. The event is a celebration of the 100th anniversary of the institution, the renovation of the building and the presentation of Serbia's national identity.

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C. 13

BDW 2012 PARTNERS EXPOSURE

PRESS CONFERENCES



On April 24th 2012, BDW organized its traditional launch-press conference of the BDW 2012 at the premises of the British Council in Belgrade. Jovan Jelovac, the founder and curator of BDW, Mr. Tony O'Brien, director of BC Serbia and Her Excellency the Ambassador of Australia to Serbia, Mrs. Helena Studdert, announced the collaboration on the upcoming festival FREEDOM2, and spoke about the importance of BDW and its educational role in time of crisis. At this occasion, the preliminary program, dates and theme of the festival were made public, with emphasis on finding solutions, ideas, models and demands towards defining, understanding and establishing a society of FREEDOM in Serbia and the region.

On May 17th at the National Library of Serbia, Dejan Ristić, the Director of the NLS, Tanja Čitić, Editor of RTS Digital and RTS Satellite programs, Ivana Đurišić from the BC Serbia, Mirjana Stevanović from the Instituto

Servantes in Belgrade and of course, Jovan Jelovac from BDW, held another well attended randes-vous with the media, dedicated foremost to presenting the final key location of the festival, the planned exhibitions inside the NLS, and the first-ever broadcast of BDW on RTS - the Serbian national TV station, on all programs.

Finally, the closing huge BDW 2012 program and partners-announcement press conference, took place at the National Tourism Organization of Serbia premises on May 31st, 2012, in front of 100 plus media representatives, partners and festival participants. BDW presented the 2012 key partners: Ana Bajović from the festival's general patron SAMSUNG, Bodgan Komlenac from Aqua Viva, Aleksandar Denić, the selector of Belgrade's Summer Festival BELEF, Nataša Vujović, from Serbia Investment and Export Promotion Agency SIEPA, Lucijana Rađenović, SUPERKVART, and Isidora Marjanović from BDW's logistical partner SOUNDRAJ. ■



C. 14

BDW 2012 PARTNERS EXPOSURE

LOCATION BRANDING

BDW CONFERENCE LOCATION

The seventh Belgrade Design Week, from 4 to 10 June 2012, was honored to be invited to present all its programs under the iconic roof of the landmark seventies building by architect Ivo Kurtović - the National Library of Serbia. The National Library of Serbia is one of the oldest cultural institutions in Serbia, as it was founded in 1832. The new building of NLS was opened in 1973, and it was created by the well known Serbian architect Ivo Kurtović. The building of NLS was declared as cultural heritage and placed under the protection of the Institute for Protection of Cultural Monuments. However, after the period of thirty years of its' existence, an explosion of the information society and technology happened, as well as the complete change of the work concepts of the libraries all over the world. Due to this, the reconstruction and revitalisation of NLS was a necessary condition for its' future successful development.

This way, BDW participated in the celebration of the 180 years anniversary of this institution - significant for the education and preservation of Serbian national heritage - the keeper of one of the most valuable global cultural treasures for all mankind. In its renovated interior designed by the young Serbian architect Zoran Radojčić, an outstanding example of progressive development for venerable institutions with help of the local creative community, BDW hosted leading international creatives from all walks of creative industries.

At the inaugural press conference, media professionals were welcomed by the director of the National Library of Serbia, Dejan Ristić, who expressed his satisfaction that this festival is held in Serbia's oldest cultural institution. "The National Library of Serbia, as the oldest and most prestigious cultural institution in the country and in the region, sees Belgrade Design Week as a great challenge and a special creative experience that will leave a lasting mark on future activities of the Library." BDW's chairmen and curator, Jovan Jelovac, talked about a special inspiration for BDW: "I have visited the newly renovated "diamond" of the National Library of Serbia with undisguised excitement and pleasure, finding it a modest and well balanced project, but nonetheless striking with its respectful but uncompromising

contemporary treatment of the original building's equity. A much needed, sound proof that the local creative industry can, in rare and exceptional cases, compete with global leaders and inspire them as self-understandingly as harvesting inspirations from great global design cases. Being part of this creative community myself, I also observed, with equally undisguised jealousy, the "Legal Library", "Musical Library" and other specialized reading rooms in the new National Library, and made it BDW's mission to help establish a matching collection of design books, as our support for the National Library of Serbia's new "Foundation".

For that purpose BDW will dispatch invitations to our more than 100 alumni who have held lectures at BDW in past seven years, including at least a dozen world famous publishers, to donate their signed monographs and other editions as a base of a new books-stock for this new creative library of the world in Serbia."

BDW SATELLITE LOCATIONS

The satellite programs such as DizajnLabs, DizajnPremieres, DizajnNights, DizajnFilms 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 easy 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! ■



C. 15

BDW 2012 PARTNERS EXPOSURE

MEDIA PLAN / ADVERTISING 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 400.000 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 and 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 total media value, which rises to over 1.000.000 EUR until September each year, again grows several 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 Architonic.com, 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!

Our media partners' donations render 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 (EUR)
ELECTRONIC MEDIA: WEB BANNERS	ADVERTISER / Serbia, ARCHISCENE / Worldwide, ARCHITONIC / Switzerland, ARCHIPRODUCTS / Italy, B92 / Serbia, BLIC / Serbia, BG INFO BOX / Serbia, DEZEEN / UK, DESIGNED.RS / Serbia, DOMINO MAGAZIN / Serbia, DESIGNSCENE/Serbia, GREEN DESIGN/Serbia, DIPLOMSKE.COM/Serbia, E-KAPIJA/ Serbia, MASTER.RS/Serbia, MARKETING MREŽA/ Serbia, MEBELI.INFO/Bulgaria, MOJ ENTERIJER / Serbia, STUDENTI.RS/Serbia, STYLE.RS/Serbia, STYLE.RS / Serbia, STUDIRAM.COM / Serbia, URBAN BUG / Serbia, UPOZNAJ SRBIJU/Serbia, YOOKO / France, 24 SATA/Serbia...	APRIL 2012 - SEPTEMBER 2012	22.480
ELECTRONIC MEDIA: WEB SITE PUBLICATIONS	WALLPAPER, ARCHITONIC, ABITARE, FRAME, DESIGNBOOM, BLUEPRINT, B92, BLIC, 24 SATA, DESIGNED.RS, GREENDESIGN, MEDIA MARKETING, ADVERTISER, DOMINO, E-KAPIJA, DESIGN SCENE, MARKETING MREŽA, AMBIJENTI...	DECEMBER 2011 - SEPTEMBER 2012	102.943
ELECTRONIC MEDIA: TV COMMERCIALS	RTS DIGITAL, RTS SATELIT - BROADCASTING OF BDW MOVIES AS ADVERTISING OF FESTIVAL	MAY - JUNE 2012	97.200
ELECTRONIC MEDIA: TV APPEARANCES	RTS 1, RTS 2, TV PRVA, TV STUDIO B, TV B92, HAPPY TV, TV PINK, KOPERNIKUS, METROPOLIS, TV SOS	APRIL - JUNE 2012	265.012
ELECTRONIC MEDIA: TV CHRONICLES	RTS 2, RTS SATELIT, RTS DIGITAL - PREMIERS ONLY ON RTS 2, AND RERUNS ON RTS SATELIT AND RTS DIGITAL	JUNE 2012	166.217
ELECTRONIC MEDIA: RADIO APPEARANCES	RADIO BEOGRAD 1, RADIO BEOGRAD 2, RADIO STUDIO B, RADIO 202...	MAY - JUNE 2012	6.551
PRINT MEDIA: MAGAZINE ADVERTISEMENTS	KUĆA STIL/ Serbia, THE MEN /Serbia, MINI STUDIO MAGAZIN / Serbia, INFOREVIEW/ Serbia, CITY MAGAZINE / Serbia, 24 SATA/Serbia, CAFFE MONTENEGRO- Montenegro, ENTEXT/Montenegro...	MAY - JUNE 2012	38.600
PRINT MEDIA: PUBLICATIONS IN NEWSPAPERS AND MAGAZINES	ARHART, ICON, BLUEPRINT, DISEGNO, BRAVA CASA, CASA VIVA, DOLCE VITA, ZANOTTA HAPPENINGS, MINI STUDIO, ELLE DECORATION, NOVI MAGAZIN, GLORIA IN, OCTOGON/HU, PROSTOR/CG, PROSTOR/ Republika Srpska, ILUSTROVANA POLITIKA, ALO!, POLITIKA, PLAYBOY, REFOTO, MOJ STAN, CASA VIVA, BAZAR, RODITELJI I DETE, KUĆA STIL, NIN, TABOO, GRAPH, ELLE, GRAZIA, CITY MAGAZINE, BLIC, KURIIR, 24 SATA, DANAS, PRESS, VEČERNJE NOVOSTI, PRAVDA, JAT REVIEW...	DECEMBER 2011 - SEPTEMBER 2012	607.442
BILLBOARDS	26 LOCATIONS IN BELGRADE, SERBIA	JUNE 2012	6.707
LIVE STREAM	WALLPAPER.COM LIVE STREAM	7/8/9 JUNE 2012	INVALUABLE!
TOTAL			1.313.153

C. 16

BDW 2012 PARTNERS EXPOSURE

PRESS CLIPPING: EXPOSURE IN PRINT MEDIA

From December 2011 till September 2012, BDW has achieved a media coverage of over 300 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, Pravda, Vecernje novosti, Press, Kurir etc, weeklies

such as Playboy, Vreme, Ekonomist, Nin, Novi Nedeljnik, Ilustrovana politika, City Magazine, Singidunum Weekly, Urban Bug etc, and monthly magazines, such as Kuća stil, Casa Viva, Brava Casa, Grazia, Elle, Playboy, Bazar, Taboo etc...

As each year, BDW was again in 2012 covered by some of the most influential international design journalists reporting live from Belgrade, such as Architonic, Icon, Blueprint, Disegno, Designboom. ■

LOCAL NEWSPAPERS





ISAJ VANFELD GOST NEDELJE DIZAJNA

Najpoznatiji brazilski arhitekta u Beogradu

Beograd će u ovoj nedelji doživeti najpoznatijeg brazilskog arhitekta, Isaja Vanfelda. Vanfeld je poznat po svojim inovativnim i funkcionalnim dizajnerskim rešenjima, a u Beogradu će predstaviti svoje najnovije projekte.



Isaj Vanfeld gost nedelje dizajna.

Vanfeld je poznat po svojim inovativnim i funkcionalnim dizajnerskim rešenjima, a u Beogradu će predstaviti svoje najnovije projekte. On je jedan od najpoznatijih brazilskih arhitekata, a u Beogradu će predstaviti svoje najnovije projekte.

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Bez panike u krizi

U vreme krize, važno je ostati miran i racionalan. Ne treba paničiti, već treba biti svesni situacije i raditi na rešenju problema. Ovo je vreme za kreativnost i inovativne ideje.



Излози као мини галерије

Изложба је не само начин да se прикаже umetničko delo, već i prilika za razmenu misli i informacija. Mini galerije su posebno zanimljive zbog svoje pristupačnosti i raznolikosti izložbenih radova.

СЛОБОДА НА КВАДРАТ

Beogradski kvartovi su se razvijali brzo, a to je znak za dobro stanje u gradu. Međutim, važno je osigurati da razvoj bude održiv i uključiv za sve stanovnike.



Слобода на квадрат

Beogradski kvartovi su se razvijali brzo, a to je znak za dobro stanje u gradu. Međutim, važno je osigurati da razvoj bude održiv i uključiv za sve stanovnike.



ARHITEKTA PATRIK ŠUMAHER NAVEŠTILJE „Beko“ će postati moderan kvart

Projekat „Beko“ predstavlja novi moderan kvart u Beogradu. Arhitekta Patrik ŠumaHER je osmislio funkcionalno i estetski zadovoljavajuće rešenje za ovaj deo grada.



SVETLOSNE SKULPTURE

Beogradski kvartovi su se razvijali brzo, a to je znak za dobro stanje u gradu. Međutim, važno je osigurati da razvoj bude održiv i uključiv za sve stanovnike.



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DIZAJNPARK

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100% Future Serbia

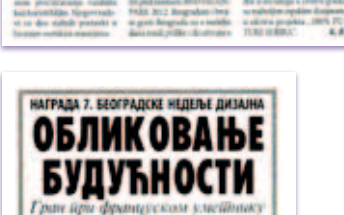
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Završena 7. Beogradska nedelja dizajna

Gran pri francuskom dizajneru Matji Leaneuru

Beogradski kvartovi su se razvijali brzo, a to je znak za dobro stanje u gradu. Međutim, važno je osigurati da razvoj bude održiv i uključiv za sve stanovnike.



НАГРАДА 7. БЕОГРАДСКЕ НЕДЕЉЕ ДИЗАЈНА

ОБЛИКОВАЊЕ БУДУЊНОСТИ

Beogradski kvartovi su se razvijali brzo, a to je znak za dobro stanje u gradu. Međutim, važno je osigurati da razvoj bude održiv i uključiv za sve stanovnike.



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septembar profil

Osuđeni smo na SLOBODU

Proslavljeni arhitekta **Patrik Šumahr**, partner u prestižnom birou "Zaha Hadid Architects" (ZHA), nedavno je, kao počasnii gost, po drugi put održao predavanje na Beogradskoj nedelji dizajna. Za Casavivu govori o svom radu, arhitekturi koja je opčinila ceo svet i planovima za projekat koji će obogatiti urbani pejzaž Beograda.

Tekst: Igor Vidović / Foto: Marc Genotoni, Hillier + Cross, Bernard Bulteel

Po obrazovanju inženjer i arhitekta, ovaj svestrani intelektualac sa doktoratom Univerziteta Klagenfurt, predavao je na više fakulteta u Evropi i Americi, osnovao Laboratoriju za istraživanja u oblasti dizajna (Design Research Laboratory) pri Univerzitetu Arhitekture i Arhitekturi u Londonu 1996, a trenutno je redovni profesor na Univerzitetu u Inzbruku. Među njegovim projektima ističu se vatrogasna stanica Vira u Vini na Rivi (Piemonte), hotel Katel Perchi u Sloveniji, kompleks One North u Singapuru, MAXXI Centar za savremenu umetnost i arhitekturu u Rimu, za koji je osvojio nagradu Stirling.

Radnost Šuma saradnja je karakteristična fascinantna projekta studija "Zaha Hadid", zasnovana je na parametričkim, 3D podrazumena kontinuirane varijacije oblika koji se prelivaju jedan u drugi. Na neki način simbolizuje evolucione prenosu različitih ideja i ideja u modernom društvu, globalne tehnološke komunikacije, ali i moguću svare menog čoveka, koji kao da oseta potrebu da poruči živove oko sebe i izdaje na otčinu. Zbog toga su njegovi projekti samo u naučno-fantastičnom tonovima i malo holivudski scenaristi, potpuno da nisu pred našim očima. Ove koncepcije se šire na svim kontinentima, posebno menjajući globalni urbani pejzaž i stvaraju oko rata, a posebno i u nama, jedan savremi novi svet. U "En Habitat", izraznih promena

i novih tehnologija, građevine postignuti neverovatne oblike u otvorenom društvu koje Šumahr naziva *network society*. "Ostav je prostor, vidljivost, mnogo manje sepršenost nego ranije, stalno se menja i ovakva mrežovost i mogućnost izbora, proupi je novih pravaka, sudbina, opšta... ljudi počinju dvadesetog veka nisu mogli da izdaju na kraj sa preopreterćenjem (ili) u metropolama, a mi smo danas u srazu tu da upremo. U takvim okolnostima postavlja se kao riba u vodi, doživljavamo to kao znak, svoje vitalnosti. Čak nam smeta ukoliko nemamo oblike izbora. Sve više presretnavamo svoje spor odnosa, menjamo se i postajamo za veoma dramatično. Šta je jedna vrsta slobode. To je silovito mnogo veoma uzbudljivo, a s druge strane, sloboda je i heret na koji smo, na neki način, osuđeni." Za arhitekta (ili) se projekat realizuje na svim kontinentima, veoma je važan pristup podeljivanju zajednog sklopljenja, ne samo u građevinskom, već i društvenom i kulturnom smislu. "Dvo najbolje globalne prakse u arhitekturi jeste i njegovo usklađivanje na lokalnom nivou, sposobnost da se prilagodi određenoj sredini, da ispolji koncept. Tržište nekadašnje uvek zavisi od daljeg podneblja, onoga što ljudi obožuju, koliko komunikacije, da li izdaje na terase, da li vode da gledaju na divlje, koliki stambeni i poslovni prostori se koriste, koliki kućni



Na saznodnoj strazi: MAXXI, Muzej umetnosti 21. veka, Rim. Na ovoj strazi: opere Chanel Mobile Art Pavilion, Hong Kong; Operasna kuća u Guangzhouu, Kina; u sredini Portret Patrika Šumahra; unutrašnjost zgrade Opere Guangzhou, Kina; The Roca Gallery London; dole: Olimpijski arhitektonski biro London Aquatics Centre

prodati objekti su popularni... Sve su to karakteristične jedne sredine i posebno je na lokalno specifičan način ulazovali u njegov razvoj", kaže arhitekta, koji je nekoliko puta dobio u Beograd i priznaje da ga je zadržao: "Između ostalog, i zbog fantastične Beogradske nedelje dizajna. Takva delovanja su dobra za ovaj grad, za razvijanje profesionalne, kreativne komunikacije, gde se talentovani ljudi iz sveta sastaju sa talentovanim ljudima iz Srbije i regiona." I priprema prestonica će u bliskoj budućnosti moći da oseti koliko je ovaj karakterističan, dinamičan stil koji reaguje ZHA adaptabilan, koliko se može uklopiti u različite pejzaže i društvene kontekste, a posebno, dodaje Šumahr, u jednom tako istorijski slojevitom gradu kao što je Beograd. "Mnogi se dopadaju se i slojevi koji ovde postoje, imate Tvrđavu, smatate malo baroka, kvilantne zgrade iz 19. veka, modernizam koji je divno integrisan... A sad, čemo otići još dalje, u 21. vek. U to malo inervencija, radnje se porovo koristi, rekonstrukcije, njegovo značenje se menja."

O ovom projektu, koji mu je veoma drag, a koji je još uvek na nivou ideja, Patrik Šumahr kaže: "U planuju je divno lokacija na mestu zgrade Beta, između Tvrđave i ulaza na reku, za koju je u planu jedan multikonkonalni kompleks. Danas gradovi više nisu podeljeni na zone - stambene na jednom kraju, poslovne na drugom, zabava na trećem, tržišni centri na četvrtom... Sada postoje integrisane urbane lekture, u kojima se različiti elementi stapaju u celinu: tu će se nalaziti hoteli, poslovni i stambeni prostori, ugostiteljski objekti i maloprodaja. Bilo bi jedna složena distribucija u kojoj neki arhitektonski projekti mogu da obezbede različite aktivnosti i komunikaciju u jedan koherentan sistem. Sve je u skladu sa savremenom arhitekturom koja se adaptira na različite uslove. Tu treba imati u vidu i skulpture ove lokacije, na primer, Tvrđavu koja se vidi sa jedne strane. Kompleks poput ovoga može da pomogne napredovanju, kao i razvijanju potencijala. Nadamo se da će to biti najkomunikativnije mesto u gradu - spoji beogradskog i Hadid stila", kaže na kraju Šumahr.



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100% DIZAJN
Bogdanović i drugi
per CASAVIVA
redovni izdaci

BEOPADAKA BEOPADAKA
PEVAJNO
PIPE ČEKA

Beopadaka je najpoznatiji izdavač u Srbiji
i regionu. Izdavač je više od 100 izdanja
u Srbiji i regionu. Izdavač je više od 100
izdanja u Srbiji i regionu. Izdavač je više
od 100 izdanja u Srbiji i regionu.

SEDMA BEOGRADSKA NEDELJA DIZAJNA

Beograd, 10. - 12. oktobar

Beogradska nedelja dizajna je najpoznatiji izdavač u Srbiji i regionu. Izdavač je više od 100 izdanja u Srbiji i regionu. Izdavač je više od 100 izdanja u Srbiji i regionu. Izdavač je više od 100 izdanja u Srbiji i regionu.

REPORT NAHOĐAMA

belgrade design week 2012

U Belgradu je u oktobru održana jedna od najvećih belgijskih design week, koja je predstavila najbolje radove iz oblasti dizajna iz celog sveta. U organizaciji belgijske kompanije Design Week, koja je u saradnji sa belgijskim ministrom kulture, organizovana je jedna od najvećih belgijskih design week, koja je u oktobru održana u Belgradu. U organizaciji belgijske kompanije Design Week, koja je u saradnji sa belgijskim ministrom kulture, organizovana je jedna od najvećih belgijskih design week, koja je u oktobru održana u Belgradu.

1. Ekspozicija
2. Ekspozicija
3. Ekspozicija
4. Ekspozicija
5. Ekspozicija

BDW

Belgrade Design Week 2012

Belgrade Design Week 2012 is a multi-day event showcasing international design talent. The event features a variety of exhibitions, workshops, and talks. The main exhibition space is located in the heart of the city, providing a central hub for visitors to explore the latest in design.

INFO

Meridionali lifestyle

Meridionali lifestyle is a collection of design products inspired by the Mediterranean coast. The collection features a range of furniture, lighting, and accessories that bring a touch of coastal elegance to any interior.

Beogradski tjedan dizajna

Beogradski tjedan dizajna is a series of events celebrating local design talent. The events include exhibitions, workshops, and talks, providing a platform for designers to showcase their work and engage with the community.

Novi krajaški stola

Novi krajaški stola is a collection of dining tables designed by local artists. The tables feature unique designs and materials, reflecting the rich cultural heritage of the region.

Dani zagrebačke arhitekture

Dani zagrebačke arhitekture is a series of events celebrating Zagreb architecture. The events include exhibitions, workshops, and talks, providing a platform for architects to showcase their work and engage with the community.

Dizajn u Modustu

Dizajn u Modustu is a collection of design products from the Modust brand. The collection features a range of furniture, lighting, and accessories that combine modern design with traditional craftsmanship.

ICON

INTERNATIONAL DESIGN ARCHITECTURE & CULTURE

110
MAY 2012

CITY OF THE FUTURE
THE NEW YORK CITY PLANNING DEPARTMENT
SEA FIELDS
THE NEW YORK CITY PLANNING DEPARTMENT
SOUTH KOREA
THE NEW YORK CITY PLANNING DEPARTMENT

OLE SCHEEREN CASTS OFF

Belgrade Design Week

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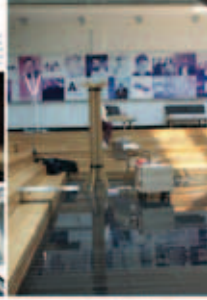
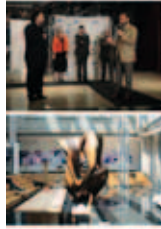
Razum i Osećaji koje bi cijela Europa trebala čuti

Razum i Osećaji koje bi cijela Europa trebala čuti is a collection of design products that combine rationality with emotion. The collection features a range of furniture, lighting, and accessories that are both functional and aesthetically pleasing.

U

U is a collection of design products that are both functional and aesthetically pleasing. The collection features a range of furniture, lighting, and accessories that are designed to enhance the quality of life.

SLOBODA NA KVADRAT



...the most important element of the design is the way it is used. The design is not just a visual statement, but a functional one. It is designed to be used in a way that is both practical and aesthetically pleasing. The design is a reflection of the designer's vision and the needs of the user. It is a design that is both functional and beautiful.



Happenings

Year 7 no. 2
1 June 2012

PRODUCTION The novellas from Zanatta 2012 Designers of the 21st generation are showing solutions that can be related to things as they are.	INTERVIEW Jovan Jelovac, Co-owner of the Belgrade Design Week, which creates an interesting atmosphere in the industry.	FOCUS Real luxury is experimentation "Gig-a-lit" is a laboratory for ideas and projects.	WORLD Design as a competitive element One of the most important factors of the labor economy is an idea place for creativity, innovation and... with...	FROM DESIGN TO PRODUCT Spillo by Damir Williamson The new series of tables designed by Zanatta write the top five design part of the structure.	ON STAGE Zanatta horse Exhibition force and energy for the new exhibition for round by B&B Studios and Zanatta.	NEWS Exhibitions, events, designers Minimum events in the world of design.
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INTERVIEW

BELGRADE IS UNLEASHING IDEAS

For years Jovan Jelovac has been negotiating... Belgrade is unleashing ideas... The design is not just a visual statement, but a functional one. It is designed to be used in a way that is both practical and aesthetically pleasing. The design is a reflection of the designer's vision and the needs of the user. It is a design that is both functional and beautiful.

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BDW 2012 PARTNERS EXPOSURE

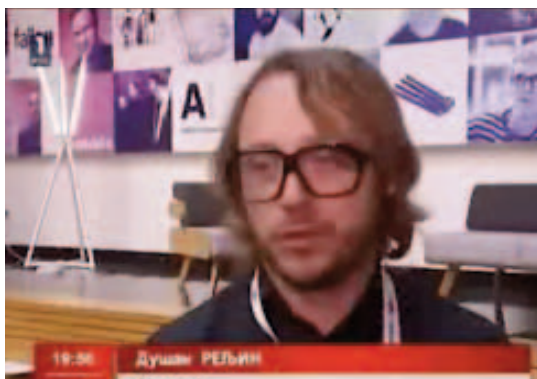
EXPOSURE IN ELECTRONIC MEDIA: TV

For the first time ever BDW had the national Radio Television Serbia as key local media partner. They broadcasted seven BDW documentary full-feature films, on their premium channels RTS Satellite and RTS Digital in prime time during May, as well as all 4 daily

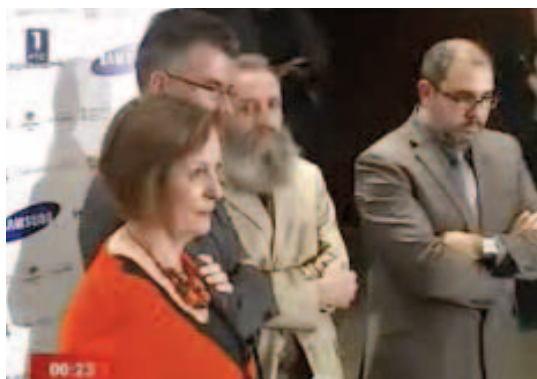
BDW chronicles on RTS 2, RTS Satellite and RTS Digital during the event. Additionally to RTS, literary all existing national stations in Serbia, as well as local stations, such as TV B92, TV PINK and STUDIO B, broadcasted extensive coverages from all BDW programs, including LIVE ones ■



RTS1 Beogradska Hronika



RTS1 Dnevnik2



RTS1 Dnevnik3



RTS1 Jutarnji Program

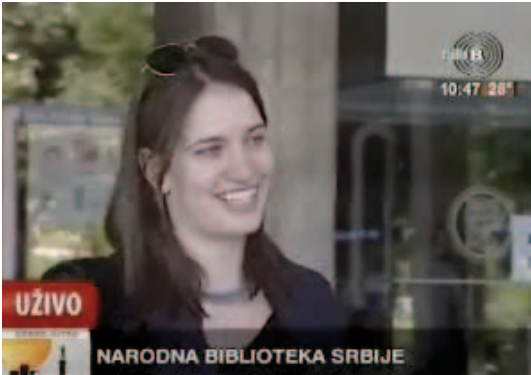


TV B92 Dobre Novosti



Jovan Jelovac
OSNIVAČ BEOGRADSKÉ NEDELJE DIZAJNA

TV PINK Dobro Jutro!



STUDIO B Beograde Dobro Jutro



STUDIO B Beograde Dobro Jutro



STUDIO B Hronika BELEF-a



STUDIO B Još Uvek Budni sa Ivon

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Designed

Svečano je otvorena sedma Beogradska nedelja dizajna!

Sedmi Beogradski Design Week svečano je otvoren 6.juna u bogatoj Narodnoj biblioteci Srbije.

Primiti!

News

Tip of the day

FLIPFLIPMEFIELD

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THANK YOU BDW PARTNERS!



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BDW COLLABORATIONS:



Your impressions about Belgrade Design Week?

"Belgrade Design Week attracts top-flight speakers from around the world and showcases local-regional products and designs that stand up to the best European standards. Founder and curator Jovan Jelovac proved to be an excellent MC for the packed schedule. A natural showman, he introduced each speaker as if hosting a super-hip Gala Performance, then asked them questions with an informed cosmopolitanism worthy of a top London, New York or Milan event."

Herbert Wright

Blueprint / UK

Your impressions about Belgrade Design Week?

"Belgrade Design Week is a thoughtful and idealistic design event, with a strong interdisciplinary focus. It feels much more necessary than many of the current design festivals and has a more optimistic purpose. The line-up of speakers is imaginatively chosen. Most importantly of all, the atmosphere was welcoming and curious. It was a stimulating three days and I thoroughly recommend it."

Fatema Ahmed

Icon / UK

Your impressions about Belgrade Design Week?

"Besides all entertaining aspects of this great event, the conference is highly professional and the line-up of speakers from the Architecture, Design, Fashion and Branding fields is unique. And after the event, you understand that the socialising is in fact part of the professional programme. The connections and friendships established between "The Greatest Creative Minds" continue beyond the borders of the Serbian capital, making BDW much more than just an event... it is a strong global professional community..."

Nils Becker

Architonic / Switzerland

Your impressions about Belgrade Design Week?

"Belgrade Design Week is a class of its own. The program, curation and quality of speakers is outstanding, you're treated like royalty and it feels like being with old friends. Thanks to Jovan and his crew for the invitation."

Robert Klanten

Gestalten / Germany