



DIZAJN PARK™

THE BELGRADE
DESIGN WEEK
MAGAZINE

Issue #4

2014



BELGRADE
BRAND NEW
WORLD #9
DESIGN
WEEK

BELGRADE DESIGN WEEK 2014
POST REPORT
PARTNERS' EXPOSURE

BELGRADE
DESIGN
WEEK 2014

THE GREATEST CREATIVE MINDS OF THE 21ST CENTURY



**BDW
BRAND
NEW WORLD
CONFERENCE
#9 / BELGRADE**
09 / 10 / 11
OCTOBER
FREE ENTRY



**BDW
DIZAJN
LABS**
07/08
OCTOBER
FREE ENTRY

UTO / TUE 07 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
14:00 MASTERCLASS
MUSEUM MANAGEMENT
GALIT GAON / DMH IL
15:30 MASTERCLASS
DESIGN
ENTREPRENEURSHIP
GAVRILO BOŽOVIĆ CH

SRE / WED 08 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
11:00 MASTERCLASS
DESIGN & BUSINESS
BLEED NO
12:30 WORKSHOP
BRAND MANAGEMENT
SASHA VIDAKOVIĆ UK

SRE / WED 08 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
14:00 WORKSHOP
HOW TO REALISE
YOUR POTENTIAL
IVAN ŽIVKOVIĆ /
THE SCHOOL OF LIFE
BELGRADE RS



ČET / THU 09 OCTOBER
ARCHITECTURE DAY
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
11:00
MASSIMILIANO FUKSAS
STUDIO IT
KIM HERFORTH NIELSEN /
3XN DK
BLEED NO
13:00
BREAK
COCKTAIL RECEPTION
14:00
SERBIAN INNOVATION SESSION
AGENT PROVOCATEUR:
GALIT GAON IL
14:00
SPACE DESIGN
DVA STUDIO RS
IGOR PANTIĆ RS
MILOŠ DIMČIĆ DE/RS
DRAGAN ZLATKOVIĆ RS
16:00
BREAK
COCKTAIL RECEPTION
16:30
ZUZANNA SKALSKA NL
STUDIO DRIFT NL
IDO GARINI /
STUDIO APPÉTIT NL



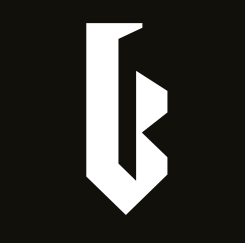
PET / FRI 10 OCTOBER
DESIGN DAY
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
11:00
TOM STRALA CH
JONAS WAGELL SE
BBH / BARTLE BOGLE
HEGARTY UK
13:30
BREAK
COCKTAIL RECEPTION
14:00
SERBIAN INNOVATION SESSION
AGENT PROVOCATEUR:
BIRGIT LOHMAN DE
14:00
PRODUCT DESIGN
IRENA KILIBARDA RS
GAVRILO BOŽOVIĆ CH/RS
UGLJEŠA VRCELJ RS
MAGDALENA KLAŠNJA RS
NIKOLA KOLJA BOŽOVIĆ RS
16:00
BREAK
COCKTAIL RECEPTION
16:30
NICOLAS LE MOIGNE CH
CHRISTIAN KEREZ CH
LANG / BAUMANN CH



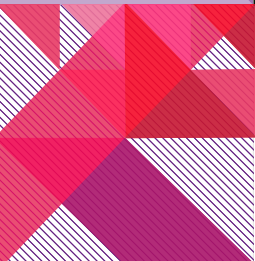
SUB / SAT 11 OCTOBER
COMMUNICATION DAY
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
11:00
GUIDO WOSKA /
DESIGNIT DE
NICHOLAI WIIG
HANSEN DK
OMAR SOSA IN
13:30
BREAK
COCKTAIL RECEPTION
14:00
SERBIAN INNOVATION SESSION
AGENT PROVOCATEUR:
SUDHIR HORO IN
14:00 COMMUNICATION
DESIGN
SAŠA VIDAKOVIĆ UK
VUK RŠUMOVIĆ RS
ALEKSA GAJIĆ RS
UROŠ OTAŠEVIĆ RS
SAATCHI & SAATCHI RS
16:00 BREAK
COCKTAIL RECEPTION
16:30
MICHEL ROJKIND MX
IDIS TURATO HR
IGOR KORDEY HR

UTO / TUE 07 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
11:00 MASTERCLASS
ETHICAL FASHION
BOJANA DRAČA DE
12:30 MASTERCLASS
DEMOCRACY &
URBAN PLANNING
SATYA SHEEL / METRO VALLEY IN

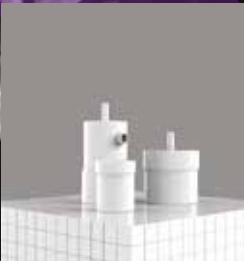
UTO / TUE 07 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
17:00
MASTERCLASS
SERBIAN ARCHITECTURE
100 CREATIVE
PLAYGROUNDS
FOR CHILDREN
OF SERBIA RS



SRE / WED 08 OCTOBER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7-9 DORCOL
15:30 WORKSHOP
FOOD DESIGN
IDO GARINI
/ STUDIO APPÉTIT NL
17:00 MASTERCLASS
DESIGN ENTREPRENEURSHIP
MARC VIARDOT / LAUFEN CH



—
**CREATE
NEW
VALUE!**
—



PON / MON 06 OCTOBER 19:00 - 22:00
KC GRAD - EVROPSKI CENTAR
ZA KULTURU I DEBATU
BRACE KRŠMANOVIĆ 4
**100% FUTURE
SERBIA
AWARDS
CEREMONY**
FOR BEST YOUNG SERBIAN
DESIGNERS AND SHOPS



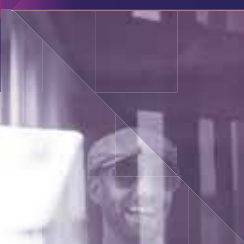
**BDW
DIZAJN
PARK**
07/12
OCTOBER
FREE ENTRY

07-12 OCTOBER
OLD STAKLOPAN FACTORY,
STRAHINJICA BANA 7 - 9
**DIZAJNPARK™
EXHIBITIONS**
"OUT OF THE BOX"
BY DESIGN MUSEUM HÖLZLN, IL
"COMFORT #8"
BY LANG / BAUMANN, CH
"TABLE T"
BY IRENA KILIBARDA, RS
"STILL & SPARKLING"
BY NENKO FOR LASHI, JP / CZ
"STRALA IS PRESENCE"
BY TOM STRALA, CH
"FREEDOM TO RESHAPE"
BY LAUFEN, CH
"JUXTAPosition"
BY NICOLAS LE MOIGNE, CH
"BROJEVI"
BY DESIGNED.RS & CPN, RS
"PEOPLE"
BY BRANKO STAREVIĆ, RS
"COLLECTION"
BY STUDIO STRUKTURA, RS
"RESTONS-SERIEUX"
BY GAVRILO BOŽOVIĆ, CH / RS
"IMAGINE - THE WOODEN BICYCLE"
BY DVOJKA, RS
"PHANTASMS ON WHEELS"
BY NIKOLA KOLJA BOŽOVIĆ, RS
"THE OBSIDIAN PROJECT & DANDELIGHT"
BY STUDIO DRIFT, NL

**BELGRADE
100%
DESIGN
FUTURE
WEEK
SERBIA
2014**

**BDW
100% FUTURE
SERBIA
OPENING**
06 OCTOBER
KC GRAD
DELIKATESS MONDAY
BDW COOKS FOR YOU

**BDW
DIZAJN
NIGHTS**
07-10
OCTOBER
INVITATION ONLY



NED / SUN 12 OCTOBER
**BDW
DIZAJN PARK™
2014
EXHIBITIONS
CLOSING**
10:00 - 20:00
FINAL BDW DAY - ALL DAY BRUNCH
AND KIDS DAY



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

**BELGRADE
BRAND
NEW
WORLD
DESIGN
WEEK
CONFERENCE
#9**

UTO / TUE 07 OCTOBER 19:00
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7 - 9
**BDW 2014
OPENING CEREMONY**
BDW DESIGNPARK™ 2014
EXHIBITIONS
PREVIEW OF THE
2014 DIZAJNPARK EXHIBITIONS

**COMUNALE
BETON HALA, KARADORDEVA 2-4**
**SATURDAY 11 OCTOBER
21:00**
**BDW DESIGN
GRAND PRIX 2014**
AWARD CEREMONY
AND RECEPTION
DINNER & THE LEGENDARY
BDW CLOSING PARTY

**TUESDAY 07 OCTOBER
21:00**
BDW DIZAJNPARK DINNER
RADOST - KARADORDEVA 44
**WEDNESDAY 08 OCTOBER
19:00**
LAUFEN BDW DINNER
RECEPTION AND DINNER
DIAGONALA 20 - SKERLIČEVA 6

**THURSDAY 09 OCTOBER
19:00**
DUTCH BDW DINNER
DUTCH RESIDENCE - BOTIČEVA
**FRIDAY 10 OCTOBER
21:00**
BDW PATRONS DINNER
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7 - 9

**SRE / WED 08 OCTOBER
21:00**
**BDW
CREATIVE FORUM
SERBIA™**
20 X 20 X 20
PECHA KUCHA NIGHT 2014
OLD STAKLOPAN FACTORY
- STRAHINJICA BANA 7 - 9

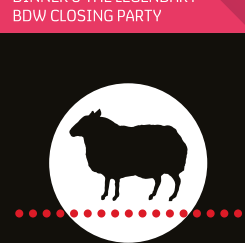


FOLLOW FINAL
PROGRAM CHANGES
AND BOOK TICKETS AT
**WWW.
BELGRADE
DESIGN
WEEK.
COM**

gorenje

**BDW
DESIGN
PREMIERES**
07/11
OCTOBER
FREE ENTRY

ČET / THU 09 OCTOBER 19:00
DISTANTE VERNISSAGE
OPENING OF
NEW BELGRADE DESIGN QUARTER
DISTANTE - NIKOLE SPASIĆA 4A
PET / FRI 10 OCTOBER 19:00
BDW DIZAJNPARK™
VERNISSAGE
EXHIBITIONS GUIDANCE
BY AUTHORS
OLD STAKLOPAN FACTORY
STRAHINJICA BANA 7 - 9



BELGRADE DESIGN WEEK 2014 IN NUMBERS

9th	BELGRADE DESIGN WEEK 2014	150+	ACCREDITED JOURNALISTS
12.000 +	VISITORS AT THE OLD STAKLOPAN FACTORY IN BELGRADE FROM OCTOBER 6TH TO 12TH 2014	400	CONFERENCE DELEGATES AVERAGE PER CONFERENCE LECTURE
1	CENTRAL CONFERENCE, WORKSHOPS AND EXHIBITIONS LOCATION	10	INTERNATIONAL WORKSHOPS AND 7 WORLD LEADING WORKSHOP MODERATORS
8	PROGRAM SEGMENTS: THE BRAND NEW WORLD CONFERENCE, SERBIAN INNOVATION SESSIONS, BDW DIZAJNLABS WORKSHOPS, BDW DIZAJNPARK EXHIBITIONS, BELGRADE DESIGN GRAND PRIX AWARD, DIZAJNPREMIERES, 100% FUTURE SERBIA AND CREATIVE FORUM SERBIA	30-50	WORKSHOP DELEGATES AVERAGE PER WORKSHOP
1	HEART-PIECE: THE THREE DAY WORLD-CLASS INTERNATIONAL CONFERENCE	1	BDW 2014 GRAND PRIX AWARD - THE WINNER IS: CHRISTIAN KEREZ, SWITZERLAND
30	INTERNATIONAL CONFERENCE & SESSIONS SPEAKERS - WORLD-LEADING CREATIVE MINDS OF THE 21 ST CENTURY	200	SERBIAN DESIGN VIP'S AT THE DESIGN GRAND PRIX AWARDS CEREMONY
12	BDW COPRODUCED DESIGN EXHIBITIONS AS PART OF THE 2014 BDW DIZAJNPARK PAVILION	500	VISITORS AT CREATIVE FORUM SERBIA WITH PECHAKUCHA NIGHT
2000	VISITORS AT THE GRAND OPENING OF DIZAJNPARK OPENING THAT WAS OFFICIALLY OPENED BY THE PRESIDENT OF THE REPUBLIC OF SERBIA, AND ATTENDED BY THE DIPLOMATIC CORPS IN SERBIA	100%	FUTURE SERBIA COMPETITION AND EXHIBITION WITH MORE THAN 150 YOUNG SERBIAN DESIGNERS EXHIBITING IN 120 SHOP WINDOWS IN THE CITY CENTER
3	BDW PATRONS – THE PRESIDENT OF THE REPUBLIC OF SERBIA, CITY OF BELGRADE, EU DELEGATION IN SERBIA	100 000+	100% FUTURE SERBIA EXHIBITION SPECTATORS
14	BDW PARTNERS	4	TV CHRONICLES BROADCASTED DAILY IN PRIMETIME ON MAIN NATIONAL TV STATION OF SERBIA - RTS / SERBIAN BROADCASTING CORPORATION
9	BDW IDEA PARTNERS – INTERNATIONAL FUNDS AND INSTITUTIONS, EMBASSIES IN SERBIA	9	BDW IDEA PARTNERS – INTERNATIONAL FUNDS AND INSTITUTIONS, EMBASSIES IN SERBIA
12	SUPPORT PARTNERS	35+	DOCUMENTARY SHORT INTERVIEWS OF BDW'S 2014 SUPERSTARS
73	MEDIA PARTNERS	30	DOCUMENTARY FEATURE FILMS - LECTURES OF BDW'S 2014 SUPERSTARS SPEAKERS
		1	FEATURE DOCUMENTARY MOVIE BDW 2014
		1	DIZAJN PARK MAGAZINE 2014 AS FESTIVAL REPORT BOOK

DIZAJNPARK MAGAZINE

OUR "THANK YOU" LETTER

BDW 2014 IS OVER

"I have had a certain vision of Serbia my entire life" - to paraphrase General De Gaulle's famous first sentence, in his "Mémoires de Guerre", if not too inappropriate a comparison for the profane topic of design. This is the vision of a "society of knowledge", which firstly requires a culture of knowledge - in my case with the help of my own profession - design. With this idea in mind, ten years ago I started BDW, which today became, arguably and funnily enough, one of the world's most intriguing and, perhaps even, most respected events of its kind.

WHAT IS DESIGN?

Basically, everything around us. "It's not true that we are surrounded only by politics or trade, as it seems when you open a newspaper" - Jaime Hayon famously concluded at the 2010 BDW - "That makes only 1%, while 99% is design". The stuff created by someone to help us with any thinkable function in everyday's life, cover and protect us, transport us, teach us, feed us... to make us happy, help us evolve, inspire us... Design is a fundamental tool for shaping a society in the 21st century, to support our communities and generate new jobs. The true story of our time is, in fact, that every single creative person is a potential business start-up, which creates new value. A country that doesn't use these tools is in trouble.

In Serbia, the creative community is victim of pop culture's values domination. Rediscovered and reread nowadays, Adorno considered pop culture to be an instrument of economical and political control, which imposes conformity behind its permissive facade. "The culture industry offers the freedom to choose what is always the same".

And that is why BDW again in 2014, in the worst year of crisis in Serbia: It doesn't offer "the same". In the horrible state our country is right now, after millennial floods in the spring, failure to qualify to the football World Cup in summer, the war in Ukraine, ongoing recession and radical but necessary austerity measures, as a society we need to be encouraged and continue to fight for cultural and economic reforms, for progress and, as more important than ever, for a chance to develop our society of knowledge. In this situation, BDW does its part to become a, perhaps, small but reasonable and certainly loud "Mutmacher der Nation" - as the German speakers call it so eloquently - with the task to literary draw a possible different roadmap, a possible new world - as challenge. Better said - as invitation! Punching over its own weight, as ever, mind you, which is another Serbian characteristic anyway.

BDW IS THE WORLD!

That's why our motto this year was "BRAND NEW WORLD", accurately describing what we did: We invited the world's best of 2014 to Serbia, carefully selected from over 20 nations and all walks of the global creative industries, and at the same time, presented to the world the best that Serbia has to offer. For first time in history under High Patronage of the President of the Republic and the Mayor of Belgrade, we presented our complex, but laser-sharp five programs during a packed Design Week: First of all BDW's world-famous international conference "BRAND NEW WORLD", for the ninth time in row, which in addition to more than twenty of the creative industries' global superstar speakers, for the first time, showed the most prominent representatives of the Serbian creative scene in three days - first, the best architects, then the best designers and finally the best communicators in 2014, in a new subprogram called "Serbian Innovation Session". In the same time, at the BDW DizajnPark exhibition spread over three floors above the conference, the latest global and local design masters crossed paths in a firework of mutual inspiration, preceded by our cutting edge international workshops for professionals, the PKS DizajnLabs, organised with support of the Serbian Chamber of Commerce.

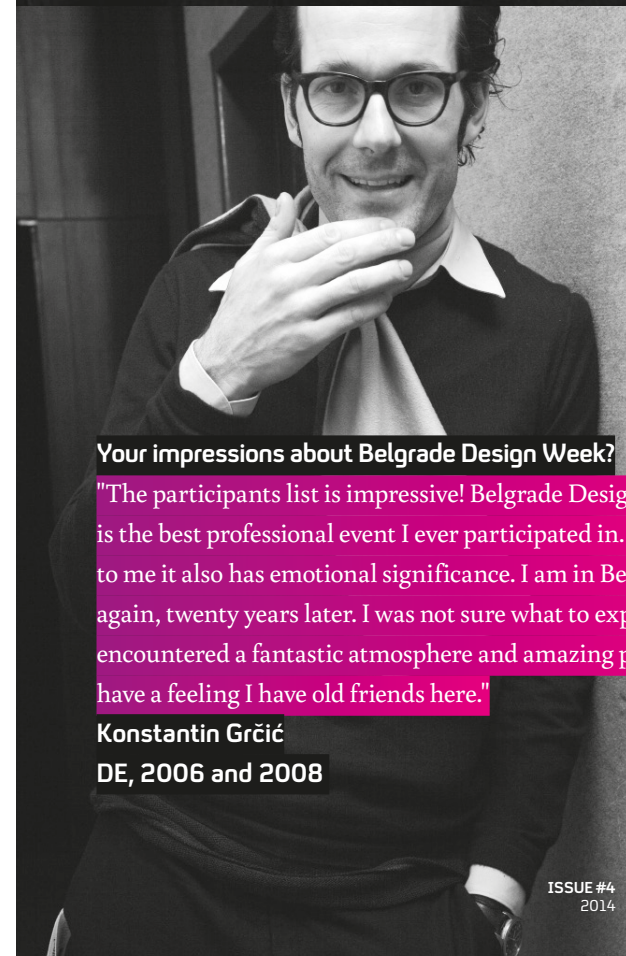
BDW IN THE HEART OF OLD BELGRADE!

All of this took place at a sensational, completely new BDW location, in line with our mission to turn the public attention to neglected icons of local architecture - as we have been doing for the past nine years - at the converted old STAKLOPAN factory in the Dorćol district, which after years of decay we have cleaned, polished and opened just for the duration of the Week, with kind support of the Gorenje corporation. BDW again staged BDW 100% FutureSerbia, the urban exhibition of fresh local talent, displayed in over 100 shop windows in the city center from Kalemegdan to Slavija. Add to this BDW DizajnPremiers, our vibrant evening vernissage program with openings, VIP dinners and parties, and we are happy to have completed another thoroughbred edition of BDW which, though much smaller in size this year, has exploded throughout the city - thanks to our partners, sponsors, and most of all, our visitors and the fantastic atmosphere they created, in a unique Belgrade fashion.

But our biggest THANKS goes to our Alumni - who have lectured, taught, inspired, exhibited and networked at BDW 2014 - you made this little wonder possible again in 2014.

You have created a truly BRAND NEW WORLD!

**IN THE NAME OF THE FANTASTIC BDW 2014 TEAM,
JOVAN JELOVAC, BDW FOUNDER AND CURATOR**



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 Grčić
DE, 2006 and 2008**



BELGRADE DESIGN WEEK 2014

IMPRESSUM

BDW Festival Dates

October 6-12th 2014

BDW CONFERENCE DATES

BRAND NEW WORLD #9
9/10/11 October 2014

BDW CONFERENCE VENUE

Old Staklopan Factory,
Dorćol Strahinjica Bana 7-9,
Belgrade, Serbia

CONFERENCE OPENING HOURS

Thursday to Saturday 11:00 - 19:00

BDW 100% FUTURE SERBIA

October 6 -12th

BDW DIZAJNPARK Exhibitions

October 7 - 12th, open from 10:00 - 20:00

BDW OPENING CEREMONY

October 7th 19:00 - 22:00
Old Staklopan Factory,
Dorćol Strahinjica Bana 7-9,
Belgrade, Serbia

CREATIVE FORUM SERBIA

October 8th from 21:00 - 24:00
Old Staklopan Factory, Dorćol
Strahinjica Bana 7-9, Belgrade, Serbia

PKS DESIGNLABS 2014

7/8 October from 11:00 - 19:00
Old Staklopan Factory, Dorćol
Strahinjica Bana 7-9, Belgrade, Serbia

BDW DESIGNPREMIERS & BDW 100% FUTURE SERBIA LOCATIONS

All over the city of Belgrade.
Please find exact locations in this
booklet's specific sections.

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u Republici Srbiji

BDW PATRONS

THE PRESIDENT OF
THE REPUBLIC OF SERBIA
THE MAYOR OF BELGRADE



Београд

THE SECRETARY OF CULTURE
OF THE CITY OF BELGRADE

BDW PARTNERS



Audi
Vorsprung durch Technik

gorenje



**BRAND
NEW
WORLD**

BDW IS MEMBER OF THE BUREAU OF
EUROPEAN DESIGN ASSOCIATIONS



BDW IS MEMBER OF THE EUROPEAN
FESTIVAL ASSOCIATION - EFFE



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, 2006



BELGRADE DESIGN WEEK 2014

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**BELGRADE
BRAND DESIGN
NEW WEEK
WORLD
#9**

**—
CREATE
NEW
VALUE**



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. / DE, 2009

A.1 BELGRADE DESIGN WEEK INTRO ALUMNI

BDW LECTURERS 2006 - 2014

DESIGN

Ross Lovegrove /UK, Konstantin Grčić /DE, Shin Azumi /JP, Jaime Hayon /UK/ES, Marti Guixé /ES, Arik Levy /IL, Stefan Diez /DE, Martin Postler and Ian Ferguson, PostlerFerguson /UK, Ola Rune, Claesson Koivisto Rune /SE, Gaetano Pesce /IT/USA, Javier Mariscal /ES, Harri Koskinen /FI, Patrizia Urquiola /ES/IT, Nika Zupanc /SI, Lars Holme Larsen, KILO Design /DK, Mario Nanni /IT, Dusan Paunović /IT/RS, Werner Aisslinger /DE, Branko Lukić, Nonobject /RS/US, Erwan Bouroullec /FR, Arne Quinze, Quinze and Milan /BE, Adam Tihany /US/IL, Defne Koz, US/TR, Hella Jongerius /NL, Matali Crasset /FR, Sacha Lakić /FR/RS, Renny Ramakers, Droog Design /NL, Ora Ito /FR, Karim Rashid /CA/US, Luigi Colani /DE, Maxim Velcovsky /CZ, Päivi Jantunen, Iittala /FI, Dejana Kabiljo /AT, Goran Lelas /CRO, Jonas Pettersson, Form Us With Love /SE, Jens Martin Skibsted, Biomega /DK, 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, Clemens Weisshaar, KramWeisshaar /DE, Daan Roosegaarde /NL, Oskar Zieta /CH, Christophe Pillet /FR, Torbjorn Anderssen, Anderssen&Voll /NO, Christophe de la Fontaine and Aylin Langreteur, Dante /DE, Virgilio Fernandez, FIAT /IT, Adrien Rovero /CH, Luka Stepan and Misha Klinar, Gigodesign /SI, Sebastien Noel, Troika /UK, Ralph Nauta, Studio Drift /NL, Ido Garini, Studio Appétit /NL, Tom Strala /CH, Jonas Wagell /SE, Nicolas Le Moigne /CH, Nicholai Wiig Hansen /DK, Uglješa Vrcelj, Dvoika /RS, Irena Kilibarda /RS, Magdalena Klačnja /RS, Nikola Kolja Božović /RS, Bojana Drača, Farrah Floyd /DE.

ARCHITECTURE / URBAN DEVELOPMENT

Patrik Schumacher, Zaha Hadid Architects /UK, Daniel Libeskind /US, Rem Koolhaas /NL, Juergen H. Mayer /DE, Bjarke Ingles, BIG /DK, Martin Gran, Snohetta /NO, Lorenz Promegger 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 and Špela Videčnik, Ofis Architects /SI, Rolando Borges Martins, Parque EXPO /PT, Mario Sua Kay /PT, Božana Komljenović, Zaha Hadid Architects /UK, Isay Weinfield /BR, Dean Lah, Enota /SI, Sasa Begović, Tatjana Grozdanić and Silvije Novak, Studio 3LHD /CR, Zoran Radojičić /RS, Johannes Norlander /SE, Aljosa Dekleva, DeklevaGregoric /SI, Christos

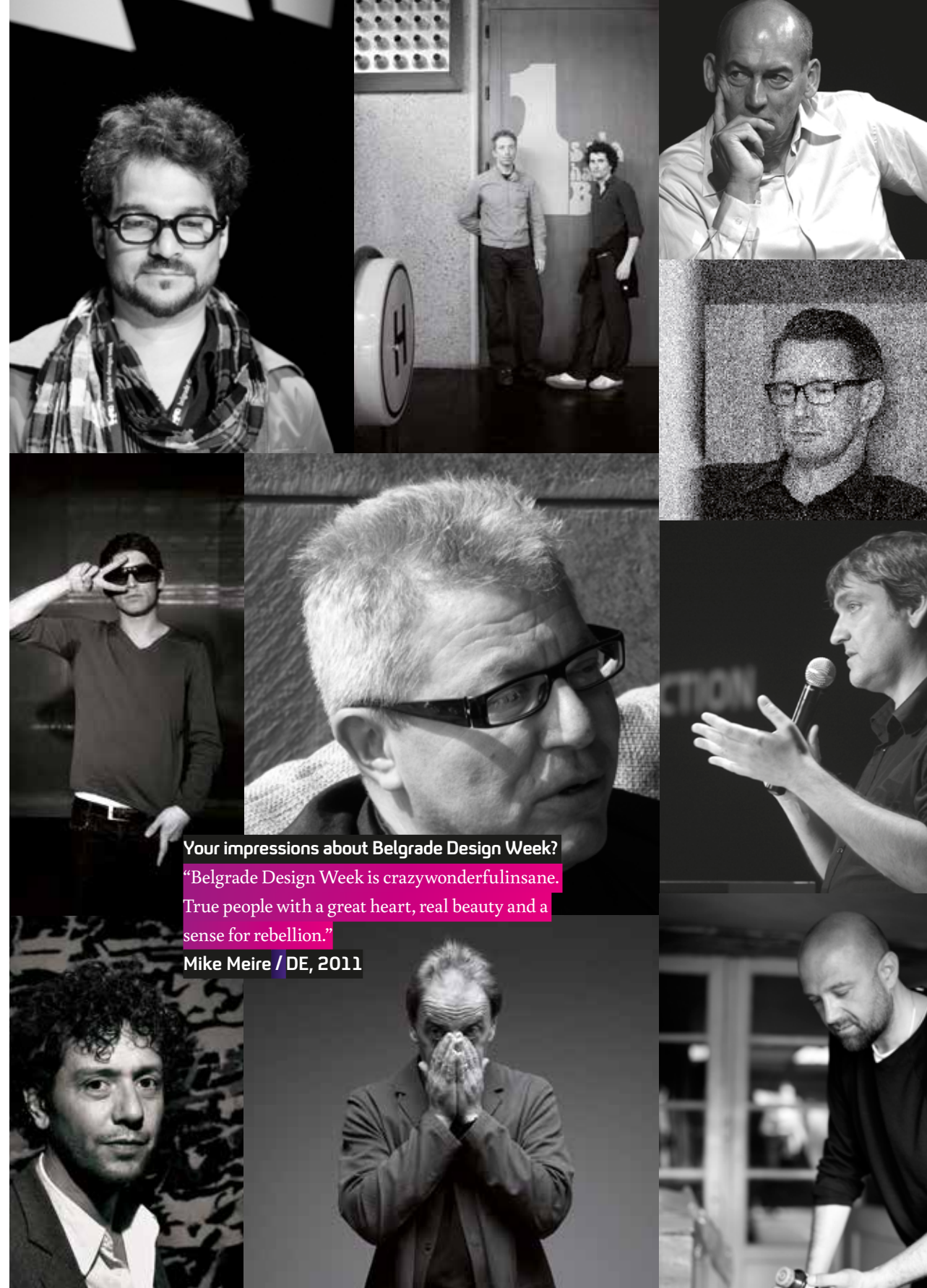
Passos, Zaha Hadid Architects /UK, Farshid Tavakolitehrani, Fuksas Studio /IT, Kim Herforth Nielsen, 3XN /DK, Christian Kerez /CH, Sabina Lang & Daniel Baumann, Lang/Baumann /CH, Michel Rojkind /MX, Idis Turato /CR, Aleksandru Vuja and Milan Đurić, Dva Studio /RS, Igor Pantić RS/UK, Milos Dimčić RS/DE, Dragan Zlatković /RS/IT/ES, Satya Sheel, Metro Valley /IN.

GRAPHIC DESIGN AND BRANDING

Petar Saville /UK, Rasmus Ibfelt, E-Types /DK, Tobias Kohlhaas and Birgit Holzer, Weiss Heiten /DE, Mike Meiré, Meiré and 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 and Thomas Lein, Heydays /NO, Vangelis Liakos and Alexis Alexis Nikou, Ilias Pantikakis, Karolos Gakidis, Beetroot /GR, Sergei Sviatchenko /DK, Liza Enebeis, Studio Dumbar /NL, Regina Jager and Olaf Jager, Jager & Jager /DE, Dimitris Koliadimas and Dimitris Papazoglou, Designers United /GR, Cristiano Bottino, Studio FM /IT, Yurko Gutsylak /UK, Astrid Feldner & Svein Haakon Lia, Studio Bleed /NO, Guido Woska, Designit /DE, Omar Sosa /ES, Igor Kordej /CR, Aleksa Gajić /RS, Sudhir Horo /IN.

COMMUNICATION

Samuel Payne, Mother /UK, Andy Cameron, Wieden + Kennedy /UK, Grant Mason, Anomaly /US, David Linderman, HiRes! /US/UK, Simon Waterfall, Fray /UK, Daljit Singh, ConranSingh /UK, Fread Deakin, Nataly Hunter and Malika Favre, Airside /UK, Joost Perik, BSUR /NL, Nicholas Rope, Poke /UK, Michael Bauk, The Mill /AMW /UK, John Winsor and 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 and Matthijs de Jongh, KesselsKramer /UK/NL, Nick Leaf, MTV /UK, Gui Borchert and Tarek Sioufi, Fallon /UK, Götz Ulmer, Jung von Matt /DE, Al Moseley, 180 Amsterdam /NL, Dušan Reljin /RS/US, Davor Kravac, AKQA /UK, Owen Hughes & Chris Moody, Wolf Olins /UK, Paul Belford, TBWA /UK, Zuzanna Skalska, 360inspirations /NL,



Your impressions about Belgrade Design Week?

“Belgrade Design Week is crazywonderfulinsane. True people with a great heart, real beauty and a sense for rebellion.”

Mike Meire / DE, 2011

Jeremy Ettinghausen, BBH /UK, Gavriilo Božović & Nicolas Paupe, Restons-Sérieux /CH, Žarko Veljković and Ivana Zeković, Saatchi & Saatchi /RS.

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 Dimitrijević, 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, Shane Walters, onedotzero /UK, Milica Vuković, BEDA /UK, Emma Stenström, Konstfak /SE, Aleksandra Drecun, CPN /RS, Jenni Carbins, Matilda /AU, Pirjo Hirvonen, Aalto University /FI, Adam Štěch, Matěj Činčera, Jan Kloss, and Jakub Štěch, Okolo /CZ, Demetrios Fakinos, EDA /GR, Sabine Lenk, MBCW /DE, Laura Lee /CA/AU, Jade Niklai and Tom Sloan, Blood Mountain /HU, Gianluigi Ricuperati, Domus Academy /IT, Eszter Bircsak, Kitchen Budapest /HU, Jelena Stojkov, Beoland /RS, Dejan Vasović, City of Belgrade /RS, Galit Gaon, DMH /IL

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 and 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, Herbert Leslie Wright, Blueprint /UK.

ENTREPRENEURS

Eugenio Perazza, Magis /IT, Patrizia Moroso, Moroso /IT, Giuseppe Lana, Alessi /IT, William Sawaya and 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 and Sergio Viotti, Tecno SpA /IT, Gaye Cevikel, Gaia & Gino /TR, Jovo Majstorović, G-Tec /US/RS, Matthias Hüttebrauker, DesignHotels /DE, Jan-Erik Lundberg, Geneva Lab /CH, Leon Jakimič, Lasvit /CZ, Petter Neby, Punkt. /CH, Danilatos Zisimos, Lamda Development /GR, Živorad Vasić, Delta Real Estate /RS, Nikola Damjanov, Nordeus /RS, Marc Viardot Laufen /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, Dr Spira /UK/RS.

SERBIAN CREATIVE STARS

Boris Marčetić / Brandmama, Siniša Vlačković / Impact BBDO Dubai, UAE/RS, Istok Pavlović, Vladan Srdić, 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 Advertising, Aleksandar Poznanić / 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, Jelena Stefanović, Marko Radenković / Nova Iskra, Ljilja Miša Milovanović, Dragana Ognjenović, Rade Kosanović, Vesna Pejović, Milan Dragić i Olga Lazarević / Mada, Kosta Mijić / Superprostor, Marko Runjić / Rudesign, Galeb Nikačević / Resonate, Filip Bojović / A3 format, Fried Moritz / Moritz Eis, Miloš Milisavljević / Strawberry Energy, Modemekanik, Igor Stupar, Uglješa Vrcelj / Dvoika, Irena Kilibarda, Magdalena Klačnja, Nikola Kolja Božović, Aleksandra Vuja and Milan Đurić i Milka Gnjato / Dva Studio, Igor Pantić, Miloš Dimčić, Dragan Zlatković, Žarko Veljković and Ivana Zeković / Saatchi & Saatchi, Ivan Živković, The School of Life, Branko Starčević / Random, Ivan Paradinović, Igor Kozić and Uroš Nešić / EDIT studio, Branislava Antonović, Vladimir Vujović / Prva fabrika sreće, Nina Radosavljević, Miloš Đurašinović / Platforma, BarFoo team / Sonochrome, Nenad Ivanović UI/UX, Predrag Pantelic and Marina Dokmanovic / New Cycle, Nenad Blagojević / Bland, New Cycle, Mirko Topalovski / Eipix, Dragana Kojičić, Vukašin Vukobratović, Igor Džukovski, Sofija Bojanović, Marko Oljača, Živorad Vasić / Delta Real Estate, Nikola Damjanov / Nordeus

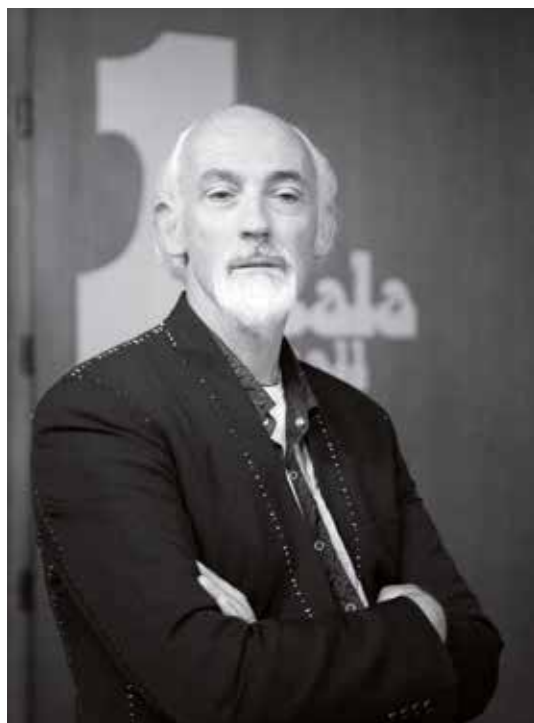


A.2
BELGRADE DESIGN WEEK INTRO
BELGRADE DESIGN
GRAND PRIX™ WINNERS

The Belgrade Design Grand Prix is arguably the most important international award on the annual cultural agenda of Belgrade and Serbia, and at the same time a majestic framework for the closing ceremony of BDW. It has become the biggest social event of the festival with superstars and celebrity audience, eagerly awaited by media and TV cameras every year.

LIST OF WINNERS

- 2006: ROSS LOVEGROVE, UK**
- 2007: PATRIZIA URQUIOLA, ES/IT**
- 2008: KONSTANTIN GRČIĆ, DE**
- 2009: PETER BONNEN / MUUTO, DK**
- 2010: JAIME HAYON, UK/ES**
- 2011: PATRIK SCHUMACHER, UK/DE**
- 2012: MATHIEU LEHANNEUR, FR**
- 2013: SEBASTIAN NOEL / TROIKA, UK**
- 2014: CHRISTIAN KEREZ, CH**



A.3 BELGRADE DESIGN WEEK INTRO HIGH PATRONAGE



THE PRESIDENT OF
THE REPUBLIC OF SERBIA



Београд
THE MAYOR OF BELGRADE

THE SECRETARY OF CULTURE
OF THE CITY OF BELGRADE



"I support Belgrade Design Week - it is a unique opportunity to present our own accomplishments and exchange experiences with international design"

Tomislav Nikolić
The President of the Republic of Serbia

For the first time in its 10 years history, BDW secured both the High Patronages of H.E. the President of Serbia and the Mayor of Belgrade. We were still left to our own devices on the financing front, so BDW is still a non pareil, fiercely independent formula of private funding exceeding 90% of its overall budget, but the aforementioned gestures of two

of Serbia's most high ranking officials meant that creativity in Serbia got seriously more airtime. We all know that any local C level football player commands more attention than any global creative genius, all over the world. But exactly this renders our task ever more important: Knowledge to People - Freedom to People!

"The esteemed President of Serbia opened Belgrade Design Week 2014. So what? - half of Serbia shouted back. This is what - the President said: "DESIGN IS THE FUTURE OF SERBIA". If for anything else, after ten years of painstakingly producing Belgrade Design Week with no to often minimal support from local institutions, after FINALLY hearing this statement, I can retire now. Thank you Mr. President. May your words mark the next ten years of design in Serbia. You can count on BDW's full support"

Jovan Jelovac
Founder of Belgrade Design Week

A. 4 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 NONPAREIL DESIGN CONFERENCE AS CENTERPIECE.

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.

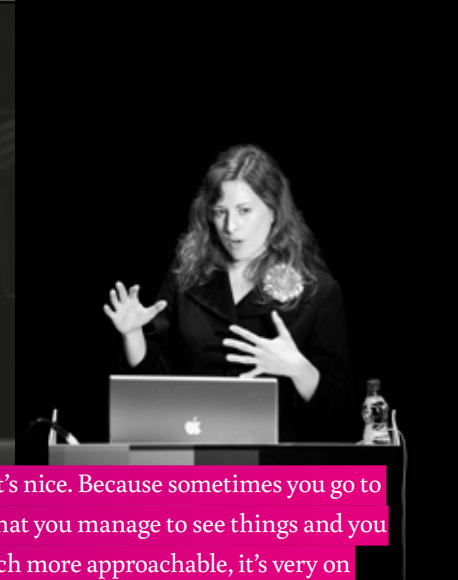
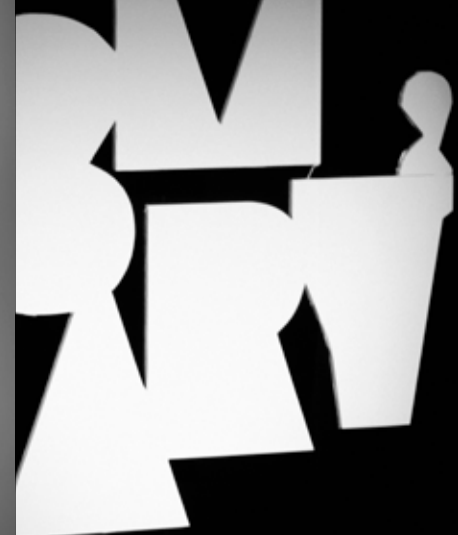
DEVELOP A YEAR-ROUND ONE-STOP NETWORK FOR THE ENTIRE SEE CREATIVE COMMUNITY, PROVIDING A CONTINUOUS CONNECTION WITH GLOBAL CREATIVE INDUSTRIES.

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.

CREATE NEW VALUE



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, 2012



A. 5 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 premier 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 nine 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 eight years, lecturers at our conference, includes more than 200 leading creatives, artists, architects, designers, branding and advertising experts, curators, publishers, entrepreneurs, critics, in one word - the greatest creative minds of the 21st century!

Some of the world's superstars who were guests of Belgrade, the Belgraders and Belgrade Design Week are Ross Lovegrove, Daniel Libeskind, Karim Rashid, Peter Saville, Luigi Collani, Patrizia Urquiola, Droog Design, Askan Mergenthaler of Herzog&Meuron, Juergen H. Mayer, Bjarke Ingels of BIG, Ola Rune of CKR, Jaime Hayon, Marti Guixé, Mario Nanni, David Linderman of Hi-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 ninth 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: Ralph Nauta, Studio Drift /NL, Ido Garini, Studio Appétit /NL, Tom Strala /CH, Jonas Wagell /SE, Nicolas Le Moigne /CH, Nicholai Wiig Hansen /DK, Marc Viardot, Laufen /CH, Uglješa Vrcelj, Dvoika /RS, Irena Kilibarda /RS, Magdalena Klačnja /RS, Nikola Kolja Božović /RS, Bojana Draca, Farrah Floyd /DE, Farshid Tavakolitehrani, Fuksas Studio /IT, Kim Herforth Nielsen, 3XN /DK, Christian Kerez /CH, Sabina Lang & Daniel Baumann, Lang/Baumann /CH, Michel Rojkind /MX, Idis Turato /CR, Aleksandru Vuja and Milan Đurić, Dva Studio /RS, Igor Pantić RS/UK, Miloš Dimčić RS/DE, Dragan Zlatković /RS/IT/ES, Satya Sheel, Metro Valley /IN, Astrid Feldner & Svein Haakon Lia, Studio Bleed /NO, Guido Woska, Designit /DE, Omar Sosa /ES, Igor Kordej /CR, Sasha Vidaković, SVIDesign /UK, Aleksa Gajić /RS, Sudhir Horo /IN, Zuzanna Skalska, 360inspirations /NL, Jeremy Ettinghausen, BBH /UK, Gavriilo Božović & Nicolas Paupe, Restons-Sérieux /CH, Žarko Veljković and Ivana Zeković, Saatchi & Saatchi /RS, Galit Gaon, DMH /IL, Ivan Živković, The School of Life /RS.

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?

"A very important activity with a great collection of speakers... but the local design community should start moving and benefit from this amazing input and opportunity created by the BDW. An urgent support from the city and the government is fundamental to the success of design in Serbia. It is up to the community to embrace all this and make something out of it. Belgrade should be celebrating and welcome such initiatives."

Arik Levy / FR, 2011





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 1 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. Based on this rich heritage, 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.

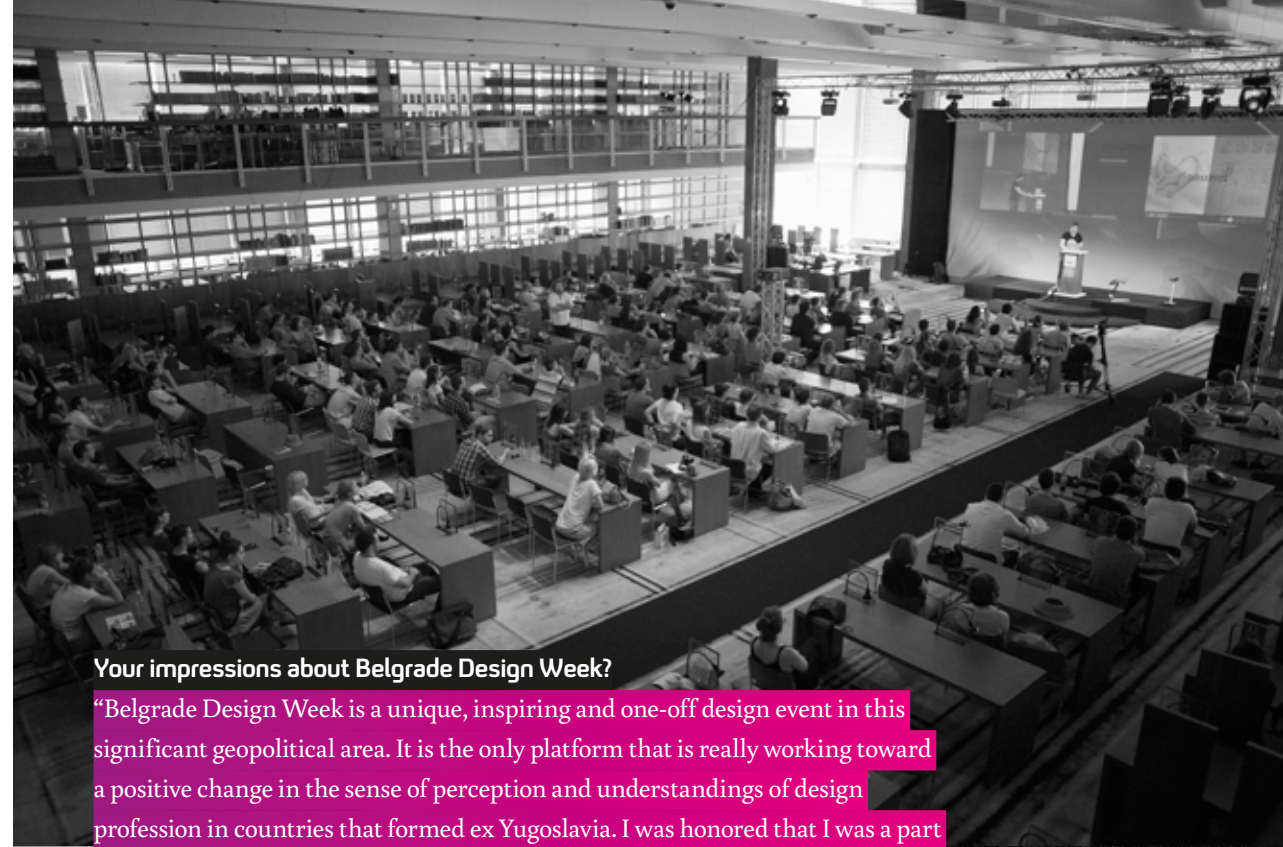
Namely, after leaving behind all logistical, technical, financial and similar aspects, the whole know-how revolves around the **CHEMISTRY** of the festival – taking care of the question: "Is everyone getting the proverbial buzz from the excitement at BDW or not? Like with a good movie: expensive effects, 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.

I think that the real secret of BDW, as perhaps with all truly great personal experiences in the world, is that it enlarges us! You go in to watch, listen, learn and enjoy, which of course you do, but you come out with a whole new set of parameters with which you measure life. It really is that good!!! It may well be that there are bits of BDW that you think may be improved, or bits that you don't like, but for my money, and I have visited an awful lot of conferences and design weeks, BDW encapsulates THE performance of a conference, THE idea of a conference, better than any other...

Because if you can transform a conference experience into high art, then it becomes something completely life enhancing.

Thank you for being part of it!
Jovan Jelovac, BDW Founder and Curator



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 / SI, 2010



A. 6 BELGRADE DESIGN WEEK 2014 - PRESS OVERVIEW INTERNATIONAL PRESS QUOTES

ANA DOMINGUEZ SIEMENS, ABC NEWSPAPER / ES

"It is amazing to see how a small city which was not some years ago a travel destination for design lovers, has put itself in the map. I knew of the quality of the events through my colleagues who came before me, and I only confirmed with my attendance that it is really worth it! I heard extremely interesting lectures by designers whose work I already knew, but I also unexpectedly discovered the work of other professionals who have mind-blowing work!!! I can only congratulate the organizers for the persistence in helping the world be a better place."

LARRY RYAN, THE INDEPENDENT MAGAZINE / UK

"An inspiring and provoking event. BDW brings ideas and design and debate to Belgrade, and let's the world see that innovation and enterprise are alive and bubbling up in Serbia too. A great destination on the design week circuit. Long may it continue."

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 socializing 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..."

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?"

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 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."

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, Viaggiz4 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..."

VIJA BEAUMANIS, 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."

BIRGIT LOHMANN, 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 Bourdrez, 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."

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 inspirational 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..."

BARRY AINSLIE, THE TELEGRAPH, UK

"My memories of conferences are often the moments between presentations; the inspiring folk you meet, beautiful scenery, the language, food, getting lost, the local hospitality... and, whilst that is all true – and more – of Belgrade Design Week, it will be the enthusiasm, variation, spirit and sincerity of BDW that I will cherish. Belgrade should be very proud of what Jovan and his magnificent minions were inspired to produce. Multi, super Belgrade."

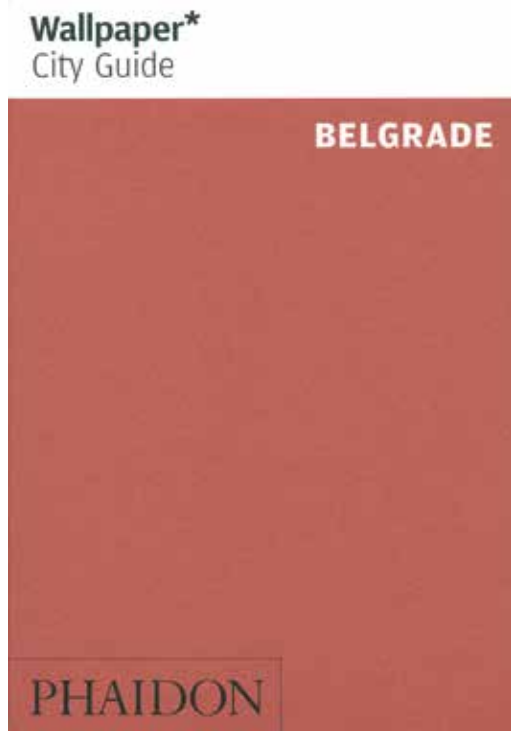
HERBERT WRIGHT, BLUEPRINT / UK

"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."

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."

WALLPAPER* CITY GUIDE – BELGRADE WORLDWIDE BY PHAIDON / USA, UK OCTOBER 2014



The leading global authority on design and style, UK's Wallpaper* magazine, finally decided that Belgrade deserves to be on their esteemed list of cities worth a Wallpaper* City Guide. In Wallpaper* magazine's latest edition - Wallpaper* City Guide Belgrade - visitors will be able to learn about the Serbian capital from the viewpoint of one of the world's best travel and design writers Viia Beaumanis, assisted by the local experts from Belgrade Design Week.

Wallpaper* City Guide, a Phaidon Press edition, sold in more than two million copies worldwide, is a guide with useful, concise information for tourists, with recommendations

for places one shouldn't miss in over a hundred world destinations, whether going on a short trip or staying for a week, whether traveling for business or pleasure. In the Wallpaper* production, each guide is being researched thoroughly in order to present the best of what a destination has to offer: design, architecture, hotels, restaurants, shops... It is a wonderful travel companion, helpful to anyone who wants to truly experience the spirit of a city and return home with unforgettable memories. As for the people of Belgrade, the nod from Wallpaper will make us respect our city even more.

What made it into the Wallpaper* City Guide? Belgrade's world famous reputation of hospitality and hedonism: cafes, restaurants, bars, nightclubs and party hotspots which visitors love and praise so much, are just tip of the iceberg: there are city's famous landmarks (Genex Tower, St Sava Temple, Ada Bridge, Palace of Serbia, Avala Tower...), first class hotels (Moskva, Square Nine, Excelsior...), museums and galleries (Museum of Contemporary Art, Museum of Aviation, Zepter Museum...), sport facilities, shopping districts and, if you wish to expand your horizons further, the guide can take you to a tour of places to escape the city (Macura Museum, WWII Memorials, Drvengrad, Kustendorf...).

Sitting at the confluence of the Sava and Danube rivers, Belgrade has served as the "Gateway to the Balkans" for centuries. Conquered by the Celts, the Romans, the Ottomans and Austro-Hungarians, decimated by two world wars, ruled by communists, and the site of myriad regional



conflicts, it's one of Southern Europe's oldest and most tumultuous cities. The hardships suffered here shroud this often overlooked yet cosmopolitan capital in a distinct world-weariness, while infusing it with history and soul.

Named after a pale stone from which it was first constructed, Belgrade, or Beograd (White City), abounds with urban green space, although it is not a city that announces all of

its charms straightaway. many of its historic buildings have been destroyed or are sadly neglected, covered in decades of grime and graffiti. At the same time, peppered with buzzing restaurants and cafes, Belgrade is authentic, unfiltered and brimming with energy.

Every resilient, Serbia's careworn capital is dusting off (once again) and revealing itself as one of Europe's most unique, and least explored, hotspots. This is, after all, a metropolis that, in its pre-WWII heyday, was celebrated for its avant-



garde culture and progressive architecture. The collective memory of Belgrade now fuels a young generation as they reclaim their city's mantle and redefine the Balkans' most dynamic destination for a new age. One that will surprise you with how much it has to offer.

Wallpaper City Guide to Belgrade

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Icing on the cake: The Insider's guide to Belgrade – Belgrade Design Week's CEO, Vesna Jelovac recommends sites to visit, for "full immersion" into the city's charms:



A former model who now oversees Belgrade's Design Week, Vesna Jelovac lives and works in Dorćol. She likes to start her day with a macchiato at Pastis or a fresh juice from Elixir.

Browsing Distant, further up the street Kralja Petra, she keeps tabs on Dušan Reljin, the New York-based photographer and designer who is known for his chic shades and is a cult hit with fashion insiders. Bajloni Farmers' Market is on every Belgrader's daily schedule, and Jelovac also visits Šarlo to buy bread with raisins, berries and nuts.

Madera is a fabled lunch spot, where Jelovac likes to order from the 'Daily Ready Meals' menu of home-style dishes. She pops into DJ, one of Belgrade's oldest artisanal confectionery shops, to pick from its selection of classic Viennese- and Turkish-influenced treats, such as slices of kitnikez, a sweet cake-like jelly, which locals enjoy with an ice-cold boza.

Sunset cocktails? Jelovac heads to the rooftop of Square Nine. Afterwards, she may catch a screening, perhaps a classic with Jean-Paul Belmondo or Alain Delon, at nearby venue Kinoteka, home to the Yugoslav Film Archive. The collection that grew out of Tito's film-a-day habit is extensive.

Wallpaper* City Guide Belgrade can be ordered online:

Via Bookdepository.co.uk

Via Phaidon.com

NEW YORK TIMES - T MAGAZINE / USA OCTOBER 2013

BELGRADE'S AWAKENING

After years of struggle and strife, the citizens of Serbia's war-torn capital are recasting their home into a burgeoning hub for design, culture and creativity.

Hidden in a swath of densely forested parkland where the Sava River meets the Danube, one of Europe's first national modern art museums sits in disrepair. The glass-roofed structure, built in 1965, once displayed works by Miró, Ernst, Rauschenberg, Hockney and others, but for the last six years it has been empty, as the government's financing to renovate the space has dried up.



image © NY Times

Today Jovan Jelovac, the impresario behind Belgrade's weeklong design summit, held each June, has commandeered the abandoned, multilevel space as the headquarters for his roster of presentations, exhibitions and parties. This summer afternoon, sauntering past an assembly of fashionable attendees, Jelovac rattles off a list of his "formative gods," citing everyone from Eugène Ionesco to Federico Fellini, Buckminster Fuller to Joseph Beuys. But his real muse, it seems, is Belgrade itself.

An indefatigable booster of his home city, Jelovac is equal parts global publicist, cultural advocate and triage nurse. Assisted by an all-female team he describes as "supermodels and capoeira fighters turned international design aficionados," he travels the world hunting down people like Ross Lovegrove, Simon de Pury, Jacques Herzog, Pierre de Meuron and Rem Koolhaas to speak at his annual symposium. After Karim Rashid attended in 2006, he designed a cafe, gave the city's Mozart Casino a psychedelic redo, opened a signature boutique and even married a local woman.

While post-collectivist capitals often redefine themselves in a blast of showy glitz (see: '90s Moscow), here the end of Socialism — starting with the death of Tito in 1980, followed by the chaotic breakup of Yugoslavia in 1992 and the ensuing Balkan conflicts, which displaced hundreds of thousands of people in the region — brought culture and design to a standstill.

However, when residents finally began to recover from that grim nightmare around 2000, they found themselves smack in the middle of the Information Age, where global ideas — aesthetic and otherwise — were accessible for anyone with an Internet connection. In fact, reinvention is seen as a birthright in this culture, which has seen so much struggle and strife.

Today there is a palpable energy in the air as Belgraders go about purposefully transforming their home into a stylish and design-savvy city.

In the last few years, outside investment has poured in, which has led to an impressive array of international projects that will soon recast the Belgrade skyline. No one is more excited than Jelovac. "We're redefining for the 21st century," he says, citing as evidence the new Ada Bridge, a dazzling feat of architecture opened in 2012, as well as the pending addition of Zaha Hadid's extravagantly warped commercial-residential complex in the historic Dorcol area, Sou Fujimoto's spiral building in Savamala and Wolfgang Tschapeller's breathtaking science center in New Belgrade.

Meanwhile, the government of the United Arab Emirates, which has already agreed to invest hundreds of millions of

image © NY Times



dollars in agriculture and banks in the region, is rumored to be ogling the ruined Ministry of Defense as a potential hotel project. On the local level, there is the emerging Belgrade Design District, an initiative of young designers who have reimagined an abandoned shopping mall as a platform for hip local brands, and Boris Ivanovic, an entrepreneur-turned-design enthusiast, who has funneled the fortune he has made in broadband into his passion project, the Art of Kinetik, a line of luxury speedboats. "There is talent here, like everywhere else. It's just roughed up and underdeveloped," he explains. "We're providing an environment to cultivate it into something polished and sophisticated."

The city's taste for elegance can certainly be seen in a slew of sleek new boutique hotels that have cropped up. The most impressive addition is Square Nine, a \$40 million project opened in 2011 by the brothers Nenad and Nebojsa Kostic and designed by the São Paulo-based architect Isay Weinfeld,



image © NY Times

who conceived a handsome modern facade and decked out the interiors in rich Brazilian woods. The brothers filled the rooms with midcentury Danish, Scandinavian and American pieces and stocked the dining room with chefs and bartenders from five-star hotels like Claridge's in London.

In a capital razed so many times over the years, design tends to look forward, not back, which makes the refined vintage swagger the Kostics brought to the project all the more striking. "People here abolish history. They want the new," Nebojsa says.



image © NY Times

Which has led to the traditional family-style restaurants giving way to trendier places serving more international fare. At Belgrade's most fashionable restaurant, Dijagonala 2.0, the chef, who recently did a stint at Rene Redzepi's acclaimed Noma in Copenhagen, serves up plates of smoked calf's heart carpaccio and prawn-and-lobster sausage. The rock star-turned-designer-restaurateur Aleksandar Rodic has opened a pair of terrace-front restaurants inside the Beton Hala, a vast riverside warehouse: Komunale, which serves up modern Italian fare, and Iguana, a jazz bar and restaurant with a Thai-accented menu.

After hours, the stylish set head to Savamala, the venerable neighborhood where a group of Bosnian Serbs initially plotted the 1914 assassination of Archduke Franz Ferdinand, which has been refashioned as the city's latest night-life district. "We've been through so much," Nenad Kostic says. "Living in a war zone gives you a nice appreciation for the ephemeral nature of things. People here live in the moment. They enjoy themselves." But they're also serious about turning Belgrade into a stylish, thriving city. "This new generation is super-open-minded about innovation and change," Jelovac evangelizes, sitting in the garden at the Macura Museum, an austere black cubelike building on the outskirts of town. The first art museum built in Serbia in decades, it houses one of the Balkans' largest private collections of Eastern European avant-garde art.

"We're experiencing a rush of design spirit, the talent reawakening from a long slumber."

http://www.nytimes.com/interactive/2013/10/20/t-magazine/belgrades-awakening.html?_r=0

ICON DESIGN MAGAZINE / UK DECEMBER 2014

BY DEBIKA RAY

Belgrade Design Week



After nine years, one of Europe's quirkiest design festivals turns its attention to Serbia's local creative talent. Debiika Ray was there.

The spotlight was on Serbian talent for the first time at this year's Belgrade Design Week. Now in its ninth year, the week-long programme of talks, exhibitions and workshops – titled Brand New World – allowed homegrown designers and architects to take centre stage and present their work and ideas to an international audience. The accompanying question-and-answer sessions were a platform to vent frustrations about their country's bureaucracy and academic system and share strategies for success.

The shift in focus is in keeping with host Jovan Jelovac's original motives for establishing the event. "We founded it to one day bring Serbian designers to the stage," he said. Indeed, the entire event seems to be part of his personal mission to nurture the Belgrade creative scene, giving local designers a place to meet each other and their international idols and creating what he suggests is like an alternative design school for the city.

Because of disputes with the original venue and floods in the city, the organisers were forced to scale down this year's event. It took place in a disused former glass factory on the city's fashionable Strahinjica Bana, dubbed "Silicone Valley" because of the surgically enhanced women that supposedly frequent the area. The building itself had been abandoned for decades and was cleaned up over three days by a team of volunteers.



This year's venue had about half the capacity of the old one. As a result, the event – which has previously attracted such design luminaries as Erwan Bouroullec, Rem Koolhaas, Jaime Hayon, Martino Gamper, Bjarke Ingels, Daniel Libeskind, Konstantin Grcic and Patrik Schumacher – was smaller than past years.

It did not entirely suffer for it. A halting start – headline speaker Massimiliano Fuksas sent a representative rather than coming himself – was compensated for by appearances by such figures as Kim Herforth Nielson of Dutch practice 3XN and Mexican architect Michel Rojkind speaking alongside up-and-coming designers such as Ralph Nauta of Studio Drift. The intimate space meant speakers mingled freely with the audience between talks, with breaks stretched out by the organisers' laid-back attitude to timekeeping.

The programme came to life when speakers such as designer Tom Strala presented an argument, vision or philosophy rather than simply a slideshow of their work. They were all asked tackle the theme "Sense", but many could have done with a more prescriptive brief. Interesting, too, were the talks



from outside the traditional realm of design and architecture – trend forecaster Zuzanna Skalska declaring the "death of design", advertising director Jeremy Ettinghausen revealing his vision of the new bohemia and Studio Appetit's Ido Garini celebrating the aesthetic value of food.

An accompanying exhibition, which took a backseat to the talks, featured products, artwork and photography from Israel's Design Museum Holon, a collection of basins by Konstantin Grcic, lighting by Japanese studio Nendo and work by some of the speakers.

Jelovac's enthusiasm, both on stage and off, seems to explain how a privately run event such as this has continued as long as it has. His personal charisma and vision of the event as a regional catalyst are the key to attracting speakers – a talent he demonstrated to all by sealing deals and extracting promises from speakers live in stage.



And this vision for the future of design in the region was vindicated by the fact that the two Croatian speakers who closed the programme created the greatest stir. Comic book artist Igor Kordey brought tears to the eyes of the 40-something designers who had enjoyed his work in their youth and Idis Turato elicited roars of laughter with his dissection of regional politics.

If, as was suggested, this is Belgrade Design Week's final year, it would be a shame for both the eastern European and the international design scene.

<http://www.iconeye.com/opinion/review/item/11363-belgrade-design-week>

DESIGNBOOM ARCHITECTURE AND DESIGN PORTAL / IT OCTOBER 2014

BY ANITA HACKETHAL

Belgrade Design Week 2014 conferences open up a "Brand New World"

Since 2005, Belgrade Design Week has successfully forged intercultural and business connections between Serbia and the South East European (SEE) region, the greater global design scene, and the city of Belgrade. The initiative aims to serve as a platform and meeting point for creatives to engage in the exchange of ideas across a range of disciplines: advertising, architecture, arts management,



Image © Designboom

communications, design, fashion, marketing, new media, publishing... the annual event brings forth an international conference delivered by approximately 30 international speakers who share their perspectives and personal developments in their respective fields.

The 2014 conference program 'Brand New World' opened up discussion regarding the creation of new values in today's fast changing world.

The three day 'Brand New World' conference saw the focus of a different theme on each day: - the best in global and Serbian architecture (october 9th) - the best in global and Serbian design (october 10th) - the best in global and Serbian communication (october 11th)

Keynote speakers on Thursday, October 9th, 2014:
Architecture Day

Clockwise from top left: Massimiliano Fuksas Studio, Italy; Kim Herforth Nielsen / 3XN, Denmark; Studio Drift, Netherlands; Ido Garini / Studio Appétite, Netherlands; Bleed, Norway; Zuzanna Skalska, Netherlands.



Keynote speakers on Friday October 10th:
Design Day

Clockwise from top left: Tom Strala, Switzerland; Lang / Baumann, Switzerland; Nicolas le Moigne, Switzerland; BBH / Bartle Bogle Hegarty, UK; Jonas Wagell, Sweden; Christian Kerez, Switzerland



Keynote speakers on Saturday October 11th:
Communication Day

Clockwise from top left: Omar Sosa, Spain, Igor Kordej, Croatia, Michel Rojkind, Mexico, Guido Woska / Designit, Germany, Nicholai Wiig Hansen, Denmark, Idis Turato, Croatia



Serbian innovation session
Image © designboom

For the first time, BDW presented the 'Serbian Innovation Session' bringing together Serbian innovators from various fields of profession to engage in a discourse about their practice and work experience. Designboom co-CEO and Editor-in-Chief Birgit Lohmann was invited as an 'Agent Provocateur' to moderate the discussion, raise questions and provoke thought about creativity in the region.



Swiss based architect Christian Kerez has won this year's Belgrade Design Week Grand Prix
Portrait © designboom

As part of the Belgrade Design Week initiative, each year the organization finds a neglected piece of architecture within the Serbian capital, rejuvenating it to serve as the main site of the conference and festival. After renovating the empty Palace of Federation, the bombed out Hotel Jugoslavija, the abandoned Kluz department store, the shut down Museum of Contemporary Art, along with numerous other locations in past years, BDW 2014 presents another polished gem of Serbian industrial architectural heritage – the old STAKLOPAN factory in Strahinjica Bana Street 7–9 in Dorcol, injecting new life into it as a creative hub from October 6th to 12th, 2014.



'Phantasms on wheels' - Installation by Serbian artist Nikola Kolja Božović

In addition to the conferences, BDW 2014 offered various workshops and exhibitions including: BDW DIZAJNPARK, showcasing the latest design works of from over ten countries; international PKS DIZAJNLABS workshops (October 7th and 8th) that provided free educational sessions for creative professionals and training for business people in Serbia; along with the edition of BDW's 100% FUTURE SERBIA project which presents the work of 100 Serbian designers, displayed in 100 shop windows throughout the city center.



'Out of the Box' - Design made in Israel exhibition
Image © designboom



'Saddled' by Israel designer Eilon Armon (left) and 'Comfort #8 inflatable wall' - Installation by Swiss art duo Lang / Baumann (right)
Images © designboom

<http://www.designcurial.com/news/belgrade-design-4423091/>

BLUEPRINT ARCHITECTURE MAGAZINE / UK OCTOBER 2014

BY HERBERT LESLIE WRIGHT

Belgrade Design Week Review

The Serbian Ministry of Culture threw Belgrade Design Week (BDW) out of its agreed venue a week before the 10th edition was due to open. Just as in previous years, founder and host Jovan Jelovac had lined up international speakers and exhibitors, organised crew and workshops, and more. Suddenly, he was walking the streets looking for somewhere to put them. The venue he found, the pre-war Staklopan



glass factory in the grid of the lively bohemian-tinged Dorćol district, turned out to have an edgy magic that characterises the Serbian capital itself — decaying but defiantly alive. ‘There were dead rats in the building, no electricity or running water, broken walls and windows,’ says Jelovac.

The place was completely cleared, repurposed and everything installed with just minutes to spare before the Serbian president Tomislav Nikolić appeared to open BDW. Two hours later he declared that ‘design is the future of Serbia’. After years of shouting at a deaf Serbian media and government, BDW got its design message to the very top.

Internationally, however, BDW’s reputation has long been strong. It is known for its conference programme of top-flight architects, product designers, advertising gurus et cetera, as well as its frenetic roundabout of networking and serious hospitality in hip settings. It has a strong local dimension (this year, 100% Future Serbia put 100 designers in 100 Belgrade shop windows). Throw in the ubiquitous, irrepressibly engaging host Jelovac, and you have the BDW formula, already established when

Blueprint visited in 2012.

This year it was triumphantly back again, with a conference theme of Brand New World.

Design promises a new world, but paradoxically we’re already familiar with the narrative of its data-driven digital approach for an ever-increasingly connected world. Various speakers either riffed on such themes or demonstrated its fruits.

Jeremy Ettinghausen of UK ad agency BBH saw design opportunity in the ‘backwaters’ of the ‘wide-open’ internet, despite its 43 billion pages. Guido Woska of German consultancy Designit voiced the prediction that by 2050, there will be 100 billion smart devices, 10 times more than now. But when Zuzanna Skalska, head of trends at Dutch predictive platform 360 Inspiration, took a whirlwind survey of everything from global economic re-ordering to wearable technology, she questioned why we design at all.

What do we need that we don’t already have? It was the single biggest question raised at BDW.

Beauty is one answer, as in the delicate, fairy-like but tech-dependent lighting designs of Studio Drift, whose Ralph Nauta was another star of the show. (It also wants to transform waste and recycling, but that’s another story.) Another answer lies in a back-to-basics hands-on design approach, like that of Danish ex-IKEA product designer Nicholai Wiig Hansen’s. Products emerge after perfectionist tinkering at the potter’s wheel or spending so much time with factory craftspeople that Wiig Hansen feels they want to see the back of him.



Dragana Kojičić of Earth Architecture gave a hopeful snapshot of her local house building with earth in BDW’s late-night pecha kucha. But the best BDW counterpoint to the bewildering digital overload had to be from Ido Garini of Studio Appétit. ‘Only sex and food engages all the senses,’ he offered, before seducing us with an almost pornographic visual parade of edible products, eating implements and food installations. Simply, deliciously decadent.

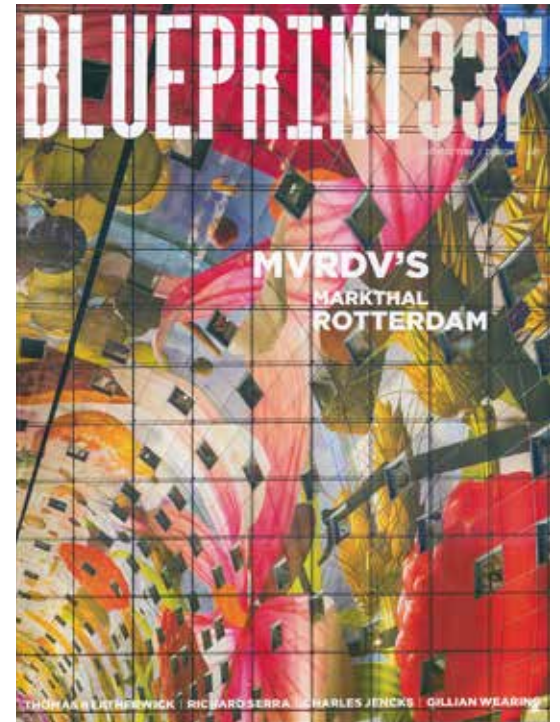
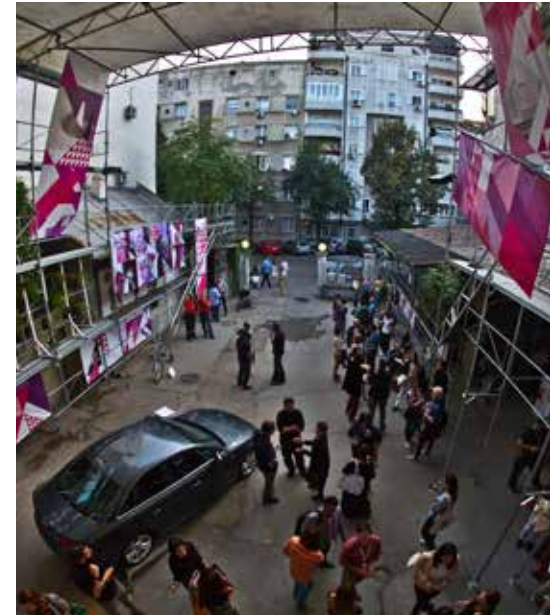
And what of architecture?

Extraordinary presentations came from unexpected names. We expected Massimiliano Fuksas to give a keynote, but Farshid Tehrani stood in for him, surveying current Studio Fuksas projects with its often Hadidish fluidity and gorgeous upmarket interiors. Next was Kim Nielsen of 3XN, Danish architects of the Museum of Liverpool, who gave us angularity, stepped floorplates and the centrality of staircases, which he called ‘catalysers’. Jelovac contrasted these practices’ styles as ‘baroque’ versus ‘protestant’. More architectural eye-candy came from Michel Rojkind, whose people-orientated works leverage Mexico’s state as ‘a place of occupation — if you leave a space open, people will occupy it’.



BDW resolutely evangelizes design and ideas and it inspires, as it should, but its extra ingredient is sheer entertainment.

That’s what makes it unique.



DESIGN CURIAL - ARCHITECTURE AND DESIGN PORTAL / UK OCTOBER 2014

BY HERBERT LESLIE WRIGHT

BELGRADE DESIGN WEEK FOUNDER JOVAN JELOVAC – INTERVIEW

Belgrade Design Week founder and host Jovan Jelovac talks to Herbert Wright after its tenth edition, which ran until 11th October. He talks about waking Serbia up to design, how to create a pop-up factory venue in days, and his personal inspirations from the conference.

HW: In 2012, you were telling everyone at Belgrade Design Week (BDW) that design was simply not on the Serbia national agenda. What's changed with 2014?

JJ: For the first time, we had the patronage of the President (Tomislav Nikolic) and the Mayor of Belgrade (Siniša Mali). After 9 years, we broke the ice of bringing it to the attention of some of the key stakeholders and decision makers in Serbia. There was no institutional support for BDW at all, in contrast to the love and affection of the audiences, visitors, sponsors and partners... But now we finally have different leaders on top - the President, the Prime Minister (Aleksandar Vucic) and the Mayor. And an open minded, young, funky City Architect (Milutin Folic) for a change.

On 7th October, the President of Serbia and the First Lady came and did the huge honour of opening the festival opened BDW. The President spent two hours at BDW, and concluded to a stunned audience: "Design is the future of Serbia!".

I tell you what, I can retire now!

Galit Gaon of Design Museum Holon explains material to President Nikolic in the Israeli contribution to BDW's DazajnPark

HW: Talk is one thing, but will he make anything happen?

JJ: I certainly stand at his disposal to help!

HW: But why is design so important for Serbia?

As a society we need a chance to develop our society of knowledge. Design is a fundamental tool for shaping our

society in the 21st century, to support our communities and generate new jobs. The true story of our time is, in fact, that every single creative person is a potential business start-up, which creates new value. A country that doesn't use these tools is in trouble! In Serbia, the creative community is victim of of pop culture's values domination. Rediscovered and reread nowadays, (German philosopher Theodor Adorno considered pop culture to be an instrument of economical and political control, which imposes conformity behind its permissive facade. "The culture industry offers the freedom to choose what is always the same".

And that is why BDW again in 2014, in the worst year of crisis in Serbia, it doesn't offer "the same".

HW: The BDW venue switched from the Museum of Contemporary Art (a significant 1958 building by leading Yugoslav-era architect Ivan Antic, now closed and in disrepair) at the last minute- what's the story there?

JJ: Well, the truth is, a few days before the event, the Ministry of Culture said that it was now a "dangerous building site". What the heck? We had been there last year, we care about it. We left the place in better order than when we found it then, and would have done so this year again.

We lost the most important exhibition because of that: a sensational world premiere of the new Audi TT Pavilion (a wood and aluminium installation) by (German-based) Konstantin Grcic. As author, he is so important for the promotion of design in Serbia today. Not even the German Ambassador could help us.

After one year of planning and inviting everyone, and already moving the original BDW dates in May due to (nationally disruptive) floods.

HW: And yet you hosted BDW 2014 in the old Staklopan glass Factory, a 1920s building. How did you get from the streets to having a great multi-storey pop-up venue with conference, exhibition floors, chill lounge, workshops etc?



JJ: My talk with the esteemed Minister was on Friday. We were out on the streets just ten days before opening, with more than 15 exhibitions, some on trucks already crossing our borders, and over 50 top global speakers and lecturers on their way to Belgrade, not knowing where we would stage BDW 2014.

We found this space, around the corner from our offices, over the weekend. We couldn't believe our eyes as we were gazing at its closed doors and boarded up windows from across the street. We visited it first on Monday. There were dead rats in the building, no electricity or running water, broken walls and windows everywhere. It reminded me of the early Designjunction state in London. A much worse state, by the way, than the huge Ventura Lambrate central hall (Milan). Perhaps comparable to that one-off DesignersBlock venue on St. Johns Street, few years ago... But there we had it then, our own Belgrade Designjunction in the middle of Belgrade's bustling "Silicon Valley", Strahinjica Bana Street, in the Dorcol district, where all the cafes and restaurants and creative studios are. Yet it was covered by a layer of invisibility - like the phantom building in the movie "The Shadow". We had to include maps in all the materials!

HW: It's not the first time you've brought life to a dead building, is it?

JJ: We have (in previous years) rejuvenated, among other places, the then empty Palace of Federation, the bombed out hotel Jugoslavija, the abandoned legendary Kluz warehouse, then last year the shut down Museum of Modern Art... And in 2014 we proudly gave the audience the old STAKLOPAN factory, converted into this sort of "Dorcol Republic of Design" for one whole week!

HW: And to do that, you turned the building around very quickly?



JJ: We had exactly five working days, and no contract signed with the building owners, until Friday. The cleaning and demolition of old office walls to create the clear loft spaces was done till Friday, and electricity, lighting and water reinstated. We build our own exhibition plaster walls to each exhibitors' specifications over the weekend on all four floors with over 3000 m2. The trucks with 15 international and local exhibitions and the conference high-tech rolled in on Monday morning, like in a special-op scene with the Navy Seals who-whoooooing in! Some of the exhibitions had to be inserted through windows with cranes, as the staircases where too small. The painters, big print guys and the amazing entry canopy builders arrived on Monday morning as well, and the opening was set for 7pm sharp on Tuesday.

I must say we were lucky to have had so much support and understanding by so many partners and contractors. They charged us mostly only materials and minimal work... For example, we got the building for free, in return for exposure by the owners, the esteemed Gorenje corporation (local retro-style fridge manufacturers). We proudly state that the ethnic Albanian minority canopy builders, from the south of Serbia, Preševo Valley, have done more for Serbian design and the creative community in 2014 than the entire Serbian Ministry of Culture. Amazing people, proving my key point: it's only and exclusively about goodwill.

Over the weekend before the opening, we had over 200 people working on the premises at any time. Then, after living and sleeping a week at the location, the Presidential security detail threw everybody out at 6pm, the sniffing German Shepherd dogs got into every corner of Staklopan, security check booths were installed at the entry like at an airport, and we thought - "What have we done? Is it really ready? What if nobody comes?"...

An hour later, a packed house of people, journalists, every single Serbian TV station, media outlets, ambassadors, creative leaders, beauty queens and their kids and dogs were there, for the biggest and most relaxed opening we had in ten years of BDW. What an irony!

HW: What did the name for the BDW conference, 'Brand New World', signify?

JJ: It accurately described what we did. The whole artistry is reflected in the name. We invited the world's best of 2014 to Serbia, carefully selected from over 20 nations and all walks of the global creative industries.

HW: The conference is always international, but how did BDW promote Serbian design?

JJ: We included a new sub-program in the conference called "Serbian Innovation Session". At the same time, the BDW DizajnPark exhibition was spread over three floors above the conference. Before the conference, we staged international workshops for creative professionals, the PKS DizajnLabs, organised for the first time with support of the Serbian Chamber of Commerce. BDW again staged BD 100% FutureSerbia, displaying fresh local talent in over 100 shop windows in the city centre from Kalemegdan to Slavija. Add to this BDW DizajnPremiers, our vibrant evening vernissage program with openings, VIP dinners and parties.

BDW exploded throughout the city! If you can transform a conference experience into high art, then it becomes something completely life enhancing.

HW: The conference often showed the divide between a data-driven digital approach to design for an ever-increasingly connected world, and a sort of back-to-basics, hands-on approach. Which way is it going?

JJ: I have seen this discussion unfold over the last two years. It's not for me to state the answer, as for us as conference makers it is an imperative to provide an impartial framework for all schools of opinions. Still, it's the big question of 2014. The key quote was I believe from Jeremy Ettinghausen (of Bartle Bogle Hegarty, London ad agency) in his BDW presentation, when he said that future generations will tremble and ask 'where were you in 2014?'

All the confluences are coming together - analog and digital, Russia and China, old world and new world, old school and new school, business and creativity, understanding arts and creating new workplaces... And its all happening now! It has never been a better year for your own start up, away from any corporative overload.

The moment of truth has now arrived, even for leading multinational business models. They have to fear one-man-studio competitors for the first time in design history. In only a few years, everything we knew about economics will be changed, and that global change will come from within the creative industries and design, and the amazing power knowledge has gained with this new technologies and platforms of communication. And remember, it all came

together in 2014. I'd call it the year of the long awaited web 3.0.

HW: But Zuzanna Skalska of 360inspiration was talking about no trends, how we have everything already, and she quoted Philippe Starck who said 'design is dead'



JJ: I have been fretting for her to come to BDW for 5 years now. So I was not surprised with her thoughts, at all, and that's why I secured Ralph Nauta (of Studio Drift) as the next speaker, arguably to prove her wrong. That, in a nutshell, is the famous BDW conference rollercoaster!

Imagine this: You hear Zuzanna, the "Goddess of Future" as I call her, or simply "The Witch" as she calls herself, outlining those realities and inviting us to buy "Nothing". And then we're shown Studio Drift's movie of how (studio partners) Ralph and Lonneke pick dandelions, to create that famous light installation (Dandelight). That contrast on stage was pure magic.

Even more than Ross Lovegrove competing in push-ups live on stage with Karim Rashid to show who a fitter designer is, with shirts taken off. Or Gaetano Pesce hugging Luigi Collani during ten minutes of standing ovations after his speech, telling him he is his biggest fan since 30 years, and how amazing it is that they first met in Belgrade of all places...

HW: And what presentation inspired you most?

JJ: For me, best lecture at BDW 2014 was by (Swiss installation artists) Lang/Baumann. I cried, I saw definitions of spaces I never thought possible. BDW, among other things, serves to remind one what complete ignorants we really are... Live on stage, Sabine Lang taught us that we can see and learn architecture and space from scratch, like babies, with total virgin eyes, thanks to their art.

All pictures courtesy Belgrade Design Week

<http://www.designcurial.com/news/belgrade-design-4423091/>



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 / BR, 2012



FORBES - DAILY MAGAZINE / USA MARCH 2015

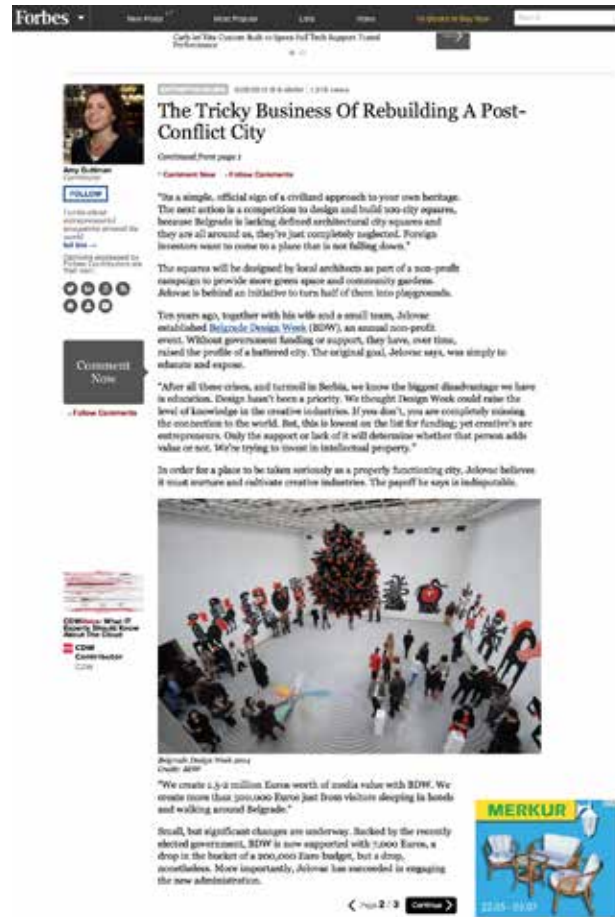
THE TRICKY BUSINESS OF REBUILDING A POST-CONFLICT CITY BY AMY GUTTMAN, FORBES

The Serbian capitol of Belgrade is a lesson in the business of rebuilding a post-conflict city. Encouraging entrepreneurs as well as foreign investors through public-private partnerships, reduced bureaucracy, and other initiatives is crucial to its growth. And then, there's the issue of confronting the few ghosts that continue to haunt and hamper business in Serbia. The former Yugoslavian country has emerged from socialism and the cataclysmic wars of the 1990s to restore and revive structural and societal damage, though the impacts still linger. Some of the scars are obvious, like the hollowed out buildings, more like empty shells, and the uneven, pot-holed pavements. Others are subtler.

Belgrade has big plans. Architectural goddess Zaha Hadid put her signature curves on designs for a mixed-use building. The touch of a celebrity architect is as sure a sign as any of a city's ambitions to rise from its own shadows. A new government, national and local, won votes on anti-corruption platforms and promises to entice foreign investment with a highly skilled, cheap labor market. But, Serbia's GDP is low for a country with attractive investment policies and a proficient labor pool. But indicators on the ground provide a more accurate picture, in detail and wide frame.

I meet architect Jovan Jelovac and his wife Vesna at a modern, fusion-style restaurant, called Homa. Jelovac divides his time between Belgrade, London and Zurich. He's proud to dine on small dishes topped with truffles, rather than heavy, meat-laden platters at his favorite restaurant in Belgrade. But, his tastes are not the norm. Living and travelling to other cities has adapted his palate, something many in Serbia simply can't afford. Vlastimir Puhalo opened Homa four years ago and says income levels and the ability to travel, has stymied his, and a handful of other establishments' success.

"I'm not convinced this kind of cuisine is a big thing. When they have foreign guests, people come here. They like it, but they still cling to their roots. They like heavy food; it



needs to be cheap, huge plates. In Serbia, if you are paying for something it has to be good value. We all give the same portion of meat, but I'm not giving you a pound of potatoes and rice with it and the quality of my meat, the preparation, is three times better, that's why its more expensive."

Some things are slow to change, but others, like government support for important reforms is finally occurring. There is a public call for action to renovate decrepit facades all over the city. City architect Milutin Folic, part of the new Mayor's team, knows that how a city looks, can be as important as how well it functions.

"We have plans to repave streets and install street lamps. You cannot attract investors in a place that doesn't look good, where people don't feel good. One of the main things is to make Belgrade comfortable for people who come to invest and live and work."

Taking pride in one's city, Jelovac agrees, is essential for Belgrade to get back on its feet.

"It's a simple, official sign of a civilized approach to your own heritage. The next action is a competition to design and build 100 city squares, because Belgrade is lacking defined architectural city squares and they are all around us, they're just completely neglected. Foreign investors want to come to a place that is not falling down."

The squares will be designed by local architects as part of a non-profit campaign to provide more green space and community gardens. Jelovac is behind an initiative to turn half of them into playgrounds.

Ten years ago, together with his wife and a small team, Jelovac established Belgrade Design Week (BDW), an annual non-profit event. Without government funding or support, they have, over time, raised the profile of a battered city. The original goal, Jelovac says, was simply to educate and expose.

"After all these crises, and turmoil in Serbia, we know the biggest disadvantage we have is education. Design hasn't been a priority. We thought Design Week could raise the level of knowledge in the creative industries. If you don't, you are completely missing the connection to the world. But, this is lowest on the list for funding; yet creative's are entrepreneurs. Only the support or lack of it will determine whether that person adds value or not. We're trying to invest in intellectual property."

In order for a place to be taken seriously as a properly functioning city, Jelovac believes it must nurture and cultivate creative industries. The payoff he says is indisputable.

"We create 1.5-2 million Euros worth of media value with BDW. We create more than 500,000 Euros just from visitors sleeping in hotels and walking around Belgrade."

Small, but significant changes are underway. Backed by the recently elected government, BDW is now supported with 7,000 Euros, a drop in the bucket of a 200,000 Euro budget, but a drop, nonetheless. More importantly, Jelovac has succeeded in engaging the new administration.

"The President of Serbia said, 'Design is the future of Serbia.' Under the new government, called the New Radicals, people hear us, and encourage us. The President and the City Architect attended the opening of BDW. The Mayor met with us for the first time. There is a massive political shift."

Massive in the eyes of some; others contend Serbia's biggest problem is breaking old habits, like my experience with City Hall. My request to interview the Mayor for this very story was declined by one of his handlers, someone who manages

foreign investment. A later request to be put in touch with a successful Serbian businessperson was granted – with a stipulation – a favor in return. The quid pro quo came from the handler's official email account, and made clear the "favor" was to be a separate story, about specific local businesses with flattering angles laid out and interviews lined up, including one with the Mayor. Needless to say, I declined. Local and foreign business people confirmed this was nothing new. None of them wanted to be named. In fact, they said, it was small-scale, comparatively. A controversial waterfront development project has come under fire for being pushed through without public debate, or a public tender.

It's difficult to shake all the bad apples off a tree, and there are limitations on skin deep reform. But, some of the new initiatives have already paid off. One of the first things on Mayor Sinisa Mali's agenda was to cut the red tape for building permits, something Folic says had been a major obstacle for development.

"IKEA was struggling for 10 years to get permits. We called them, asked where are the problems and the opening is scheduled for 2016. They are working on plans for a new Kempinski hotel. Hopefully next year, they will start building."

Serbia could be an easy sell. It's reputation for highly competent engineers and computer scientists is well known among large, multi-national software companies. Three friends who quit their jobs at Microsoft to return to Serbia and launch the most popular sports game on the Internet are proof. Nova Iskra, the first co-working space in the Balkans, is a collective of designers-turned-entrepreneurs, from industrial to graphic, winning international contracts.

Where business comes, tourism follows, is the belief. Folic spoke of a series of plans in motion: extending pedestrian areas to benefit local businesses, and a public bicycle system among them. "It's a process," Folic says, "One thing follows another. You don't see the impact in a couple of years."

Vlastimir Puhalo is hoping the impact, at least for his restaurant, comes sooner than that. "In a city of 2 million people, I think maybe 5% of the people like this kind of food. The crowd we have is very small, there are 6-10 restaurants that are part of this movement. In terms of mainstream, this is not a popular thing. We're going to start a new restaurant in another part of Belgrade, but it's going to be nothing like Homa, because I don't think there's enough people to support this kind of cuisine."

Not just yet, but with new business, that change is coming.

<http://www.forbes.com/sites/amyguttman/2015/03/26/the-tricky-business-of-rebuilding-a-post-conflict-city/3/>

A.7

BELGRADE DESIGN WEEK 2014 COLLABORATIONS

HUMAN CITIES

BDW BECOMES PART OF "HUMAN CITIES" PROJECT, CO-FUNDED BY THE CREATIVE EUROPE PROGRAMME OF THE EU

Human Cities is shaped as a multidisciplinary European network composed of various profiles: universities, design centers and design weeks, ICT platforms, service design and creative design consultancies. Led by Cité du Design de Saint-Etienne [FR], the partners share their know-how in innovating with people in the urban space using design as a creative and sustainable tool.

The focus of Human Cities Network (2014-2018) will be to analyse, test and implement the process of engaging people in co-creating and challenging the City scale and "flow space" in Europe today. People are the key to design change in a network society and to respond to the growth of 'flow space', which is both physical and digital. To go beyond planning practices on the urban territories, the partner cities are enhancing unplanned activities within a frame of 13 shared values: empathy, wellbeing, sustainability, intimacy and conviviality, mobility and accessibility, imagination and leisure, aesthetics, sensoriality, solidarity and respect. Those values applied to everyone follow an intergenerational equity.

We are here on a subjective territory where 'an alternative environment' is sought. By rejecting 'specialities' and

compartmentalized disciplines, this interdisciplinary and multicultural European partnership brings together designers, architects, urban planners, researchers, sociologists, philosophers, psychoanalysts, translators, artists, historians and art historians, bloggers...

This project is one of the 21 of 74 selected by the European Program Creative 2020/Culture. With the Cité du design Saint-Etienne as leader and coordinator, it gathers 11 partners from various fields: universities, design centres and design weeks, ICT platforms, service design and creative design consultancies.

The Eastern European countries are well represented in the project with the Castle Cieszyn [PL], Belgrade Design Week [RS], Estonian Association of Designers [EE] and the Urban Planning Institute of the Republic of Slovenia [SI].

With a mix and match of design centers and design weeks East-West-North and South of Europe, this approach on sustainable urban spaces is enriched by Clear Village team in London [UK], and the four high education universities specialized in urban, product and service design at the South,

HUMAN CITIES

Center and North of Europe : Aalto University [FI], Politecnico di Milano [IT], FH Joanneum [AT] and Saint-Etienne Higher School of Art and Design (ESADSE) [FR]. The Brussels-based creative agency Pro Materia [BE], which has initiated the concept of Human Cities in 2007, will handle the Art direction and Communication of this 4-years project.

Over a period of four years (2014-2018) they will share their know-how in innovating with people in the urban space using design as a creative and sustainable tool.

The partners will work on a continuous human-driven and cultural programme questioning the position and status of people in relation to their city and ever-changing flow space(s):

How to design urban spaces with people taking into account their perception and interaction with the contemporary 'flow space'?

<http://humancities.eu>



BELGRADE DESIGN WEEK 2014 COLLABORATIONS

HUMAN CITIES

BDW AT THE HUMAN CITIES KICK OFF MEETING IN SAINT ETIENNE

In summer 2014 Belgrade Design Week has been elected for one of the partners in HUMAN CITIES project for the period 2014 – 2018 with an assignment to contribute to the main focus of project – to analysis, test and implement the process of engaging people in co-creating and challenging the City scale and “flow space” in Europe today.

Initiated by the Brussels-based association Pro Materia in 2006, Human Cities was initially intended to be a platform of inter-disciplinary exchange, examining the relationship between man and his environment, and questioning in particular public space and its sustainable development in continually changing urban contexts.

The guiding theme of the project is to use design as a tool supplying systems of process and innovation based on the individual and on local instances; this differentiates it from the more classical approach to public space, focused on town planning, urbanization and urban infrastructures.

Human Cities mission is about “Challenging the City Scale”, taking part in the (re)invention of urbanity. The focus is on how citizens are (re)appropriating the contemporary and ever-changing city by experimenting in the urban space.

Human Cities is shaped as a multidisciplinary European network composed of various complementary partners profiles: universities / departments of architecture and design, urban planning centers, design centers and design weeks, ICT – information and communication technologies platforms, service design and creative design consultancy agencies...

Gathered for the first time in Saint-Etienne this November, Human Cities representatives have discussed the main topics of the project such as:

How to manage people in a network society?

How the ‘flow space’ becomes a source of social innovation?

Do people want to be connected or disconnected within the urban space?

What are their visions of space and time within this ‘flow space’ of cities?

How would they design, co-design, re-design their visible and invisible space which is driven by those growing and uncontrollable flows?

Cities face many challenges, linked to accelerating urbanisation and its effects on the forms of social organisation. The model of the traditional city, with a centre and a surrounding area, is disappearing, to be replaced by a world of networks, connections and multipolarity: data flows are winning over premises.

These structural changes are impacting both on people and places, like shops in town and city centres. “Crossroads 2015” is a creative workshop on the conversion of vacant shops and ground floor premises in the Jacquard district, and will bring together local stakeholders, designers and international

The partners presented their ideas, experiences and potential plans for designing future strategies and scenarios to understand people’s behaviors and uses on their living territory and to experiment together with them on ‘action plans’ that will confront their awareness to the complexity of urban and human challenges, which the cities have to face today, and even more tomorrow.

In June 2017, Belgrade Design Week will host the exhibition venue and the 6th interaction & exchange workshop that will focus on the theme of “Reconstructing cities through human-driven scenarios and temporary performances in public space”.

Today cities have to manage increasing challenges such as a growing cultural diversity, the adaptation to an ageing population, the reduction of energy consumption, social exclusion, segregation and social polarization.

Traditionally, new developments of cities have been planned based on the formula: first buildings, then spaces, and then (perhaps) life. In present-day planning, this formula must be turned about, and the questions should be: what kind of life do we want here, what kind of spaces will be needed for this life,

networks. It will be led by the Carton Plein association, which occupies B.E.A.U, temporary urban action office. The aim of the scheme is to stimulate the emergence of new services and new ways of inhabiting places, to get a district moving and to bring life to its streets. We think that the keys to success for towns and cities are in their human capital, creativity and design!

Human Cities network highlights 13 strong and shared values: empathy, wellbeing, sustainability, intimacy, conviviality, mobility, accessibility, imagination, leisure, aesthetics, sensoriality, solidarity and respect.

and finally, how can the buildings in this area be placed and formed to support these spaces and the life in this area?

This workshop explored the ways that creative practices—improvised movement, choreographed dance, and digital video—produce new knowledge about the sociability of public space.

Drawing on concepts developed within the fields of performance theory, spatial history, cultural geography and social theory, the workshop will build a methodological toolbox for understanding the relationships between the diverse groups that use public spaces within the European network of Human Cities.

HUMAN CITIES



BELGRADE DESIGN WEEK 2014 COLLABORATIONS

THINKTENT IN BELGRADE

BDW CO-PRODUCED THE FIRST EVER SERBIAN THINKTENT AT THE ČOLAKOVIĆ LEGACY SPACE OF THE MUSEUM OF MODERN ART IN BELGRADE, SERBIA

On July 3rd the first European installation of the THINKtent was performed at one of the exhibition spaces of the Museum of Contemporary Art – The Čolaković Legacy. A global project by strategist and thought leader Nataša Čiča from Hobart, Tasmania, THINKtent draws attention to the important role that culture should play in every economy and every society. Its performance in Serbia was the first international appearance of THINKtent.

After performances earlier this year at the Sydney Opera House and the Museum of Old + New Art in Hobart, THINKtent provided the people of Belgrade with an intimate, beautiful and safe space and atmosphere to come together for conversation and reflection. Session participants had the opportunity to discuss and exchange opinions with Nataša Čiča as the host, away from the relentless distractions of smartphones and social media. The event was friendly and relaxing. Participants sat on specially commissioned chairs and floor cushions – enjoying a distinctive interior design by Milivoje and Miroslav Stojanović of PROTOTYPE, with costume curation from Vladimir Stojanović and bespoke scent by Natasa Bakić. Discussions explored a wide variety of ideas, provocations and solutions, generating lively debate between THINKtent participants. The dialogue explored strategic approaches to solving so-called ‘wicked’ problems; the potential of design for educational, economic and social development; the future of the Museum of Contemporary Art Belgrade; gender, the new economy and 21st century leadership; and the global positioning of Serbia.

Among many guests, THINKtent welcomed Gordana Plamenac, director of the National Tourism Organization of Serbia; Mirjana Prljević of CIVIS, Teslanium and the Peace + Crises Management Foundation; Vesna and Jovan Jelovac of Belgrade Design Week; Žarko Malinović from the Serbian Chamber of Commerce; representatives of the Australian Embassy in Belgrade, including the Australian Ambassador; and leading personnel from the Museum of Contemporary Art Belgrade.



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, 2012



BELGRADE DESIGN WEEK 2014 - COLLABORATIONS EXPERIMENTA DESIGN 13, PORTUGAL

BDW FOUNDER, JOVAN JELOVAC, SPOKE AT THE MAJOR DESIGN EVENT EXD13 LISBOA, IN LISBON, ON 9.11.2013.

EXD is an international biennale dedicated to design, architecture and creativity; a forward-thinking platform that cultivates and analyses contemporary culture through discussion and reflection. It is a springboard for up-and-coming talent and experimentation in different formats, from exhibitions to urban interventions, debates and lectures. Focusing on people and ideas, the biennale's program is designed to provide insight and incentive to both a specialized audience and the public at large, disseminating information and provoking debate.

One of the participants in this year's debate was our very own Jovan Jelovac, the founder of Belgrade Design Week. He spoke of the challenges and achievements regarding BDW, which became the most important event in the region promoting creative industries.



BELGRADE DESIGN WEEK 2014 - COLLABORATIONS THINK TANK @ IN SYDNEY AND HOBART, AUSTRALIA

BDW FOUNDER, JOVAN JELOVAC, SPOKE AT THE TASMANIAN COLLEGE OF THE ARTS, IN HOBART, ON 27.2. 2014. AND AT THE ADVANCE GLOBAL AUSTRALIAN FORUM, IN SYDNEY, ON 13.3.2014.



Australian Forum, in partnership with thought leader Natasha Cica – director, Liminal Strategy and inaugural Sidney Myer Creative Fellow, delivered THINKtent as part of the inaugural Advance Global Australian Forum, at the Joan Sutherland Foyer, Sydney Opera House, on March 13.

As part of his recent visit to Australia, BDW's Jovan Jelovac participated in these forum sessions, along with other talents and award winners, covering an inspiring topic: SHAKING IT UP: How creativity + courage shift our paradigms.

Given his experience in organizing Belgrade Design Week and the complex circumstances in which it was created, Jovan was just the person to address such a topic.

Looking at the world around us globally, with great hopes for the future, speakers talked about: What matters in mentoring the next generation? Why and how should we explore new frontiers? Who's got the power? And discussed the Vision for Australia.

In Hobart, Jovan Jelovac shared his experience and insight in a discussion titled: LOVE, RISK + MONEY – Is culture work a real economic option?, facilitated by Natasha Cica. Together with Pippa Dickson, chair of Design Tasmania and CEO of Glenorchy Art + Sculpture Park, and Ryk Goddard, actor and broadcaster. The event took place at the Dechaineux Theatre, Tasmanian College of the Arts, Hunter Street, Hobart, Tasmania on February 27th. Jovan Jelovac's visit to Tasmania was assisted through Arts Tasmania by the Minister for the Arts, Liminal Studio and Belgrade Design Week.

THINKtent premiered in 2013 in Tasmania's Ten Days on the Island festival, and recently featured in the 2014 summer season of the MoMa market at the Museum of Old and New Art in Hobart.

THINKtent was developed in partnership with architect and designer Peta Heffernan of Liminal Spaces, a collaboration which won good practice recognition in the 2013 Creative Partnerships Australia awards.



BELGRADE DESIGN WEEK 2014 - COLLABORATIONS

DESIGN MIAMI

MIAMI IRONSIDE, USA

BDW FOUNDER, JOVAN JELOVAC, SPOKE AT MIAMI IRON SIDE IN MIAMI, ON 3.12.2014.

Situated in the historic Upper Eastside, Miami Ironside (est. 2003) is an eclectic, creative district envisioned by developer Ofer Mizrahi - composed of showrooms and studios, including architecture, interiors, material and furniture design, boutique retail, and the visual arts. Reminiscent of Brera Design District Milano, Miami Ironside is a green environment punctuated with rainbow eucalyptus trees and outdoor paths linking glass storefronts accented by public plazas' serviced by cafes, boutique retailers and showrooms.

On December 3rd 2014, during DesignMiami, BDW's founder and curator Jovan Jelovac was moderating a Design Talk named "Materialized Intelligence" with Swiss designer Tom Strala and Laufen's Director of Marketing and Products Marc Viardot.



Wallpaper* FIVE OF THE FINEST

Highlights from this year's double extravaganza: Design Miami and Art Basel Miami Beach

- 1 Bentley illustrates the Floridian city with a neon installation by Massimo Uberti
- 2 Enpass celebrates mid-century Brazilian design at the Show Club Hotel
- 3 Ghem Koenig Architects build a timber lounge with stacks of appeal
- 4 Artist Theo Jansen lets loose his menagerie of Strandbeests
- 5 Gae Aulenti captures the great and the good of the design world in her pop-up photo booth



Miami Ironside + MOCA Campus Collective Party
Wednesday, December 3 | 7-11 pm

7:30 pm.
Design Talk: Materialized Intelligence
Swiss designer Tom Strala, LAUFEN's Marc Viardot & Belgrade Design Week Founder Jovan Jelovac

Escape to the Upper Eastside and join us for the Miami Ironside + MOCA Campus Collective Party together with LAUFEN North America - a night of music and fun browsing Miami Ironside's showrooms and studios.

Visit www.miamiironside.com/events for participating showrooms and more info.

#designescape
@MiamiIronside

B. BELGRADE DESIGN WEEK 2014



"Belgrade Design Week is proud to be able, not only to bring the world's greatest talents and experts to Serbia, but also to show them that Serbia is rich with talents of her own. It was another inspiring and creative day of the festival, which the visitors truly enjoyed - and said that they would come again tomorrow."

Farshid Tavakolitehrani
Fuksas Studio IT

B. 1
BELGRADE DESIGN WEEK 2014
BRAND NEW WORLD

INNOVATION ISSUES ADDRESSED:

From what was only a handful of cities nearly a decade ago, Design Weeks are now celebrated in close to 100 cities, as the concept has become an exciting and contemporary festival of design and culture. Design Weeks have created a unique platform for cities to not only raise public awareness of design, but have become a showcase demonstrating the socio-economic value of the creative industries.

And there is one more key contribution of global design weeks: Introducing the topic of **DESIGN THINKING**. **DESIGN THINKING** harnesses the power of teams to work on a wide range of complex problems in health care, education, global poverty, government. By taking this more expansive view of design, you're able to have much greater impact.

One of the key tasks for BDW is to promote the value of **CONTINUING PROFESSIONAL DEVELOPMENT** and, therefore, provide a way by which all professionals can maintain and update their knowledge and skills after education and qualification.

Prevention of Braindrain

BDW nurtures conditions for the growth of domestic jobs characteristic for an **INNOVATION SOCIETY**, requiring cutting edge knowledge and education. BDW advocates this to become priority of a national development strategy, as only solution for smart countries effected by the economic crisis.

Impulse to Business

BDW is promoting sectors of the domestic creative industries which are crucial for developing of export oriented **INNOVATIVE** business start-ups, capable of creating new jobs, and not just import of all sophisticatead goods, which is the prevailing trend in Serbia today.

Permanent Education

BDW is the leading conference in the SEE region which teaches individuals, government and businesses how to adapt to changes in today's economy, through concrete examples of **INNOVATIVE THINKING**, showcased by leading global creatives, brands and corporations.

European Values

The finest European and global cultural, business institutions and embassies in Serbia, kindly support lectures and exhibitions by their countries' leading representatives at BDW, fulfilling their quest for a promoting **INNOVATIVE** European values, for the benefit of Serbia and the entire SEE region.

BRAND NEW WORLD CONFERENCE #9 / BELGRADE

09 / 10 / 11
OCTOBER 2014

BELGRADE
DESIGN
WEEK 2014



**BRAND
NEW
WORLD**

**BELGRADE
DESIGN
WEEK**

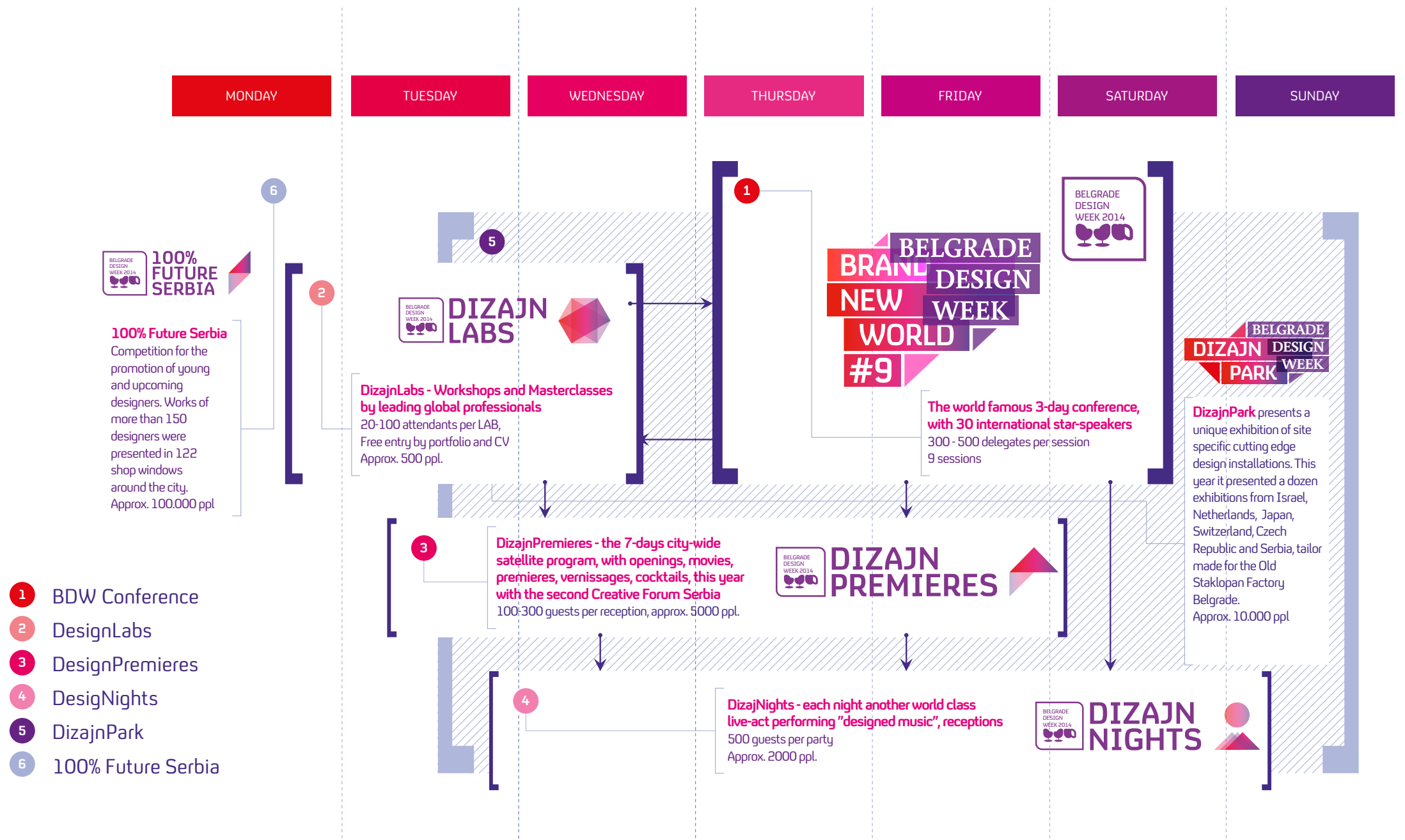
#9

THE™
GREATEST
CREATIVE
MINDS
OF THE 21ST
CENTURY

**CREATE
NEW
VALUE!**

**BDW FESTIVAL:
06 - 12
OCTOBER 2014**

B. 2 BELGRADE DESIGN WEEK 2014 FESTIVAL SEGMENTS



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OF THE 21ST
CENTURY

WWW.BELGRADEDESIGNWEEK.COM

BELGRADE
DESIGN
WEEK 2014



OCTOBER
06TH / 12TH
2014



BRAND
NEW
WORLD
#9

BELGRADE
DESIGN
WEEK

OLD
STAKLOPAN
FACTORY
STRAHINJIĆA BANA 7-9
DORČOL,
BEOGRAD

**MONDAY
06 OCTOBER**

**BDW
100%
FUTURE
SERBIA™
OPENING**

KC GRAD
DELIKATESS MONDAY:
BDW COOKS
FOR YOU

19:00 - 22:00
**100 YOUNG
SERBIAN
DESIGNERS IN
100 BELGRADE
SHOPWINDOWS
AWARDS
CEREMONY FOR
BEST YOUNG
SERBIAN
DESIGNERS
AND SHOPS**

KC GRAD -
EVROPSKI CENTAR ZA
KULTURU I DEBATU
BRACE KRSMANOVIĆ 4

/ FREE ENTRY

**TUESDAY 07 OCTOBER
GRAND OPENING DAY**

BDW DIZAJNLABS™
2 DAYS OF WORKSHOPS, MASTERCLASSES AND SESSIONS FOR PROFESSIONALS
IN COOPERATION WITH THE CHAMBER OF COMMERCE AND INDUSTRY OF SERBIA
FREE ENTRY: WITH INVITATION OR REGISTRATION WITH CV AND PORTFOLIO:
APPLY AT WORKSHOP@BELGRADEDESIGNWEEK.COM

11:00	ETHICAL FASHION MASTERCLASS BOJANA DRAČA DE Masterclass on ethical fashion management for the fashion industry, media and academia. SUPPORTED BY THE SERBIAN MINISTRY OF INTERNAL AFFAIRS	DESIGN & BUSINESS MASTERCLASS BLEED NO Masterclass for graphic designers, branding experts and advertisers by the avantgarde Norwegian branding and design studio.
12:30	DEMOCRACY & URBAN PLANNING MASTERCLASS SATYA SHEEL / METRO VALLEY IN Masterclass for urban planners, architects, city planners, policy makers and practising professionals committed to creating an equitable livable environment. SUPPORTED BY THE INDIAN EMBASSY IN SERBIA	BRAND MANAGEMENT WORKSHOP SASHA VIDA KOVIĆ UK Masterclass for entrepreneurs and brand owners, designers, branding and marketing executives from the best Serbian graphic designer from London.
14:00	MUSEUM MANAGEMENT MASTERCLASS GALIT GAON / DMH IL Masterclass on funding for managers and culture professionals on how to run a successful museum as business. SUPPORTED BY THE EMBASSY OF ISRAEL	HOW TO REALISE YOUR POTENTIAL WORKSHOP IVAN ŽIVKOVIĆ / THE SCHOOL OF LIFE BELGRADE RS The recession has challenged many of our personal values. As a result, many of us are now reappraising the things that really matter to us.
15:30	DESIGN ENTREPRENEURSHIP MASTERCLASS GAVRILO BOŽOVIĆ CH Workshop for digital entrepreneurs and creatives, designers, coders, IT and marketing executives.	FOOD DESIGN WORKSHOP IDO GARINI / STUDIO APPÉTIT NL Workshop for creatives, entrepreneurs and, simply, gourmands, by Dutch food design guru. SUPPORTED BY THE CREATIVE INDUSTRIES FUND OF THE NETHERLANDS
17:00	SERBIAN ARCHITECTURE MASTERCLASS 100 CREATIVE PLAYGROUNDS FOR CHILDREN OF SERBIA RS BDW and MADA Architects, Belgrade, show how they produced the first Serbian design-playground in Belgrade, Kalemegdan, and the roadmap to 99 more. SUPPORTED BY THE FIRST LADY OF SERBIA	DESIGN ENTREPRENEURSHIP MASTERCLASS MARC VIARDOT / LAUFEN CH Masterclass for entrepreneurs and designers by a leading Swiss design impresario who helped bring LAUFEN to global success. SUPPORTED BY LAUFEN / CH

BDW DIZAJNPREMIERES OLD STAKLOPAN FACTORY, STRAHINJIĆA BANA 7 - 9 FREE ENTRY WITH REGISTRATION EXCEPT TO VIP DINNERS (INVITATION ONLY)

19:00	BDW 2014 OPENING CEREMONY BDW DESIGNPARK™ 2014 EXHIBITIONS PREVIEW OF THE 2014 DIZAJNPARK EXHIBITIONS OLD STAKLOPAN FACTORY - STRAHINJIĆA BANA 7-9 /FREE ENTRY	LAUFEN BDW DINNER RECEPTION AND DINNER DIAGONALA 2.0 - SKERLIĆEVA 6 / INVITATION ONLY	DISTANTE VERNISSAGE OPENING OF NEW BELGRADE DESIGN QUARTER DISTANTE - NIKOLE SPASIĆA 4A / INVITATION ONLY	BDW DIZAJNPARK™ VERNISSAGE EXHIBITIONS GUIDANCE BY THE AUTHORS OLD STAKLOPAN FACTORY - STRAHINJIĆA BANA 7-9 /FREE ENTRY
21:00	BDW DIZAJNPARK DINNER RECEPTION AND DINNER RADOŠĆ - KARADORDEVA 44 / INVITATION ONLY	BDW CREATIVE FORUM SERBIA™ CREATIVE INDUSTRY COCKTAIL RECEPTION 20 X 20 X 20 PECHA KUCHA NIGHT 2014 BEST SERBIAN ARCHITECTS, ILLUSTRATORS, FASHION, GRAPHIC AND PRODUCT DESIGNERS PRESENT 20 SLIDES EACH IN 20 SECONDS OLD STAKLOPAN FACTORY - STRAHINJIĆA BANA 7-9 /FREE ENTRY	DUTCH BDW DINNER RECEPTION AND DINNER DUTCH RESIDENCE - BOTIĆEVA / INVITATION ONLY	BDW PATRONS DINNER RECEPTION AND DINNER OLD STAKLOPAN FACTORY - STRAHINJIĆA BANA 7-9 / INVITATION ONLY

**THURSDAY 09 OCTOBER
ARCHITECTURE DAY**

BRAND NEW WORLD™ CONFERENCE
BDW'S WORLD FAMOUS 3-DAY INTERNATIONAL CREATIVE CONFERENCE
ENTRY WITH VALID 2014 TICKET: RESERVE TICKETS AT WWW.BELGRADEDESIGNWEEK.COM/TICKETS
THE ORGANIZER RESERVES THE RIGHT TO CHANGE TERMS, SPEAKERS, LOCATIONS

11:00	KEYNOTE: NL AMBASSADOR MASSIMILIANO FUKSAS STUDIO IT KIM HERFORTH NIELSEN / 3XN DK BLEED NO	KEYNOTE: CH AMBASSADOR TOM STRALA CH JONAS WAGELL SE BBH / BARTLE BOGLE HEGARTY UK	KEYNOTE: DE AMBASSADOR GUIDO WOSKA / DESIGNIT DE NICHOLAI WIIG HANSEN DK OMAR SOSA ES
13:30	BREAK / COCKTAIL RECEPTION	BREAK / COCKTAIL RECEPTION	BREAK / COCKTAIL RECEPTION
14:00	SERBIAN INNOVATION SESSION AGENT PROVOCATEUR: GALIT GAON IL SPACE DESIGN DVA STUDIO RS IGOR PANTIĆ RS MILOŠ DIMIĆ DE / RS DRAGAN ZLATKOVIĆ RS	SERBIAN INNOVATION SESSION AGENT PROVOCATEUR: BIRGIT LOHMAN DE PRODUCT DESIGN IRENA KILIBARDA RS GAVRILO BOŽOVIĆ CH / RS UGLJEŠA VRCELJ RS MAGDALENA KLAŠNJA RS NIKOLA KOLJA BOŽOVIĆ RS	SERBIAN INNOVATION SESSION AGENT AGENT PROVOCATEUR: SUDHIR HORO IN COMMUNICATION DESIGN SAŠA VIDA KOVIĆ UK VUK RŠUMOVIĆ RS ALEKSA GAJIĆ RS UROŠ OTAŠEVIĆ RS SAATCHI & SAATCHI RS
16:00	BREAK / COCKTAIL RECEPTION	BREAK / COCKTAIL RECEPTION	BREAK / COCKTAIL RECEPTION
16:30	ZUZANNA SKALSKA NL STUDIO DRIFT NL IDO GARINI / STUDIO APPÉTIT NL	NICOLAS LE MOIGNE CH CHRISTIAN KEREZ CH LANG / BAUMANN CH	MICHEL ROJKIND MX IDIS TURATO HR IGOR KORDEY HR

**SATURDAY 11 OCTOBER
COMMUNICATION DAY**

**OLD STAKLOPAN FACTORY
STRAHINJIĆA BANA 7 - 9
DORČOL, BEOGRAD**

21:00 **BELGRADE DESIGN GRAND PRIX™**
AWARD CEREMONY AND RECEPTION,
DINNER & THE LEGENDARY
BDW CLOSING PARTY
KOMUNALE - BETON HALA, KARADORDEVA 2-4
/ INVITATION ONLY

**SUNDAY
12 OCTOBER**

**BDW
DIZAJN
PARK™
2014
EXHIBITIONS
CLOSING**

10:00 - 20:00
**FINAL BDW DAY -
ALL DAY BRUNCH
AND KIDS DAY**

OLD STAKLOPAN
FACTORY
STRAHINJIĆA BANA 7 - 9
BELGRADE

/ FREE ENTRY

B. 4 BELGRADE DESIGN WEEK 2014 LOCATION

The central part of this year's BDW - workshops, conference and exhibitions - are staged at the OLD STAKLOPAN FACTORY - Stahinjica Bana Street 7 - 9 in Dorcol, 6th - 12th October, under the patronage of the kind owners - GORENJE.

BDW 2014 is the ninth international festival of creativity in row, that happens in yet another "forgotten" iconic urban location, reclaimed by BDW from years of neglect and complete wipe out from the collective memory of the citizens of Belgrade. After finding and rejuvenating the at

that time empty Palace of Federation, the bombed out Hotel Jugoslavija, the abandoned Kluz department store, the shut down Museum of Contemporary Art, along with numerous other iconic locations in past ten years, BDW in 2014 proudly presents you another polished gem of Serbian industrial architectural heritage: the old STAKLOPAN factory, smack in the middle of Belgrade's bustling "Silicon Valley" - the famous Strahinjica Bana Street - yet covered by a thick layer of invisibility - like the famous Phantom building in the movie "The Shadow".

"This year we decided to take our collaboration with BDW to the next level, because we found a common interest in trying to set up Belgrade Design Week in a different venue. We became owners of this building several years ago. Gorenje always collaborates with different designers, and we invest a great deal in design, trying to produce things that are both practical and beautiful."

Stefan Kuhar
Gorenje



LOCATION
OLD STAKLOPAN FACTORY





B.5 DIZAJNPARK™ EXHIBITIONS OPENING OCTOBER 7TH

"Design is the future for Serbia."
Tomislav Nikolić
The President of the Republic of Serbia



Tomislav Nikolić
The President of Republic of Serbia

Dragica Nikolić
The First Lady of Republic of Serbia

H.E. Michael Davenport
Ambassador and Head of Delegation of the
European Union to the Republic of Serbia

H.E. Lorent Stokvis
The Ambassador of The Kingdom of The Netherlands

Vesna Jelovac
Belgrade Design Week CEO



The Ninth Belgrade Design Week officially opened on the 7th October at the old Staklopan factory in the heart of old Belgrade, by the President of the Republic of Serbia, Tomislav Nikolić, under whose patronage the event is taking place. He stressed the importance of creative industries for the development of Serbian economy: "The essence of design is its omnipresence, which is intended for everyone, and each individual can see, hear and understand what they find special, what best suits their character. Design speaks the universal language of signs and symbols and we hope that our signs and symbols will be seen in the future" - said Nikolić, declaring the ninth Belgrade Design Week open.

"This is a high quality event, which is what we expect of BDW, a young and creative event, which has an important educational aspect, both in the field of fashion, food and comics, and in graphic design and information technologies, and has the ability to increase employment" - said the Ambassador Michael Davenport, Head of Delegation of the European Union to the Republic of Serbia.

The Embassy of Israel has made it possible for the BDW visitors to see one of the world's most important exhibitions - "Out of the Box" by the Design Museum Holon. Joseph Levy, Israeli Ambassador to Serbia, said that this event demonstrated that design is a field that is developing very

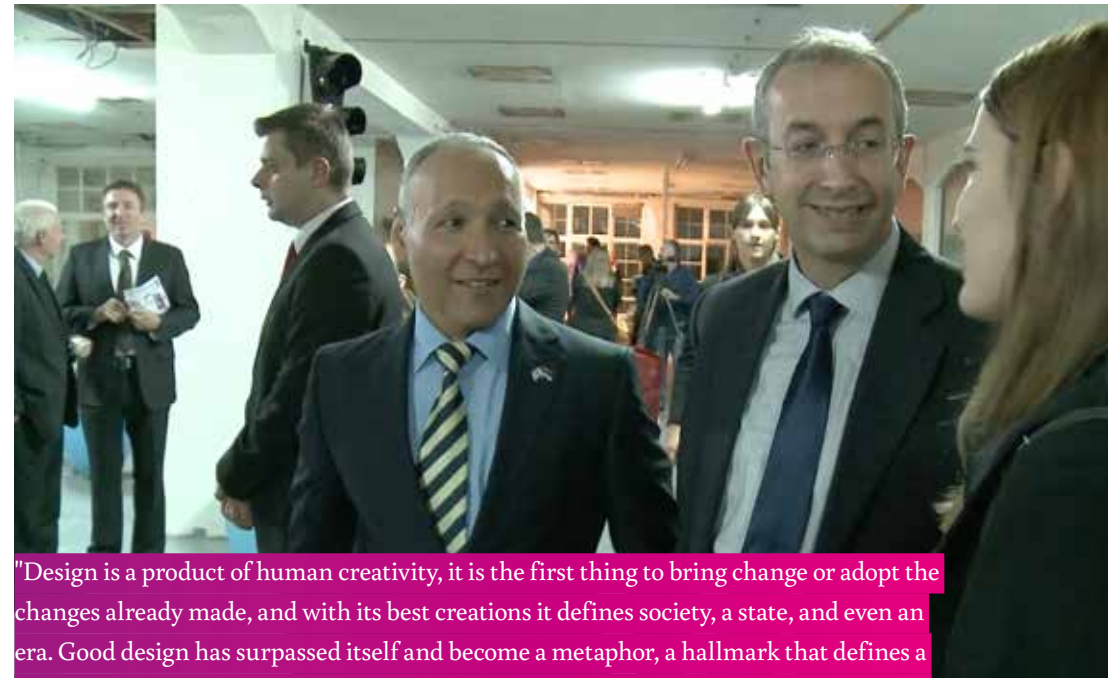
rapidly and provides a lot of potential for Serbia to improve its business capacities and increase the number of jobs. BDW's opening ceremony was attended by the Ambassador of the Netherlands, Laurent Stokvis, the Ambassador of Germany to Serbia, Wilhelm Heinz, the Ambassador of India to Serbia, Narinder Chauhan, the Minister Plenipotentiary of the Embassy of Mexico in Serbia, José Umberto Castro Villalobos, and many other diplomats, as well as thousands of guests.

Fourteen international exhibitions were presented at the Belgrade Design Week: Out of the Box - Design made in Israel, Design MuseumHolon; Strala is Presence/Tom Strala - CH, Juxtaposition – Nicolas Le Moigne - CH, Imagine, the Wooden Bicycle - Dvoika/RS, Nendo for Lasvit, Nendo - JP and Lasvit - CZ, Freedom to Reshape, Laufen - CH, Konstantin Grčić and Toan Nguyen, Restons-Serieux, Gavriilo Božović - CH/RS, Phantasms on Wheels, Nikola Kolja Božović - RS; The Obsidan Project / Dandelight, Studio Drift - NL, Table T, Irena Kilibarda - RS, Comfort #8, Sabina Lang & Daniel Baumann - CH, People, Branko Starčević - RS, Numbers, the Center for Popularisation of Science - RS and Studio Struktura - RS. BDW Dizajnpark exhibitions are part of Belgrade Design Week 2014, which was generously supported by Gorenje. Anyone who visited the old Staklopan factory between the 7th and the 12th October 2014 had the opportunity to see carefully selected design exhibitions by some of the world's and local leading creatives.





GRAND OPENING DIZAJNPARK™ EXHIBITIONS



"Design is a product of human creativity, it is the first thing to bring change or adopt the changes already made, and with its best creations it defines society, a state, and even an era. Good design has surpassed itself and become a metaphor, a hallmark that defines a nation: Italian design, French design - this evening we will see Israeli design - are global brands which benefit the entire nation."

Tomislav Nikolić
The President of Republic of Serbia



"The German Embassy has been supporting Belgrade Design Week intensively for the last six years, and we are very proud about that. It's a fantastic festival. Thank you BDW for starting the initiative and opening this place for us."

H.E. Heinz Wilhelm
Ambassador of the Federal Republic of Germany in Serbia





"The main thing about design is that design is for people, design is for the good of people, design is something that you do in the benefit of someone else... Invest in culture. There is nothing more important. You can invest in security, you can invest in the economy, in industry, but if you do not invest in culture we are going to lose the soul of our society. Out of the box is an expression that we use a lot in design. Thinking out of the box! We felt that designers these days need to think out of the box, not about their projects, they need to think out of the box about themselves. They need to reexamine their position in the design world!"

Galit Gaon
Chief Curator, Design Museum Holon, Israel

The exhibition describes through common objects, the way in which Israeli designers cope with the passion to create in the face of the necessity to exist. Survival, as is commonly stated, is the mother of all inventions. It seems that in the fields of design, the artists are required to do even more. They are required to think out of the box, to develop a unique point of view, a fresh and unexpected way to observe problems, as well as construct solutions. In this world, designers are expected to excel, and be responsible, to take an advanced social and ecological position. How do they operate, what drives them, and how may we learn from them about the thinking processes and innovations that are the hallmark of design in Israel.



"We are not known for famous cathedrals, or our material culture", write Amos Oz and Fania Oz-Salzberger in their new book Jews and Words, "Jewish continuity has always hinged on the uttered and written word, on an expanding maze of interpretation, debates, and disagreements, love and casted doubt." It seems that the link between the creative process, human innovation and a thousand years old textual transition, has never been so well articulated.

SUPPORTED BY:





"The best kept secret" - this is what Prod. Mel Byars called Israeli design approximately a decade ago, when he wrote the first extensive book to survey the fields of Israeli design between the nineties and the beginning of the 21st century.

Does Israeli design exist? The general answer would be no. Not Israeli, rather a design made in Israel; made in this emotionally stressful environment, in an amalgamation of cultural, familial humanism, and mainly the passion to create ex-nihilo.

In this exhibition, called "Out of the Box" you will have an opportunity to enjoy the work of a group of artists who, each in his own way, express a thinking process taking place outside the box. Some express, in their work, an innovative technological thinking, some do it through forms or material, and others through a re-reading of us, the users. Asked all of them about the profession they have chosen, which sometimes seems like a bit of everything, but when brought together they make possible a creation that is larger than the sum of its parts.

The designer, who is a cultural generalist, a polymath, is rewarded by his ability to observe and question, listen and doubt, feel and wonder - is there not a better, more interesting, or smarter way to do this next time.

A major part of this exhibition will be composed of several creative works that show an'alliance of contradictions' based on the need to connect between theory and practice, technology and user, physical need and emotional experience or sustainability and industrial production.

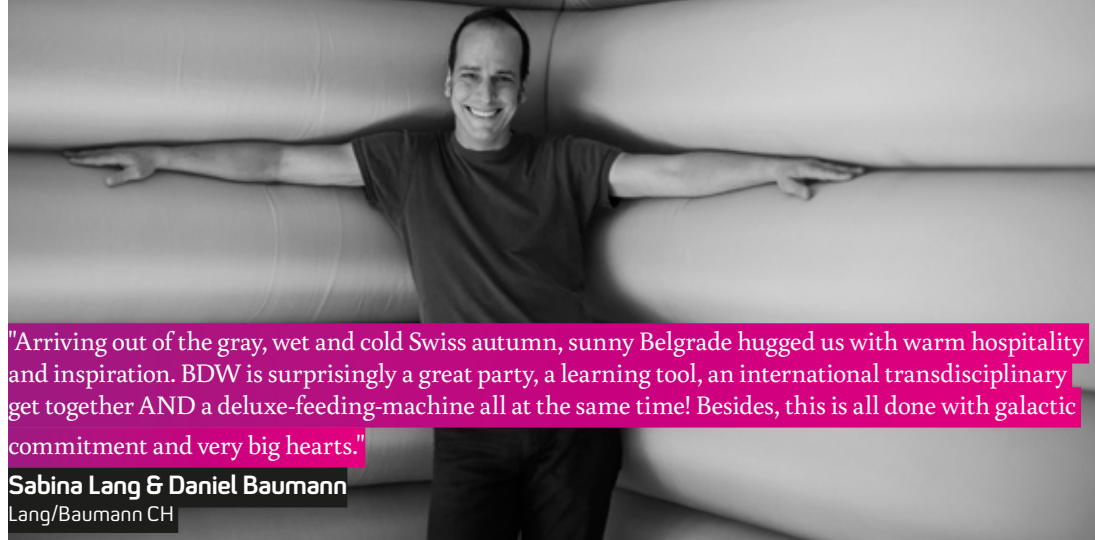
BDW DIZAJNPARK™ "OUT OF THE BOX" BY DESIGN MUSEUM HOLON



BDW DIZAJNPARK™

"COMFORT #8"

BY LANG / BAUMANN / CH



"Arriving out of the gray, wet and cold Swiss autumn, sunny Belgrade hugged us with warm hospitality and inspiration. BDW is surprisingly a great party, a learning tool, an international transdisciplinary get together AND a deluxe-feeding-machine all at the same time! Besides, this is all done with galactic commitment and very big hearts."

Sabina Lang & Daniel Baumann
Lang/Baumann CH

Sabina Lang and Daniel Baumann live in Burgdorf, Switzerland and have collaborated since 1990. Their body of work includes installations, sculptures, large-scale wall or floor paintings, and architectural interventions. The two artists work in a wide range of materials - wood, metal, paint, carpet and inflatable structures - but their true medium is space. Most of their works are site-specific, some are modular and can be adapted to different situations. Through careful prior analysis of the location and context of their interventions, Lang/Baumann initiate a dialogue with the existing situation, often playfully upending expectations and disrupting patterns of perception.

SUPPORTED BY:
swiss arts council
prohelvetia



BDW DIZAJNPARK™

"TABLE T"

BY IRENA KILIBARDA / RS

BDW had a long wait since foundation, to be able to present Serbian design that can compete on the global level with leading international brands. With Irena Kilibarda we had the great honor to show her famous Table T at Belgrade Design Week 2014, presenting the arguably best industrial design piece ever coming from Serbia, immediately after its world premiere in Milan. Table T is a hand-made space-age piece of outdoor furniture, that lights up from within. What makes it so unique is that it is made from the latest generation of the composite material Corian, produced by Dupont. Corian is a solid, impermeable material, extremely durable and resistant, inert, nontoxic, semi-transparent, easy to maintain and use for creating three-dimensional forms, and which can also be carved like wood. If a physical damage does occur, Corian can be restored with simple polishing. All these qualities inspired Irena Kilibarda to use Corian as the basic material to produce her "Table T", and illuminate it with LED lights.





BDW DIZAJNPARK™

"STILL AND SPARKLING" BY NENDO FOR LASVIT



The Japanese design studio Nendo's "Still and Sparkling" exhibition is composed of five concepts: press lamps, inhale lamps, inner blow and overflow tables, the x-ray vase and growing vases, created as a result of extensive research and experimental design approach. It was presented to Belgrade's audience thanks to Lasvit and the Japanese Foundation. The designer Oki Sato mixed lightness and minimalism to form each work. The resulting collection rejects traditional glassblowing techniques, embracing instead the irregularities typically considered defects within the craft, an expression of Nendo's personal investigation into the material and its production representing new and unusual methods in hand-blown glass. "Still and sparkling" is the fruit of collaboration with Lasvit's glassblowers, and represent the best possible outcome of our trial and error approach: designs not overly controlled by the hands of the designers, which is why they are especially beautiful.



SUPPORTED BY:



LASVIT

BDW DIZAJNPARK™

"STRALA IS PRESENCE"

BY TOM STRALA / CH

Independent from ephemeral trends and narrowing norms, Tom Strala realizes unique collections. Today, the Strala studio is recognized as a pioneer in examining the present values and developing new ones. His objects d'art are known and appreciated both as sophisticated and timeless pieces of art, as well as objects of function. When different worlds collide, frictional forces arise and eventually converge. Strala's objets d'art emerge out of these dynamic energies, where thoughts are whether black nor white, but absolutely unbiased. His art aims to materialize this present moment experience, when in a fraction of a moment we gain a glimpse of insight into the pure, non-labeling nature of just being.

Strala's spirit is one of a seeker, constantly challenging himself to dive deeper into understanding, explore from different perspectives only to unveil what lies behind surfaces and to get closer to the bottom of things. Strala chases after the genuine scent of a captivating idea, not to dismantle it, but to stimulate its unique essence and breathe life into it.

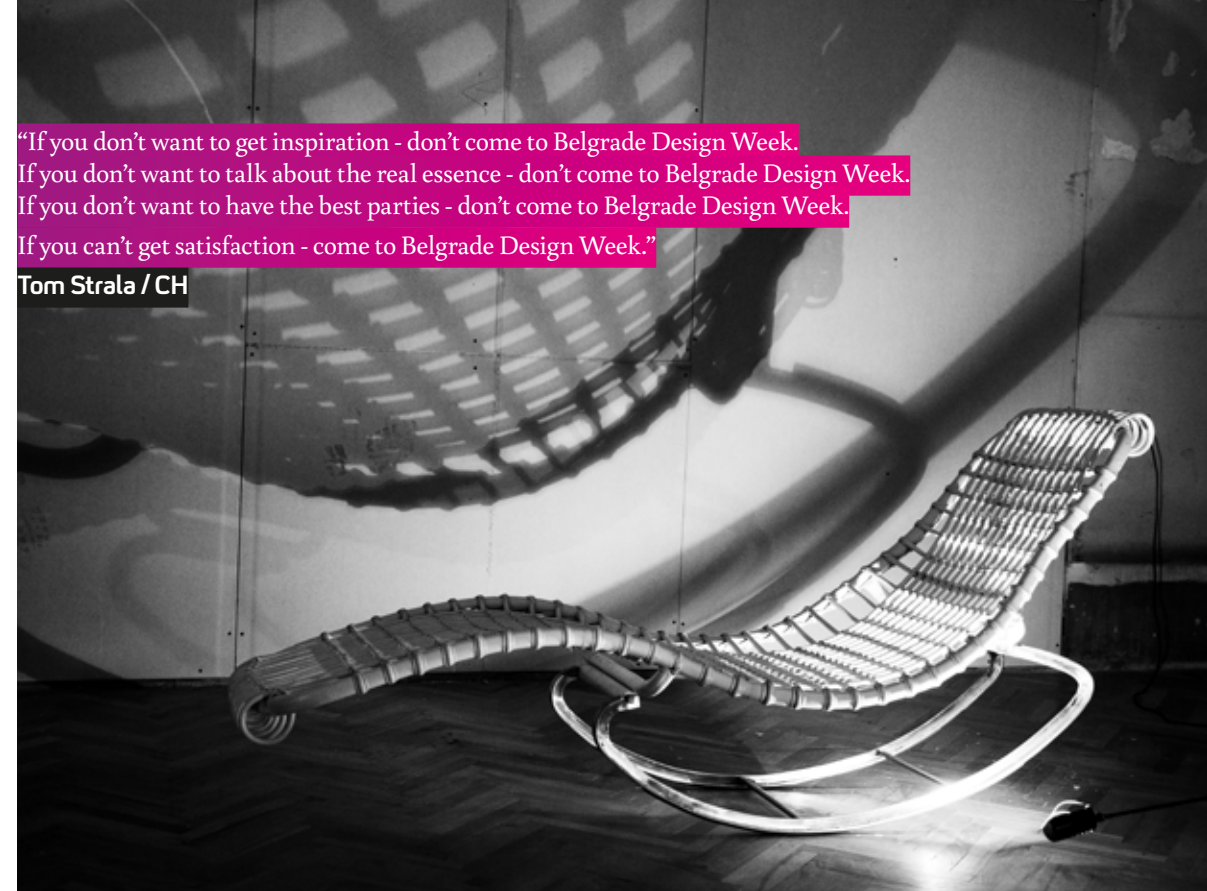
SUPPORTED BY:

swiss arts council
prohelvetia



"If you don't want to get inspiration - don't come to Belgrade Design Week.
If you don't want to talk about the real essence - don't come to Belgrade Design Week.
If you don't want to have the best parties - don't come to Belgrade Design Week.
If you can't get satisfaction - come to Belgrade Design Week."

Tom Strala / CH



Laufen's exhibition "Freedom to Reshape" at Belgrade Design Week 2014 presented the Swiss company as it is - groundbreaking and pushing the boundaries of its SaphirKeramik technology that has revolutionized the world of bathroom design. It is a perfect combination of resistance, lightness and elegance. Working together with Konstantin Grčić and Toan Nguyen, LAUFEN showed SaphirKeramik's formal possibilities through the realization of a set of washbasins that exhibit the brand's aim to go beyond the limits of the material.

Konstantin Grčić's washbasins employ combinations of rectangular and circular elements that range in dimension, rendered unique through the subtle game of material subtraction offered by the SaphirKeramik technology, with geometrical rhythms that adorn their surfaces making them modern and different. Toan Nguyen's 'classic' washbasin takes on a more traditional aesthetic, while still being far from ordinary. He designed thin and delicate forms with beautiful proportions; rendering it almost two-dimensional from some angles.

SUPPORTED BY
LAUFEN
 Bathroom Culture since 1872 www.laufen.com



BDW DIZAJNPARK™
"FREEDOM TO RESHAPE"
BY LAUFEN



BDW DIZAJNPARK™

"JUXTAPOSITION" BY NICOLAS LE MOIGNE

Nicolas Le Moigne is passionate about designing objects in polystyrene, cardboard, plastic, foam or wood, and presents a selection of volumes that became real objects in further manufacturing process.

Polystyrene, cardboard, plastic, foam or wood are the only materials I am personally working with since the manufactures, factories or craftsmen produce then the objects with the real materials. Working on a mockup became very important and a relaxing moment for me. For this reason I wanted to enhance this part my work, which is also one of the most important step in the design process, and present a selection of volumes that became real objects.



SUPPORTED BY
swiss arts council
prohelvetia

BDW DIZAJNPARK™

"PEOPLE" BY BRANKO STARČEVIĆ

Branko Starčević, a Belgrade based photographer, showcased at Staklopan his exhibition "People". He produces portrait and advertising photography, and his work is both contemporary and nostalgic - an example of a well thought out documentarist approach, bringing out the film patina of a bygone era.



LIFE IS COLOURS. COLOURS ARE LIFE.

Inside the timeless shape there is inspiringly practical cooling appliance. A combination of vintage design and different shades of cool make for a perfect design item that brings a welcome accent in kitchen interior. It also blends easily with the surroundings as it comes in three options: only refrigerator, with freezer up and with freezer down. Each has signature dimensions, elegant character and all the features that one may expect from a true charmer.



www.gorenje.com

gorenje
Life Simplified

BDW DIZAJNPARK™

"RESTONS-SERIEUX"

BY GAVRILO BOŽOVIĆ / CH / RS



With the works presented at Belgrade Design Week 2014, Gavriilo Božović showed some of the new directions the agency is exploring, and also demonstrated the new fields design can explore together with new technologies. One of his favorite projects, presented in Belgrade is "Jalousie". It is a photograph, printed on paper which burns at the exact points where the users look at it. The destruction is physical and final, therefore only the first visitors were able to see the whole picture. The content is not removed at random: the areas that get destroyed are the ones that the visitors themselves consider the most important or interesting. This raises many questions of modesty or censorship, the picture hiding itself, or being hidden, from the visitors' gaze. In addition, the partly destroyed picture we obtain at the end becomes a work in itself, in whose creation the visitors participated. It is a picture that carries as scars the testimony of the focused interest of the public.

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"IMAGINE - THE WOODEN BICYCLE"

BY DVOIKA / RS

At Belgrade Design Week we saw the exhibit of "Imagine the Wooden Bicycle" by Studio DVOIKA. It is the latest model of a city bike designed and crafted by DVOIKA, it is extremely solid, yet elegant and sophisticated wooden bicycle designed to provide new experience of cycling as it runs smoothly and almost stealthy, allowing the rider to perceive the city in its full scale.



"PHANTASMS ON WHEELS"
BY NIKOLA KOLJA BOŽOVIĆ / RS



Nikola Kolja Božović presented his exhibition "Phantasm on Wheels" at Belgrade Design Week 2014, as result of his artistic research on various aspects of the car as a carrier of cultural and social meanings. In addition to objects created by transformation of original car parts, he uses a form of artistic expression through spatial installation by placing his works in correlation with the gallery space conceived as a virtual urban landscape, which he "decorates" with images that are not designed as autonomous objects of artistic expression, but as a supporting visual tool for artistic recapitulation of "auto-mobile" ideas, which the artist used to build a new fictional world of personal phantasm.





BDW DIZAJNPARK™
"THE OBSIDIAN PROJECT & DANDELIGHT"
BY STUDIO DRIFT / NL

SUPPORTED BY:
creative industries fund NL



Dutch Studio Drift presented the exhibitions "The Obsidian project" and "Dandelight" at the Belgrade Design Week 2014, with the support from the Creative Industries Fund / NL. With this exhibition Studio Drift's Ralph Nauta and Lonneke Gordijn wanted to emphasize an almost alchemical, 'something from nothing' characteristic of synthetic obsidian, and to highlight a dialogue about the

ethical responsibility of creating solutions for worldwide problems. Their philosophy is based on creating a dialogue between opposites, nature with technology, knowledge and intuition, science fiction and nature. Light is a key element in their work, but they always treat it as a part of art, rather than functional means of illumination.



BDW DIZAJNIGHTS™
RADOST



B.6

DAY ONE OF THE CONFERENCE OCTOBER 9TH



"The creative industry has become a very important industry, certainly in the Netherlands: We have some 46.000 people who are busy in the creative industries. It is about imagining the future, it is about giving form to new ideas, so that the people will have new objects, nice objects and will live better. Events like this, is a way of showing it. Creative design is exchanging ideas and evolving from one step to another step. It is a terrific step that we are now here in a building which wasn't open for a long time. This will be an exciting week, there will be lectures, there will be workshops, and it will bring a lot of people from different countries together, and for Serbia it is good also to pick up some ideas, to start working with them, and to create a future."

H.E. Lorent Stokvis

The Ambassador of Netherlands to Serbia

BELGRADE DESIGN WEEK 2014 BRAND NEW WORLD DAY ONE OF THE CONFERENCE

THURSDAY, OCTOBER 9TH, 2014

OLD STAKLOPAN FACTORY
STRAHINJIĆA BANA 7-9, BELGRADE, SERBIA

The focus of the first session of the day was architecture. Visitors had the opportunity to learn why in architecture it is important to reconsider one's own work and what are the challenges that we have to cope with nowadays, what clients can expect from architects, and why a constant social debate is needed. The speakers talked about the concept of sustainability, about the necessity of understanding the material, and how to design long-term! The amazing international experience of architects such as Massimiliano Fuksas and 3XN can enrich our ideas and definitely influence our perception of architecture. We heard how the famous Italian architect Massimiliano Fuksas designed the Shenzhen airport in China, with the world's most complicated structure, and Head of the Danish studio 3XN, Kim Herforth Nielsen revealed what needs to be considered when designing, in order to comply with "green building" requirements, and why he believes architecture can shape our behavior, and that buildings, like humans, are more than just a sum of their parts. There was a lecture by Astrid Feldner from the studio Bleed, who spoke about creating a mix of cultures and disciplines that challenge today's conventions around art, visual language, interaction, media and identity.

The program continued with the eagerly awaited panel about the future development of Belgrade, during which the most important projects in 2014

were presented along with the most successful Serbian architects from around the world. We heard how our architect Miloš Dimčić developed a software which was used to make the airport construction and façade, with 450.000 steel rods and 300.000 sqm of space covered with unique structural elements, and how Milan Đurić and Aleksandru Vuja won this year's most coveted architecture prize in Serbia - the "Salon of Architecture Grand Prix" for the innovative children's daycare center in New Belgrade. We saw a presentation by Igor Pantić from London, whose current interests are focused on exploration of generative design methodologies and research into material and behavioral systems informed by algorithmic logic, and Dragan Zlatković, a man with an impressive international academic background, eventually became the only Serbian participant in the RESSO team which participated in the International Competition Solar Decathlon Europe 2014 in Paris.

During the last session of the day, our guests from the Netherlands presented something completely different. Zuzana Skalska, former trend director at VanBerlo – one of Europe's leading strategy, design and implementation agencies, now the head of 360inspiration, explained how you can help your clients reach the ultimate value in their business and how to combine expertise and imagination. Ido Garini of Studio Apetit told an interesting story on how food affects our

senses, and Ralph Nauta of Studio Drift, with their motto: "We become what we see, so let's look at the beauty of light", invited the visitors to enjoy the story of their light installations.

01. FARSHID TAVAKOLI-TEHRANI / MASSIMILIANO FUKSAS STUDIO
Italy

02. KIM HERFORTH NIELSEN / 3XN
Denmark

03. BLEED
Norway

04. ALEKSANDRU VUJA / DVA STUDIO
Serbia

05. IGOR PANTIĆ
Serbia

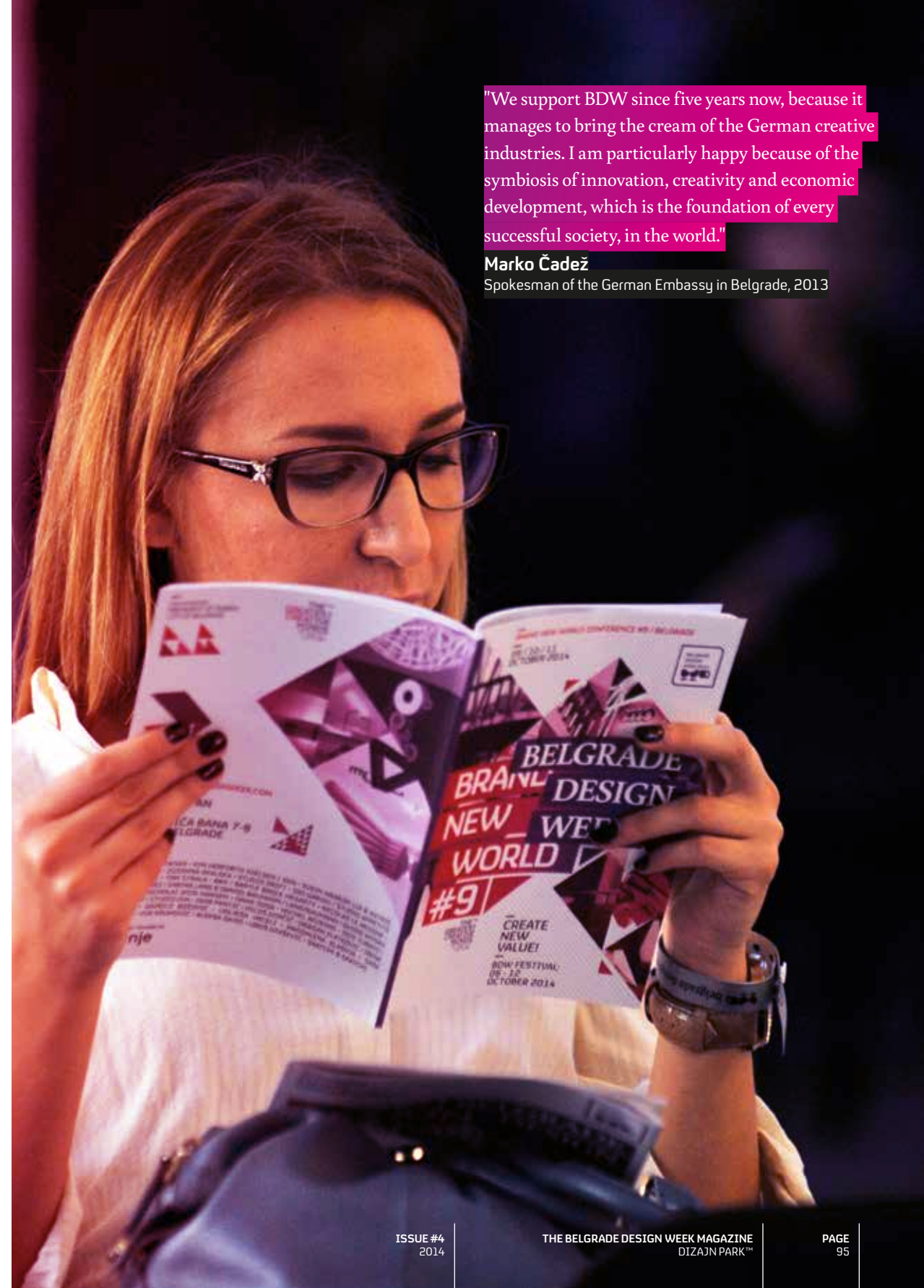
06. MILOŠ DIMČIĆ
Germany / Serbia

07. DRAGAN ZLATKOVIĆ
Serbia

08. ZUZANNA SKALSKA
Netherlands

09. STUDIO DRIFT
Netherlands

10. IDO GARINI / STUDIO APPÉTITE
Netherlands



"We support BDW since five years now, because it manages to bring the cream of the German creative industries. I am particularly happy because of the symbiosis of innovation, creativity and economic development, which is the foundation of every successful society, in the world."

Marko Čadež
Spokesman of the German Embassy in Belgrade, 2013

Extraordinary presentations came from unexpected names. We expected Massimiliano Fuksas to give a keynote, but Farshid Tehrani stood in for him, and he performed in magnificent form, surveying current Studio Fuksas projects with its often Hadidish fluidity and gorgeous upmarket interiors.

Massimiliano Fuksas was born in Rome in 1944 where he graduates in 1969 in Architecture at "La Sapienza" University. In 1967 he sets up his own studio in Rome, followed by a second one in Paris in 1989. He opens an office in Vienna in 1993 and one in Frankfurt in 2002, active until 2001 and 2009 respectively. Since 2008 he has an office in Shenzhen, China.

From 1998 to 2000 he is Director of the "VII International Architecture Exhibition in Venice": "Less Aesthetics, More Ethics".

Fuksas has been Visiting Professor at several universities, such as: Ecole Speciale d'Architecture in Paris, the Akademie der Bildenden Künste in Vienna, the Staatliche Akademie der Bildenden Künste in Stoccarda, and Columbia University in New York. Since 2000 he is the author of the architectural column founded by Bruno Zevi in the weekly magazine "L'Espresso". Since many years he has been devoting special attention to urban problems in large metropolitan areas. He works and lives in Rome and in Paris.

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FARSHID TAVAKOLITEHRANI / STUDIO MASSIMILIANO FUKSAS / IT

WWW.FUKSAS.IT





"BDW is an exciting event where you are surrounded by young, fresh and dynamic energy and ideas. Belgrade Design Week is proud to be able, not only to bring the world's greatest talents and experts to Serbia, but also to show them that Serbia is rich with talents of her own. It was another inspiring and creative day of the festival, which the visitors truly enjoyed – and said that they would come again tomorrow."

Farshid Tavakolitehrani

Fuksas Studio / IT





"I was extremely impressed with the professionalism of the Belgrade Design Week. I found the event and the talks very engaging and experimenting. Unfortunately, I only had one day to spend at BDW but next year when I return I will make sure to clear out my schedule for the whole week."

Kim Herforth Nielsen
3XN / DK

**BRAND
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**KIM HERFORTH
NIELSEN**
/ 3XN / DK

WWW.3XN.COM



Architect MAA/RIBA, Kim H. Nielsen (born 1954) is Founder and Principal of 3XN. Since the start of the company in 1986, Kim H. Nielsen has been the creative driving force behind 3XN. He functions as the creative director and has overall responsibility for the architectural quality of 3XN's work from the idea to the final result. Working closely with the Competition Department, Kim directs the group with a high degree of personal involvement in each project. Kim Herforth Nielsen has been involved in all of the practice's major projects, including the Copenhagen Arena, the aquarium The Blue Planet, Museum of Liverpool, Ørestad College in Copenhagen, Muziekgebouw Concert Hall in Amsterdam, and the UN City HQ in Copenhagen.

Kim H. Nielsen is often called upon as a jury member in International architectural competitions and as a lecturer at art academies and universities around the world. Since 2013 Kim has been chairman of architecture committee at Danish Arts Foundation.

INTERVIEW WITH KIM HERFORTH NIELSEN, 3XN

ICON Design Magazine/ UK,
28.10.2014.

By: Debika Ray

The Danish architect met ICON after his talk at Belgrade Design Week this month to discuss his practice's people-centred architecture and his holistic approach to sustainability

You've talked a lot about the open and flexible approach to teaching and learning encouraged by one of your early projects, Orestad College. How important to your architectural process is your ability to shape building users' behavior?

It's crucial – it's what drives our work. What's happening inside the building is much more interesting to shape than what is outside. The big difference between architecture and sculpture is that architecture contains people, so it influences daily life – city life, the activity inside a building. I believe architecture can change and shape behavior – there are examples of architecture that has had to be demolished because it created bad environments.

I can't see architecture being made in any other way. If we only make sculptures for ourselves, then we have failed. But if we make beautiful sculptures that are for the community, then that is success.

It took a while before we really realised that this is what we wanted to focus on. Orestad College was seven years ago and there was no brief for the competition – more a vision of how education should be in the future, which we gave physical form. Now we have an architectural psychologist at the office, who evaluates the kinds of spaces we work with to see if they work.

When the last British government was in power, we had groups from the UK coming to Denmark to observe the school and how it works. Unfortunately, the new government threw it all away and now just wants to standardise schools. It's so important to make schools and workplaces in the right way – it may cost a little more, but the benefits are hundred times greater.



Do you feel that architects then have a social responsibility?

We have a huge responsibility, especially now as big cities are densifying. In developing cities like Mumbai, where we have recently started working, many problems have to be solved by architecture.

Working in India is complicated. When you start working on one problem, you find another that is connected, and then another. So we can't do it on our own – we need the backing of politicians in such countries and they need to have a greater tendency towards master-planning.

In Europe, do you think architects have enough of a public role?

No, but that's very much our own fault. Architects have to communicate what we are doing in different ways and to different people. If we only communicate that we are doing buildings that are like Ferraris all the time, then normal people can't connect to it.

3XN's research arm focuses in part on reducing waste on building projects. Do you think the concept of sustainability has fallen off the agenda somewhat since the financial crisis?

No – I think it's going in the right direction. In Denmark at least, our building codes become stricter and stricter every

year, but we don't talk about it much anymore because it's just there – just like there's no need to talk about buildings having to be suitable for disabled people anymore: of course they have to be.

But we are also working in north America and they are a bit behind in that sense, because there is a feeling that only tenants benefit from energy efficiency. I try to tell them that you can then have slightly higher rent, because tenants' total savings will be greater. It is beneficial for everyone to do things sustainably.

Sustainability is also holistic – for example, you can make a 25,000sq m building that uses very little energy per square metre, but perhaps you only need to make it 20,000sq m, which is even more efficient. And then there's the question of whether people thrive in a building, if they like being there – that's also an important aspect of sustainability.

What's next for 3XN?

I'm looking forward to continuing work on the high-rise we have won in Sydney. The reason we won it is that we looked at high-rise as not just a pretty dress, but at how the building works and its sustainability. We are trying to look at the challenges of densifying cities in a new way and our projects in the UK and north America are also ones that can make a difference to cities.



INTERVIEW WITH KIM HERFORTH NIELSEN, 3XN

Kuca Stil / RS,
February 2015
By: Jelena Kaličanin

A DANISH KNIGHT IN BELGRADE

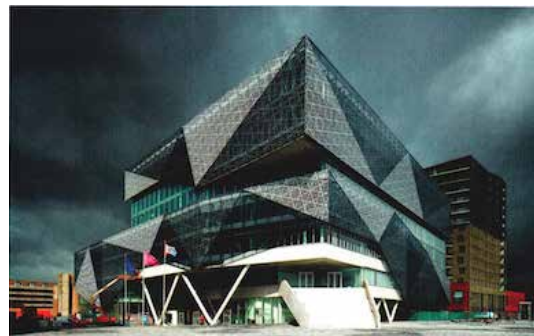
They are a team of three: Kim Herforth Nielsen, Bo Boje Larsen and Jan Ammundsen. They run the Danish architecture studio „3XN“. People in Belgrade had the opportunity to meet one of them, the studio founder, Kim Nielsen, who spoke at the Belgrade Design Week 2014 and attracted experts in architecture, design and above all – life philosophy

„The Blue Planet“ will be the biggest Scandinavian national aquarium. It is located in Kastrup and inspired by the constant movement of the sea. „3XN“ studio won a prestigious “Display” award for this project at the Architecture Festival 2013 in Singapore (above).

Founder and Principal Architect of the Copenhagen studio “3XN”, architect Kim Nielsen, a Knight of Dannebrog, winner of the highest architecture medal C.F.Hansen (right).

Belgrade Design Week 2014 took place at the old Staklopan factory in Strahinjica Bana street. Thanks to the persistence of the BDW's founder and director, architect Jovan Jelovac, this was the ninth consecutive year of the event which, as always, featured top quality speakers, such as Idis Turato from Croatia, Christian Kerez, Nicolas Le Moigne and Tom Strala from Switzerland, Guido Wosca from Germany, Omar Sosa from Spain, Michel Rojkind from Mexico...and Kim Herforth Nielsen from Denmark.

Kim Nielsen presented award-winning projects of “3XN” studio. Speaking in English, with a touch of Scandinavian accent, he presented the most interesting projects which display inspiration, know-how and especially, social point of view in architecture: “The Blue Planet”, a national aquarium in Kastrup, the Museum of Liverpool (shaped like a ship, where the “Beatle” Paul McCartney gave a performance, with wide staircase as the focal point, as a place for gathering), Orestad college, Concert Hall in Amsterdam, Danish Embassy in Berlin, Swedbank, Bremen Tower, Nobel Center, Green School in Stockholm, Cultural Center “Buen” in Mandal, multifunctional space with a library, art gallery, movie theatres... (“it is a folded plane”) and the



“Plassen” Cultural Center in the Norwegian town of Molde, “Bella Sky” hotel, which was featured in Kuća stil (issue 205, September 2011), Middelfart Savings Bank, “Saxo” bank in Copenhagen, etc.

On Malardalen University: “I like to use my philosophy of learning and teaching – in other words, I like to give and receive knowledge (above).

On Orestad College: “I don't build for myself – I build for the people, the people who talk to each other, who learn from each other. That is the most important motive in my work!” (below)

He divided his work in several categories named with an English term “behavior”. Even though it has numerous meanings, it can be translated as general behavior: general learning, socially accepted public conduct, which includes storytelling, etc.

Nielsen's entire lecture clearly displayed several references which are extremely important in his work. “I don't like corridors. People like to meet, to get together, to communicate. They want to breathe freely looking at the surroundings, and that is why a building should be undemanding and have open spaces.”

That is why the floors in his projects have different sizes: so that the surface areas of upper levels are smaller, enabling not just the above elements, but also bringing huge amounts of light into the building. Another thing he dislikes: elevators. It is Nielsen's opinion that people in modern society have forgotten to walk, jump, run...

That's why he “forgets” elevators whenever he can, or places them only in towers or as a tool for people with disabilities. The most beautiful image was the one showing staircase which people need to go up and down several times a day in order to do their daily jobs!

And finally, Kim Nielsen's favorite projects are schools. He is an advocate for knowledge, he thinks a school should not consist of just classrooms and workshops. His projects, such as the Green School in Stockholm, show the pupils and students learning while laid back on large comfortable cushions in circular “oases”. Naturally, it is a step-like structure, the staircases are wide and suitable for sitting (in one of the projects he divided the staircase into stairs and benches).

Overall, his work is about caring for young people, learning, unity and social tolerance, a philosophy he passionately shares with Kjetil Thorsen, of the Norwegian “Snøhetta” studio, with whom he is currently working on a major project in London. Just like the directors of “Snøhetta”, he doesn't have a separate office: instead, he shares a room with 100 associates of “3XN”!

He arrived in Belgrade, the night before the opening of Belgrade Design Week 2014. The next day, after a successful lecture before a packed audience, and an interview, Kim Nielsen flew to Sydney (Australia), where his new projects are being developed.

Interesting “distorted” architectural approach: Two buildings of the “Bella Sky” hotel, placed tête-à-tête so that all the guests can have a nice view of the surroundings.





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SVEIN HAAKON LIA & ASTRID FELDNER / BLEED / NO

WWW.BLEED.NO

Svein Haakon Lia is one of the founding partners of Bleed. He works full time as a creative director and senior designer. He has 15 years experience in graphic design for traditional and digital surfaces and is one of the most award-winning graphic designers in Scandinavia. Svein has worked with a variety of interesting brands and clients, such as Hermès, Pepsi, Sony, Levis, Myspace, Deutsche Bank, Telenor and cultural clients from all kinds of backgrounds, as well as invited to exhibit in Tokyo, Berlin, London, Stockholm and Oslo.

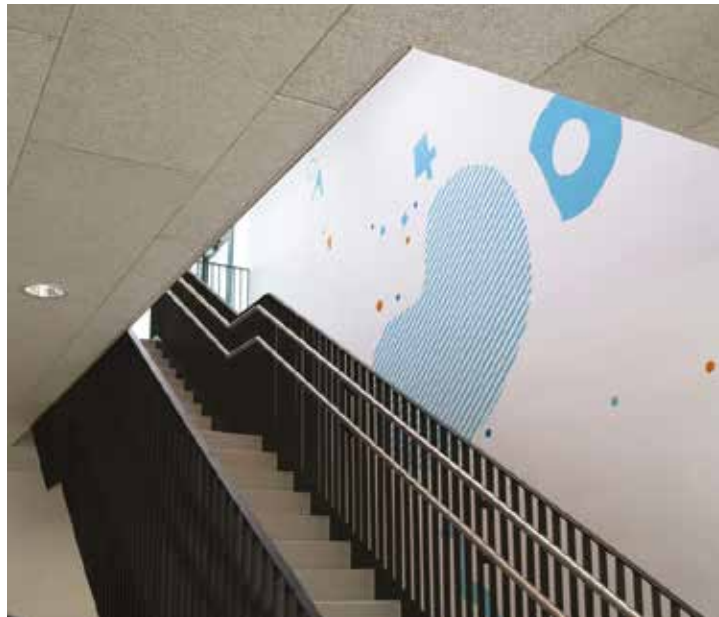
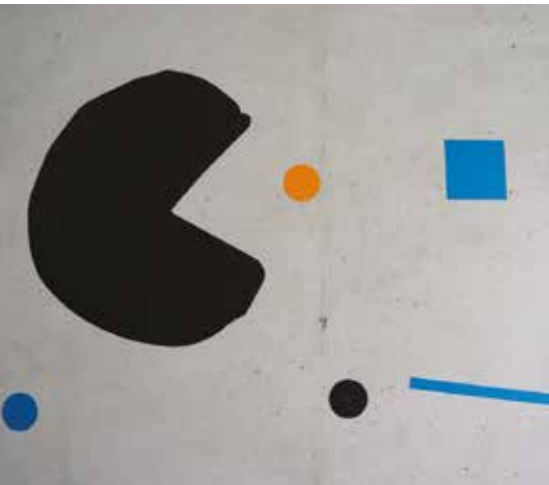
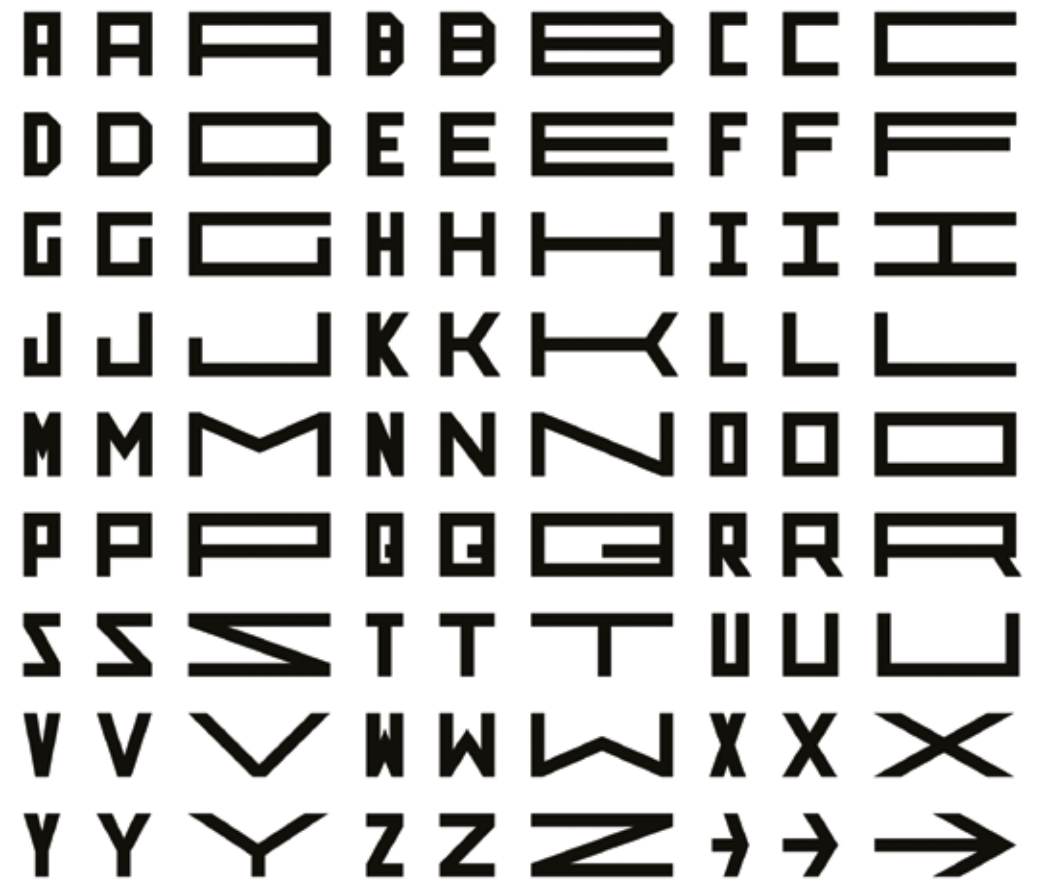
Astrid Feldner is senior designer and head of the Vienna department. She studied graphic design and new media at the University for Applied Arts in Vienna. After that she worked for a few years for Bleed in Oslo and then moved back to her hometown to establish Bleed in Austria.

Astrid has won more than 25 international design awards in the recent years. She has, amongst others, worked for clients like Myspace, Deutsche Bank, the National Theatre Oslo and Coop Himmelb(l)au.

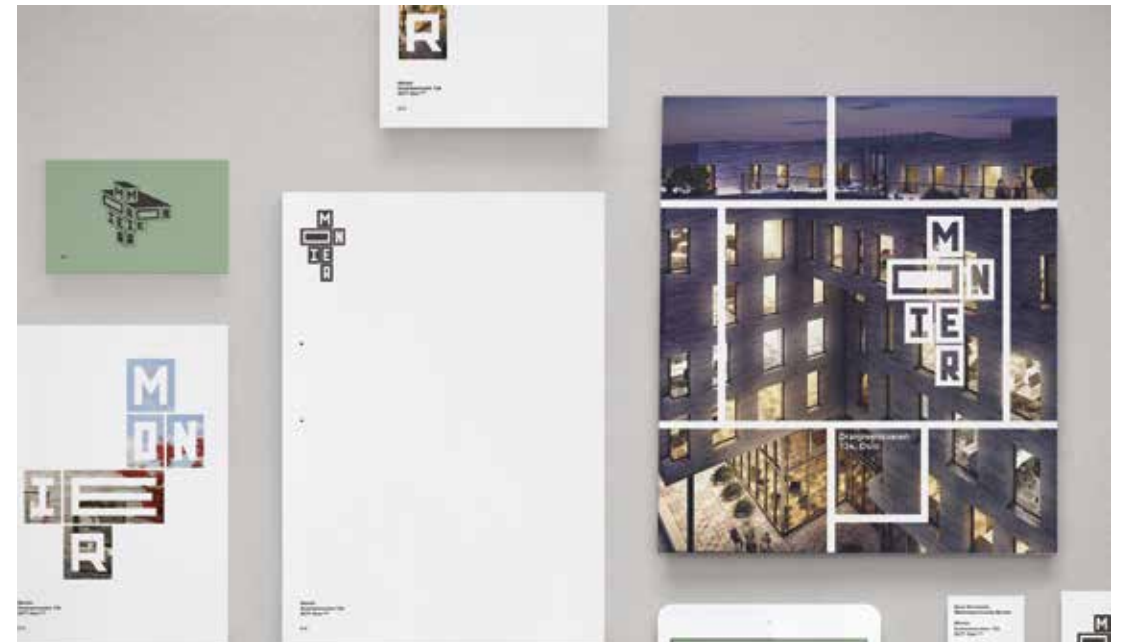


AN
EXTRAVAGANZA
DISPLAY FONT

AKER BRYGGE
ESTABLISHED 1831



DO NOT SEEK DEATH.
DEATH WILL FIND YOU.
BUT SEEK THE ROAD
WHICH MAKES DEATH
A FULFILLMENT.



INTERVIEW WITH SVEIN HAAKON LIA & ASTRID FELDNER, BLEED - OSLO / VIENNA

28.10.2014.

By: Igor Vidović, BDW

Visitors of the Brand New World Conference which, as the central event of this year's Belgrade Design Week, took place on 9th, 10th and 11th October, in association with EU Delegation to the Republic of Serbia and under the patronage of the President of the Republic of Serbia and the City of Belgrade, had the opportunity to hear the lectures by some of the world's leading artists and designers working in different fields of creative industry. Norwegian design studio Bleed was one of them.

Bleed is a multi-disciplinary design consultancy based in Oslo and Vienna, cities with undeniably inspiring creative culture, which is quite obvious in their work. In an impeccably decorated minimalist space of a large factory on the banks of Akerselva river in Oslo, groundbreaking designs are made, which Bleed uses to send all kinds of messages, develop different concepts and challenge today's conventions around art, visual language, interaction, media and identity. This kind of good communication is especially important in today's complex times of information overload, too many logos and visual sensations in general.

The studio was founded by Svein Haakon Lia and Astrid Feldner. Svein, creative director and senior designer, is one of the most awarded graphic designers in Scandinavia, with 15 years of experience in traditional and digital graphic design. He has worked with a variety of interesting brands and clients, such as: Hermès, Pepsi, Sony, Levis, Myspace, Deutsche Bank, Telenor. He exhibited in Tokyo, Berlin, London, Stockholm and Oslo.

Astrid is a senior designer and Head of Vienna office. She graduated graphic design and new media at the University of Applied Arts in Vienna. After working for a few years for Bleed in Oslo, she moved back to her hometown to establish Bleed in Austria. Astrid has won more than 25 international design awards working for clients like Myspace, Deutsche Bank, the National Theatre Oslo and Coop Himmelb(l)au.



„We always try to see the bigger picture, and invest a lot of time in the start of a project, so we can be sure that the result matches the goal. We are also a very diverse bunch of people, and there is space for everyone to be an individual. This makes our design output very diverse too. We are generally curious about the design and art scene of the Balkans. BDW seems to be a very good starting point to learn more!“

At BDW's Brand New World conference they talked about their work and design philosophy. One of the things they are interested in is: functionalism vs. emotionalism in graphic design. „We usually develop a good chemistry with all our clients. We especially love to work with people who want to explore in the field of design. We don't limit ourselves to a specific sector, branch or size, we rather search for interesting opportunities and synergies. When I look back, I see that we haven't been repeating ourselves. That's how I know we did a good job“, said Svein.

Some of the projects they are particularly proud of are the visual identities for MySpace, Aker Brygge, Comoyoi Monier. „Also, we have just finished the wall design for a huge education campus in Vienna, called “Bildungscampus Hauptbahnhof“. The process, concept and execution of the design was super interesting because of the synergy we experienced with the architects and the street artists who sprayed our design on the walls. We are now very excited that



school started again – the children could see our design for the first time!“

Bleed has received more than 100 national and international awards and also earned the title of European Design Leader, which is awarded very selectively to design studios in Europe. Their dream job? Redesign of visual identity of the European Union.

This was Svein's and Astrid's first time in Belgrade, and when asked about their expectations, they said: „We have not been to Serbia yet! We expect some cool Brutalist architecture, at least this is what we saw in pictures. A friend of ours is working on the new center for science in Belgrade, so we want to take a look at the construction site. Maybe also taste some yummy slivowitz!“

And they did...

“BDW 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! Belgrade Design Week is different, it's a bit crazy, and the special passion and the energy is what makes it really good!“

Tony Chambers Wallpaper / UK



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ZUZANA SKALSKA / 360 INSPIRATION / NL

WWW.360INSPIRATION.NL



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Zuzanna Skalska
360 Inspiration / NL



The driving force behind 360 Inspiration's trend research is Zuzanna Skalska. With Zuzanna's rich experience and smart perspective on what's going on in the world of design you can catch the latest inspiration for your business. She has a keen eye for what's going on in economy, society, technology, environment and politics, visiting over 25 influential international trade fairs as well as seminars and conferences. Her approach gives you the insights and analyses you need in a concise, easy-to-understand way. Zuzanna Skalska brings trends to life in her distinctive and passionate way!

Born in Warsaw, Poland, Zuzanna Skalska has been living in The Netherlands since 1991 after studying at Design Academy Eindhoven and the Royal Academy of Fine Art & Design in Den Bosch. After graduating in 1998, Zuzanna started her career as Sensorial Trend Analyst at the Strategic Design Department of Philips Design in Eindhoven. In 2001 Zuzanna joined VanBerlo where she was responsible on a full time basis for trend research in industrial design.

In 2007, Zuzanna started to operate within VanBerlo, under the 360° brand. In 2014 she launched her own fully independent company, operating under the 360° label.

"Follow your heart, be passionate and love the things you do. Make an effort to accomplish your goals and always search for new contacts. That is the future of design. You have to be connected with other people, especially with those who are not designers. If it is necessary, talk to surgeons, doctors, scientists because everything that you find out from them can enrich your work in the field of design."

Zuzanna is an author of the award-winning 360° Trend Reports books and curator of the 360 Inspiration blog. Skalska is a professional trend expert covering a large number of industries. Her ongoing trend research is focussed on finding the cross fertilisation of ideas that brands and companies can implement in their scenarios, strategies, concepts, products and services.

Zuzanna was a member of the board of management of Dutch Design Week Eindhoven (DDW) for more than seven years. Today she holds a position in the advisory board of DDW. She is also responsible for international affairs and is a design community connector. Zuzanna has since 2006 been a lecturer at TU/e Technical University Eindhoven, Department of Industrial Design, and has been a jury member of various international design awards.

Together with Li Edelkoort and Piotr Voelkel, she founded a new design academy, School of Form (SOF), in Poznan, Poland. SOF opened on October 5, 2011 and has more than 400 students. Zuzanna Skalska delivers keynote trend lectures all over the world.

INTERVIEW WITH ZUZANA SKALSKA, 360 INSPIRATION

Trend Watcher / 360 Inspiration,
By: Igor Vidović, BDW

Speaking at the Brand New World conference at this year's Belgrade Design Week, she gave us a wake-up call and made us reflect on the world around us from a new perspective...

What is a Trend Watcher?

"I will never call this a profession, because it's a way of life. I don't cover fashion trends, I don't work for the consumers. I'm specialized to spot business trends: what you need as a business, to create a vision for the next 5 years. When you have to make a choice about the next 5 years, we are talking about investments, about finding new partners, new technology, buying new machinery, maybe about investing in completely different markets... It involves more than just "innovation". Not every move the company makes is innovation: if you are stuck inside the same "box", you are not an innovative company. Trend watching means being able to make this kind of shift and see your own company from a completely different perspective. I'm finding unusual things in usual things: putting the spot on a completely different angle. If you want to advise people, companies, ministries, different clients, you have to know a lot of things. In my opinion, clients are often narrow thinkers: they think inside their own "box", their own branch, their own business, and in the speed of their own work, they don't have the time to take a moment to get out of the "box". And you need to be able to get out of the box to see things differently".

World crises and events nowadays are very sudden and they seem to pop up everywhere... How can one forecast and discover trends in an environment that changes so rapidly?

"That's the golden question. I remember when I was working for Philips, collecting a lot of information... And you think you know everything, you are able to work with different companies... Then I went from Philips to a private consultancy. In the meantime I took a vacation, and when I came back, it was 9/11. I had to start literally from scratch, because every forecast I have done before 9/11 was worthless. In trend watching you need to constantly have your "hand on the pulse". If you're only monitoring what kind of lamps and chairs are coming to the market, you will always be surprised, but if you're monitoring completely different influences, you will not be surprised, because you know

what's going on. My colleagues and I already noticed that all political, economic, technological movements are crossing somewhere and we knew that something like the banking crisis would happen. We thought that it would be just the credit cards, but we were close – we knew that banking system would collapse. If you look at where we are in this moment, with technology, politics, it's very similar to the atmosphere before the World War I and World War II. It's scary, I know! This means that at this moment, something has to break. This will be either a completely different conflict of the system, or the Ukraine will blow over..."

I found another thing scary. A quote from your blog: "Today, globalization is about profit and shareholders satisfaction".

"It's true, definitely. This is what's happening now, and from many sides you will hear that we are approaching the end of the Capitalism era. I am talking about the form of Capitalism we have had in the past 50 years. Before that, we had the industrial era, the entrepreneurs, people who were starting big companies, but this was not Capitalism: these were the people who were building factories, houses for people to live, kindergartens, people like Ford, Tomas Bata, Phillips... They were building entire cities, infrastructures, not only to produce something, but also to provide for workers the environment to work in. Then entrepreneurship ended and we came to Capitalism: the shareholders. They are living in different places and absolutely don't care about what is going on in their plants and companies – they are only waiting for the financial satisfaction. And they expect that every year there will be more profit, which means that the company



has to sell more. Now when you look at the consumers in the western civilization, you think: how much more we can buy? Can you buy 3 TVs in 2 years? A new digital camera every year? And that is what the shareholders expect: that you buy more and more, so that they can get more profit every year. And now we came to this "glass ceiling": we cannot go up. The profit cannot be higher. Of course, it's not like somebody will suddenly come up say: "Good morning, this is the News, today is the end of Capitalism", but each country, each region, is already starting to prepare for the fact that we can't continue with this practice anymore. Now we are coming back to the local way of thinking. We will not produce abroad, but here, from the resources we have here. We will be more local, but acting globally. I hope this way we will gain more identity, because when you look the western world today, no matter where you are, we have the same shops, the same products... It's not even fun to travel anymore. That is why people are now looking for completely different experience, and I feel that this is the right moment for the Central and Eastern Europe, because it's the only preserved area without this form of Capitalism. Of course, we have this flood of the big supermarkets and products, but only in certain places, the rest is still original and has local identity. Some people predicted that Central and Eastern Europe will be the next booming area in the next 50 years".

Forecasting involves calculation, and yet, 360 Inspiration implies that emotion is what drives us...

"Each of us has these two sides: our brain both is rational and emotional. You cannot only live on the rational side: you need the emotional to understand the rational. The companies are also bodies, rational and emotional, and for me personally, trend is awareness. I never use the word trend – it's too much about consumerism and marketing. For me it's just awareness, because if you are aware, you are prepared to act rationally, and be quicker".

What is the future of design?

"I remember that Josephine Green said that what marketing was in the 20th century, design will be in the 21st century. I believe that. I believe we are taking over, not by using



billboards or newspapers like marketing did, but we are now taking over spaces, buildings, we are completely reshaping the meaning of the places in cities. We are witnessing the revitalization of cities, preservation of old buildings. We have to do something with it, because every centimeter of the land we have in our big cities is now very expensive. Creatives are moving into the old industrial buildings – the creative industry is taking over the old industry, and this is wonderful".

Something like our Staklopan factory?

"Yes! I am involved in the Dutch design week in Eindhoven, and I also went to Poland, and I saw that prices for a lot of forgotten industrial places rise when designers come in. The developers are very happy because those places become kind of legendary. It's like the touch of design is already giving them a good price!"

Do you have some advice for designers and design enthusiasts?

"We have to remember that we have a completely different generation coming behind us, and kids are redefining everything. I will not give them any structural advice, I can only say: follow your heart, be in love in what you do and be passionate about it. Try to really achieve your goal, and try to make as many connections as possible. If you don't have a network, you will be nothing; you have to have a network, and the more you connect with people outside the design world, the better. If you have to, talk to surgeons, doctors, scientists... Every piece of information from them can enrich your focus on design. And don't focus only on lamps, chairs and tables – make completely new ways to help people in their lives."



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"Brand New World would be the world in which we could experiment with technologies that can save this world. I think that one of the designers task is to experiment with new technologies in order to figure out what they can offer to this world."

Ralph Nauta
Studio DRIFT / NL



BRAND
NEW
WORLD

RALPH NAUTA AND LONNEKE GORDIJN / STUDIO DRIFT / NL

WWW.STUDIODRIFT.COM

Studio Drift was founded in 2006 by Ralph Nauta and Lonneke Gordijn, both graduates of the renowned Design Academy Eindhoven (NL). Their philosophy is based on creating a dialogue between opposites: nature and technology, knowledge and intuition, science fiction and nature. Studio Drift creates projects that balance on the fine line between arts and design. They draw their inspiration from nature as a starting point, both in a formal and a philosophical way, while the creative process is fuelled by innovative techniques. Light is a key element in their work, but is always treated as an artistic ingredient rather than a functional tool to illuminate.

Studio Drift's most well known projects include Fragile Future III, Flylight, and the Ghost Collection. Their work has been exhibited at leading museums and fairs worldwide, such as the Victoria & Albert Museum, London (GB), Salone del Mobile, Milan (IT), World Expo Shanghai (CN), Design Basel, Miami (US), Museum Boijmans van Beuningen, Rotterdam (NL), M.A.D. New York (US), The Israel Museum (IL), Design Days Dubai (UAE), and La Biennale di Venezia (IT).

This selection perfectly illustrates how Studio Drift is critically acclaimed in the fields of fine arts and design alike.

Ralph, Lonneke and their team create custom made installations for both private collectors as well as leading corporate art collections. Studio Drift has been awarded several times for their creations, including 'Light of the Future' from the German Council in 2008 for Fragile Future III. In 2010 their Fragile Future Concrete Chandelier won 'The Moët Hennessy – Pavilion of Art and Design London Prize' and was acquired by the Victoria & Albert Museum in London. In 2011 Fragile Future 3.5 won the 1st prize at the ZomerExpo, Gemeentemuseum The Hague. In 2012, Fragile Future III was awarded 'Finest Light Sculpture' of the Kortrijk Fair.





INTERVIEW WITH RALPH NAUTA, STUDIO DRIFT

ICON Design Magazine/ UK,
03.11.2014.
By: Debika Ray

The designer and co-founder of the Dutch practice spoke to Icon during Belgrade Design Week last month about nature, technology and the studio's latest project at the Rijksmuseum in Amsterdam

"We wanted them to feel alive and move as fluidly as possible, as it would be with a living flower," says Ralph Nauta about Shylight, his practice Studio Drift's permanent installation that opens in the new wing of Amsterdam's Rijksmuseum this month. It comprises five spring-loaded silk shapes that drop in a choreographed fashion from cocoons in the ceiling.

The piece is inspired by flowers that close their petals at night and is a good example of Studio Drift's approach. The Dutch firm's interactive lighting installations and sculptures combine the separate interests of its two founders: Nauta and Lonneke Gordijn, who met while studying at Design Academy Eindhoven.

"I'm interested in science fiction and Lonneke is interested in nature," Nauta says. "She used to think science fiction was all about aliens and lasers, but I showed her that it's also about new social structures and technology. Now, we often don't even know who came up with the ideas we are working on."

Fragile Future, a sculpture of three-dimensional bronze electrical circuits connected to light-emitting bulbs of handpicked dandelion seeds, is another project that demonstrates their interest. But the duo is hungry for larger projects. "Ultimately, we want to make massive, public sculptures. In the Rijksmuseum, there are five Shylights, but we'd like to have 50 somewhere, which you can walk underneath and they make different patterns."

Their recent project wins are already taking them in this direction. Last month they secured a contract to create Particle Plan, a permanent installation on the landmark truss Chapel Bridge in Lucerne, Switzerland. The lighting patterns will constantly change as people walk across it. They are also creating an 18m-high moving installation in central London at an as-yet undisclosed location.

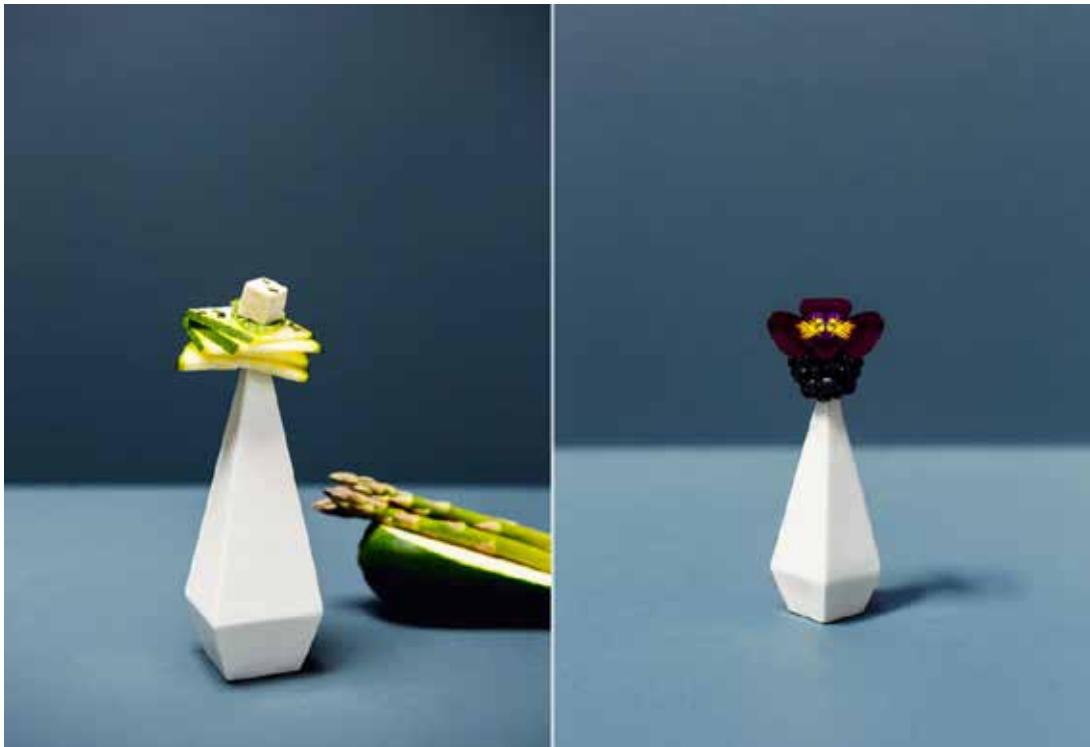


Nauta sees Studio Drift's work as part of a wider ambition to make technology more publicly accessible. "Large corporations have massive investments in old technology, so will do anything to keep new technology from us. As designers, we can show the world that there are other solutions – new ways of creating energy and working with depleting resources and new social structures."

And the practice's next project aims to do just that. "We came across an engineer who has devised a process for recycling chemical waste based on the mechanisms of a volcano. He extracts all the reusable raw materials out of chemical waste to create a synthetic volcanic glass – obsidian."

Studio Drift have used this material to make sculptures – for example, a mirror that Nauta says is about "reflecting on your own chemical waste" – and are researching how the material can be used more widely. "We are also using our network of contacts to raise money to open a factory to create the material."





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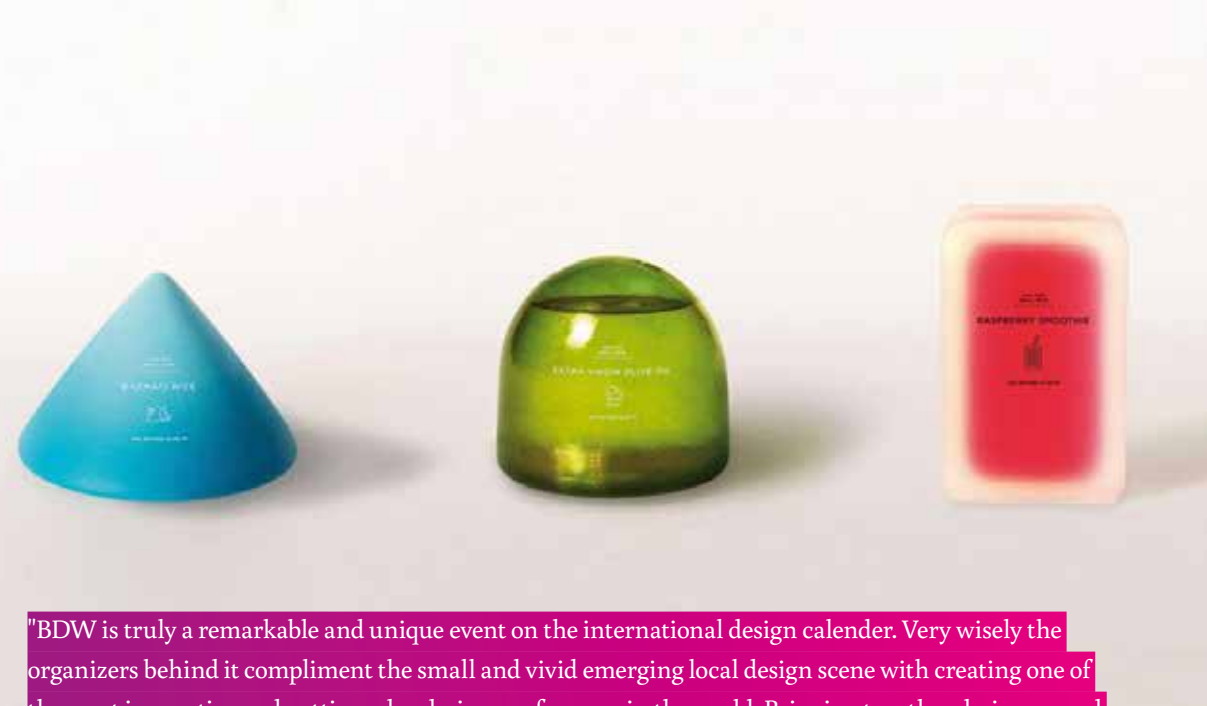
**BRAND
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WORLD**
**IDO GARINI
/STUDIO
APPÉTIT / NL**
WWW.STUDIOAPPETIT.COM

Ido Garini is an eating experience designer and owner of Studio Appétit. The studio investigates eating culture, habits, cravings and emotions that are triggered by food. Through design, It translates its insights into products, experiences, brands, food products, installations, concept dinners, dining concepts, lectures and workshops.

Aiming to create new ways to experience food and eating, Ido's work explores multiple themes, including food and time, place and culture: Among its many projects, over the past two years Studio Appétit brought ancient civilizations back to life with "Elixir", a series of potions and dishes from eras past; designed a world of temptations in Luscious Food Cravings, and redefined the way people look in the mirror in "Eating Reflections".

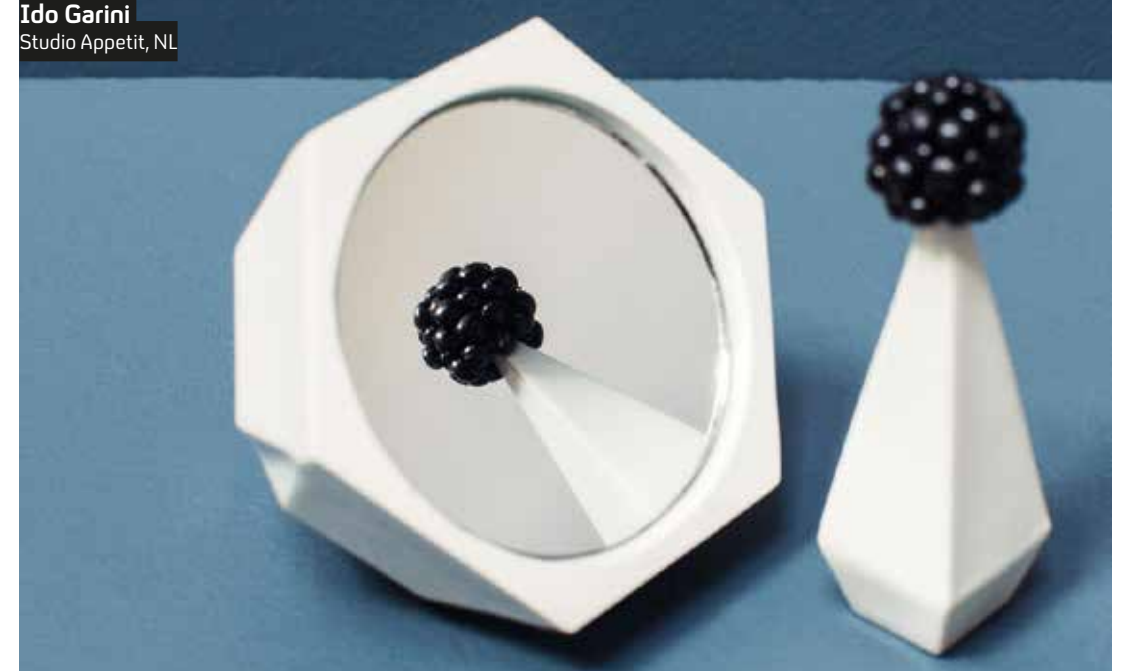
Ido's projects were presented and published throughout the world, and recognized as leading in the field of eating design. Through his innovative approach to eating design, Ido inspires his peers and colleagues to expand the field, its impact and recognition.

His skills as designer and chef are based on a unique experience, combining multidisciplinary studies of product design, graphic design, culinary arts and food studies in Israel, Spain and the United States.



"BDW is truly a remarkable and unique event on the international design calendar. Very wisely the organizers behind it compliment the small and vivid emerging local design scene with creating one of the most innovative and cutting edge design conferences in the world. Bringing together designers and creators from around the world to create a great celebration of creativity, of ideas and philosophy. The ability to find a core passion between all participants, together with the passion brought by the local crowd and the organizing team, takes every person involved into an emotional and personal journey and this is how design should be explored. Not on unapproachable pedestals or mega commercial events, but in person, with people talking and exploring together."

Ido Garini
Studio Appetit, NL



INTERVIEW WITH IDO GARINI, STUDIO APPÉTIT

Designboom Design Portal / IT,
03.11.2014.

Ido Garini is an eating experience designer and owner of Studio Appétit, whose practice involves the participation in an open-ended investigation of culinary culture and the emotions triggered by food. His projects underscore the interplay between the artistic palette and the sensory one, bringing together food, photography, utensils, crafts and even makeup to create a very specific oral, tactile, and aesthetic experience. One of his most recent undertakings has seen him delve into the decadence of food fetishists, and the ways in which design can satisfy extreme edible desires.

'Luscious food cravings' is a contemporary concept of multidisciplinary design, created in collaboration with dutch Studio Lenneke wispelwey. Together, the team has realized not only a collection of products for dining, but also an complete sojourn through the experiential activity of eating. The series of porcelain 'dishes' redefine shape and use, while the photographic documentation manifests as sensually composed portraits of ingredients, reminiscent of a rembrandt still life. At Belgrade Design Week 2014, Garini spoke to an audience about his innovative approach to eating, and told Designboom more about his 'luscious food cravings', the varied team of creative and culinary and professionals involved in the project, and how design can satiate some of our wildest and most intense appetites.



Garini on the design of objects for the 'luscious food cravings' collection: 'the whole idea behind these cones is a new way to present food, to create a complete image of the cone with the food on top of it. It really glorifies the food in a way, because it becomes like an ornament that you can put on the wall like an art piece or still life object. We created this world of images, especially for the project. Our goal for the photography was to create something like a still life painting, so all of our photographs are inspired by still life paintings.'

"BDW brings it to perfection with a program that doesn't just stay in the expected boundaries but includes social events, unique gatherings, mutual dinners. Also teaming local representatives to the international designers really creates a complete experience. As someone who practices experience design, I can say this is their greatest virtue, the ability to evoke an emotional reaction from everyone involved."

Ido Garini
Studio Appétit, NL



SERBIAN INNOVATION SESSION SPACE DESIGN

"BDW is among small number of organizations that try to raise the culture of a society. I thank them for that. Many people don't realize that by raising the level of culture, you can improve general motivation and improve day-to-day life... This can have an effect on people's standard of living and you can have a better, more beautiful and more functional society."

Miloš Dimčić

Programming Architecture, RS/ DE

BELGRADE DESIGN WEEK 2014

SERBIAN INNOVATION SESSION

SPACE DESIGN

After great success from last year's "Belgrade Innovation Session", which included the city's top urban planners, politicians, developers, architects and entrepreneurs together on stage for a very first time, BDW now produces its first ever "Serbian Innovation Sessions". Its a premier showcase for leading Serbian creatives to present their most contemporary developments and projects that are changing the face of Belgrade, Serbia and the world.

The sessions are planned to become a fixture at future BDW conferences, in order to gather the creme-de-la-creme of our country's movers and shakers, who live both in Serbia and abroad, and open a public debate between those leading Serbian creative minds of the 21st century and the famously passionate BDW public, who, to make for an even bigger challenge, are voting LIVE for the best lecturer among them.



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

GALIT GAON
Creative Director of Design Museum Holon, IL



MILOŠ DIMČIĆ / PROGRAMMING ARCHITECTURE

WWW.PROGRAMMINGARCHITECTURE.COM



Miloš Dimčić was born in Pancevo, Serbia, in 1982. After graduating from the Faculty of Architecture in Belgrade in 2006, he moved to Germany where he obtained his PhD at the Stuttgart University in 2011.

While working at the Knippers Helbig office in Stuttgart (2007-2009) he single-handedly wrote the software used to generate the entire structure and façade of the new terminal of the Bao'an airport in Shenzhen, China. Designed by M. Fuksas, with 300.000 m2 of free from surface and more than 450.000 structural members, this is probably the largest and most complex parametrically generated structure and façade in the world. He also worked on the structural design of other large scale projects like EXPO Axis in Shanghai and Institute of Peace in Washington (designed by Moshe Safdie).

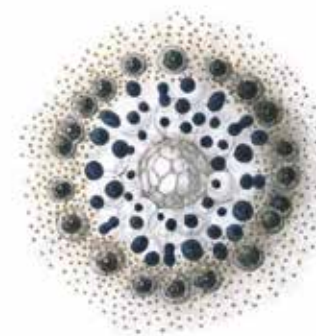
In 2011 he founded Programming Architecture and has been working in the field of parametric design and static optimization of complex buildings ever since. Among many interesting and diverse projects, he wrote the software used to analyze (and search for errors) the entire façade of the new KAPSARC research center in Riyadh, designed by Zaha Hadid.

In 2013 he was a guest assistant professor at the TU Graz Faculty of Architecture. He considers himself one of the pioneers in the new growing field of automation in architecture and structural engineering. By combining software for design and static analysis he is trying to speed up the process of structural design, enhance methods of static optimization and improve energy efficiency of buildings.

When he takes a break from C++, he usually plays piano, composes and tries to come up with ideas to pursue one of his lifelong dreams – to be a film director.

"If you forget the importance of design and creativity in a society, BDW is there to remind you. Stoically resisting the cheap materialistic zeitgeist, it connects incredibly creative people and pulls you into the world of imagination, inspiration and pure beauty. It reminds you that there are people out there, sometimes "nameless", that work day and night to make this world a better place, and your and mine surroundings more inspiring."

Miloš Dimčić
Programming Architecture, RS/DE



Milan Đurić and Aleksandru Vuja are the proud winners of this year's most coveted architecture prize in Serbia - the "Salon of Architecture Grand Prix".

They have received this award for the innovative children's daycare center in New Belgrade, a public investment by the City of Belgrade.

DVA Studio is a team of architects formed in 2000. DVA Studio's approach to architectural projects is marked by research and interpretation of context, the conditions found in our environment. The development of projects begins from basic, determining conditions, and continues through methodological game of confrontation of the ambivalent context's elements.

The process of shaping presents the correlation between big and small, contrasts in color and material, between private and public, nature and culture. Diversity can be seen through a multi-layered structure of the objects. This is a reaction to the elements of architectural context that always contains the possibility of creation.

ALEKSANDRU VUJA & MILAN ĐURIĆ / DVA STUDIO

WWW.DVASTUDIO.RS

IGOR PANTIĆ / ZAHA HADID ARCHITECTS

WWW.IGORPANTIC.NET



Igor Pantić is an architect and researcher currently based in London, where he works for Zaha Hadid Architects. In 2011 he graduated with Master in Architecture and Urbanism from Design Research Laboratory (AADRL) at the Architectural Association in London, after previously finishing his studies at the University of Belgrade. His professional experience also includes collaboration with London based experimental design practices Biothing and Kokkugia, as well as studio Mit-Arh from Belgrade.

In addition to this, Igor has been teaching computational classes at the AA School of Architecture (intermediate unit 9) and Bartlett GAD in London (UK), as well as algorithmic design workshops in AA Rovinj visiting school (Croatia) and at the University of Belgrade (Serbia), where he has been an invited lecturer and visiting critic in undergraduate and graduate studios since 2011.

His current interests are focused on exploration of generative design methodologies and research into material and behavioural systems informed by algorithmic logic. During his research conducted at the AADRL he also developed interest in machinic fabrication processes, responsive robotic systems and role of environmental and social feedback in processes of both digital design and fabrication.



DRAGAN ZLATKOVIĆ

WWW.DRAGANZLATKOVIC.COM

Dragan Zlatkovic graduated at the University of Belgrade, at the IT department. During his studies, he was working for two years as an assistant at the University. By finishing the Bachelor studies, he became an Engineer of the New Informational Technologies.

Dragan continued his education in Italy, at the Faculty of Architecture – Università degli Studi di Trieste. After finishing the Bachelor studies in 2011, at the department of Planning and Urbanism, he became a Junior Architect and a Civil Engineer. He enrolled for master studies at the same University and at the moment he is working on his Master thesis.

Zlatkovic is a long-term scholar of The government of the Republic of Italy, that gave him scholarship for his Bachelor and Master studies. In 2013, he was chosen among 500 students from the Faculty of Architecture in Trieste, as the one that will continue his education at the Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV) at the Universitat Politècnica de Catalunya (UPC) in Barcelona. This opportunity was financially supported by the scholarship of European Union and the Italian Government.

He became part of the RESSÒ team and the only participant from Serbia. The team was formed by the ETSAV Faculty and created to participate the International Competition Solar Decathlon Europe 2014 in Paris. The aim of this competition is the planning and a prototype development of a building. After a realization phase that lasted ten days, the construction went through quality check that lasted a month.



"Invitation to participate on the Belgrade Design Week was a pleasant surprise that led to a fantastic experience to be with so many respected and talented people. This event has also a strong emotional significance to me. After my success in Italy, Spain and France, it was a special honour to get the professional recognition in my own country and show as a speaker on BDW. Being part of BDW will give me the motivation to continue to work hard and give you a reason to invite me again to cooperate in the upcoming years. Thank for choosing me and giving me a chance to be part of BDW."

Dragan Zlatković
RS / IT / ES





BDW DIZAJNIGHTS™ DUTCH VIP DINNER

"My memories of conferences are often the moments between presentations; the inspiring folk you meet, beautiful scenery, the language, food, getting lost, the local hospitality... and, whilst that is all true - and more - of Belgrade Design Week, it will be the enthusiasm, variation, spirit and sincerity of BDW that I will cherish. Belgrade should be very proud of what Jovan and his magnificent minions were inspired to produce. Multi, super Belgrade..."

Barry Ainslie The Telegraph / UK



B.7 DAY TWO OF THE CONFERENCE OCTOBER 10TH



"When was the last time somebody you didn't know before:
- welcomed you as family
- managed to surprise you more than once
- made you discover 10 new places and 100 really cool people within a few days
- even made you feel like somebody really important
& revealed some secret inspirations you had forgotten about
Big up to the alchemists of the Belgrade Design Week!
We will remember for life."
Nicolas Le Moigne / CH

BELGRADE DESIGN WEEK 2014 BRAND NEW WORLD DAY TWO OF THE CONFERENCE

FRIDAY, OCTOBER 10TH, 2014

OLD STAKLOPAN FACTORY
STRAHINJIĆA BANA 7-9, BELGRADE, SERBIA

The second day of the conference was opened by Tom Strala, whose pieces are radiant with passion and imagination, a Swiss architect who designs chairs, tables and lamps instead of buildings. Timeless designs produced by his studio are a result of his need to create awareness, essential craftsmanship and enthusiasm for research. His pieces are works of art which inspire the viewer to think about life.

The next presentation was by the Swedish architect and designer Jonas Wagell, known by the projects of 15 sqm prefabricated houses, such as the 'Mini House' and 'Arjan Sauna'. He explained the term "generous minimalism" and whether the "Mini House" project will affect the way we live. Special attention was devoted to the field of communication. Jeremy Ettinghausen, a representative of the world's most awarded British independent advertising agency BBH, famous for its commercials for Levi's, Audi, Johnnie Walker and PlayStation, explained what it takes to win a Cannes lion.

The conference audience had the opportunity to talk to the guests who demonstrated their skills, ideas about combining new technologies, art, fashion and design and told us how to be innovative and develop a global business. In a special session dedicated to Serbian creatives, we saw the most successful Serbian designers from around the world: Irena Kilibarda who talked about her famous Table T – a hand-made

space-age piece of outdoor furniture, that lights up from within, Gavriilo Božović from Lausanne, who talked about the new territories design can explore when mixed with technology, Uglješa Vrcelj of Studio Dvoika who presented the amazing new wooden bicycle, Magdalena Klačnja, a cutting edge Serbian costume and fashion designer based in New York, who showed her work, as well as Nikola Kolja Božović who presented the results of his artistic research on various aspects of the car as a carrier of cultural and social meanings.

The second day of the Conference ended as it started – with presentations from the most successful Swiss creatives. During his presentation "7 lucky years", industrial designer Nicolas Le Moigne described his experiences in different areas of design he has been involved in since 2007.

The audience had the opportunity to meet the famous architect Christian Kerez, creator of the double family home with only one wall – partition wall! This unusual house in Zurich has only one wall which divides it in two. Famous artists, Sabina Lang and Daniel Baumann, better known as Lang / Baumann, showed extraordinary interventions that radically alter public space or decorate interiors of art institutions. Beautifully presented, their colorful, experimental, and rigorous projects are a call for more audacity in creating temporary installations that often seem to promise access to a hidden world.

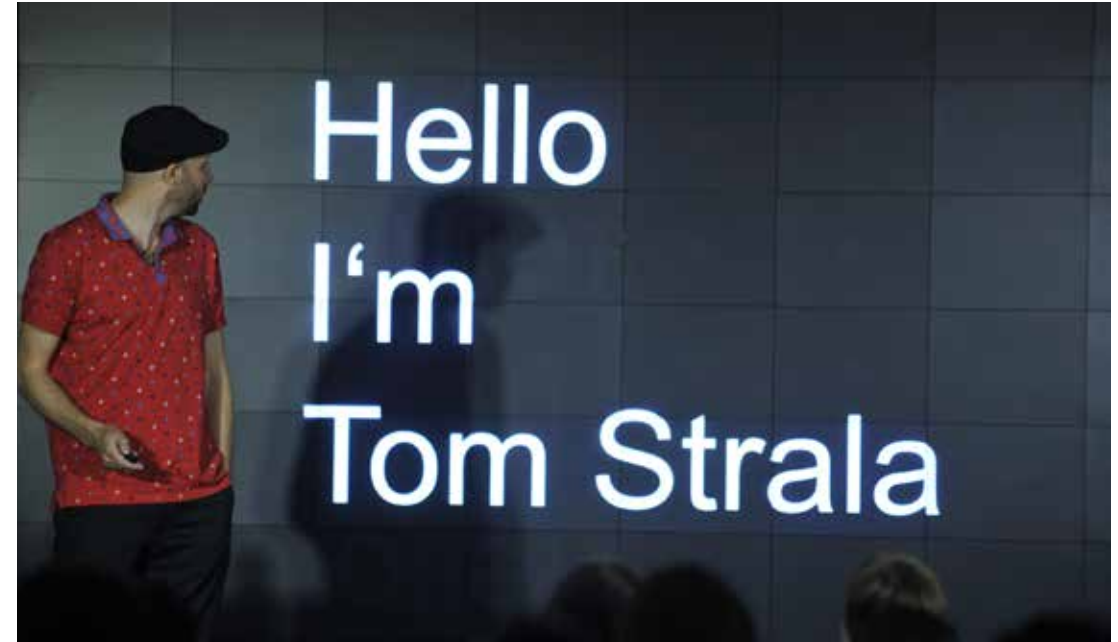
01. TOM STRALA
Switzerland
02. JONAS WAGELL
Sweden
03. JEREMY ETTINGHAUSEN / BBH
United Kingdom
04. IRENA KILIBARDA
Serbia
05. GAVRILO BOŽOVIĆ
Switzerland / Serbia
06. UGLJEŠA VRCELJ
Serbia
07. MAGDALENA KLAŠNJA
Serbia
08. NICOLAS LE MOIGNE
Switzerland
09. CHRISTIAN KEREZ
Switzerland
10. LANG / BAUMANN
Switzerland



BRAND
NEW
WORLD
TOM STRALA
/ STRALA / CH
WWW.STRALA.CH

Tom Strala (ne Thomas Michael Schmid) was born 1974 in Zürich. He finished his architecture studies at the ETH in 2001 with the award „Erich Degen Reise-stipendium“ (travel stipend). Since 2002 Tom Strala successfully leads his own studio based in Zürich's Seefeld. In 2006 his series of TMS-lights was awarded with „Europe's Luminaire of the Year“. In the next years several exhibitions in renowned museums, galleries, and universities followed – juries and lectureships like at the CCA (California College of the Arts), San Francisco USA.

The world is complex – so what?



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Many designers demand from their works an abundance of complex criteria. Major roles of this behavior play global, commercial, politic problems, as well as formal, mental visions, and market psychological and economic parameters. Their justification: the world has developed and connected in an immense speed. They claim that these influences of our era are unified in their work. Because art has always been capturing the zeitgeist.

This idea is nice, and ok... but completely irrelevant. The people have to start dreaming again. Art does not need any complex problem solving. We need passion. We need desire. No well-tempered Everything and Nothing. No new update of our operation system. We need intensity, and this cannot be found in a compromise. That's the DNA of humans – that's the DNA of Strala.

INTERVIEW WITH TOM STRALA

ICON Design Magazine/ UK,
15.10.2014.
By: Debika Ray

The Swiss designer spoke to Icon during Belgrade Design Week about quality, compromise and the importance of failure

Zurich-based designer Tom Strala's diverse portfolio includes a railway station, the set of a Hollywood movie and projects for Zaha Hadid, Norman Foster, David Chipperfield and Herzog de Meuron.

In a philosophical lecture at Belgrade Design Week last week about the importance of context in design, he encouraged the audience to "kill automatism" – to challenge automatic thinking that leads to predictable results.

Although he trained as an architect, Strala is now predominantly a product designer. He spoke to Icon about his work.

Your practice is celebrating its 10th anniversary this year. How do you think your approach to design has changed over the course of your career?

In the beginning I was concerned with what my style is. Now I'm better able to reflect on what is relevant – and I know that it is quality, not style. I also don't get as nervous as I used to when I don't succeed. Now, not succeeding is interesting to me and I know I have to fail many times to come up with something new.

That's why I no longer do architecture – in that field, you can't fail; you only have one chance and that means you don't take risks. In my work, I can take a lot of risks. Sometimes it works and sometimes it doesn't, but that's life.

How different is designing products to designing buildings and how do you adapt your approach to these different scales?

For me, it's the idea that's important – not the material or size. Even something small like a stool can have many ideas behind it, just like a big house. Both are about the way you think and the process. But it was an easy decision to switch to design. In architecture, so many people contribute to the creation process that it's hard to get a result that's not mainstream.

Everybody involved in a building wants to see a little bit of themselves in it and you end up with a compromise. That's great for politics, but less so for architecture, art or design.

But you've done many collaborations, which I'm sure involves some compromise. Do you enjoy working with big-name architects and designers such as Zaha Hadid?

I like to work with people who are creative and those who like pushing boundaries. Having a big name on board is good, but not necessary. It doesn't always correspond to value.

When I worked with Zaha Hadid, I was working with people who work for her. But that didn't matter – what was important was working with people with great minds. People who work for her could have brilliant or not so brilliant minds. I have no idea if she has a brilliant mind!

Tell me about your latest product.

The Animal Farm lamp is a project about transformation and mutation. The lamp comprises a brass pipe cracked down the middle. When you have a crack in metal, you could buy a new piece or do what I've done and make a hole at the end of the crack to split it so the forces go around the crack.



I find it interesting to devise intelligent solutions out of a material's typical behaviour. This product is about understanding the material, not pressing it into a form you want, like you would when making a car.

Which of your projects do you like the most?

Bartok, my concrete table, is about a moment we always want to hide. The iron inside a building is always hidden and nobody values it, even though you need both the concrete and the iron for a building to hold together. My table shows off this iron, changing our perspective on the material and what is beautiful.

Another is the Frankenstein chair. I had a friend I used to make fun of because I thought she was always trying to be everything – shy and polite as well as crazy and rude – then I realised I was just like her and that this was very common. That was the starting point of the Frankenstein chair – I took several classic chairs everyone knows and put them together. We feel like when we put many things together like this we get something new, but that isn't always the case.

INTERVIEW WITH TOM STRALA

Kuca Stil / RS,
February 2015
By: Vinka Marinovic

STRALA: FAILURE IS A CHANCE

Mistakes are important and useful in the creative process and it is important to learn from them, says Tom Strala in the interview he gave to the Kuca stil, during the Belgrade Design Week.

The common way of thinking and repeating the same patterns are not producing creative ideas. Therefore, one should allow himself mistakes while working, but also learn from it in order to create valuable works, works that enrich this world. Creativity should be nurtured, emphasized the Swiss designer Tom Strala at the beginning of the interview for magazine Kuca stil during the Belgrade Design Week (BDW) in 2014.

In his lecture at already famous BDW, he shared his thoughts and experiences with young designers and design enthusiasts. He talked very inspirationally about his philosophical views on the world of design, the importance of failures and lessons learned, as well as the process of creating. In a lecture he wove many curiosities from his ten-year career.

Given that he is an architect and in his first architectural projects he was quickly confronted with the fact that in this business there is no room for mistakes and retry. So he turned to the design and already in operation on his first product - the lamps, he realized that it better corresponds his sensibilities. Today, he loves his freedom to create and to make mistakes, because it refreshes his creative ideas.

Where do you get inspiration for your work?

Inspiration comes from many sides. Once while in the bathroom or in the bar, once during the talks as this stands with you, when produced in interaction with another person. When thinking about what people told you, develop ideas and create something interesting and new... However, most of the time you fail. I have many projects in which I did not achieve a satisfactory result. In my work I take failures very seriously - when we are under constant pressure to succeed, we become incapable of creating.

Do you find the inspiration for the forms in nature or in artificial forms?

For me, the design comes from the mind and the heart. When I like the form I see, I'm thinking a lot about it, do not copy it just because I like it. To create, I need to understand what I like about the form that inspired me, and to develop that idea.

During your lecture, you talked about the failures in the creative process. Is this advice for young designers - not to be discouraged by failures, but to see them as an opportunity for improvement in the process of creation?

I think it's good for all the people in the world if they can make mistakes! This is not only in design, but everywhere where there is pressure to achieve results - when you just tick performed tasks. The consequence is that it does not create anything new, but the world is only maintained as it is. It is for me a reason why the failures are very important, from them man learns to be better and to improve their work.



Do you remember the first product you created? Would you something to change of it now?

I remember, it was a nice iron lamp. It is interesting for me that lamp and all my previous works are completed design venture. When I created an object, I lost interest in it.

What is the main goal you want to achieve by products you design?

I want to push the boundaries of imagination. The reason is simple - the feeling is perfect when you can do that, when you get into a position that you can come up and make something new. That feeling that the world is spreading is amazing! When you're a kid, you think that the world is large, and as you grow up, travel and meet people ... the world is decreasing for you. So when you create an object, the world gets bigger, so you feel like a kid again.

In your opinion, what is the most important thing in expressing creativity through design?

In Switzerland there is a little different opinion than one I represent - I think that it is more important that students and young people in general know to think about the process of creation, rather than just adopt skills. I do not like to give general advice, but when I look at the work of somebody, I like to talk to that person about work and creativity express through this work.

Where does the road that leads to success in the world of design begin?

When I think what it is that someone needs to do to be successful, I realize that there are several things to pay attention to, but there is no magic formula for success.

Following some advice, however, it is possible to increase chance of reaching success for yourself. When you are new one in this business in Serbia, participation at the event "Belgrade Design Week" is a very good start. You see professionals from all over the world, very well versed in business, and they are willing to talk and share their experiences. You can make contacts and possible cooperation with them, and they can look at your work and discuss them. This is a really good platform through which you can connect with the companies as well, which is a great way to start a career.

How do you direct the urge to express yourself?

The need to express yourself is very important. When you feel like you want to do something but you can't find a way - those are just thoughts that are pushed forward. Constantly thinking about how to express yourself, how to do something in a different way and get good results. Many times I manage to express myself, but many times not.

It is believed that 90% of the cases that we use in everyday life are actually designed products, and that we aren't even realizing it. Do you believe that designed products we use every day should be functional or beautiful?

There are many things that are functional, and also beautiful, so it begs the question what is essentially the functionality. The functionality in the design may imply that it is not used more material than what we need, or that some product is very convenient to use and it fits nicely in the hand. The designer decides what is functional for him, and then explains to the audience what it is that makes his work functional and exceptional. Each designer creates the rules according to their own vision.

How someone can today be unique and create something that was never seen before?

If I'd know that, I'd be very rich now.





Jonas Wagell is trained in graphic design, marketing, product design and architecture at schools such as Konstfack, Beckmans, Berghs in Stockholm and Parsons in NYC and has a back record in strategic project management and communication. Today Wagell works with a broad approach to architecture ranging from private houses and prefab house concepts 'Mini House' and 'Arjan Sauna' to interior architecture and exhibition design, and furthermore product design such as furniture, lighting, tableware and consumer goods. The client base has come to include companies such as Normann Copenhagen, Muuto, Menu A/S, Design House Stockholm and Mitab in Scandinavia and WMF AG in Germany and Design Within Reach in the USA.

Jonas Wagell on design:

My design work is focused on functional items rather than artistic objects. I appreciate products that can be used every day and become part of people's lives.

I believe affection and emotion is more important than exclusivity and expensive materials. My aim is to create simplistic objects that are easy to understand and use, but try to add something personal and expressive.

I like to call this philosophy a 'generous minimalism'.

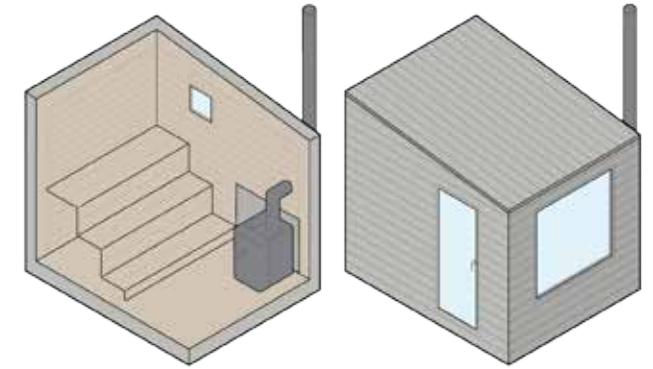


Jonas Wagell on architecture:

My architecture work is focused on functionality and spatial experience rather than decoration and furnishing. I appreciate simplicity and prefer big gestures instead of too many details.

I believe affection and emotion is more important than exclusivity and expensive materials. My aim is to create spaces that are easy to understand and use, but try to add something personal and expressive. I like to call this philosophy a 'generous minimalism'.





BRAND
NEW
WORLD

JEREMY ETTINGHAUSEN / BBH / UK

WWW.BARTLEBOGLEHEGARTY.COM

Jeremy arrived at BBH in 2010 to bring his experience in marrying technology, storytelling and innovation to the agency. He divides his time between working on initiatives for BBH Labs, the agency's future focused, technology-driven R&D unit and on brand, content, digital and social campaigns for clients including Christie's, Johnnie Walker, Clarks and SoundCloud.



He studied Human Sciences under Richard Dawkins at Oxford University before spending thirteen years building Penguin Books reputation as a leading digital media brand.

Interactive Awards. He took William Gibson into Second Life, created a suite of digital story creation tools for children and published myFry, an award winning app for Stephen Fry.

As their first Digital Publisher, Jeremy worked on a number of award-winning publishing and marketing initiatives including We Tell Stories, a collaboration between writers and game designers, which won Best in Show at SXSW

Jeremy lives in London with his bike, his camera, his wife and his three children.

WHERE CULTURE GOES TO DREAM

Jeremy Ettinghausen, BBH Labs
@bbhlabs/@jeremyet



BBH Labs



BBH is a global creative agency. They work with the world's biggest brands to deliver integrated digital, broadcast, print and brand publishing communications.

(“Vorsprung durch Technik”), Johnnie Walker (“Keep Walking”) and Axe (“The Axe Effect”).

They have created some of the most celebrated, successful and enduring campaigns of all time, including Audi

At the heart of the agency is their fundamental belief in the power of creativity: brilliant ideas solving real business challenges for our clients through world class work.



BRAND
NEW
WORLD

NICOLAS LE MOIGNE / CH

WWW.NICOLASLEMOIGNE.CH



Nicolas le Moigne's designs are a celebration of juxtaposition. They show an understanding of, and capacity for, complexity and contrast: seemingly fragile yet resilient, at once artisanal yet also industrial, assuredly sophisticated yet without guile. Like a master swordsman he parries and ripostes between opposing materials, forms and conventions to produce designs that are rigorous and balanced.

This equanimity has brought the Swiss designer, and now also Head of the Master of Advanced Studies in Design for Luxury and Craftsmanship at ECAL/Ecole cantonale d'art de Lausanne, to the attention of both manufacturers and design galleries alike. Working between industrial companies such as Eternit, Serralunga or Atelier Pfister and galleries in London (Gallery Libby Sellers), Paris (Galerie NextLevel), Berlin (Helmrinderknecht Contemporary Design), Brussels (Fine Art Silver) or Mexico (Ediciones Jalapa), le Moigne's dexterous approach is an elegant counterpoint to the chaos of a supersaturated design culture.

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BRAND
NEW
WORLD
**CHRISTIAN
KEREZ / CH**

WWW.KEREZ.CH



Christian Kerez was born in 1962 in Maracaibo, Venezuela and educated at the Swiss Federal Institute of Technology Zurich. After extensive published work in the field of architectural photography, he opened his own architectural office in Zurich, Switzerland in 1993.

Christian Kerez has been appointed as a visiting professor in design and architecture at the Swiss Federal Institute of Technology Zurich since 2001 and as assistant professor since 2003. In 2009 he was elected as extra ordinary professor for design and architecture. In 2012-13 he led the Kenzo Tange Chair at Harvard University, Cambridge. He is currently working on different programs in various scales in France, the Czech Republic, Brazil and China.





INTERVIEW WITH CHRISTIAN KEREZ

EGO MAGAZIN

3.11.2014.

<http://ego-magazine.com/christian-kerez/>

You are...

My name is Christian Kerez. I am an architect from Zürich.

What comes first: form? Shape? Function? What are the key informations that you take into consideration when you draw first sketch?

Well, for me – none of these! I always imagine space – my design starts with looking for reason to define space in a specific way. Program is just like the lines, you know, the lines in music script. They have no meaning solely for themselves. Only if architects imagine the space, program becomes meaningful. Very often, if you do a competition, you have a program and it's just a list of square-meter. The square meter doesn't mean anything! Only if you have an idea what happens, what should be in the space, or what should be meaning of the space, only than this quantities become architecture

Is shape more capable to deliver message than program itself?

I always try to destroy shape. In the sense of a form which is covered by the skin. I imagine the building as a organism which has an interior – like the human body, the bone structure – which has many other elements that define this interior. Very often, I try to expose this elements to the outside, to destroy the shape in the sense of smooth surface. Of course, you could also talk of these buildings as a shape, because they create a sculptural appearance.

What goal does architects (arhstars) have to achieve today? What is the main task of todays architecture?

I think we live at the time when everything is possible, and this makes everything much more difficult! Because – whatever you do, you have first of all to look for the reason, for the meaning, otherwise your work is only kind of incarnation of the personal taste or style. I try to start every project again with the same questions: “what is the purpose, what is the meaning of a specific building?”. For me, this can never come from, let's say, formal aspects of architecture.

Does contemporary architecture have answers to changes which are imposed by increased digital communication in every form?



I use whatever I can to create a building. In my office, models done by hand have the same value as the models done on the computer. Very often, a project changes from physical to digital and back again. I have no preferences, for me – every tool is just serving a purpose; and this purpose is to find expression of a extract of idea, and whatever is useful in these design process – I take and use and I'm quite happy about all these possibilities that we have nowadays, working with computers. But, I'm not computer fetishist. Otherwise, my work as an architect would only be an illustration of computer capacity. For me, a computer is just a slave, kind of instrument.

Is your architecture pure art? Your creations – are they to be judged solely as a work of art?

Well, I would say: my understanding of architecture is close to the understanding of art, in the sense that I consider architecture as being a media; like – music defined by noises, like culture defined by volumes, and architecture is defined by the space. And think that whatever you do as an architect is first consideration of this definition of space. But, on the other hand, architecture can never be as pure and as autonomous as a work of art is. When I work as an architect, I have to take into consideration much more restrictions, than I would if I write a book. And these restrictions, they are crucial for the design process. And if an idea in architecture is not able to survive all this requirements and restrictions, that are like the second nature of the media of architecture, than these ideas have no meaning. Even if they maybe are, in their pure, not functional way, beautiful.

Constructive part of your projects are of the most importance; does that fact make them more expensive and/or problematic for building construction?

For me, budget is never an issue! If you make a movie in Hollywood (and you have 16 millions of dollars), or if you make a movie with a hand camera (and have just 16 000 dollars to make it), it's not that much restriction or blessing. It is rather an aesthetical kind of requirement, or basic tool to work with. I love to work for rich people in Switzerland, and do buildings that would not be possible anywhere else than in Switzerland – because they are so expensive, but also because you wouldn't find engineers, you wouldn't find undertaker who would be able to build them. But, at the same moment, I love to work for people that are living in poor area – favelas in Sao Paolo (and they had to move out because they live in unbearable and risky situations). I respect and I treat all clients with the same respect, I take all the commissions with the same carefulness and the same passion, because they help me to develop ideas in two different, in two opposite directions.

Is it true that big ideas collapse due to compromise? Is it possible to make great architecture and compromise at the same time? Do you compromise, ever?

No. Never. And I also don't want my clients to compromise. I also don't want that engineer that I work with compromises, I also don't want that undertaker that work with me compromises. I think what is absolutely important is that everybody involved in design process learns from each other and accepts the point of view from one another and changes its own position due to entity which is much more profound and complex when everybody has an impact on that. So, in this sense, if I say “I never compromise”, it is not arrogance, because I expect every other people involved in project, to do the same. ... It's curiosity: if you look how people in favela live – they are not poor people, it's sometimes hard, certain things are hard but certain things are beautiful. There is so much quality of life also, in favela. I don't do it by pity, you know? I don't pity this people. I respect them. I could also pity rich people. Sometimes they have more mental problems...

Where would you place your work at the timeline of architecture?

This is important question. It's very important to have historical notion of the present. I think without that you can not do anything which has any relevance in architecture. My understanding is: we still work under postmodern conditions; but the first notion of the postmodernism was too easy. What Ventury, Rossi and others did just to kind of break with modernism, to go further back in the past and in the end didn't reach much complexity. I think: to respond to this postmodern conditions is not anymore possible with an apriory position, with a position which is a starting point; but it's much more that you have in each project to look again for the evidence that give you legitimization for what you're doing, that give you a reason why your project looks like

this and not like that. And I try to circumscribe this kind of historic condition with the title on certain certainty, you know – with the last book on my work, published last year in Japan; and because I think you start each project with uncertainty and effort and the work you have to do, you have to achieve (or you're trying to achieve) is to end-up with certainty. In this sense, for me, doing a project still starts in the negative void. Postmodernism is defined by something which is already gone, but it doesn't tell you where are you now. Even today, you still have to look each project again, and where does the arguments, the logic come from, for the project

The last one: how do you define your ego, your selfconcept? What's the more important: your work or your (private) life?

For me, my work is specific experience of life. My life would be much easier without architecture, but also much more boring! Happiness is only one aspect in life. Life would be quite poor if you could be 24/7 happy. So, I think life is like package... passion, despair, sadness, ecstasy, frustration... only by knowing all of these emotions makes life interesting. I would be terribly bored if I'm just happy.



BRAND
NEW
WORLD

SABINA LANG / LANG / BAUMANN / CH

WWW.LANGBAUMANN.COM



Sabina Lang (*1972) and Daniel Baumann (*1967) live in Burgdorf (Switzerland) and have collaborated since 1990.

Their body of work includes installations, sculptures, large-scale wall or floor paintings, and architectural interventions. The two artists work in a wide range of materials—wood, metal, paint, carpet and inflatable structures—but their true medium is space. Most of their works are site-specific, some are modular and can be adapted to different situations. Many of their pieces can not only be viewed but actually used as well while others merely feign usability or artfully subvert it.

Through careful prior analysis of the location and context of their interventions, Lang/Baumann initiate a dialogue with the existing situation, often playfully upending expectations and disrupting patterns of perception. With their opulent imagery they deliberately seek a delicate balance between clearly defined categories like public and private space, familiar and strange, art and functionality.

SUPPORTED BY:

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INTERVIEW WITH DANIEL BAUMANN

07.10.2014.

By: Igor Vidović, BDW



Artists Sabina Lang & Daniel Baumann work in a wide range of materials—wood, metal, paint, carpet and inflatable structures – but their true medium is space. Most of their works are site-specific, some are modular and can be adapted to different situations. Their body of work includes installations, sculptures, large-scale wall or floor paintings, and architectural interventions. Through careful prior analysis of the location and context of their interventions, Lang/Baumann initiate a dialogue with the existing situation, often playfully upending expectations and disrupting patterns of perception. With their opulent imagery they deliberately seek a delicate balance between clearly defined categories like public and private space, familiar and strange, art and functionality

At Belgrade Design Week 2014, at the DizajnPark exhibition, they presented the piece **Comfort #8** (seven parallel air-filled tubes installed along the walls of the gallery) and also took part in the international conference titled **Brand New World**, where they spoke about their work process and inspiration. Speaking with Daniel Baumann, we learned about...

Comfort #8

“This is a piece we developed some years ago. The idea was to create a sculpture which has no form at the moment it is built: it is a flat wall, and what we do in the exhibition is, we fold it around the existing walls. That’s what we did here: it starts at the wall, goes around and stops somewhere. In fact, the space where it’s exhibited gives the piece the form in the end. People see different things in this work. On one side it’s this goldish color, it’s beautiful, it’s something to look at, but at the same time they touch it and immediately start thinking: Hmmm, how would it be to jump in. They play with it. We never say if it’s allowed to play with it or not, it’s up to the visitor. Personally, I like this aspect of having fun with an object”.

Lecture

“We tried to explain the strategies used for the projects we have done. We never talk about future projects. I think the easiest way to explain how we work is if you show the projects you have already done. Also, in art projects there are complex stories, you work for one or two years on a single project. It’s a long process, and in the end, the people only see the final piece, and that’s the very end of the whole story. And to understand this, it’s also important to understand the whole process, and that’s what we will we tried to show at the conference”.

Approach

“We have ten to 15 exhibitions a year and most of them are invitations where nothing is defined at the beginning. We get asked to do a project in a particular place, and then we develop it, and it’s mostly site-specific. It can also go in many

different directions, this is an inflatable work, of course, we also like to work a lot with colors, paint the streets, the walls... Another direction that interests us is functional objects. For example, we’ve built a diving platform in a city, so you have a tower, where you can go up, and you have a diving platform, but there is no pool, and also the first 10 meters of the ladder are missing...so you can only imagine to be up there. Once, in a skyscraper we installed two doors, and connected them, with a ladder: from the ground the visitors see two doors, and the staircase connecting them. But it’s inaccessible: you can only imagine what it would be like to use it”.

Art & design

“In general, I am unsure if art can change anything. For sure you have a wish that people go out with richer imagination, with a new perspective when they have visited your show, or seen your artwork. But I think it’s very hard to say art can change the world, or influence design. On the other hand, we get inspired by design, or by architects. It also works the other way around: designers can learn from art. But I think this is more about the dynamic of the community: we are a huge group of creative people, who work in the same direction, so you can take notice: Oh, this guy did a good thing, so you can learn from that. We are all together going in this common direction. It’s maybe even easier to influence people in another field, because artists are somehow mutually competitive, designers also, but artists and designers are not competing with each other, so it’s easier to look at it from a positive perspective”.

“Brand New World”

“When I read the Belgrade Conference title the first time, for me it was from the beginning very ironic, because it is a promise you never can keep. But I like visions, and I like this period in history where progressive wishing was dominant. That’s what I like about the sixties: they started imagining how it would be to live on the Moon. Such visions they had, and they really saw into the future. The next step in history was Post-modernism, so ugly and stupid concept to use historical elements and remix them. I much more prefer this dynamics where you really try to go ahead, in a new field. It’s also a new experience, it’s like running through a dark space, with no idea what’s happening, but you think: there is the next door, let’s try this. You can run into a wall, or you can really find that next door, and reach the next level”.

Venue: the old Staklopan factory

“This space was a huge surprise to me! It’s absolutely beautiful. When I first came here, I said: that would be a great studio. We live in a similar space, we also have our studio in an old factory, different from this, because it is in the countryside in Switzerland, so a very boring neighborhood (laugh), and this one is at the city center. I hope they can keep it for the future editions of Belgrade Design Week”.



A woman with dark hair is speaking into a microphone, looking slightly to her right. The background is blurred, showing other people in a dimly lit room with warm lighting. The text 'SERBIAN INNOVATION SESSION PRODUCT DESIGN' is overlaid on the left side of the image.

SERBIAN INNOVATION SESSION PRODUCT DESIGN

"Year after year, the Belgrade Design Week keeps gathering some of the world's most talented designers in Serbia. Meeting these people, seeing their work and listening to their talks would already make the trip more than worthwhile ; indeed it gave us a boost of inspiration to last us well through the year following the event. However, what truly sets the BDW apart is the atmosphere, the aura of camaraderie surrounding the organisers and including their guests. This turns what could have been a business trip into an unforgettable experience, what turns the people met in Belgrade in friends, while they could have been mere business acquaintances in another setting."

Gavilo Božović
Restons Sérieux, RS/CH

BELGRADE DESIGN WEEK 2014 SERBIAN INNOVATION SESSION PRODUCT DESIGN

After enjoying the first “Serbian Innovation Session” on spatial arts such as architecture, urban planning and similar related categories, with participation of Aleksandru Vuja from Belgrade, Miloš Drinčić from Stuttgart, Igor Pantić from London and Dragan Zlatković, don't miss the second installment, the session on design - object, fashion, digital, superhuman, artificial intelligence, ecological, domestic, global, avantgarde and traditional, successful and still aspiring, established and starting up!

The best Serbian creatives of categories formerly known as “industrial design” exchange their views, experiences and present their stunning work from all over the globe with a particular focus on Serbia today. Remember - the LIVE voting continues!



“Unbelievable - the masters of cool have managed to pull yet another magic! To consistently maintain high level of riveting presentations, top-notch speakers, crazy after-parties year after year, is just beyond me - how do they do it? With very little support from official institutions, almost with their bare hands but with unshakable belief in design and positive change, the BDW team has done probably the best show yet - despite all odds. My huge respect and thank you!”

Saša Vidaković
SVIDesign / UK



IRENA KILIBARDA DSIGNEDBY / RS

WWW.DSIGNEDBY.RS

Architect, studied at the Belgrade Faculty of Architecture and founded Dsignedby during the year of 2008 with Iva Kilibarda.

Dsignedby is the company working mostly in the fields of interior design, architecture and visual communication projects.

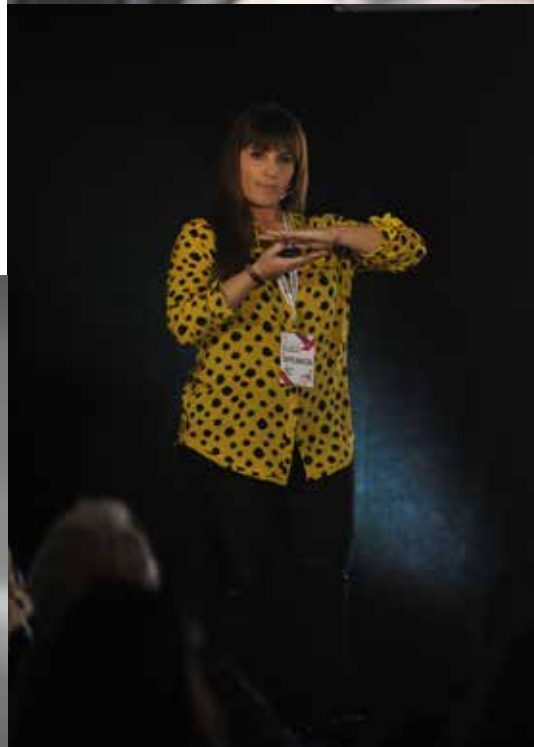
Has exposed on 20 fairs and expositions from 2010 to 2014.

Has realised many different interior design projects in Serbia as well as abroad, some of which were published in magazines as: Domus, Icon, Figaro, Kwart, Deutsche Welle, Corriere della Serra, Hise, Design Report, DAMn, as well as on the internet blogs like: Dezeen, Interiorzine, Yatzer, Dsigned.rs, espritdesign...

Awarded for the design of the LAMPED Oled floorlamp, Salone Satellite 2011 Milano/ Long listed WAN Interior Awards 2011.

Dsignedby was awarded for the design of their website and logo- Iva Kilibarda.

Member of DAMADEI, the Eu organization for Design and Advanced Materials.



GAVRILO BOŽOVIĆ RESTONS SÉRIEUX / CH

WWW.RESTONS-SERIEUX.COM

Gavrilo Bozovic is an engineer who, after starting his career as a consultant in biotech, started moving towards design by assuming the technical leadership of the EPFL+ECAL Lab, a transdisciplinary institute in-between an art school, the ECAL, and a technical university, the EPFL.

In this position, he worked as technical lead on numerous interaction design and innovation projects. Seeing many opportunities for interactive applications in the field of communication, he opened in 2013 Restons Sérieux, an interactive communication agency, in partnership with Nicolas Paupe, a Swiss communication designer.

Together, they are working on the development of novel applications of graphic design, relying on new technologies of interaction and data visualisation. Half of the work done by Restons Sérieux is commercial jobs, for corporate identities and interactive installations mostly, while the other half is dedicated to research projects, many of which are done in collaboration with technical and design schools in Switzerland.



UGLJEŠA VRCELJ DVOIKA / RS

WWW.DVO-IKA.COM

Graduated from the Faculty of Mechanical Engineering, majoring in Industrial Engineering. Just before graduation, he launches his own production of furniture, which he also designs. Since 2000, he has been combining the acquired knowledge in the field of design with marketing, where in numerous projects he has been working on and which he conceptualized creatively.

In 2006, he founds a creative marketing agency SuperDot doo, which today is specialized in providing services to corporate clients (in the field of: design, production, ATL and BTL activities, and the increasingly significant digital marketing). In 2010, He founds "MooShema" – a brand of designed household items, such as tablecloths, lamps, aprons, bags and graphics. Very quickly "MooShema" attracted great interest due to its unique concept and took part in events such as Mixer Festival, Skopje Design Week, Belgrade Design Week, Serbian Creative Festival in Brussels, Maison Object...ect.



Since 2013, Along side with Zarko Bubalo, co-founded creative studio Dvoika, where he engaged in the design and manufacture of bicycles. With this concept they were guests of Paris Design Week, Euro Bike exhibition show in Friedrichshafen, Germany. Site DesignBoom included their frame in the top 10 frames for 2013 in the world. He is also the author of three independent exhibitions in the area of multimedia arts – Revolution, Sky, Mona Lisa, as well as art performance "I Am the Flower". He has also successfully tried himself as a set designer in theatre performances of Zvezdara Teatar and Belgrade Drama Theatre. He is married and is a father of three daughters. He is in love with creating something new and authentic.



MAGDALENA KLAŠNJA / RS

WWW.MAGDALENACLASHNJA.COM

Magdalena Klačnja is a costume and fashion designer. Born in Belgrade, Serbia. After earning bachelor's degree in design of leather goods in 2004, same year she enrolled school of applied arts at Belgrade university and graduated in 2009 with master's degree in costume design.

He has been working in film, theater, tv and fashion. Her work has been part of many international solo and group exhibitions, fashion show and workshops, showing her drawing, concepts, costume design, installations and fashion performances. She has collaborated with various international artists and one of the results was a published book.

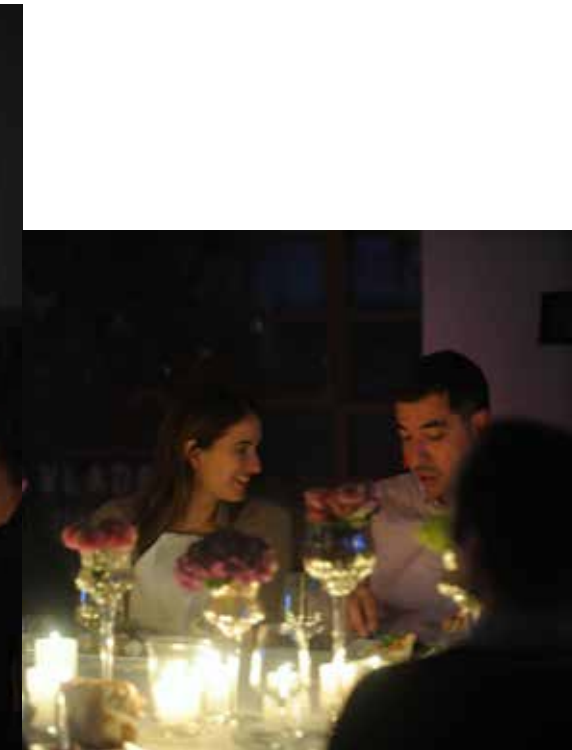
Currently she lives in NYC where she has been working for fashion brands such as EUGENIA, KIM, DARYL K, DIANNE VON FURSTENBERG as well as on her own shoe label. She has also worked on Robert Wilson's NY productions, "EINSTEIN ON THE BEACH" AND "ZINNIAS" OPERAS.



NIKOLA KOLJA BOŽOVIĆ / RS

WWW.NIKOLABOZOVIC.COM

Nikola Kolja Božović is a professor at the Faculty of Applied Arts at the Mural Painting Department in Belgrade and member and one of founders of the Group HYPE. His works are among several private European and Serbian collections, among which is the RADIX collection in Belgrade, BORUSAN collection in Istanbul, and City of Belgrade Museum. The exhibition 'Phantasm on Wheels' presented at BDW 2014 is the results of his own research into various aspects of the car as both a physical vessel, and a carrier of cultural and social significance. Božović has displayed a series of manipulated machinery sourced from automobile segments, acting as a metaphor for fetish, fantasy, obsession and status. His distinct union of pop art and automotive fetish is reflected in the materials used: the surface of the sculptures is made of sheet metal, putty and plastics, is painted using colored car lacquer, and finally mirror-polished.



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Božović's intention is to personify the parts, giving them human features: headlights look like eyes, a cooler resembles a mouth, a carburetor could be internal organs, fuel is blood and the body is like a skeleton. the emerging transfiguration of objects symbolize the present situation and rituals derived from societal relationships; in turn, he implies that fetishes, fashion trends and collections of art — for example — can often become a replacement for the physical and emotional relationships sustained between people.





“We are, as the German Embassy, always very proud to support Belgrade Design Week. We think it is very important for the country and for the region, to have this innovation process. There are stars from the design group of people internationally very well known, and it’s absolutely amazing, to learn from them. And also from the business point of view it’s very important. I spoke to German designers and they are really surprised with the hospitality and the quality of the Design Week, and they are more than keen to come back!”

Karl-Heinz Schmitz / DE
Attaché of the Embassy of Germany in Serbia

B.8

DAY THREE OF THE CONFERENCE OCTOBER 11TH

BELGRADE DESIGN WEEK 2014
BRAND NEW WORLD

DAY THREE OF THE CONFERENCE

SATURDAY, OCTOBER 11TH, 2014

OLD STAKLOPAN FACTORY
STRAHINJIĆA BANA 7-9, BELGRADE, SERBIA

The third day of the conference was opened by Guido Woska, a branding guru from Germany, Chief Clients Officer at the global branding, design and innovation agency Designit, who presented a very futuristic, sometimes controversial vision of how technology can change human evolution.

It was followed by the presentation by Danish designer Nikolai Wiig Hansen, who uses himself as target group: when he designs, he is led by clients' needs based on what he himself loves the most. Hansen is the author of some of Ikea's classics, he created a design concept for one of the biggest supermarket chains in Denmark, and he also worked with carpet, food and chocolate factories. BDW also presented art director, graphic designer and publisher from Barcelona, Omar Sosa, editor of Apartamento, named the "Best Entire Magazine of 2010" by the D&D association.

In a special session dedicated to Serbian creatives, we saw arguably the best Serbian graphic designer in the world, Saša Vidaković from London, the most successful comic artist in the past years, Aleksa Gajić, Cannes Lion winners for the best commercial from the local leading advertising agency Saatchi & Saatchi – Žarko Veljković and Ivana Zeković, and once again, Gavrilo Božović of Restons-Serieux.

The conference ended with the presentation of the Mexican architect Michel Rojkind, who told the audience how he felt back in 2011 when he was named by Wallpaper magazine one of "150 Movers, Shakers and Makers that have rocked the world in the last 15 years". Fascinating projects of his studio are a vision of an entirely new world, but at the same time, they are connected to the community they are supposed to serve.

As a result of our ongoing attempt to present the best creative minds from the former Yugoslavia, this time BDW 2014 gave its audience a chance to be in the company of a great architect from Zagreb – Idis Turato, and the honor to close the conference was given to one of the most prominent creative minds of the region – Igor Kordey, a Croatian author, and definitely the most prolific and most successful comic book artist and illustrator in the region.

01. GUIDO WOSKA
/ DESIGNIT
Germany

02. NICHOLAI WIIG
HANSEN
Denmark

03. OMAR SOSA
Spain

04. SAŠA VIDAKOVIĆ
United Kingdom

05. ALEKSA GAJIĆ
Serbia

06. SAATCHI & SAATCHI
Serbia

07. MICHEL ROJKIND
Mexico

08. IDIS TURATO
Croatia

09. IGOR KORDEY
Croatia



"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 / DE, 2012



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GUIDO WOSKA / DESIGNIT / DE

WWW.DESIGNIT.COM

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Guido Woska is Chief Client Officer of Designit, a global design and innovation agency with 15 international offices and 300+ designers and strategists, working for Fortune 500 clients such as Audi, BMW, LG, Samsung, DHL, Brussels Airlines and Microsoft. Guido holds a Masters Degree in Communication Design and Business from the University of Fine Arts in Berlin/Germany and has worked for nearly 15 years on the corporate side as well in creative agencies around the world, including the US, Europe, and Asia. Prior to his current role, Guido was CEO of Designit Germany as well as instrumental in starting Designit Japan.

As a firm believer in the philosophy that design and innovation create sustainable business value, Guido works with many international brands on defining and building their position in markets that change faster every day.

He is a frequent speaker at international events and conferences as well as a guest lecturer at universities.



INTERVIEW WITH GUIDO VOSKA, DESIGNIT

11.10.2014.

By: Igor Vidović, BDW

Will technology change human evolution?, The impact of wearable technology on human development

Drawing people from around the globe since 2005, the annual Belgrade Design Week kicks off on October 6-11, 2014. An educational platform and exchange point for experts in design and design-related fields, the BDW festival provides an opportunity for regional and international designers to share ideas and learn from one another. Each year, presentations from creative leaders around the world form the centerpiece of the design festival. Guido Voska, the CCO of Designit, will be a keynote presenter at BDW 2014.

We sat down with Guido to discuss the conference, the future of design, and his upcoming presentation, 'The Human Sensor – Data in the Age of Wearables'. At its core is one simple, yet powerful, question:

'Will technology change human evolution?'

"I think in the future it's all about sense and sensing, because humans and technology will be even more connected. Sense will play an important role in how we design new products and product experiences, how we engage in amazing experiences, and how we allow technology to become an even more essential part of our lives. Last but not least, sense is a great topic because we, unfortunately, are living in a world where common sense has become less and less valued. However, I'm optimistic that, as designers, we can bring some sense back into our lives in the future."

What can the audience expect to hear and see during your lecture?

They can expect to get a pretty futuristic, sometimes highly controversial, look into how technology can change human evolution. The recent rise in the popularity of wearables raises questions that go far beyond any aesthetic design discussions and deep into the controversy of what part technology can play in our lives, what part it should play, and how that will change the way we, as individuals and societies, will evolve in the future. I will also bring up some very simple—but powerful—questions that we'll be facing as designers, such as: for whom, or for what, will we be designing in the future?

Apart from the focus of BDW, what topic in the design world is really relevant to you today?

The most important design topic for me right now is the relevance of highly connected, engaging user experiences. These connected experiences are challenging the way design has worked in the past, which was traditionally very discipline-focused. People today demand more connected, highly engaging relationships with products, services, and brands. This is leading to dramatic changes in the design process. As designers, we need to understand that we are already beyond the age of silo-thinking and that more and more disciplines will merge in the future to allow for these new, highly connected product-service experiences to be crafted by designers who are able to think across silos and disciplines, connecting all the little dots into unified product-service experiences.



What is your favorite aspect of working on design projects and why?

Design, for me, has always been a form of self-expression and an opportunity to create sustainable business value and make a meaningful impact on people's lives. For example, through design and innovation, we recently were able to change the breast cancer diagnosis process in Norwegian hospitals. Previously it took patients an average of 80 days to get a final diagnosis; we, as designers, were able to reduce the entire diagnosis process to just 3 days. To me, this is the power of design: to create a real and positive change in people's lives.

What is your latest project?

I'm currently working on a project to reinvent and rethink the entire customer experience for Brussels Airlines' passengers—from physical to digital—connecting all elements of the passenger journey, from the moment you book a flight until you arrive at your destination. Several of our international Designit teams are working on different aspects of the project right now, from new digital tools to a new premium experience in the airport to a connected digital experience. The first bits and pieces are going live in October and it's pretty exciting to see the puzzle come to life.



And finally, how do you see design changing and affecting rapidly evolving cities like Belgrade, Serbia?

Design's relevance is becoming less and less about silo-based disciplines and much more about envisioning and creating connected, highly engaging experiences for humans. At Belgrade Design Week, I look forward to meeting design experts from all over the world and having exciting discussions about building a better future through design. The city of Belgrade is a great location for these discussions because it's a place going through massive changes and reinventions; it's leaving behind the past and adapting to the new realities of today and tomorrow. I want to understand more about how design has evolved here over the past decades and the role it can play in the future society and economy of Serbia.



Nicholai Wiig-Hansen (born 1964) is a self made industrial designer. Being a son of one of the most respected and beloved contemporary Danish artists Svend Wiig Hansen, Nicholai had art and design infused in his veins since early childhood. The influence of the artistic childhood home plays a major role in his approach to design. Although Nicholai clearly distinguishes between art and design.

Through working in an internship at a design studio, Nicholai Wiig-Hansen was introduced to Ikea whom he worked with

for several years. Nicholai is the designer behind many Ikea classics, such as PS Locker that won Red Dot Award and Marie Claire Prix D'excellence 2000.

Nicholai Wiig-Hansen has had his own design studio since he was 26 years old. He works with many different tasks using himself as target group, meaning Nicholai visualizes the clients needs based on his own preferences. Nicholai currently works with companies such as Normann Copenhagen and lamp manufacturer Lightyears.

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NICHOLAI WIIG
HANSEN / DK

WWW.WIIGHANSEN.COM

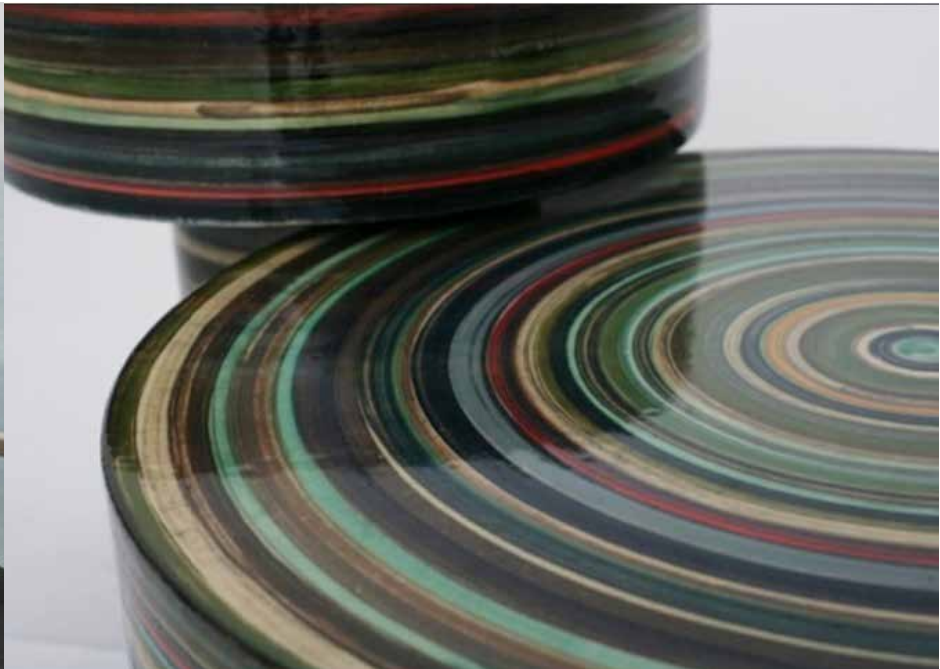


Nicholai Wiig-Hansen has worked in different fields, such as working with the outdoor company Primus, the carpet manufacturer Fabula Living, and he has also made a design concept for one of Denmark's largest supermarket chains. Nicholai has furthermore worked with food- and chocolate companies.

For his new thermo jug manufactured by Normann Copenhagen, Nicholai Wiig-Hansen is the recipient of the Red Dot Award Best of the best 2013 and the German Design Award "Special Mention" 2014. Nicholai's new chair also manufactured by Normann Copenhagen won the prestigious Interior Innovation Award 2014.

Nicholai Wiig-Hansen has been exhibited in several museums, such as Design Museum Denmark and the Neue Sammlung in Munich, Germany.





"A design event that is both inspiring, uplifting, interesting, fun and warm, and where you interact with creative skilled people from all over the world, AND also make new contacts as well as new friendships. It is well organized as well as relaxed in an environment where you feel as if you are among friends and family. It's been a great experience to become a part of the BDW family."

Nicholai Wiig Hansen / DK



Omar Sosa (1983) is a Barcelona based Art Director, Graphic Designer and Publisher.

In 2008, after a period of working at Folch Studio in Barcelona as a Business Partner, Omar founded the magazine Apartamento together with his friend Nacho Alegre.

Apartamento is now distributed in 45 countries, hitting] newsstands in China, Lebanon and Kenya, as well as recording big sales in Berlin, London and New York.

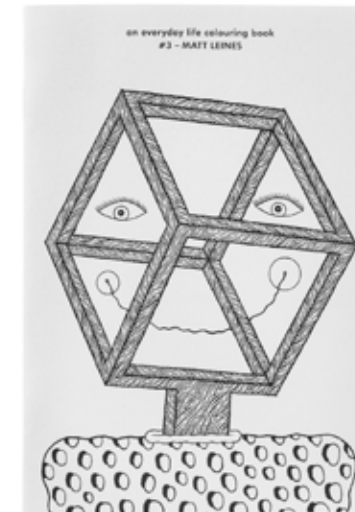
Two years later he went on to win the prestigious Yellow Pencil Award and Apartamento was awarded the Best Entire Magazine of 2010 by the D&AD association (Design & Art Direction Association, UK).

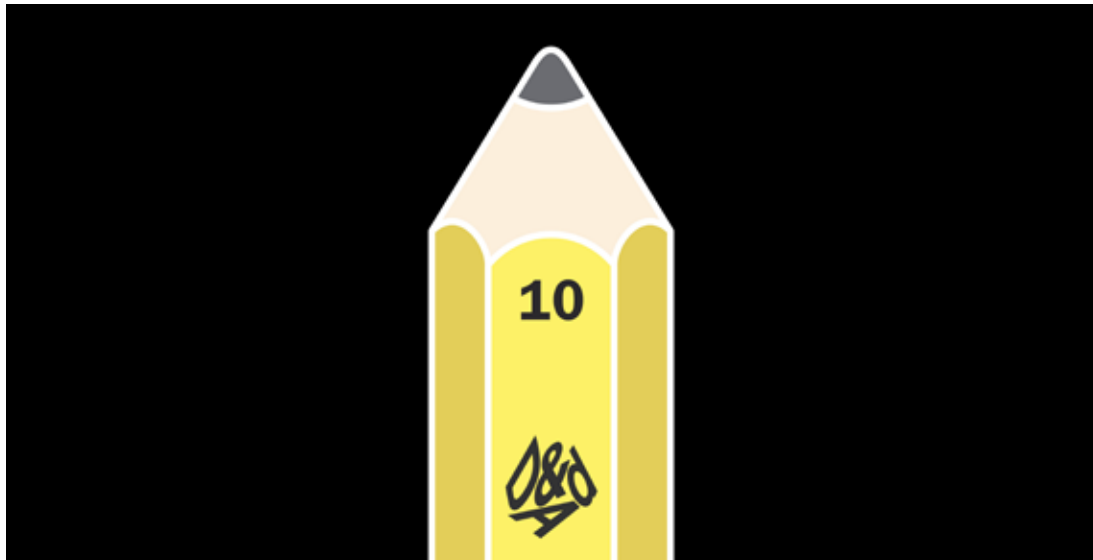
Omar Sosa has worked as the Art Director for a wide range of international clients: Flos, Louis Vuitton Group, Rizzoli International, Carolina Herrera NY, DDG Partners, Corriere Della Sera, Patricia Urquiola, Ricardo Bofill Architecture, among others. His work spans from designing books and magazines to creating brand identities, designing exhibitions and generating successful liaisons among creative professionals.



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OMAR SOSA / ES

WWW.OMARSOSA.NET





INTERVIEW WITH OMAR SOSA

DESIGNED.RS

By: Ivana Srdanović and Ana Radovanović

You established Apartamento magazine in 2008, when publishing was in crisis, which preceded the economic crisis. Designed was established as an online magazine as a result of the crisis in publishing. Since you are a graphic designer by trade, and that you could have earned money just by doing your job, I am interested to know your point of view at the time, that made you go into publishing.

First of all, I never wanted to make a magazine! That's it, I said the truth! I was working for other people, for other printed magazines and I could see that they were infamous – they were not making any money, it didn't have anything that you are supposed to have when you make a magazine. But it happened that I got this idea that seemed like it could work for us...I've been used to making magazine and I love paper, I love objects and everything...So making Apartamento magazine and getting used to the idea how people want to read what you write. I always compare it to social networks, because I almost don't use Instagram and stuff like that and my need to put things out there, my ideas, something that I like – I do it with the magazine, together with my partners at Apartamento. So this was something that I liked, but I never wanted to get into the publishing industry. It's not because of the crisis or because I think it's dying – I'm pretty sure it's not – it's just changing the volume. It just so happened that I found myself in this situation; you think that you are going to make a magazine and that it's just going to have some funny content and some graphic design, but it's actually business - you have to have people!

What year was the breaking point for Apartamento to become famous? After one year, two years? Perhaps when you raised your circulation from 5000 to...8000 for the first time?

I don't know. It's very hard for me to say. I have to say that we got a very good presence from the very beginning – right from the first and second month. We got the New York Times interested, we got magazines in Germany like Süddeutsche Zeitung, and Zeit Magazine. In Spain also, but especially in the USA and Germany. So all this made a lot of awareness – with online, you know this better than we do, information gets copied and pasted...This is something that always happened in journalism, but it seems that online, it spreads so fast! We were lucky that the first articles that came out were very good – with good writers and for good media...

How you got them, at the time?

I have to say that Marco, the guy from Italy (Marco Velardi) was very good on picking the right contacts, people to send

the magazine and say – Hey, take a look at this! And then it happened, people liked it and they really welcomed the magazine! It seemed to be something very fresh in the editorial world. I feel a little old when I say it, but 10 years ago you couldn't find so many magazines like today. There weren't seven magazines about food, another five about craft, another ten about this and that...There were some small magazines, but not that many. It seems that publishing boomed now, within the past six-seven years. There are a lot of blogs, but also many, many, printed magazines, and every day there are more and more, with short-run printing and everything. But it seems interesting that, at the same time, there are all these concept stores around the world that sell similar stuff, but they all have different “touch” because there is someone very interesting behind it – a curator or director. They all have similar magazines. They say this thing about flowers and insects, that there is the right flower for the right insect, and the other way around – I think that these magazines have found their place in concept stores. And the concept stores, they kind of find these magazines to be the right product. In that sense, I think printing is not dying at all. Another thing I have to add, it's very important, we are a printed magazine, a physical one, but we survive, we live, ALL because of the Internet, for two reasons. First of all, because we contact everyone via e-mail and discover most of the people on the Internet. Second, I work in Barcelona. Nacho Alegre, my business partner, he is traveling the world because he is a photographer, and Marco Velardi lives in Italy. We connect via Skype, on the Internet. And the only way to get out the magazine, to spread out the new issue – is the Internet.

How do you get such famous photographers for your magazine? You've mentioned Terry Richardson...

Yeah, he shot photos for the last issue. This is something that you need sometimes – to meet the right people. If the photographer likes the magazine, and if you engage them with a nice story – that's important. You cannot ask them to go and shoot this famous boring industrial designer, because we need that brand to pay for that. But if you offer something interesting...

Is then the key to your success the fact that you do it with honesty?

I think it is a big part of it, because we really speak the truth and we don't want to pretend to be anything that we are not. We don't try to tell people “you have to buy this” or “you have to be this way” or “you have to go to this bar, it's very good”. We don't want to tell anyone what they have to do, or who they have to be in order to be cooler or more contemporary or modern or anything. We believe in other people to tell who they are, what they do. If you do find this inspiring - it's up to you! That's why we want to show old people, young people, people from here, from there... There are different ways of living. We just put it out there. Without authorizing anything. It's the same thing with furniture. I see the point in catalogues...I do catalogues for clients, and yes I have to take this lamp and put it somewhere nice because you have to sell this particular lamp. But, with Apartamento, we don't believe in this system, because it's getting corrupted. I worked for this

Italian design magazine for three years, and I could see the other side of the business – the real side of the business. You HAVE to tailor the articles to the brands. That's the way it works. And they are happy. And they are now realizing, I think, that this system doesn't always work, because people know why a certain lamp was put there... Of course, there are great magazines that do a great job...there are so many examples. But we don't know how to do that kind of business – we do something else. I hope that people don't misunderstand that I hate decoration magazines...I don't. I buy them, I like them.

During your speech at BDW you were talking mostly about photographs, but I was actually interested in the articles. Tell us something about that.

You're totally right! It's more difficult to show the written part in a lecture. At the end of the day, you have to also entertain people. If you are going to speak for one hour and start talking about readings...But, I have to manage how to do it, because we have great articles! Also, when we do an interview, we don't want to have a professional do it, but someone close to that person. I think it is very interesting when somebody meets somebody that one really likes, so there is some interaction. Sometimes we put two artists together, Like Devendra Barnhart interviewing some great singer that he likes. And then something happens there. It's not really an interview, it's a conversation. You get from both, it's not like when you make a question, and one person gets interrogated. There is a conversation and it's nice. It's a weird conversation sometimes, but the thing is that you get more out of that.

And what's the most difficult thing about managing Apartamento?

I don't know. It's the money thing at the end of the day. It's not that we are not doing well, but we could do better. I think the difficult thing for us is to feel that we are keeping the same quality with every issue. We just finished No.14. And I always feel like: “Oh, this is not going to be as good as the last one!” Sometimes it turns out better, sometimes it doesn't...But we are trying not to be boring, repetitive... You know, with magazines, sometimes it's a bit weird, because readers want some repetition. Maybe that is good, because evolution also happens within those repetitions.

How do you find new topics? Do you do research travels?

When we're traveling we make contacts. Later, when we're at the office, these contacts come back with new ideas and suggestions. I am sure that we also sometimes miss a lot of opportunities, because it is also difficult to decide whether something is good or bad...it depends on our feeling that day! And so many people are suggesting interesting names and stories. But for some reason, that day, we weren't inspired by that story whereas some other stories make it into the magazine. I have to apologize in behalf of Apartamento for all the unanswered e-mails! I hate when that happens, but we really get so many!

How much space inside the article is dedicated to the space? Do you analyze the space, or you focus on are stories of the lives of people who live there?

That's a good question. Sometimes I get a little bit afraid, I say – Come on they have to speak about the apartment, not about their life. Because I read this interview and it's about life! But then I realize – we ARE a magazine about life. They don't have to say when they bought the apartment, or who made a piece of furniture. No! If it comes naturally – it's fine. I always say to people that are going to do the interview: “Please say something about the apartment, because people are going to see pictures of the apartment”. Sometimes what they have to say is not interesting, sometimes it's more interesting to read about the apartment in a different context.

Are you the only one in charge of the design?

Yes. I'm the only graphic designer, so that is my job. But we all search and decide on the content, we all decide on the cover...we always fight about it. Sometimes it gets very hard core! (laugh). The fights are very important also because in seven years you get used to some things and you can become very repetitive. But we try to be very polite. If one of us really doesn't like something, or if it's two against one...it's ok as well.

What are your plans for the future, are you planning to issue the magazine more frequently?

We are considering to maybe, one day, make four issues a year. But if we go for four issues, we want to be sure we will deliver the same quality. The problem we have now is that the magazine sells out very quickly and you don't see it in stores most of the time. We don't want to be a magazine that is impossible to find. We want to be more accessible in that sense.



Michel Rojkind was born in Mexico City, where he pursued studies of Architecture and Urban Planning at the Universidad Iberoamericana (1989-1994). In 2002 he founded Rojkind Arquitectos a firm focusing on design, tactical and experiential innovation. While addressing the challenges of contemporary life, his goal is to design compelling architectural and urban planning solutions that go beyond mere functionality and become integral experiences that connect the intricacies of each project at a deeper level and positively impact our society and the environment.

As Design Principal Rojkind leads the firm in the creative process by promoting a continuous state of active awareness fueled by research, cross-pollination and context sensitivity. Under his guidance the firm has been short-listed to participate in several large-scale international projects, in Mexico, Canada, Kuwait, China, Dubai, Singapore and Spain.

He has been a visiting professor at the Southern California Institute of Architecture (SCI-Arc) in L.A. And at the Institute for Advanced Architecture of Catalonia (IAAC) in Barcelona. Rojkind has participated as juror for several international awards and competitions and has lectured in many different countries.

Rojkind has gained international acclaim by being featured in numerous well-known architectural publications. In 2011, he was named by Wallpaper* magazine as one of the "150 Movers, Shakers and Makers That Have Rocked the World in the Last 15 Years." The Los Angeles Times named Michel Rojkind among the "Faces to Watch in 2010." Also in 2010, Rojkind was selected by the Architectural League of New York as "Emerging Voices."

His recent lectures at international conferences have also brought the firm notoriety: Architectural Record magazine's "Innovation", 2011; TEDx, 2010; and 3rd Holcim Forum for Sustainable Construction in 2010, World Architecture Festival (WAF) in 2013 and Design Indaba during 2014.

Perhaps two of the most meaningful commendations Rojkind has received are from his native country. In 2010, Rojkind was named as one of the "Country's Treasured Architects" by the Mexican Civil Registry, he was featured by ProMexico Magazine as one of the "50 Mexican Names in the Global Creative Scene" and "...one of the most influential architects of contemporary Mexican scene" in 2013 by Forbes Magazine.



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ROJKIND / MX**

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"For me, the way we understand design is important – how we pay attention to things, how we choose and adapt what we see, how we reconsider what clients ask from us and how we make projects better. How do we give the original value to the ideas and how to better integrate them into cities."

Michel Rojkind
Rojkind Arquitectos / MX



INTERVIEW WITH MICHEL ROJKIND

12.10.2014.

By. Igor Vidović, BDW

Lecture

„I talked about the way we understand design, how we pay attention to things, how we select the things that we see and how we adapt them to make design...How we question briefs that clients give us and make them a little bit better, how we come back and add value to original ideas and make them more integrated to cities, so that they have an equal level of importance to all the people living around a building“.

Research approach

„When we start working on a project, first, of course, the client comes in and gives us a brief, but sometimes we see the brief and realize that it's not enough. So, we do some research, thinking about the social opportunity and other economic issues, we work with the client in a sense that, Ok – he wants to do business – but there are other factors that are important. One person may be paying for the project, but a project is going to be there for a lot of different people, not only for the person paying for it. That's why I think that the idea of sharing responsibility is important to understand how design can have better impact.

Social innovation

“We try to understand how to design, also in terms of public policies and other things that are not just physical design: design also means building ideas, interacting and bringing people together in order to make things happen. That's when social responsibility comes into play. It becomes a kind of shared value for everybody. It cannot be just isolated buildings - buildings connect to cities. Even if it's a private client, he has to understand that his building affects other people. So we are sharing that responsibility with him. We need to understand him as a client, and he needs to understand that the people will be happier if there is a beautiful building that really connects to the city“.

Heritage and creativity

„I think it's important to understand where you're working. You can't just come to a foreign country and do your work, you have to come in and understand the local context, understand the environment, the manufacturing companies and how you can build with local workers...You can bring your concept and your ideas, but when working in a certain

place, a certain city, you need to understand what is the best mix of both worlds: your ideas with the local craft, and local understanding of how communities experience cities“.

Spaces for things to happen

„Our project for the National Film Archive: it's a complex project, it's not even finished – because we designed it for the previous president, and he left term – but even though it's incomplete, it's open to the public, it provides a public space. Everything that happens around these gardens and public spaces that we provided because film or film theatres exist is great. When you see that people occupy whatever you do, and you make a space for things to happen, and it happens, that's great, because it's not just some project neurotically planned by an architect, it's a space for things to happen. Even things you can't anticipate“.

Brand new world

„I think a brand new world is the world that has better understanding of experiences. Before, architects would plan buildings for the next 40 or 50 years. Now, we are chasing society, society is growing faster than the buildings



themselves, so we are trying to understand and catch up on how society is interacting with technology, with other people, how they experience cities, not only in terms of mobility and public transportation, but in terms of occupying spaces. In this new world we have to be paying attention all the time. As architects, we experiment and plan, make spaces for people to occupy, and then when we see how they occupy them, we learn and we can plan new buildings or new experiences. They will be used and occupied by people in ways we don't expect. That is the biggest compliment for any architect.

Old & New – Staklopan

„Reuse of buildings is a necessity. It is something we need to do. When people say: oh, it's an old building, tear it down – let's do something new, I think they are missing the opportunity to understand how we can reuse a structure or a building. It would be like getting rid of the old people, come on! I mean, they have experience! This contrast of old and new always helps us in a great way. In architecture, the outcomes depend on how it's done, and that can be beautiful, no? There are some buildings that are more difficult to adapt to serve the new needs, but generally I think the reuse of these structures, like this Belgrade factory, is a great idea“.



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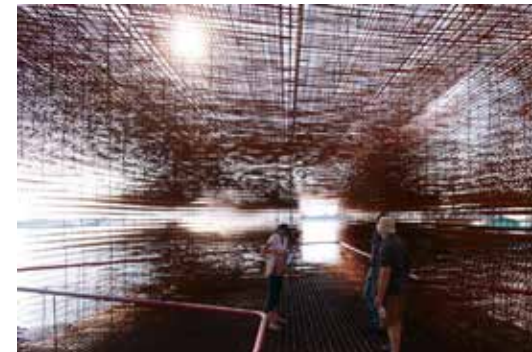
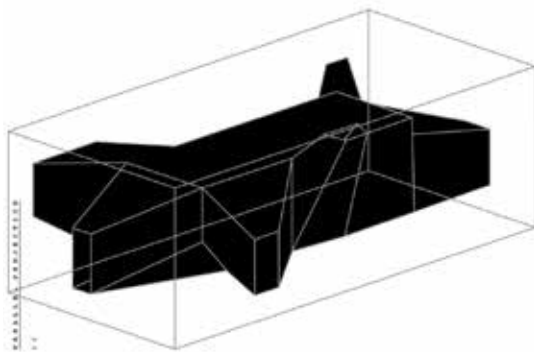
IDIS TURATO / HR

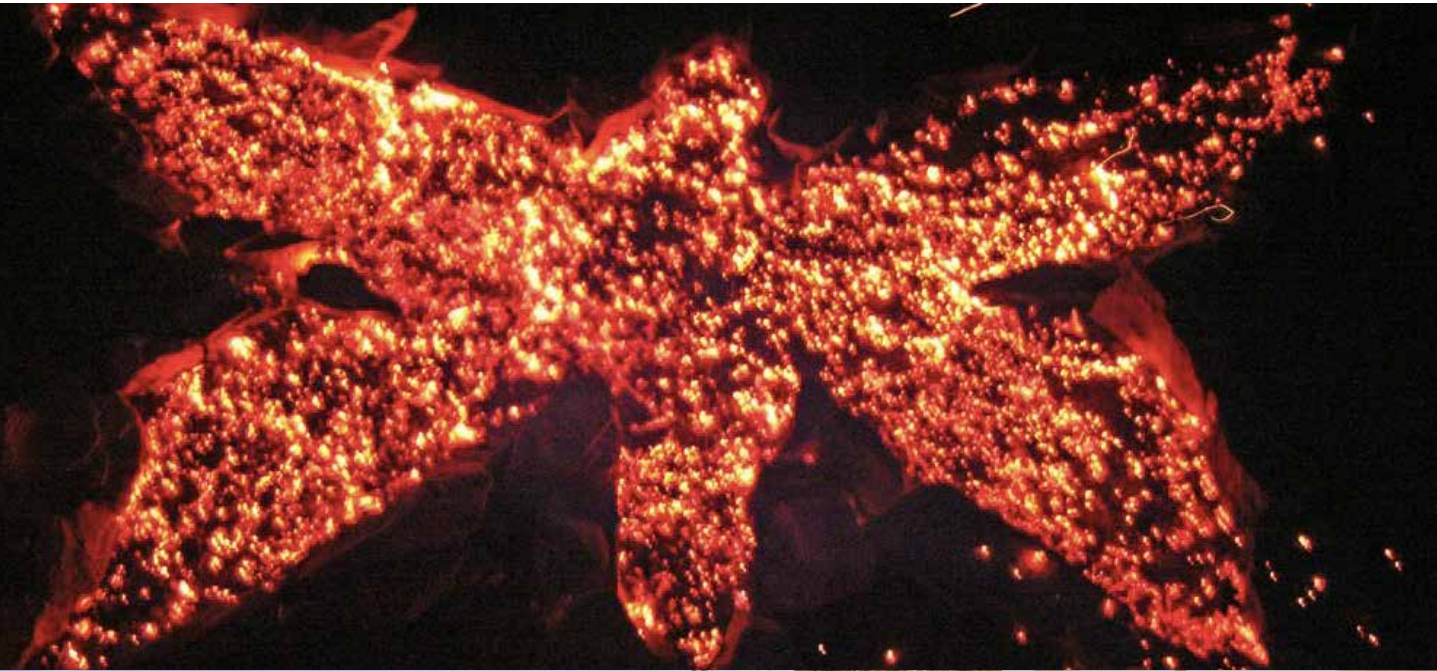
WWW.IDISTURATO.COM

Idis Turato was born in 1965 in Rijeka. He graduated at the Zagreb Faculty of Architecture. In 1992 he opened Randić Turato studio together with Sasa Randić. In 2009 he established his own office: Architecture studio Turato d.o.o. He lives and works in Rijeka. He teaches architecture at FGAG in Split and is a guest lecturer at Zagreb Faculty of Architecture.

He received a number of architecture awards: “Viktor Kovačić” (in 2003, for extension to the building of the Faculty of Engineering in Rijeka, in 2008 for the Great Hall of Pope John Paul II in Trsat, and in 2009 for the kindergarten Katarina Frankopan on Krk island), “Vladimir Nazor” and “Piranesi Award” in 2005 for Fran Krsto Frankopan elementary school on Krk island and “Drago Galic” in 2012 for Nest and Cave House in Volosko.

He represented Croatia at the Venice Biennale in 2006 with his project “In Between” and in 2010 with the project “Pavillion”. For the past two and a half years he has been writing an inspirational weekly column on spatial design on his blog <http://www.idisturato.com/>.



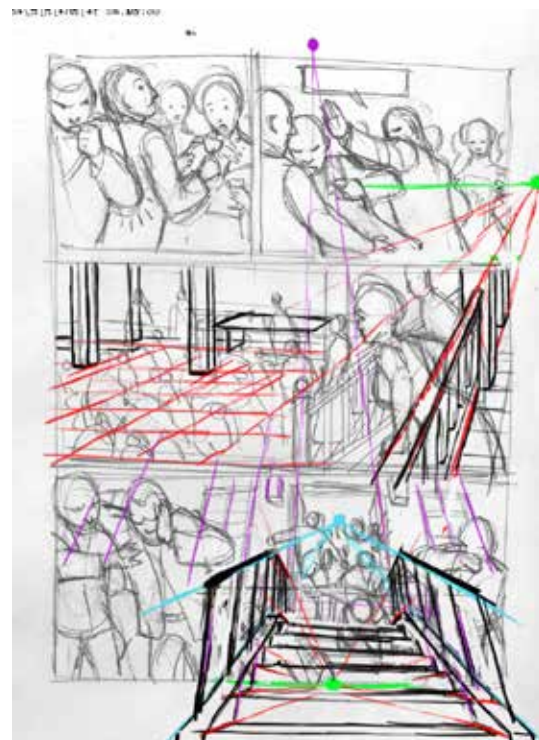


IGOR KORDEJ / HR



Igor Kordej was born in Zagreb, Croatia, 1957. He is the most prolific and most successful comic artist and illustrator in the region. His professional career goes, mainly upward, for almost 40 years. His comic artwork and illustrations were published all over Europe, USA, Canada and Latin America.

They can be found in numerous public and private collections, from National Library of Congress to Lucas film studios. His illustration «Pensilvania plane», dedicated to victims of 9.11., broadcasted over CNN, moved the people all around the world.

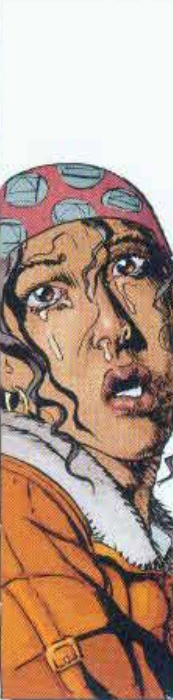


Out of many publishers he worked with through out the years, it is worth to mention Heavy metal magazine, Marvel, DC comics, Dark horse in USA, and Dargaud, Humanoides Associes, Ehapa and Toutain in Europe. For the last decade he works as a «house artist» for French publisher Delcourt, for whom he works on number of serials simultaneously – «L'histoire secrete», «L'Coeur des batailles», «Empire», «Taras Boulba», «30 denares» and «D-Day». For short period of time he lived in Denmark, and for almost a decade in Canada. Several years ago he returned to Croatia and now lives and works in Zagreb.

Most of his recent project deal with historical subjects, chosen mainly because of his extremely anty-war engagement, but from time to time he tackles other genres – SF, dystopia («Smoke», «L'idole et le fleau»), or fantasy (unfinished series «Keltos»).

Except comics and illustrations, whenever he can he does graphic design like logos, posters, CD covers and most recently – music production («Rubber soul project»).





PLEIN COEUR DE LA NUIT, TANDIS QUE DES ROIS CUPIDES COMPTENT L'OR
GRAPILLÉ DANS LE GANG DES ENFANTS D'HIVER.
POURQUOI LES JEUNES GENS DEVRAIENT-ILS S'ENTRETUER? QUE SONT DEVENUS LES CHÂTEAUX DE SABLE D'UNANT LA MER,
MÈRE MARRÉE, ET LES RÊVES QUI AURAIENT PU S'INCARNER? ÉCOUTEZ ENCORE, C'EST LE RIRE DE GUERRE, MÉLÉ AUX PLEURS
NOUVEAUX DES FEMMES. OH, MÈRES, LE TEMPS DE VOTRE VENGEANCE VIENDRA-T-IL UN JOUR?





SERBIAN INNOVATION SESSION COMMUNICATION DESIGN

"I think that people who are engaged in the design closely collaborate with colleagues from abroad or themselves often staying there. My impression is that such world spirit was on the faces of all these people I met at BDW. It was nice to be a part of that international universe and I hope that it was at least slightly expanded by my micro universe."

Aleksa Gajić / RS

BELGRADE DESIGN WEEK 2014 SERBIAN INNOVATION SESSION COMMUNICATION DESIGN

In a special session dedicated to Serbian creatives, we saw arguably the best Serbian graphic designer in the world, Saša Vidaković from London, the most successful comic artist in the past years, Aleksa Gajić, Cannes Lion winners for the best commercial from the local leading advertising agency Saatchi & Saatchi – Žarko Veljković and Ivana Zeković, and once again, Gavriilo Božović of Restons-Serieux.



Vorsprung durch Technik 

**Život je vožnja.
Audi je nešto više.**
Neke stvari morate da osetite da biste
poverovali u njih. S line je jedna od njih.



Otmena, zavodnička spoljašnost sada je dobila na sportskoj dinamici, zbog koje Audi A4 deluje robusnije i izazovnije. A unapređeni i bogati dizajn unutrašnjosti sada je još otvoreniji za najmodernije tehnološke inovacije.

Od kožnog multifunkcionalnog volana, xenonskih svetala, parking senzora pozadi, preko sportskih sedišta, tempomata, bluetooth interfejsa, do sportske suspenzije i osamnaestoinčnih felni, sve je tu radi vašeg vrhunskog užitka. A tu je i superiorna MMI navigacija sa displejom od skoro 17 cm sa visoko kvalitetnom prezentacijom mape Srbije i brojnim opcijama koje navigaciju čine preglednijom. Na raspolaganju vam je i mogućnost kontrole glasom, MP3 plejer sa kompatibilnim DVD plejerom, prostori za memorijske kartice, AUX-IN konekcija za druge uređaje, kao i ozvučenje sa 8 ravnomerno raspoređenih zvučnika.

Vožnja, to je Audi!

Autokomerc Centar Aerodrom, Ulica Prva 84/c, 11 271 Beograd, Tel: 011/35 30 300; Autocentar Manik Čačak, Preljina bb, 32 212 Čačak, Tel: 032/380 195; Porsche Novi Sad, Zrenjaninski put 24, 21 000 Novi Sad, Tel. 021/48 15 731; Porsche Beograd Ada, Radnička 4, 11 000 Beograd, Tel: 011/35 30 410; Bros Auto, Dimitrija Tucovića bb, 18 000 Niš, Tel: 018/45 67 222; Rokšped Autocentar, Tuzi bb, 81 206 Podgorica, Tel/Fax: +382 20/875 001

www.porschescg.rs

www.audi.rs

SAŠA VIDA KOVIĆ / SVIDESIGN / UK

WWW.SVIDESIGN.COM

Sasha Vidakovic was born in Sarajevo, Bosnia and Herzegovina, where he studied visual communications at the Academy of Fine Arts. After moving to London in 1991, he worked as a designer and creative director of some of the most renowned international design and branding agencies. His career took him to Milan, Italy, where he was a creative director of another global branding agency for a number of years. Returning to London, he established SVIDesign, an independent brand and design consultancy which applies a strategic and analytical approach in reaching creative design solutions. With more than twenty years of experience in the field of visual communication and branding, Sasha Vidakovic has created communication strategies, identity programs, packaging, environmental graphics, as well as books, brochures and catalogues, for clients ranging from big global brands to small businesses and individuals. His clients list includes, amongst others: Harrods,

Victoria Beckham, Ossie Clark, Feragammo, Zegna, WWF, Alfa Romeo, Novo Nordisk, Azimut|Benetti yachts, Macmillan publishers, Volvo, Ideal Standard, P&G. His strongest skill is making the complicated simple. Some of his best projects came from clients who are open minded, intelligent and supportive. If somebody is not good at giving a brief than he/she is not going to be good at getting design concepts, so he usually stays away from these kind of clients. He finds inspiration in a randomly opened book, a wet leaf on the street, an accidentally ripped-off newspaper headline, his son's drawings and his daughter's colours, neon light reflecting in a puddle, leafless trees against the blue sky, the last project...



ALEKSA GAJIĆ

WWW.ALEKSAGAJIC.BLOGSPOT.COM/

Graduated on Academy of Applied Arts in 1998. in class of Rastko Ciric with color comic strip "Technotise". From 1996. illustrator of Serbian illustrated magazine Zabavnik.

From 2000. working for French comics editing house "Soleil", and since then publish 8 color albums (published in 10 countries more). In Serbia, except those albums he publish black & white album of short stories "With screws", color album "Technotise - Ground", and free style graphic book "Scrapbook" and "Flat comic".

Constantly works as illustrator on books, advertising and magazines. Author of couple of commercial and music video clips.

From 2006. to 2009. he works on his first feature animated movie: "Technotise - Edit and I" and soon after short animated movie: "Rise and fall of art". Momentally he lives with his family in Zemun working on new project "Wondrous comics" that includes several books and comic objects.





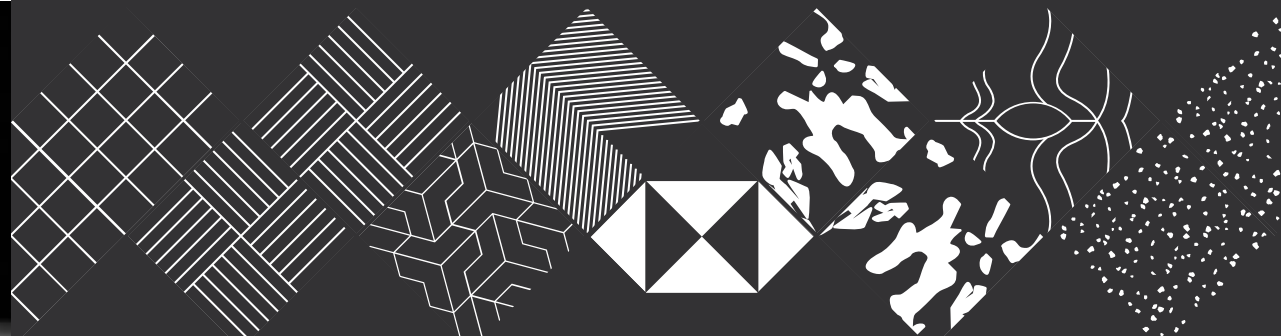
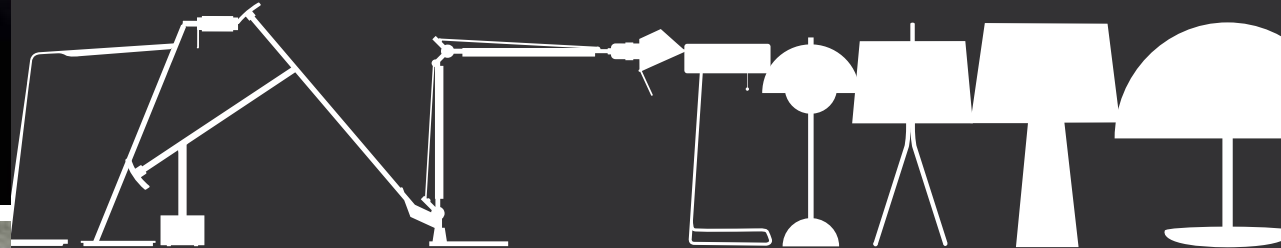
ŽARKO VELJKOVIĆ &
IVANA ZEKOVIĆ
/ SAATCHI & SAATCHI / RS

WWW.SAATCHI.RS

Zarko is the guardian of brands who thinks differently. His forte is developing creative strategies and he has an extensive knowledge of brand positioning. He deals with expansion of digital platforms and his innovative solutions go beyond clients' briefs. Web design and digital communications are domains which he is specialized in. He also directs commercials and short films and there is nothing he is not capable of achieving regarding TV production. Zarko unmistakably detects new trends in advertising as well as in communications, technology and world in general.

After graduating from the Academy of the Applied Arts, University of Belgrade, Ivana decided to move abroad. She earned her MA in Graphic Design and Communication in Holland, which led her to the magnificent world of advertising. In 2005, she joined Leo Burnett office in Belgrade as Art Director where she successfully created numerous holistic advertising campaigns, innovative packaging designs, web platforms and other forms of communication for both local and multinational clients. In 2011, she joined Saatchi & Saatchi Belgrade. Over the 8 years in industry, she led creative teams through the process of crafting many brands and award winning work. Her proudest achievement is "Battle for the babies", the most awarded campaign in Serbia in 2012.

SPECIFY THE RIGHT ONE
FROM THE BEST.



B.9
 BELGRADE DESIGN WEEK 2014
**BELGRADE DESIGN
 GRAND PRIX AWARD**



BDW GRAND PRIX is the grand finale: a seal of approval for the speaker and participants, and by awarding one of them we wish to show just how much we appreciate their talent and hard work. This BDW official closing ceremony has become the biggest social event of the festival, with celebrity audience and the presence of many media outlets every year. It is an award and at the same time closing ceremony of BDW, which has become the biggest social event of the festival with celebrity audience which doesn't fall under conference delegates, as well as presence of 50 media and TV cameras every year.



**THE NINTH BELGRADE DESIGN WEEK GRAND PRIX
 AWARDED TO CHRISTIAN KEREZ**

"All the projects that I have been in some way involved as an architect, do not try to beautify, improve or change the world. They serve us only to gain new knowledge and insights. What interests me is finding the open, fragile system that is both a large window open to the world, not some sort of reserve in which we can retreat, where everything is nice and neat, in complete harmony."

Christian Kerez / CH, 2014





BDW DIZAJNIGHTS™
BELGRADE DESIGN GRAND PRIX
AWARD DINNER AT COMUNALE
AND BDW 2014 CLOSING PARTY



The international BDW DIZAJNLABS™ workshops are one of the key segments of the Belgrade Design Week, with the main purpose to provide free educational sessions for creative professionals and training for business people in Serbia, initiate cooperation and introduce Serbian designers with entrepreneurs, and to promote values and opportunities that creative industries generally bring to the Serbian economy. This year they were produced in collaboration with the Chamber of Commerce and Industry in Serbia, demonstrating an important new step in collaboration between government institutions and the creative industries.

PKS DIZAJNLABS™ took place on 7th and 8th October in the old Staklopan factory in Strahinjica Bana Street 7-9, in Belgrade.



B.10

PKS

DIZAJNLABS™

OCTOBER 8/9TH

DEMOCRACY & URBAN PLANNING

MASTER CLASS MODERATED BY:
SATYA SHEEL / METRO VALLEY / IN

Cities are emerging as the most critical and debated phenomenon of the twenty first century. From having an insignificant impact over the global economy in early parts of last century, they have taken center stage by becoming the principle engines of not only human aspirations but also economic growth. For the first time in human history, over half of the world will live in them in the next few decades.

How we will plan or retrofit cities is far more critical than is accepted publically or exhibited in our actions thus far. In pursuit of their economic potential we fail to recognize that cities can be crucibles of social, economic as well as environmental disasters if their evolution is not well thought out. Unless cities are treated like corporate business and made accountable to the people from their first cost to their lifecycle costs, they have the potential to become huge cash and environmental drain while being social dividers. Every successful company invests large funds in research, market analysis, customer behavior and preferences, design and innovation. Then why does this not extend to the business of creating, building and maintaining cities? Why are the real stakeholders, the people, not allowed to participate in creation of these? There is an urgent need to create cities by understanding the pace of societal change so that cities can become vehicles for greater integration of people and ideas.

PKS DIZAJNLABS™
SATYA SHEEL/METRO VALLEY / IN



SUPPORTED BY:



PKS DIZAJNLABS™

BOJANA DRAČA / DE

ETHICAL FASHION

MASTER CLASS MODERATED BY >

BOJANA DRAČA / DE

Fashion is a term associated with beauty, fame, glamorous lifestyle and money in general. It used to be accessible to individuals, but recently becoming affordable to almost anyone.

Farrah Floyd makes collections for women, inspired by women. Trained as a both fashion and textile designer, and holding a master degree in Sustainability in Fashion, Bojana Drača is a designer with a recognizable style. In her work, she combines strong concepts with technical skills and sustainable design strategies. She has developed a special zero-waste cutting technique, using only rectangle pattern pieces. By challenging limits of fabrics and playing an endless game of shapes and colors, she transforms 2D forms into 3D.

The workshop was realized with the help of Ministry of Internal Affairs of Serbia.



PKS DIZAJNLABS™

GALIT GAON / DMH / IL

MUSEUM MANAGEMENT

MASTER CLASS MODERATED BY

GALIT GAON / DMH / IL

Masterclass on funding for managers and culture professionals on how to run a successful museum as business. Gaon shared with the participants of this masterclass her opinion on curators, as a very important part of every museum and exhibition.

The 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. The primary goals of Design Museum Holon are to inspire and challenge the design community and the general public's perception of design and the way it affects

SUPPORTED BY:



SUPPORTED BY:





PKS DIZAJNLABS™
GAVRILO BOŽOVIĆ / RS / CH

DIGITAL DESIGN

MASTER CLASS MODERATED BY:

GAVRILO BOŽOVIĆ / RS / CH

The recent years have seen a massive adoption of new technologies by designers, as well as increased collaboration between designers and engineers. These new techniques are revolutionizing the fields of design, as well as arts, by extending dramatically the media in which creators can express themselves.

Restons Sérieux is a communication agency from Switzerland built around this collaboration, employing engineers as well as designers to explore new opportunities that these techniques afford to graphic design. More specifically, with focus on the building of interactive installations for communication, as well as generative corporate identities.



SUPPORTED BY:



PKS DIZAJNLABS™
ASTRID FELDNER / BLEED / NO

BUSINESS OF DESIGN

MASTER CLASS MODERATED BY

ASTRID FELDNER / BLEED / NO

Astrid Feldner is senior designer and head of the Vienna office of Bleed. "If this works, it'll keep us from getting caught. If it doesn't, it'll keep us from getting old" MacGyver

Some of the most important questions were addressed and explored in this workshop: What is the meaning of sense in design? How many rules do we need to follow? What defines the border between art and design?

Masterclass for graphic designers, branding experts and advertisers by the avantgarde Norwegian branding and design studio.

SUPPORTED BY:





"BDW is the best of what has yet to come in design and architectural festivals worldwide"

Milutin Folić
City Architect

PKS DIZAJNLABS™

100 CREATIVE BDW PLAYGROUNDS FOR THE CHILDREN OF SERBIA



100 CREATIVE BDW PLAYGROUNDS

ROUNDTABLE BY:

- BELGRADE DESIGN WEEK
- MADA ARCHITECTURE STUDIO / RS
- ISOTALO OUTI / FINNISH EMBASSY
- BORIS TANCABELIĆ / LAMDA
- MILUTIN FOLIĆ / CITY ARCHITECT
- NINA JANDRIĆ / CITY OF BELGRADE

Belgrade Design Week and MADA Architects, Belgrade, showed how they produced the first Serbian design-playground in Belgrade, and the road map to 99 more all over Serbia, as part of the "100 CREATIVE BDW PLAYGROUNDS FOR THE CHILDREN IN SERBIA" charity project. The roundtable was moderated in collaboration with the City Architect of Belgrade, the Finnish Embassy in Serbia, the Office for Communal Affairs of the City of Belgrade and LAMDA Development, who showcased their first private donation.



SUPPORTED BY





PKS DIZAJNLABS™
SAŠA VIDA KOVIĆ / UK

BRANDING & ENTREPRENEURSHIP

MASTER CLASS MODERATED BY:
SAŠA VIDA KOVIĆ, SVI DESIGN / UK

Masterclass for entrepreneurs and brand owners, designers, branding and marketing executives from the best Serbian graphic designer from London.

With more than twenty years of experience in the field of visual communication and branding, Saša Vidaković has created communication strategies, identity programs, packaging, environmental graphics, as well as books, brochures and catalogues, for clients ranging from big global brands to small businesses and individuals. His clients list includes, amongst others: Harrods, Victoria Beckham, Ossie Clark, Feragammo, Zegna, WWF, Alfa Romeo, Novo Nordisk, Azimut|Benetti yachts, Macmillan publishers, Volvo, Ideal Standard, P&G.

SUPPORTED BY



PKS DIZAJNLABS™
IVAN ŽIVKOVIĆ / RS

HOW TO REALISE YOUR POTENTIAL

MASTER CLASS MODERATED BY:
IVAN ŽIVKOVIĆ, THE SCHOOL OF LIFE BELGRADE / RS

While our classes on finding a job you love and making a difference deal with specific issues of career and social action, this class explores our potential in a more free-form, imaginatively free-wheeling way. Above all, it aims to help participants locate their principal passions and grow their seed ideas into absorbing leisure activities or even a change of vocation.

Ivan is a film director, and has numerous awards both for his feature and short films. He has studied film in Belgrade (B.A) and in Los Angeles at the prestigious American Film Institute (M.F.A). He is pursuing his doctorate degree at the Belgrade Faculty of Dramatic Arts, and directs in theater, for television drama and TV commercials, all while preparing future feature projects.

SUPPORTED BY





PKS DIZAJNLABS™
IDO GARINI / NL

FOOD DESIGN

WORKSHOP MODERATED BY:

IDO GARINI / STUDIO APPÉTIT / NL

An exploration of eating experience design: It's basically all about one's appetite. Humans act by their appetite; an appetite for food, a sexual appetite or an appetite for knowledge.

Studio Appétit, instead of just designing or cooking, created a concept called APPETITING, using design to transform an object, ingredient or experience into an appetizing sensation. Raising questions about food culture, about why we eat, what we eat and how we eat, and observing the never ending roles of food in our lives.

The workshop was an interactive presentation and tasting that manifested the unique approach to eating, while combining multidisciplinary design with culinary arts: From challenging table manners to rethinking the connection between taste and emotion.

SUPPORTED BY:





PKS DIZAJNLABS™
MARC VIARDOT / LAUFEN / CH



DESIGN ENTREPRENEURSHIP

MASTER CLASS MODERATED BY:

MARC VIARDOT / LAUFEN / CH

SUPPORTED BY



Masterclass held for entrepreneurs and designers by a leading design impresario, who helped bring LAUFEN to global success. The love and passion of designing, developing and communicating products, building brands and leading people in a creative process follow through Marc Viardot's professional history like a red string – starting in 2002 with a Master's degree of Business and Economic Studies with a focus in Marketing at the Albert-Ludwig-University of Freiburg in Germany. Since working with a raw material that could be transformed into exquisite designed products held a special allure, Marc Viardot joined the Laufen Bathrooms AG in Laufen, Switzerland, in 2003 and has remained with the company ever since. Starting as Export Area Manager Commercial Subsidiaries he supported the development of the commercial Laufen subsidiaries in Central Europe, Asia and North America where he was based for nine months. Promoted in 2009 as Head of Product Management his responsibilities shifted to lead the product portfolio of all product categories of Laufen and Jika: Ceramics, Wellness, Furniture and Accessories.





PKS DIZAJNIGHTS™ LAUFEN VIP DINNER AT DIAGONALA 2.0

SUPPORTED BY

LAUFEN

Bathroom Culture since 1892  www.laufen.com



"Belgrade Design Week was an amazing, unexpected experience. The energy, vision and speed of Jovan and his team became tangible. May it last forever as "materialized intelligence". Our world innovation SaphirKeramik, designed with new freedom by Konstantin Grčić and Toan Nguyen was happy as myself to be a part of this "Brave New World" 2014!"

Marc Viardot
Laufen / CH, 2014



 SaphirKeramik



THE REVOLUTION IN CERAMIC DESIGN.

SaphirKeramik allows a new language in ceramic design, where precise, thin-walled shapes and tight edge radii are possible: A high-tech material at the core of new design.

LAUFEN

Bathroom Culture since 1892  www.laufen.com

B. 11
BELGRADE DESIGN WEEK 2014
100% FUTURE SERBIA™
 100 SHOP WINNERS ALL OVER BELGRADE,
 FROM 06TH - 12TH OCTOBER
 GRAND OPENING, 06TH OCTOBER @ KC GRAD
 BRAĆE KRSMANOVIĆ 4, BELGRADE



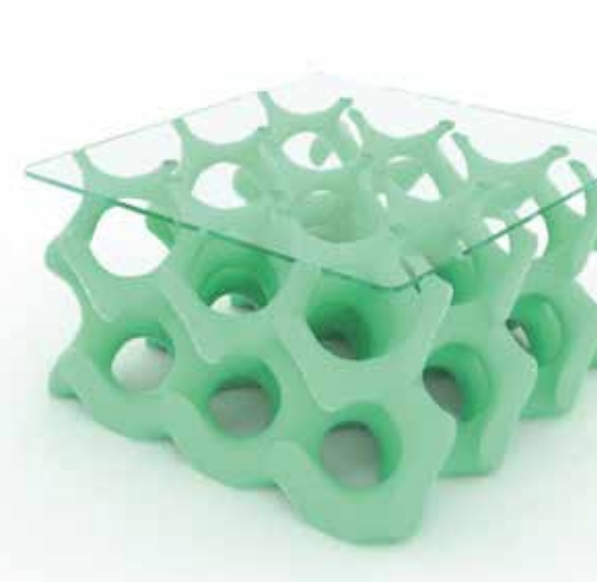
This year's Belgrade Design Week started with the introduction of participants and the announcement of winners of BDW's 100% Future Serbia competition, at the "Delikatess Monday" event at the Cultural Center Grad, on Monday 6th October. From 6 - 9 October 2014 Belgrade had once again the unique opportunity to see works of more than one hundred young and upcoming Serbian designers and studios, displayed in the shop windows throughout the city.

The 100% Future Serbia project is part of Belgrade Design Week for the fourth consecutive year, and is equally aimed at promoting talented creatives who are showing their work for the first time, as well as at established authors who wished to exhibit in the shop windows of the city center. The main idea is to transfer classical museum exhibitions to the streets of the

city and to present them to a wider audience, not only to those who regularly visit galleries and exhibitions.

Visitors and passers-by enjoyed a rare opportunity to see the exhibited works during an easy stroll from Kalemegdan to Slavia, while also discovering interesting new locations presenting fresh Serbian design jewels all over the town, following a special map which is widely distributed.

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





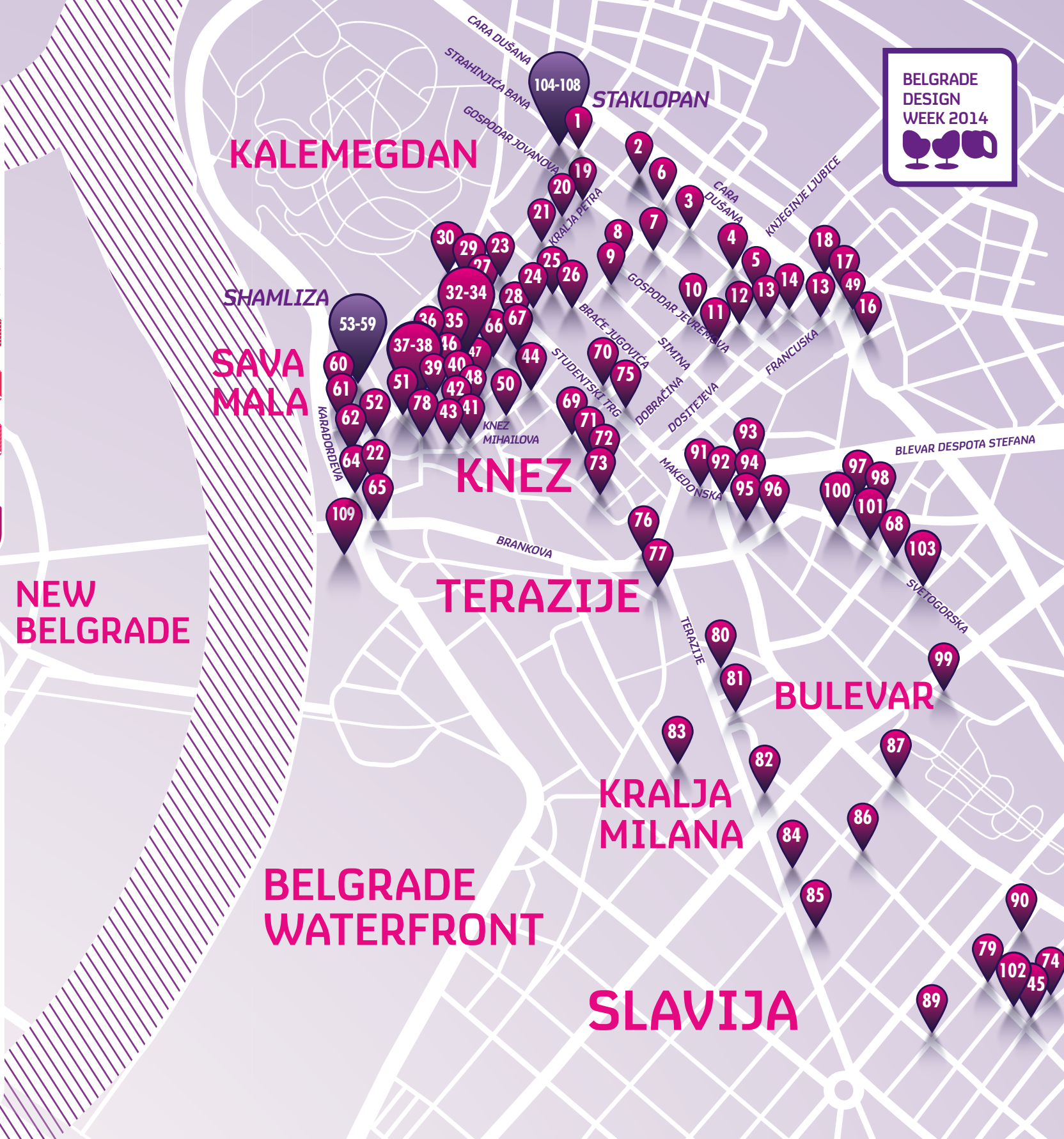
BDW DIZAJNIGHTS™
AWARDS NIGHT AT KC GRAD
"DELICATESSEN MONDAY"



"Before the official opening of the event, another segment of the Belgrade Design Week was celebrated during a casual dinner party at the Cultural center Grad: the competition 100% Future Serbia promotes young designers, whose work can be seen until October 12 in over 100 shop windows in Belgrade, from Kalemegdan to the Slavija square."

Galit Gaon, Chief Curator
Design Museum Holon, Israel, 2014





1. SUNDRI POP**JELENA STEFANOVIĆ ANGEL STUDIO**
Strahinjica Bana 21**2. STUDIO PRESEK****SUPERMARKET CONCEPT STORE**
Višnjiceva 10**3. MILICA MARIĆ WOODMOODDESIGN****BISTRO PASTIS**
Strahinjica Bana 52b**4. STUDIO PRESEK****NACHOS**
Strahinjica Bana 66**5. KATARINA TODOROVIĆ KRKOVIĆ****CAFÉ INSOMNIA**
Strahinjica Bana 66a**6. ŠKRABAC ANA BABIĆ****SUPERMARKET STORE**
Višnjiceva 10**7. MILICA BALUBDŽIĆ****KUBO**
Višnjiceva 10a**8. VLADIMIR I DIJANA ANĐELKOVIĆ****PODRUM VINA**
Višnjiceva 7**9. KLASA****KLASA**
Višnjiceva 2**10. MAJA ĐURIČIĆ****OFFIX**
Jevremova 41**11. MAJA MAKSIMOVIĆ I JELENA****LUGONJA BRUKA DESIGN**
EATALIAN
Gospodar Jevremova 47a**12. DUŠAN TUCAKOVIĆ****BLACK TURTLE**
Gospodar Jovanova 56**13. COLDPRESS****COLDPRESS**
Dobračina 23a**14. MIRJANA TROŠIĆ****MAMAS BISCUIT HOUSE**
Strahinjica Bana 72a**15. IGOR AĆIMOVIĆ****RED BAR**
Skadarska 17**16. JELENA KOŠARIĆ****EXTREME INTIMO**
Džordža Vasingtona 60**17. IGOR ADAMOVIĆ****NARODNA KNJIGA**
Cetinjska 6**18. GUGADŽINA****OIKOS**
Dušanova 68**19. ANITA KRSTIĆ****SAN MARINA**
Kralja Petra 79**20. JOVANA GOLUBOVIĆ****L'ATELIER**
Kralja Petra 67**21. ALEKSANDAR PAVLOVIĆ****STRADA**
Kralja Petra 58**22. MOOSHEMA****ZAVOD, SAVAMALA**
Kraljevića Marka 1**23. ESTER MILENTIJEVIĆ****HOTEL ROYAL**
Kralja Petra 1**24. SANJA SPASIĆ****ETNOGRAFSKI MUZEJ**
Studentski Trg 13**25. MILENA HRATNIĆ MILENIKA****OBUČA**
METROPOLITAN
Zmaja od noćaja 9**26. MARIJA PETRIĆ****AMC MODA**
Zmaja od noćaja 16**27. VALENTINA SAVIĆ****DISTANTE**
Kralja Petra 44**28. MARIJA JOSIFOVSKI I RADE****ZEČEVIĆ**
PINKO
Uzun Mirkova 4**29. SARA DEVIĆ****FRATELLI ROSSETTI**
Uzun Mirkova 4**30. SENKA BOGAVAC****XYLON**
Uzun Mirkova 8**31. SNEŽANA JEREMIĆ****THE SCHOOL OF LIFE**
Molerova 3**32. MARKO OBRADOVIĆ****INGLOT**
Kralja Petra 41**33. BLAŽENKA JOVANOVIĆ****INGLOT**
Kralja Petra 41**34. MARIJA LUKIĆ****INGLOT**
Kralja Petra 41**35. POPCYCLE****LEILA RECORDS AND BOOKS**
Kralja Petra 41**36. MARKO OLJAČA****TRIBECA**
Kralja Petra 20**37. DRAGAN VUJIĆ UNIVERZITET****METROPOLITEN**
STUDIO DOMINO
Kralja Petra 10**38. JELENA TOŠIĆ****STUDIO DOMINO**
Kralja Petra 10**39. SOFIJA BOJANOVIĆ****CRVENI PETAO**
Cara Lazara 16**40. ANA TOMIĆ****LAGATTA**
Cara Lazara 1**41. IGOR DŽUKOVSKI****MUZEJ PRIMENJENIH UMETNOSTI**
Vuka Karadžića 18**42. JOVANA I JELENA VASIĆ****CEGER**
SUPERMAKET DELI
Topličin Venac 19**43. MILOŠ BOŽIĆ****AMELIE CAFÉ**
Topličin venac 4**44. PLAT.FORM.A****KOFFEIN**
Uskočka 9**45. SOFIJA BOJANOVIĆ****MORITZ EIS**
Vuka Karadžića 9**46. DAJANA VASIĆ****HOTEL TOWNHOUSE 27**
Maršala Birjuzova 56**47. SARA DEVIĆ****ELIXIR**
Nikole Spasića 4a**48. ĐURĐICA SAVKOVIĆ****DISTANTE**
Nikole Spasića 4a**49. JASNA DRAKULOVIĆ I****KATARINA ŽIVKOVIĆ**
KOFFEIN
Nikole Spasića 2**50. DARJA ČOKO****KOFFEIN**
Nikole Spasića 2**51. ANITA KRSTIĆ****APROPO KNJIZARA**
Cara Lazara 10**52. DRAGANA OGNJENOVIĆ****POP-UP**
Cara Lazara 9**53. ANDRIJA PAVIĆEVIĆ****SHAMLIZA**
Karadordeva 11**54. GRUPA 4****SHAMLIZA**
Karadordeva 11**55. LAMPE MM****SHAMLIZA**
Karadordeva 11**56. STECCA D'OSSO****SHAMLIZA**
Karadordeva 11**57. WOOD LINE DESIGN****SHAMLIZA**
Karadordeva 11**58. STUDIO STRUKTURA****SHAMLIZA**
Karadordeva 11**59. WOODMOODDESIGN****SHAMLIZA**
Karadordeva 11**60. MARIJA TOMIĆ****KRUNA BOJE**
Karadordeva 49**61. ANA UZON****ROPE**
Karadordeva 36**62. PETAR BLAGOJEVIĆ****XYLON**
Karadordeva 61**63. KATARINA ĆIRKOVIĆ****ALL SENSES**
Majke Jevrosime 20**64. MARIJA JANKOV****ZAVOD, SAVAMALA**
Kraljevića Marka 1**65. JELENA MATIĆ****ZAVOD, SAVAMALA**
Kraljevića Marka 1**66. ANA MASNIKOSA****CREAM OF SCANDINAVIA**
Kralja Petra 22**67. VLADIMIR PAVLOVIĆ****KNJIZARA DERETA**
Knez Mihajlova 46**68. NEMANJA BELJA****ARTEFACTO**
Svetogorska 39**69. OGNJEN ĐUROVIĆ****EVROGIUNTI KNJIZARA**
Knez Mihajlova 35**70. MARKO STANKOVIĆ****KFC**
Vasina 24**71. DRAGANA RANITOVIĆ****VAPIANO**
Knez Mihajlova 7**72. TAMARA MILETIĆ****GROF**
Čika Ljubina 10**73. VLADIMIR KOVAČ****BRIKI**
Obiličev venac 21**74. ANA PAVLOVIĆ****THE SCHOOL OF LIFE**
Molerova 3**75. MILENA VUKIĆEVIĆ****CAFFE ZMAJ**
Zmaj Jovina 15**76. STUDIO PROCES****BENETON**
Terazije 6**77. STEVAN SINDELIĆ****HOTEL MOSKVA**
Terazije 20**78. DRAGANA OGNJENOVIĆ****SOFTWARE**
Cara Lazara 14**79. VLADIMIR UROŠEVIĆ****GRUBIN**
Čika Ljubina 1**80. SONJA RAJIĆ****AMC MODA**
Kralja Milana 4**81. MAJA VUKOBRAT****IVKO**
Kralja Milana 7**82. SUNDRI POP STUDIO****HAUS**
Kralja Milana 20**83. HELENA MOJSIĆ I****GABRIELA RADEKA**
HOTEL PRAG
Kraljice Natalije 27**84. MILICA BALUBDŽIĆ****COSTA COFFEE**
Kralja Milana 52**85. LJILJANA TODOROVIĆ****NARODNA KNJIGA**
Kralja Milana 58**86. SARA DEVIĆ****AMC MODA**
Resavska 11**87. MILICA BOROVIĆ****ENVIRO**
Bulevar Kralja Aleksandra 17**88. ANJA OKUKA****HOTEL PARK**
Njegoševa 2**89. DAJANA VASIĆ****VIDI VIDI!**
Njegoševa 32**90. OLIVERA STANKOVIĆ****DR.FISH**
Prote Mateje 30**91. DUŠAN TUCAKOVIĆ****BLACK TURTLE**
Makedonska 7**92. ALLNUT****ALL NUT**
Ćumićevo sokače lokal 25**93. IVANA PETROVIĆ****DESK COMPUTERS**
Bulevar Despota Stefana 10**94. DUŠAN TUCAKOVIĆ****THE BLACK TURTLE**
Dečanska 23**95. ANA CVEJIĆ****KARE**
Dečanska 12**96. FASHION CORNER****TFY**
Trg Nikole Pašića 8**97. ANITA MILIĆ****MODELINA**
Hilandarska 1a**98. SOFIJA BOJANOVIĆ****RED ARS ART&FRAMING**
Palmočićeva 27**99. STEFAN NEŠIĆ****DEČJI KULTURNI CENTAR**
Takovska 10**100. EMA PANIĆ****WATERLAND**
Svetogorska 29**101. NIKOLINA KOSTUR****TEHNOPASSAGE**
Svetogorska 33**102. BISERA MAJSTOROV****THE SCHOOL OF LIFE**
Molerova 3**103. MARIJA MALETIĆ****BR&ONI**
Svetogorska 37**104. UČESNICI RADIONICE “DIZAJN****IGRALIŠTE - DESIGN PLAYGROUND”****TEHNIČKE ŠKOLE DRVO ART****STAKLOPAN**
Strahinjica Bana 7-9**105. SANJA PERIĆ****STAKLOPAN**
Strahinjica Bana 7-9**106. ALEKSANDRA ARVANITIDIS****STAKLOPAN**
Strahinjica Bana 7-9**107. STUDIO STRUKTURA****STAKLOPAN**
Strahinjica Bana 7-9**108. IZLOŽBA “BROJEVI”****BY DESIGNED.RS AND CENTAR ZA****PROMOCIJU NAUKE****STAKLOPAN**
Strahinjica Bana 7-9**109. BILJANA ČOBIĆ****KC GRAD**
Braće Krsmanovic 4**110. MILENA MITROVIĆ****SUPERMARKET CONCEPT STORE**
Višnjiceva 10**111. ALEKSANDRA TANASKOVIĆ****L'ATELIER**
Cara Lazara 12



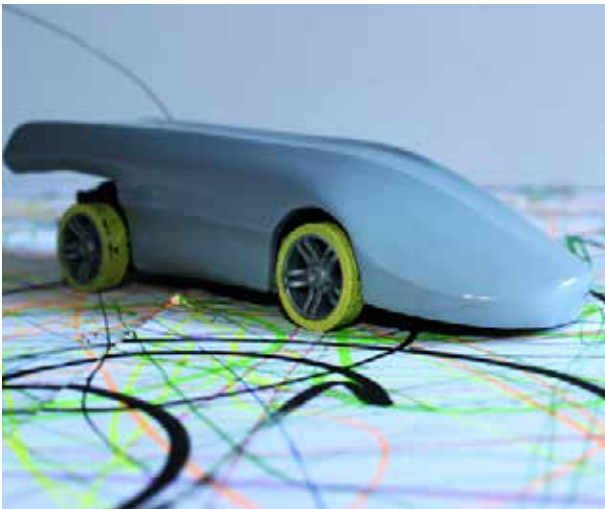
"Belgrade Design Week is a great event, one of the biggest in the region and very professional. Those who enter the finals, and become one of the one hundred selected designers, have the opportunity to meet the world renowned creatives, with whom they can talk and exchange experiences."

Igor Džukovski
WINNER OF THE 100%FS, 2014



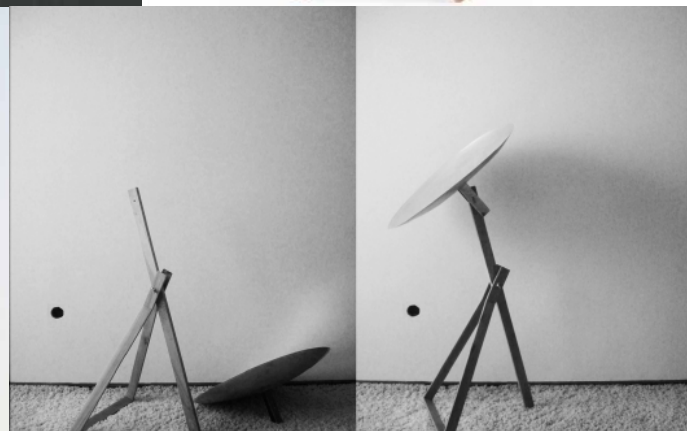
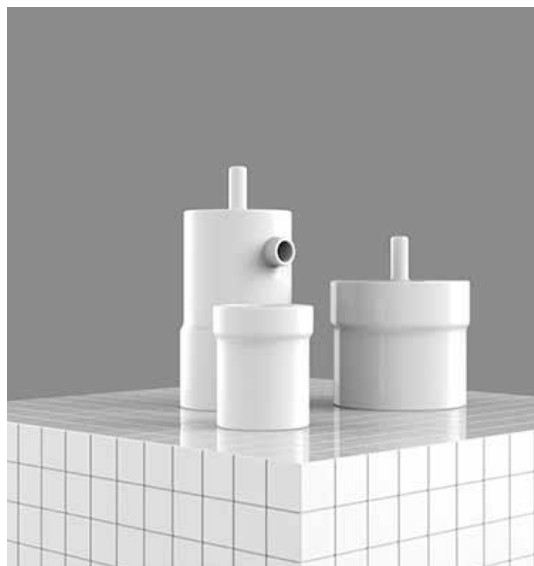
The winner of the fourth 100% Future Serbia competition was the industrial designer Igor Džukovski. Authors of the top ten designs - Igor Džukovski, Jovana Golubović, Marko Obradović, Marko Oljača, Milica Balubžić, Studio Platforma, Sofija Bojanović, Stefan Nešić, Valentina Savić, Presek design studio - were awarded with tickets for the Brand New World international conference.

The exhibited works were greatly appreciated by the public and caused great interest of national and international media, as well as, traditionally, an ongoing business interest by Serbian companies. Today it is not hard to be informed about new trends, but it is challenging to keep up with the world when, in reality, there is no actual design promotion infrastructure. With that in mind, it seems that the Serbian design scene is very vital and that designers are much more resourceful than one would expect. They find inspiration in a variety of sources, and their innate resourcefulness enables them to always discover and present fresh ideas.



BDW's 100% FUTURE SERBIA segment is devoted to the promotion of young and talented designers, whose works are presented in shop windows all over the city center. The main idea is to transfer classical museum exhibitions to the streets of the city and to present them to a wider general audience, not only to those who regularly visit galleries and exhibitions. The exhibition will show authors who present their works as livesize objects and models.

Visitors and passers-by have had a rare opportunity to see the exhibited works during an easy stroll from Kalemegdan to Slavia, while also discovering interesting new locations presenting fresh Serbian design jewels all over the town, following a special map which is widely distributed. With the 100% FUTURE SERBIA project, Belgrade Design Week supports strongly the local design scene, while by positioning the artefacts in Belgrade's shop windows, we support the retail and horeca in times of crisis, focusing for one week the attention of media, institutions and the general public to all segments of the creative industries.



CREATIVE
MINDS
OF THE 21ST
CENTURY

CREATIVE

FORUM

SERBIA

B.12

CREATIVE FORUM SERBIA™ OCTOBER 8TH





This year BDW presented the second Creative Forum Serbia in a row, a non-pareil event which once a year gathers the best and most innovative members of the Serbian creative community - advertisers, architects, designers, photographers, fashion experts, filmmakers, IT experts, as well as businessmen, government and cultural workers - in order to create a brand new platform for people to network, meet, exchange ideas and discuss new business endeavors.

As a part of CFS, the visitors enjoyed the special presentational event called Pecha Kucha Night. Based on global standards for this event, some of Serbia's most outstanding creatives in 2014 showed their work in a special format of individual presentations in twenty slides, twenty seconds each.

The Pecha Kucha Night presented a more than appropriate pre-opening event to BDW's famous international conference days, right after the grand opening, to much satisfaction of the international and local press. BDW hosted 16 and top local creatives in the fields of animation, graphic design, fashion, blogging, object design, architecture, photography etc... The lectures of these creative and enterprising people to BDW's public stimulated and provoked discussions throughout the creative scene. It was superb and provoking for ourselves too, and it is great to realize that we can amplify an open dialogue with the Serbian scene, and that we have so much to learn from each other. To our final satisfaction all night long people were approaching each other in order to get advice, ask for reference and get an opinion.

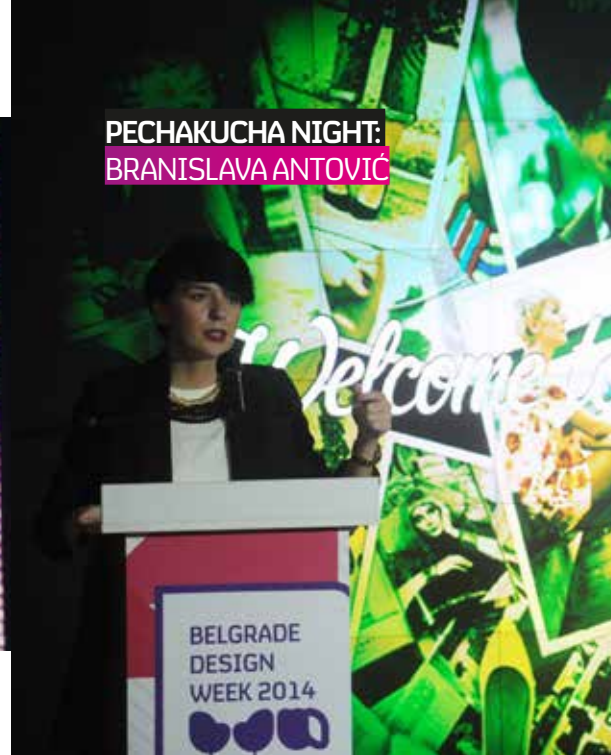




PECHAKUCHA NIGHT:
NINA RADOSAVLJEVIĆ

"I am Nina Radosavljević, I am an architect and I mostly work in urban planning and also collaborate with BDW. It's a great honor to be here."

Nina Radosavljević
Architect



PECHAKUCHA NIGHT:
BRANISLAVA ANTOVIĆ

"Hi, I am Igor Kožić, this is Uroš Nešić, we are Edit Studio, and we make architectural visualizations here in Belgrade. It's very stressful giving a presentation, especially in English, and especially this kind of presentation."

EDIT STUDIO



PECHAKUCHA NIGHT:
EDIT STUDIO

PKN PARTICIPANTS IN ORDER OF APPEARANCE:

1. Ivan Paradinović, Designer: Furniture design with focus on lighting design. Finished the Faculty of Applied Arts in 2012, active in fields of industrial, graphic, furniture and packaging design. Also works in photography, drawing and illustration. Showed his latest collection of lamps.

2. Branislava Antonović, Blogger: Finished the Faculty of Political Science, journalism. After many tryouts to work as reporter she started her own blog and now is the leading fashion and lifestyle blogger in Serbia, with many awards such as best site, best blogger etc. Ongoing cooperation with many brands: Elle Serbia, Vichy, Deichman, Max Factor, Philips, DM, Reebok, Victoria secret, Lindex.

3. EDIT, Studio for visualization: Masters of Architecture Igor Kožić and Uroš Nešić have started their own company for 3D visualization in architecture. They specialized in 3D modeling and rendering, and are now they are best known studio for visualization in Serbia, working mostly for international clients.



PECHAKUCHA NIGHT:
IGOR DŽUKOVSKI



PECHAKUCHA NIGHT:
SOFIJA BOJANOVIĆ



**PECHAKUCHA NIGHT:
PRVA SRPSKA FABRIKA SREĆE**



4. **Prva srpska fabrika sreće, Postcards application:** Created a project of interactive postcards that combines traditional ornaments and modern technology, in collaboration with the Museum of Applied arts in Belgrade. They presented Serbian historical renaissance heritage in an contemporary and innovative way, presented by Vladimir Vujović.

5. **Nina Radosavljević, Architect:** Presented her work in Austria and Italy as an cooperation of architects interested in translating parametric design into buildings.

"I am Dragana Kojičić, I am presenting and promoting the earthen architecture and I am trying to revive these old techniques, in a new, modern way."

Dragana Kojičić / RS



**PECHAKUCHA NIGHT:
DRAGANA KOJIČIĆ**

6. **The BarFoo team, Coders:** Created the Sonochrome application that translates colors into sounds, enabling people who are blind to understand another layer of world that surrounds them and won many international prizes in the prospect.

7. **Platforma, Architectural bureau:** Architectural studio founded in Belgrade in 2007 by Bojana and Miloš Djurasinović. They are focused on a contemporary interpretation of the traditional architectural practice, winning many prizes in the country and abroad.

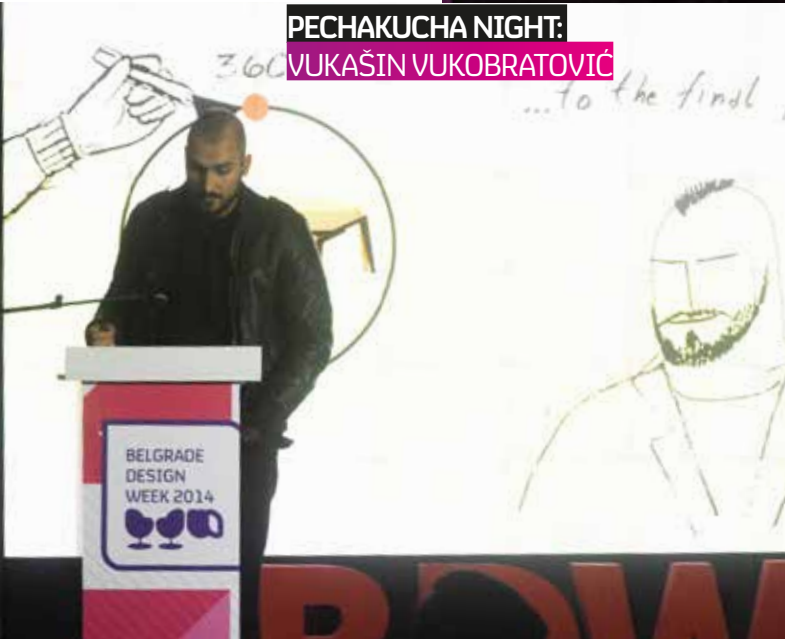
**PECHAKUCHA NIGHT:
SCHOOL OF LIFE
IVAN ŽIVKOVIĆ**



**PECHAKUCHA NIGHT:
PLATFORMA**



**PECHAKUCHA NIGHT:
VUKAŠIN VUKOBRATOVIĆ**



**PECHAKUCHA NIGHT:
MARKO OLJAČA**



8. Nenad Ivanović, UI/UX designer: Nenad is co-founder of AlsterCloud, based in Hamburg and Belgrade. AlsterCloud is a fine blend of passionate creativity, software and business developers.

9. New Cycle, Design collectors: This project was developed by Predrag Pantelić and Marina Dokmanović, who are on a mission to find, collect, rejuvenate and sell furniture classics.

10. Eipix studio, Animation and Gaming: Mirko Topalovski started his own animation Eipix enterprise. After nine years of business they employ about 220 people in four cities. Today they are global leader in HOPA (hidden object puzzle adventure) games, mostly played in the USA and Russia.

11. Dragana Kojičić, Architect: Finished her specialisation in Grenoble about clay architecture. She has further developed her techniques in Europe and Africa, and held many workshops in Macedonia, Bosnia and Serbia, working in Ruanda, Spain, France, Bulgaria and Colombia.

12. Ivan Živković, The School of Life: The School of Life is devoted to developing emotional intelligence through help of culture. They address such issues as how to find fulfilling work, how to master the art of relationship, how to understand one's past, how to achieve calm and how better to understand, and, where necessary, change the world.

**PECHAKUCHA NIGHT:
NENAD IVANOVIĆ**



**PECHAKUCHA NIGHT:
MARINA DOKMANOVIĆ
NEW CYCLE**

**PECHAKUCHA NIGHT:
MIRKO TOPALSKI**



"My name is Mirko Topalski, I am a video games developer. I believe that every great artist appreciates a certain frame", I certainly do. It's true that it's difficult, but somehow I feel better when I have some limitations."

Mirko Topalski / RS

**PECHAKUCHA NIGHT:
BAR FOO / SONOCHROME**




13. Vukašin Vukobratović, Furniture design: Born in 1985 in Belgrade and graduated at the Faculty of Applied Arts - Interior design and furniture design. He is active in fields of industrial design, graphic design, furniture design, urban and architectural design. Vukašin won many prizes in Serbia and abroad.

14. Igor Džukovski, Industrial designer: As one of winners of our 100% Future Serbia competition he presented his students and competition works, as well as the Remote Control Car project, rewarded by Belgrade Design Week.

15. Sofija Bojanović, Architecture student: As one of the winners of our 100% Future Serbia winner Sofija presented her outstanding student works.

16. Marko Oljača, Architect: As one of the winners of our 100% Future Serbia competition, Marko presented his student and competition work. He also presented many works from interdisciplinary fields such as furniture design, graphic design and urban design.



BDW wishes to say **THANK YOU SQUARED** to all who helped materialize this amazing festival in 2014, 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 October, 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.

More than ten thousand visitors came to the **Old Staklopan Factory** 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 **INNOVATION**

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 again made a giant step in fulfilling our mission of addressing the topic of creative industries as necessary development strategy for Serbia and the SEE region. See you all next year, at **BDW 2015**. Until then, we hope to inspire and motivate the regional and Serbian design scenes with smart, new actions.

Stay tuned for news at www.belgradedesignweek.com!

"Dear design friends, Belgrade are engraved in my heart in many ways. First of all, the people - so open and interested. Than 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
DE, 2006

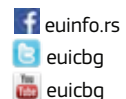
EU INFO MREŽA

Informaciona mreža Evropske unije u Srbiji (EU info mreža) pruža sve relevantne informacije o Evropskoj uniji, njenoj istoriji, institucijama i načinu funkcionisanja, kao i o odnosima Evropske unije i Srbije. EU info mrežu čine Informacioni centar EU u Beogradu i dva info kutka – jedan u Novom Sadu i jedan u Nišu, koji su osnovani u septembru 2014. Glavna uloga mreže jeste da unapredi opšti nivo znanja o aktivnostima Evropske unije u Srbiji, da pruži informacije o pomoći koju EU pruža, kao i o procesu evropskih integracija. Putem EU info mreže, građani se mogu informisati, između ostalog, o programima EU za mlade, obrazovnim programima, kao i programima podrške istraživanjima i inovacijama. EU Info centar u Beogradu i dva EU info kutka su mesta gde građani mogu da dobiju informacije o Evropskoj uniji, kao i da učestvuju u raznovrsnim događajima u oblasti kulture i obrazovanja. Informacije se pružaju na licu mesta, telefonom i/ili putem elektronske pošte.



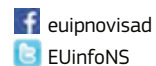
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C. BDW 2014 PARTNERS EXPOSURE

C.1
 BDW 2014 PARTNERS EXPOSURE
**BDW 2014 KEY LOCAL
 MEDIA PARTNERS**

**BDW 2014 KEY INTRNL.
 MEDIA PARTNERS**

BDW TV Chronicles Partner



BDW Key Media Partners



BDW Key Local Web Partner



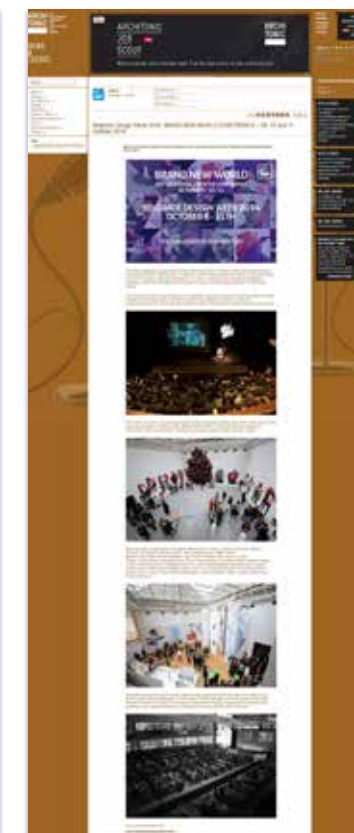
BDW Key Global Web Partner



BDW Key Global Print & Web Partner



BDW Key Global Web Partner



BDW 2014 PARTNERS EXPOSURE BDW 2014 PARTNERS

**Tomislav Nikolić,
President of the Republic of Serbia**

"Design is a product of human creativity, it is the first thing to bring change or adopt the changes already made, and with its best creations it defines society, a state, and even an era. Good design has surpassed itself and become a metaphor, a hallmark that defines a nation: Italian design, French design – this evening we will see Israeli design – are global brands which bring benefit the entire nation. This is my understanding of this extraordinary event – Belgrade Design Week – and I support it as an opportunity to present our accomplishments and exchange experiences with international designers who came here to exhibit".



gorenje

Stefan Kuhar, Gorenje

"This year we decided to take our collaboration with BDW to the next level, because we found a common interest in trying to set up Belgrade Design Week in a different venue. We became owners of this building several years ago. Gorenje always collaborates with different designers, and we invest a great deal in design, trying to produce things that are both practical and beautiful."

Slobodan Pešić, AUDI

"Audi collaborates a great deal with institutions such as Belgrade Design Week. It is present in some of the best events of this kind, primarily in Miami, in Basel, and due to kindness of the Belgrade Design Week hosts and organizers, we managed to establish a mutually beneficial relationship. For us, as a leading brand in the automobile industry, in terms of design, it was only natural to partner with BDW, and we hope we will contribute to the success of BDW in the future."



**H.E. Michael Davenport,
Ambassador and Head of the
EU Delegation to Serbia**

This is a high quality event, which is what we expect of Belgrade Design Week, a young and creative event, which has an important educational aspect, both in the field of fashion, food and comics, and in graphic design and information technologies, and has the ability to promote investment and increase employment, said Head of the EU Delegation to Serbia Michael Davenport.



C.3

BDW 2014 PARTNERS EXPOSURE

PARTNERS ABOUT BDW

“BDW is an important event for our country for multiple reasons. First of all, I am grateful that this building is opened after six years. The second very important thing is bringing global creatives to Serbia. Our economy desperately needs creative individuals. They need to be in contact with leading creatives from all over the world, in order to be able to develop their own creativity. I thank BDW for making this possible. It feels good to be in this inspiring and creative environment.”

GORAN PETKOVIĆ

State Secretary for Tourism at the Ministry of Finance, Serbia

“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

“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. BDW is an important tool to harness creativity to foster wellbeing in Serbia and to build connections with the rest of the world.”

PEKKA ORPANA

Finnish Ambassador, Serbia

“The Netherlands Embassy is proud that it could cooperate with BDW to make the visit of the famous Dutch innovator Daan Roosegaarde to Belgrade possible. Daan Roosegaarde mixes poetry and technology with a focus on light, thus creating interactive products with a social element. We are extremely happy that we had a chance to hear Daan’s innovative ideas during the BDW 2013 conference.”

DOUWE BUZEMAN

Head of Media and Culture Department, Embassy of the Kingdom of the Netherlands

“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

“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

“We support BDW since five years now, because it manages to bring the cream of the German creative industries. I am particularly happy because of symbiosis of innovation, creativity and economic development, which is the foundation of every society, in the work.”

MARKO ČADEŽ

Spokesman of the German Embassy in Belgrade

“Creative Space Serbia is a concept presenting and promoting Serbia’s potential in creating innovative furniture design, and in cooperation with BDW 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

“Mercedes-Benz Serbia and Montenegro, through the partnership with Belgrade Design Week, tried to enable young people in Serbia to meet great world designers, learn from the best, and to together with their idols find their own creative expression. We are glad that we were able to present to Belgrade audience the creative expression of the designers from the auto industry.”

MILOVAN DEVIĆ

Director Mercedes Benz Cars, Serbia and Montenegro

“We support Belgrade Design Week because of its outstanding quality. It is even beyond similar conferences that exist in the world, especially concerning the resources at its disposal. We are proud to have succeeded to bring the European Design Awards in 2013 to Belgrade, thanks to the cooperation with BDW, competing against Barcelona and Vienna. We have proven that we can be the center of Europe for design, thanks to BDW.”

MILOŠ MILOVANOVIĆ

National Tourism Organization of Serbia

“This is the second year that we have been cooperating with the Belgrade Design Week, because we honestly believe it is a significant cultural event for our city, for our country, because once a year, it brings to Belgrade the greatest contemporary artists in all fields we are generally interested in – whether it’s design, architecture or advertising.”

MAJA KOLAR

Marketing and Communication Director, Banca Intesa, 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

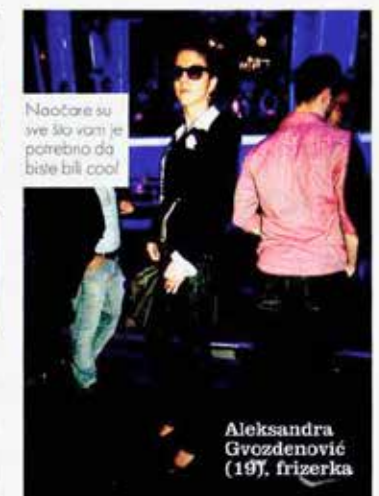
C.4
BDW 2014 PARTNERS EXPOSURE
BDW TARGET AUDIENCE

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

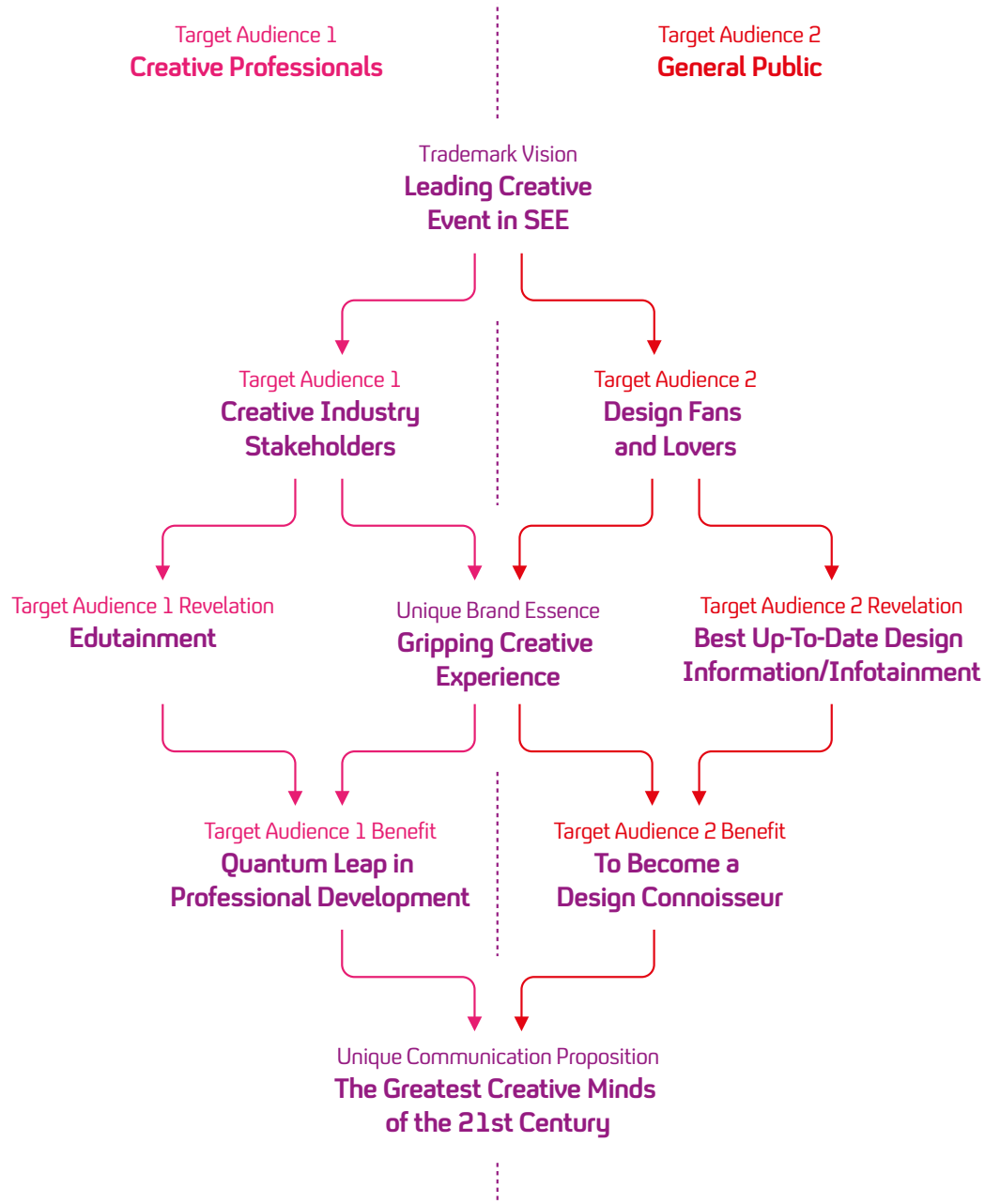
- Professionals in creative industries
- Executives
- Presidents and owners of companies in all sizes
- Municipal and regional managers
- State administration
- Marketing experts
- Brand managers
- PR and communication specialists
- Business consultants
- Advertising, branding and design agencies and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



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



C.5 BDW 2014 PARTNERS EXPOSURE BRAND STRATEGY



C.6 BDW 2014 PARTNERS BENEFITS 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 2014 had nearly 30.000 visitors thanks to DizajnPark program, and routinely over 10.000 visitors in 2010, 2011, 2012 and 2013, 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 nine 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 2014 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, BRAND NEW WORLD!

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:

- Principal Partners
 - Institutional Patronages
- 1. Program Partners**
 - Idea Partners
 - Partner of 100% Future Serbia
 - Partner of a Conference Day
 - Partner of a certain service or goods Category
 - Partner of DizajnPark
 - Partner of a DizajnLabs Project
 - Partner of DizajnPremieres
 - Partner of DizajnNights
 - Patron of the Design Grand Prix Award
 - Special Events Partner
 - BDW TV Chronicles Partner
 - Lecturers’ Patronage
 - Exhibitions Patronage
 - Interview Chair Partner
 - BDW Publishing Partners (Web, Book, Film, Report)
 - 2. Logistical Partners**
 - Carrier 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
 - PR partner
 - 3. CSR Partners**
 - Future Students Partner
 - 100 BDW Creative Playgrounds for Serbia Partner
 - Design Library Partner
 - 4. 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



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 OFFICIAL CAR, BANK, INSURANCE, SOFT-DRINK ETC PARTNER FOR ONE YEAR FEATURED BELOW: EXPOSURE PARTNERSHIP PACKAGES:

EXAMPLE

GENERAL FESTIVAL PATRON:
SAMSUNG 50 - 100K EUR



EXPOSITION

- 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 or
CATEGORY PARTNER:
BANCA INTESA 10 - 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 10 - 25K EUR



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 "Thanks" 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 5 - 10 K per event –
50K for whole program/ 5 events



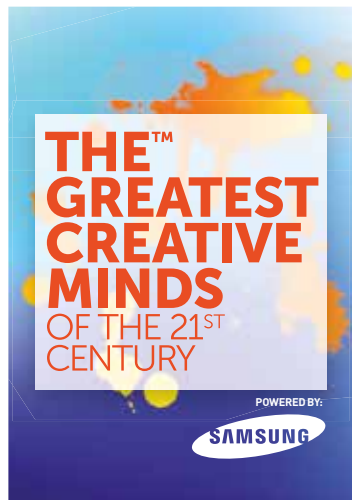
- Exclusive superstar "design-music" content, curated and managed by BDW
- One, two, three, four or five BDW DizajNights events / concerts or parties
- Whole production of event (booking, equipment, location etc) by BDW
- Allowed branding, sales and/or sampling and all activation at location
- Event campaign: Design, production and dissemination of special ads, posters, leaflets and invitation for the concert - printed and electronic
- PR of the event in all media covering BDW DizajNights- TV, print and web
- Logo in "Thanks" 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:
GERMAN EMBASSY
/ from 2 - 20K EUR
LECTURES, EXHIBITIONS AND
WORKSHOPS



- 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, utilizing 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.8
 BDW 2014 PARTNERS EXPOSURE
**GENERAL PATRON -
 SAMSUNG**



C.9
 BDW 2014 PARTNERS EXPOSURE
DIZAJN PARK
PATRON - GORENJE

BRAND NEW WORLD CONFERENCE #9

BDW 2014 SUPERSTARS | **BDW LECTURES**

BDW 2013 TV CHRONICLES

BDW 2014 PROGRAMME | **BDW 2014 TICKETS** | **BDW 2014 SOCIAL NET**

SPONSORS

DIZAJN PARK newsletter

BELGRADE DESIGN WEEK 2014
 Presenting the **BDW DIZAJN PARK** exhibition PART ONE at the **OLD STAMBOUK'S FACTORY** in Belgrade, **Straninska Bana 7-9 Dorćol**, **Monday 10th - 12th October 2014**. **Free entry from 10h to 10h - FREE BY GORENJE**

LET'S GO TO THE BOW by **Debra Fisher**, **Artist**

STAIRS AT STAMBOUK'S by **Tom Van Der Bruggen**

LET'S GO TO THE BOW by **Tom Van Der Bruggen**

BDW 2014: Nedelja kreativnosti u Beogradu

Problem o 50 gradova Srbije

BELGRADE DESIGN WEEK #9

BRAND NEW WORLD CONFERENCE #9

PARTNERSHIP BECOMES A BDW PARTNER

PATRONS

DIZAJN PARK newsletter

BELGRADE DESIGN WEEK 2014
 Presenting the **BDW DIZAJN PARK** exhibition PART ONE at the **OLD STAMBOUK'S FACTORY** in Belgrade, **Straninska Bana 7-9 Dorćol**, **Monday 10th - 12th October 2014**. **Free entry from 10h to 10h - FREE BY GORENJE**

OLD STAMBOUK'S FACTORY STRANINSKA BANA 7-9 DORĆOL, BELGRADE

BUY TICKETS



POKROBITELE

PARTNERI

SPONSORI

BDW DIZAJN PARK

CREATE NEW VALUE

BELGRADE DIZAJN DESIGN PARK WEEK

BDW DIZAJN PARK 2014 OPENINGS

BDW DIZAJN PARK™ OPENING CEREMONY

gorenje

BELGRADE DESIGN WEEK 2014

HRONIKA BEOGRADSKE NEDELJE DIZAJNA 2014.

BELGRADE DESIGN WEEK #9

BELGRADE DIZAJN DESIGN PARK WEEK

BDW DIZAJN PARK™

DIZAJN PARK

BDW DIZAJN PARK™

BDW DIZAJN PARK™

C. 10 BDW 2014 PARTNERS EXPOSURE DIZAJN LABS PATRON- CHAMBER OF COMMERCE AND INDUSTRY OF SERBIA

BDW 2014 PARTNERS EXPOSURE IDEA PATRON - PROHELVETIA



C. 12 BDW 2014 PARTNERS EXPOSURE OFFICIAL CAR PATRON - AUDI

CREATE NEW VALUE

BELGRADE DIZAJN DESIGN PARK WEEK

OLD STAKLOVAN FACTORY
STRAJANJEVA BANA 7-9
DOBOLI, BELGRADE

7-12 OCTOBER 2014

BDW DIZAJNPARK™ 2014 ENGAGEMENTS

1000+ DESIGNERS
FREE ENTRY

2014 BDW DESIGNER LOCATION
SPONSORED BY
gorenje

COOPERATION WITH THE REPUBLIC OF SERBIA
THE MINISTRY OF CULTURE

WWW.BELGRADEDESIGNWEEK.COM



DIZAJN PARK

The Belgrade Design Week Web Portal

100% FUTURE

HRONIKA BEOGRADSKE NEDELJE DIZAJNA 2014.

BEOGRADSKA NEDELJA DIZAJNA™ I PARTNERI
VAS POZIVAJU NA OTVARANJE DEVETOG IZDANJA FESTIVALA

BELGRADE BRAND™ DESIGN NEW WORLD #9

19:00 - 22:00



Oficijelno vozilo

BELGRADE DESIGN NEW WORLD #9



BRAND NEW WORLD CONFERENCE #9

PARTNERSHIP
BECOME A BDW PARTNER

BDW 2014 PARTNERSHIP BENEFITS

BDW 2014 PARTNERSHIP BENEFITS

PATRONS

BDW 2014 PARTNERSHIP BENEFITS

SPONSORS

BDW 2014 PARTNERSHIP BENEFITS

BDW 2014 PARTNERSHIP BENEFITS

BRAND NEW WORLD CONFERENCE #9

BDW 2014 SUPERSTARS

BDW LECTURES

BDW 2013 TV CHRONICLES

BDW 2014 PROGRAMME

BDW 2014 TICKETS

BDW 2014 SOCIAL NET

BDW 2014 PARTNERSHIP BENEFITS

THANKS

BDW 2014 PARTNERSHIP BENEFITS

BDW DIZAJNPREMIERES™ 2014 OPENINGS

MON / 06 OCTOBER

19:00
BDW 100% FUTURE SERBIA OPENING
100 YOUNG SERBIAN DESIGNERS IN 100 BELGRADE SHOPWINDOWS
AWARDS CEREMONY FOR BEST YOUNG SERBIAN DESIGNERS AND SHOPS
KC GRAD EUROPEAN CENTER FOR CULTURE AND DEBATE - BRACE KRISMANOVIC 4
/ FREE ENTRY

TUE / 07 OCTOBER

19:00
BDW DIZAJNPARK™ OPENING CEREMONY
PREVIEW OF THE 2014 DIZAJNPARK EXHIBITIONS
OLD STAKLOVAN FACTORY, STRAJANJEVA BANA 7-9
/ FREE ENTRY

WED / 08 OCTOBER

21:00
BDW CREATIVE FORUM SERBIA
CREATIVE INDUSTRY LOCAL NIGHT RECEPTION
20 x 20 x 20 PITCH IN BLACK NIGHT 2014
BEST SERBIAN ARCHITECTS, ILLUSTRATORS, DESIGNERS
PRESENT 40 SLIDES EACH IN 20 SECONDS
OLD STAKLOVAN FACTORY, STRAJANJEVA BANA 7-9
/ FREE ENTRY

THU / 09 OCTOBER

21:00
DISTANTE VERNISSAGE
OPENING OF THE NEW BELGRADE DESIGN QUARTER
NIZIJE SRPSCKA 4A
/ FREE ENTRY

FRI / 10 OCTOBER

19:00 H
BDW DIZAJNPARK VERNISSAGE
AWARDS CEREMONY BY THE BELGRADE
OLD STAKLOVAN FACTORY, STRAJANJEVA BANA 7-9
/ FREE ENTRY

SAT / 11 OCTOBER

21:00 H
BELGRADE DESIGN GRAN PRIX
AWARDS CEREMONY AND RECEPTION
DIOGONOVA 2.0 - SHERLSCEVA 6
/ BY INVITATION ONLY

gorenje **prohelvetie** **creative industries fund NL**

LASVIT **LAUFEN**

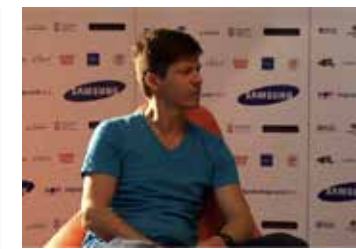
Audi **Tabler** **CAPI** **Stalhof**



C. 13
 BDW 2014 PARTNERS EXPOSURE
**100% FUTURE SERBIA
 PATRON - GORENJE**



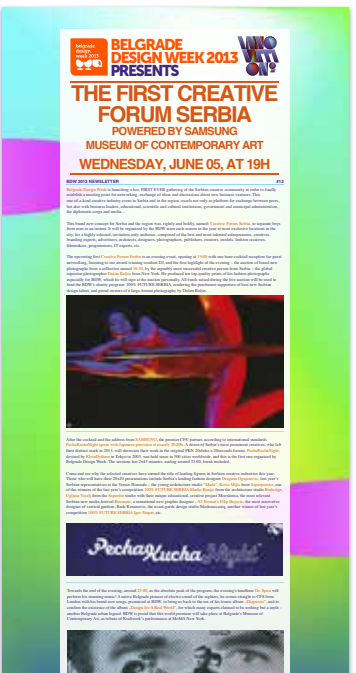
C. 14
 BDW 2014 PARTNERS EXPOSURE
**PARTNER OF THE DAY -
 BANCA INTESA**



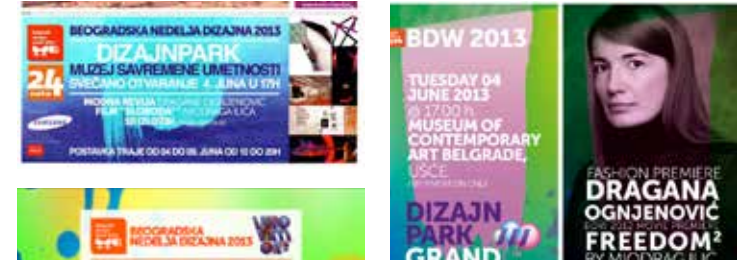
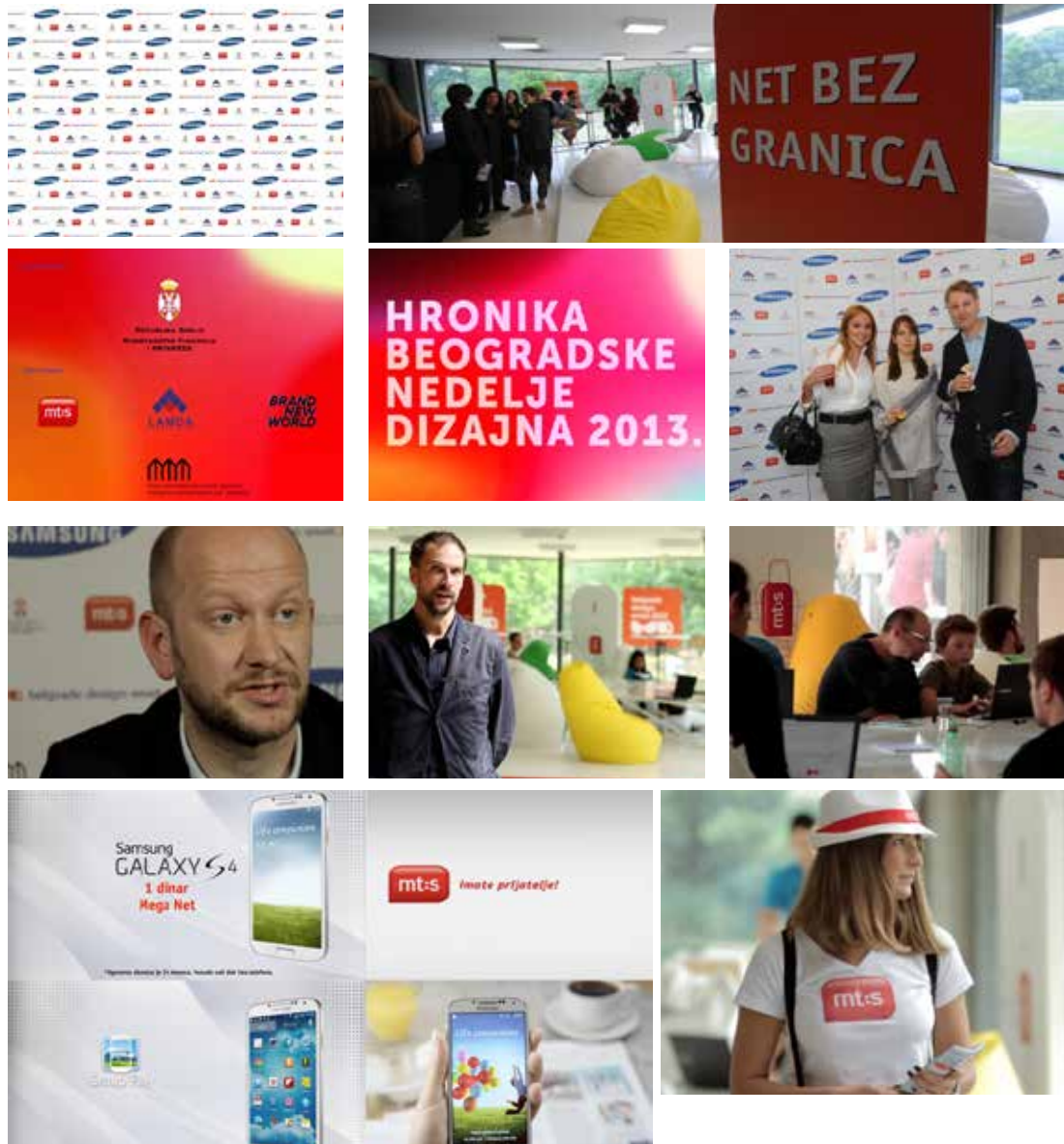
C. 15
 BDW 2014 PARTNERS EXPOSURE
**CREATIVE FORUM SERBIA
 PATRON - SAMSUNG**



Creative Forum Serbia movie from Belgrade Design Week on Vimeo.



C. 16
 BDW 2014 PARTNERS EXPOSURE
CATHEGORY PARTNER - MT:S



C. 17 BDW 2014 PARTNERS EXPOSURE SESSION PARTNER - LAMDA DEVELOPMENT



STUDIO ZAHA HADID, VELIKA BRITANIJA / BEKO PROJEKAT

Belgrade je postala prvi grad u regionu koji je izabran da u potpunosti obnovi stari centar...
<http://www.lamda.com.rs/objekte/velika-britanija-beko-projekat>

BELGRADE INNOVATION SESSION

Belgrade je postala prvi grad u regionu koji je izabran da u potpunosti obnovi stari centar...
<http://www.lamda.com.rs/objekte/velika-britanija-beko-projekat>

BETON HALA

Belgrade je postala prvi grad u regionu koji je izabran da u potpunosti obnovi stari centar...
<http://www.lamda.com.rs/objekte/velika-britanija-beko-projekat>



C. 18
 BDW 2014 PARTNERS EXPOSURE
DESIGNIGHTS /
DIZAJNPREMIERS PARTNER -
TUBORG



BELGRADE DESIGN WEEK 2014 PANEL 100 CREATIVE BDW PLAYGROUNDS FOR CHILDREN OF SERBIA



Foundations are making a huge comeback in Belgrade. Following the decision to establish the commission for facades restoration which will be funded with donations, the City of Belgrade announced it continues the cooperation with Belgrade Design Week in building playgrounds for children, which will also be a modern form of endowment.

The process of building the first playground was presented at the panel held during this year's Belgrade Design Week – the playground that was built a year ago at the Kalemegdan park under the project "100 Creative BDW Playgrounds for Children of Serbia", and the opening of another one by the end of this year was announced.

Playgrounds under the project "100 Creative BDW Playgrounds for Children of Serbia" shall be built exclusively on public areas, selected in agreement with local administrations, in order to ensure open access to all children. The unique

formula of public-private partnerships between local administrations and private donors is a key to the success of this non-profit project:

"The City cannot finance the construction of playgrounds, but it will provide locations for their construction. We also want to start the program of organizing public areas for which we are preparing the Book of Standards. It will specify elements for each public enterprise, so that crossroads will not have three different types of curbs, different garbage cans, benches... This kind of standard already exists in all the world cities and this way we will create continuity which in the coming decades will make Belgrade look uniform, neat and beautiful.

Each of the eleven city boroughs should appoint one person who will be in charge of marking 15-20 important spots in the municipal maps. In case of the most significant spots international competitions will be announced, for the minor

ones - student competitions, and the third category of public areas can be used for playgrounds", said the City Architect, Milutin Folić.

At the first playground designed at the Kalemegdan park, Belgrade Design Week connected, as donors, the City of Belgrade with its offices and Property Development Ltd., Serbian branch of the Greek company Lamda Development, known for the construction of a complex on the site of the former Beko factory, restoring the part of Dorćol between the Fortress and the Danube. Their participation in "100 Creative BDW Playgrounds for Children of Serbia" has made it possible for one of the most important playgrounds in Belgrade, which was shut down by inspection because it did not meet the basic safety standards, to become an innovative playground, in terms of concept, quality and design, but also the kind of place that has the world-class quality seen in the greatest cities of Europe and the world.

"Joint forces of experience and youth bring the best results. We are in the business of construction and reconstruction of playgrounds. Our goal was to create a place children can enjoy. It was the first playground which marked the beginning of cooperation with Belgrade Design Week and the donors, and we are currently working on a playground project funded by NIS", said Nina Jandrić, secretary of the Secretariat for Utilities and Housing Services.

"I was walking around Kalemegdan recently, and I realized that a year after the opening of the playground nothing was broken, which proves the quality of playground components is very high. I think that the implementation of this project was facilitated by good cooperation between all the partners: city authorities, investors, designers and Belgrade Design Week. Children's enjoyment is the reason our company is particularly glad to be a part of this project", said Boris Tancabelić, director of the Lamda development's Belgrade office.



THANKS:



The young Belgrade-based architecture studio "MADA", which drew the public's attention after representing Serbia at the Venice Biennale in 2012, was appointed to design the first playground. In partnership with the Embassy of Finland, the Finnish company Lappset – one of the world's most creative and awarded international playground design and manufacturing companies – also participated in the project. Lappset even gave a 50% discount for components of the first playground in Belgrade.

"Lappset is an example of great Finnish design. The company has been producing practical objects for decades, and we are happy that the children in Serbia now get to use their products. I used to play on their playgrounds as a child", said Outi Isotalo, Charge d'Affaires of the Embassy of Finland in Belgrade

With the cooperation of the leading professionals in the field of innovation and design, the project "100 Creative BDW Playgrounds for Children of Serbia" enables the creation of playgrounds that will last, that meet all the sustainability standards, keep up with the times in which we live, and provide children with safety and comfort in a creative, active and versatile space for play.

BDW is happy to announce to have received confirmation for two more playgrounds to be donated to the children of Serbia in Summer / Fall 2014, as part of the "100 CREATIVE BDW PLAYGROUNDS FOR CHILDREN OF SERBIA" campaign, under the High Patronages of The President of the Republic of Serbia and the Mayor of Belgrade Mr. Siniša Mali, and the support of H.E. Mr. Pekka Orpana, the Ambassador of Finland.

Thanks to a donation of "NIS a.d. Novi Sad", the old playground in the centre of the famous Kalemegdan park in Belgrade, in front of the iconic Cvijeta Zuzorić pavilion – in desperate need of reconstruction – shall finally get the long awaited complete reconstruction, along the new creative standards introduced by BDW in 2013 at the first Kalemegdan playground, only a couple of hundred meters away. Thanks to this new partnership between "NIS a.d. Novi Sad" and the City of Belgrade, the most important and frequented park and historic monument in the centre of Belgrade shall finally reclaim both of its traditional playgrounds for future generations, as it was custom for generations of people coming from all parts of the city to enjoy a play, as well as for tourists and visitors with children from all over the world.

As a participant of the "Together for the Community" project, Belgrade Design Week, in collaboration with the City of Belgrade and the NIS corporation as main donors, the Embassy of Finland in Serbia and the Finnish company "Lappset" as partners, based on the project of the young architect Nina Radosavljevic, and built by the City Greenery of Belgrade, has provided a new, inspiring and safe place for children to play.

The new BDW playground was opened on Sunday 24th May 2015 by Belgrade's Mayor Mr. Sinisa Mali, the Ambassador



of Finland H.E. Mr Pekka Orpana, the Deputy General Manager of the NIS corporation Mr. Evgeniy Kudinov, the Director of corporate communications of the NIS corporation Ms. Sanja Lubardic, the Belgrade City Architect Mr. Milutin Folic, the Secretary of Belgrade's Communal affairs Ms. Nina Jandric, the General Director of Belgrade's City Greenery Mr. Slobodan Stanojevic, and the founders of Belgrade Design Week Vesna and Jovan Jelovac.

Today we hand over to our youngest citizens a beautiful, modern, creative playground in our busiest and biggest park in Belgrade. Today is also the European Day of Parks, and a great opportunity to remind ourselves of the importance of green spaces and parks in our city. The City of Belgrade currently boasts 58 parks, the biggest of which is the one we are in today, the park of the Kalemegdan fortress, and it is my wish that we celebrate the next European Day of Parks with even more parks in our capital. I think it's very important to pay attention to green spaces, to parks development and design. Over the past year we have organized many parks, but what is important is that in addition to parks, we also design children's playgrounds. Parks, as green areas should be places where our fellow citizens spend their free time and use them for recreational activities, but those parks must have playgrounds like this one, so that our youngest citizens, our children, can spend their time being active.

I want to thank NIS because, as a friend of the City of Belgrade, it donated part of the funds to build this playground and make it look like the way it does today. I want to thank the Finnish Ambassador, since the equipment for

this playground is provided from Finland with his assistance, and I would also like to thank our friends from Belgrade Design Week who came to the City of Belgrade with this lovely idea, connected all of us, and finally, successfully completed the whole project! The City of Belgrade has now become richer for another key "design-playground" – I think we all agree it is really beautiful, and I invite Belgraders to join us today, on weekends and days ahead, to spend time here with us, said Siniša Mali, the Mayor of Belgrade.

As a future-oriented company, NIS gladly supports ideas and innovations that contribute to the welfare of the community, and "BDW's Creative Parks" project is exactly that. Through our social responsibility programs we support a number of projects for the development of the community in which we operate, and particularly for the young. It was our great pleasure to support this wonderful idea and thus contribute to the opening of yet another inspirational playground for the children of Belgrade, said Sanja Lubardić, NIS Director of Public Relations and Communication.

Another innovative creative playground is planned to be built at the Ušće plateau, thanks to the donation of the "UŠĆE Shopping Center d.o.o.", who recognized the importance of improving our children's life, and joined BDW's non-profit national campaign for building "100 CREATIVE BDW PLAYGROUNDS FOR CHILDREN OF SERBIA". The Ušće playground is even more important because it signals the transfer of BDW's ideas to New Belgrade, the new part of town, away from the old city centre, and shall in fact become the first ever children playground in what is the vast expanse of the Confluence park area, which

in self is an almost unbelievable fact. We are in any case very happy to become part of history thanks to this potential new partnership between "UŠĆE Shopping Center" and the City of Belgrade, and hope that this will not remain the only new playground in the immense and important Confluence park area.

We hope that these two new cases of public / private partnership in Serbia, will inspire and encourage other companies and institutions throughout the nation, to become part of our project with own proposals, initiatives and donations, and that very soon our dream of "100 CREATIVE BDW PLAYGROUNDS FOR CHILDREN OF SERBIA" will become reality in many other places throughout Serbia.



C. 20 BDW 2014 PARTNERS EXPOSURE WEB PRODUCTION

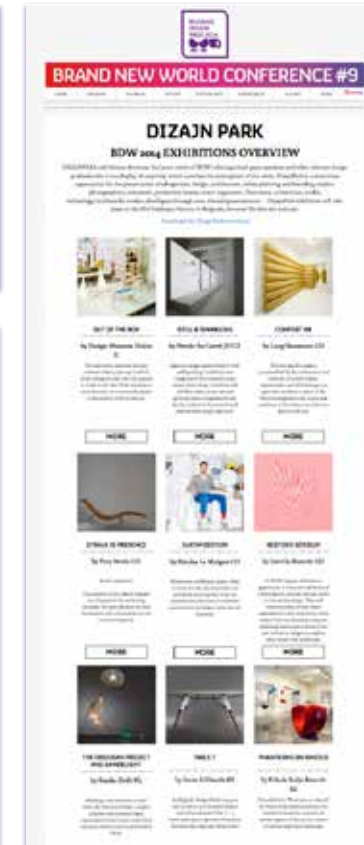
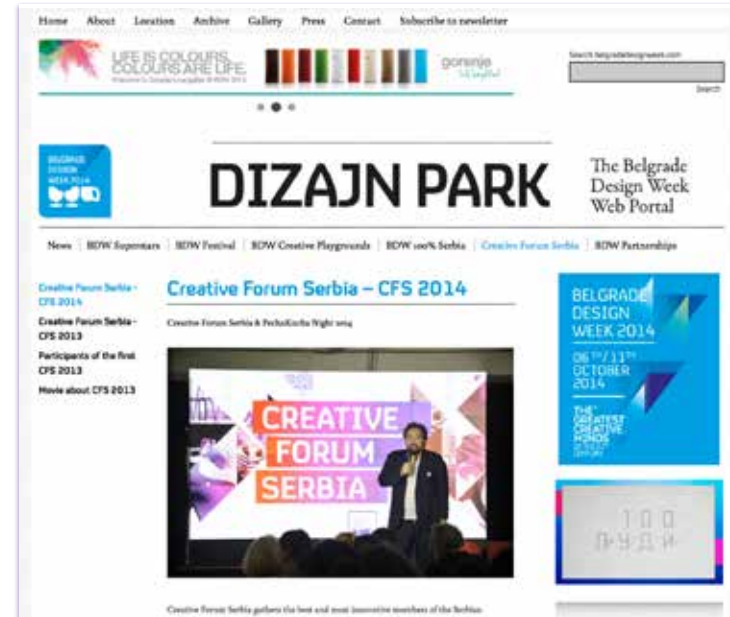
The official full feature Web Site, WWW.BELGRADEDESIGNWEEK.COM, named DIZAJN PARK, represents the entire mission and vision platform including the one-week event of **BDW FESTIVAL** acting as permanent reference point for all its educational lectures and interviews of each speaker, BDW documentary movies, exhibitions, premiers, events and concerts, as well as many new around the year BDW actions, such as the charity project, and many more...

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 FaceBook pages with over 50.000 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 this 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 BDW website is a 100% effective controlled media by BDW itself, including electronic BDW Newsletters disseminated to over 20.000 subscribers.



C. 21

BDW 2014 PARTNERS EXPOSURE

TV PRODUCTION:

BDW 2014 TV CHRONICLES

The BELGRADE DESIGN WEEK 2014 TV Chronicles were broadcasted by the main national Radio-Television Serbia broadcaster (RTS) in October 2014, with average duration of approx. 15 minutes each, in cultural prime time. Approximately 100.000 viewers watched the TV Chronicle every night, and on following day the rerun was aired for each episode.

The TV Chronicles were broadcasted on RTS Satellite, RTS Digital and RTS 2 channels during the festival, from 9th to 12th of October as 4 episodes in the evening as premieres, and in the morning as reruns. It is important to mention that BDW's TV Chronicles differ from the traditional, impersonal and purely commentary / informational form of cultural reviews in Serbia.

BDW's TV Chronicles offer highly valuable entertainment content next to professional documentary coverage, as they are shot with numerous cameras live on- and off-stage as the festival develops, capturing official as well as highly personal discourses and impressions of visiting global superstars, while in the same time presenting our partners, sponsors and supporters to a wide national TV audience.

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



C. 22
 BDW 2014 PARTNERS EXPOSURE
BDW MOVIES PRODUCTION

BDW2006 - APOSTLES OF DESIGN



BDW2010 - SMART²



BDW2007 - CHANGE²



BDW2011 - FUTURE²



BDW2008 - MODERN²



BDW2012 - FREEDOM²



BDW2009 - SPEED²



BDW2013 - INNOVATION²



C.23 BDW 2014 PARTNERS EXPOSURE BDW PROMO CAMPAIGN

THE MOST IMPORTANT PROMO CHANNELS OF BDW 2014:

1. Ads in various domestic and international magazines 24 SATA/Serbia, ARHITEKTON/Serbia, BIZNIS MAGAZIN/Serbia, BIZNIS I FINANSIJE/Serbia, CITY MAGAZINE / Serbia, CASAVIVA/Serbia, EKONOMETAR/Serbia, ICON/UK, MD MAGAZINE/Bulgaria, CRNA OVCA/Bosnia, PROSTOR/Montenegro...
2. Banners on more than 30 web portals worldwide, from leading global design websites to local news dailies.
3. A2 Conference 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 2014.
4. Approx. 30.000 Conference and Sales Brochures distributed all over the world but mainly in Belgrade
5. Newsletters sent out once every week to two weeks to 20.000 subscribers (including special newsletters dedicated to BDW Idea partners).
6. Many guest appearances of the BDW team, advertising the festival on following national TV stations: RTS1, RTS2, RTS Satelit, TV B92, TV Studio B, Prva TV, TV Pink, Kopernikus and many radio stations.
7. BDW announced the festival with broadcasting of all seven existing documentary BDW festival movies, on national TV channel RTS SAT, in October 2014, and as a rerun on RTS Digital;
8. On October 1st BDW organised its traditional huge launch-press conference of the BDW 2014 at the premises of the City Council of Belgrade. Jovan Jelovac presented the 2014 key partners: Vladan Vukosavljevic, City Secretary for Culture, Miliivoje Miletic, Serbian Chamber of Commerce, Jozef Levi, Ambassador of Israel in Serbia, Laurent Stokvis, ambassador of the Kingdom of the Netherlands, Narinder Chauhan, Ambassador of India in Serbia, attache of the German Embassy Karl-Heinz Schmitz, Hose Umberto Kastro Viljalobos, Charge d'Affaires Mexican Embassy in Serbia, Mina Dimitrijevic, Gorenje Company, announced the collaboration on the upcoming festival BRAND NEW WORLD, and spoke about the importance of BDW and it's educational role in time of crisis.
9. BDW produces a wealth of own print and identification materials such as Conference Sales Brochure, 100% Future Serbia Map, Invitations, Posters and BRAND NEW WORLD Conference Brochures, including the DIZAJNPARK MAGAZINE you are holding.



PONEDELJAK 6/10.
festival

BELGRADE DESIGN WEEK 2014

Belgrade Design Week
Ovogodišnji Belgrade Design Week održava se već devetu godinu zaredom bez pauze, a ključni događaj, međunarodna konferencija BDW 2014 - Brand New World održava se u četvrtak, petak i subotu, 9. 10. i 11. oktobra. Na njoj će izlagati „Najveći kreativni umovi 21. veka“ iz više od 20 zemalja, iz različitih kreativnih industrija: brendinga, dizajna, arhitekture, izdavaštva, advokatskog, mode, medija, filma, poduzetništva i kulture, a govoriće o stvaranju novih vrednosti u današnjem uzburanom svetu. Tu je i program izložbi BDW Dizajnpark, profesionalne radionice BDW Dizajnlabs i gradski program BDW Premiers... Traje do 11. oktobra.
www.belgradedesignweek.com

BELGRADE DESIGN WEEK
BRAND NEW WORLD #9

STVORI NOVU VREDNOST
09 / 10 / 11
OKTOBAR 2014

BRAND NEW WORLD CONFERENCE #9 BELGRADE

VAS POZIVAJU NA OTVARANJE DEVIETOG IZDANJA FESTIVALA

BELGRADE DESIGN WEEK
BRAND NEW WORLD #9

Izlaganje sto odsto

BRAND NEW WORLD MEDUNARODNA

9/10/11
OCTOBER

WWW.BELGRADEDESIGNWEEK.COM

Najavljfen Deveti Belgrade Design Week Partner u vreme krize

Belgrade Deveti Belgrade Design Week (BDW) održava se od 9. do 11. oktobra u glavnom gradu Srbije, u Beogradu. Na ovogodišnjem izdanju festivala učestvuju najpoznatiji kreativni umovi 21. veka iz više od 20 zemalja. Na ovogodišnjem izdanju festivala učestvuju najpoznatiji kreativni umovi 21. veka iz više od 20 zemalja. Na ovogodišnjem izdanju festivala učestvuju najpoznatiji kreativni umovi 21. veka iz više od 20 zemalja.

Brand New World
Ovogodišnja konferencija Brand New World održava se od 9. do 11. oktobra, na glavnom događaju festivala u Beogradu. Konferencija će biti otvorena u četvrtak, petak i subotu, 9. 10. i 11. oktobra. Na njoj će izlagati „Najveći kreativni umovi 21. veka“ iz više od 20 zemalja, iz različitih kreativnih industrija: brendinga, dizajna, arhitekture, izdavaštva, advokatskog, mode, medija, filma, poduzetništva i kulture, a govoriće o stvaranju novih vrednosti u današnjem uzburanom svetu. Tu je i program izložbi BDW Dizajnpark, profesionalne radionice BDW Dizajnlabs i gradski program BDW Premiers... Traje do 11. oktobra.
www.belgradedesignweek.com



Kreativna industrija kao ohrabruvač

Medunarodne radionice „PKS dizajn labs“ otvaraju Beogradsku nedelju dizajna 7 i 8. oktobra, u prostorijama stare fabrike „Staklopan“ u Ulici Strahinjica Bana 7-9 u Beogradu. Njihova osnovna svrha je da omoguće besplatne obnove sesije za kreativne profesionalce i da pruže trening za sve poslovne ljude u Srbiji, podstaknu saradnju i upoznamo srpske dizajnere sa preduzetnicima i promo-

Medunarodne radionice na Beogradskoj nedelji dizajna

Medunarodne radionice „PKS dizajn labs“ otvaraju Beogradsku nedelju dizajna 7 i 8. oktobra, u prostorijama stare fabrike „Staklopan“ u Ulici Strahinjica Bana 7-9 u Beogradu. Njihova osnovna svrha je da omoguće besplatne obnove sesije za kreativne profesionalce i da pruže trening za sve poslovne ljude u Srbiji, podstaknu saradnju i upoznamo srpske dizajnere sa preduzetnicima i promo-



Zadovoljstvo nam je da Vas obavestimo da BEOGRADSKA NEDELJA DIZAJNA nam je u naju blizini!

Pratimo Vas na
BDW DIZAJNPARK VELIKO OTVARANJE
7. oktobra u 19h
U ulici KRALJEVINA FABIJE
Strahinjica Bana 7-9
(preko puta u PDF formatu možete saći u dežijni kiosk)

Pratimo Vas na
BRAND NEW WORLD CONFERENCE #9 BELGRADE
9. 10. i 11. oktobra u 19h, u KZ Gledalište, Bana 7-9
BRAND NEW WORLD CONFERENCE #9 BELGRADE
9. 10. i 11. oktobra u 19h, u KZ Gledalište, Bana 7-9
BRAND NEW WORLD CONFERENCE #9 BELGRADE
9. 10. i 11. oktobra u 19h, u KZ Gledalište, Bana 7-9
BRAND NEW WORLD CONFERENCE #9 BELGRADE
9. 10. i 11. oktobra u 19h, u KZ Gledalište, Bana 7-9



C. 24

BDW 2014 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 months 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 a first understanding of the event, as well as inspirational invitation to join the various programs. This effect is additionally strengthened by the PR media value, which is not shown here but is certainly 4 - 5 times more worth, just for the same period before BDW, with detailed announcements and media coverage of the upcoming festival, which ensure that several million people in Serbia and spillover countries are introduced again and again to BDW.

After the event, the 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 reports 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, deezee.com, designboom.com, ads in brochures of key global events like Milan Saloni and London Design Festival, or full color ads in most important global design magazines like Wallpaper and Icon, and Serbian and regional news and design magazines, with the main advertising part delivered via on-line media.

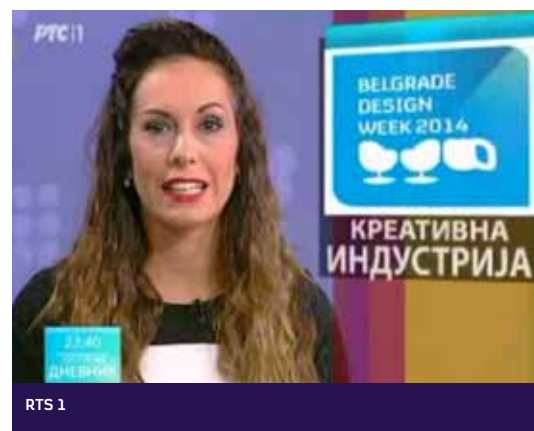
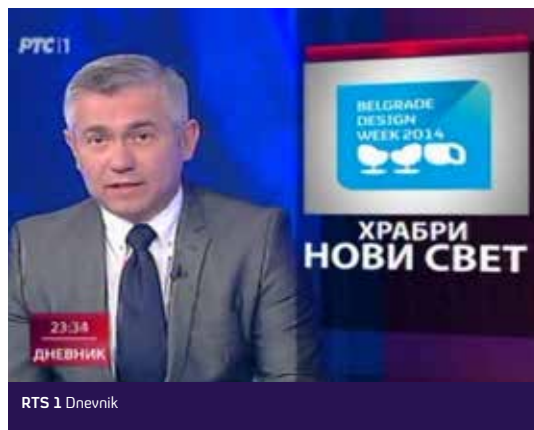
BDW creates each year, for each media, a carefully designed and produced application throughout all media: print ads, interactive web-banners linked to own BDW website, animated TV commercials, radio commercials, insertion promo - brochures etc. All this amazing media value would not be possible without 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	ABITARE/Italy, ADVERTISER / Serbia, ARCHISCENE/ Worldwide, ARCHITONIC/Switzerland, AMBIJENTI/Serbia, ARCHIPRODUCTS/Italy, AUTOEXCLUSIVE/Serbia, B92/Serbia, BLIC/Serbia, BELGRADIAN/Serbia, BEOBUILD/Serbia, BIZNIS I FINANSIJE/Serbia, DEZEEN/UK, DESIGNED.RS/Serbia, DOMINO MAGAZIN/Serbia, DESIGNSCENE/Worldwide, DAN U BEOGRADU/Serbia, DESIGN 42 DAY/Italy, DESIGNBOOM/Italy, DESIGNEAST/Czech republik, DESIGNED.RS/Serbia, DESIGNSPOTTER/Germany, DISEGNO/UK, E-KAPIJA/Serbia, DIPLOMSKE.COM/Serbia, ECONOMY/Serbia, EGO-MAGAZINE/Serbia, FRONTAL/Bosnia, GREEN DESIGN/Serbia, GRAFOCENTAR/Serbia, GRADIMO/Croatia, INFOSTUD/Serbia, LUMIERE/Serbia, MASTER.RS/Serbia, MARKETING MREZA/Serbia, MOJ ENTERIJER/Serbia, MEDIA MARKETING/Bosnia, SML/Serbia, STILL IN BELGRADE/Serbia, STUDENTI.RS/Serbia, STYLE.RS/Serbia, STUDIRAM.COM / Serbia, SERBIA TOURIST GUIDE/Serbia, 24 sata/Serbia, TL MAGAZINE/Belgium, WANNABE MAGAZINE/Serbia, ZA JAVNOST/Serbia...	SEPTEMBER 2014 - OCTOBER 2014	85.724
ELECTRONIC MEDIA: WEB SITE PUBLICATIONS	NEY YORK TIMES/ USA, ICON/UK, BLUEPRINT/UK, DESIGN CUREL/UK, ABITARE/Italy, ADVERTISER / Serbia, ARCHISCENE/Worldwide, ARCHITONIC/Switzerland, AMBIJENTI/Serbia, ARCHIPRODUCTS/Italy, AUTOEXCLUSIVE/ Serbia, B92/Serbia, BELGRADIAN/Serbia, BEOBUILD/Serbia, BIZNIS I FINANSIJE/Serbia, DEZEEN/UK, DESIGNED. RS/Serbia, DOMINO MAGAZIN/Serbia, DESIGNSCENE/ Worldwide, DAN U BEOGRADU/Serbia, DESIGN 42 DAY/ Italy, DESIGNBOOM/Italy, DISEGNO/UK, DESIGNEAST/ Czech Republic, DESIGNSPOTTER/Germany, E-KAPIJA/ Serbia, DIPLOMSKE.COM/Serbia, ECONOMY/Serbia, EGO-MAGAZINE/Serbia, FRONTAL/Bosnia, GREEN DESIGN/Serbia, GRAFOCENTAR/Serbia, GRADIMO/Croatia, The INDEPENDENT/ UK, INFOSTUD/Serbia, LUMIERE/Serbia, MASTER.RS/Serbia, MARKETING MREZA/Serbia, MOJ ENTERIJER/Serbia, MEDIA MARKETING/Bosnia, SML/Serbia, STILL IN BELGRADE/ Serbia, STUDENTI.RS/Serbia, STYLE.RS/Serbia, STUDIRAM. COM / Serbia, SERBIA TOURIST GUIDE/Serbia, 24 sata/Serbia, WANNABE MAGAZINE/Serbia, ZA JAVNOST/Serbia...	OCTOBER 2013 - OCTOBER 2014	451.202
ELECTRONIC MEDIA: TV APPERANCES	RTS 1, RTS 2, RTS SATELIT, TV PRVA, TV STUDIO B, TV B92, TV PINK, KOPERNIKUS	OCTOBER 2014	180.000
ELECTRONIC MEDIA: TV CHRONICLES AND FILMS	RTS SATELIT, RTS DIGITAL - PREMIERES AND RETURNS ON RTS SATELIT AND RTS DIGITAL	OCTOBER 2014	188.700
ELECTRONIC MEDIA: RADIO APPEARANCES	RADIO B92, RADIO BEOGRAD 1, RADIO BEOGRAD 2, RADIO STUDIO B, RADIO BEOGRAD 202, GRADSKI RADIO	OCTOBER 2014	13.000
PRINT MEDIA: MAGAZINE ADVERTISEMENTS	DANAS/Serbia, ARHITEKTON/Serbia, BIZNIS MAGAZIN/ Serbia, BIZNIS I FINANSIJE/Serbia, CITY MAGAZINE / Serbia, CASAVIVA/Serbia, EKONOMETAR/Serbia, MD MAGAZINE/ Bulgaria, CRNA OVCA/Bosnia, PROSTOR/Montenegro	SEPTEMBER 2013 - OCTOBER 2014	12.000
PRINT MEDIA: PUBLICATIONS IN NEWSPAPERS AND MAGAZINES	NEW YORK TIMES/ USA, ICON/UK, BLUEPRINT/UK, 2 ARHITEKTON, DANAS, BAZAR, BIZNIS MAGAZIN, BIZNIS I FINANSIJE, BRAVA CASA, CASAVIVA, CITY MAGAZINE, DANAS, EKONOMETAR, GLORIA IN, GRAZIA, PROSTOR/ Montenegro, ILUSTROVANA POLITIKA, ALOI, POLITIKA, MOJ STAN, NOVI MAGAZIN, KUĆA STIL, KURIR, VEČERNJE NOVOSTI, PRAVDA...	OCTOBER 2013- OCTOBER 2014	468.458
SHOP WINDOWS	Exhibiting in 120 shop windows in the city center during 10 days		12.000
TOTAL			1.411.085

C. 25 BDW 2014 PARTNERS EXPOSURE EXPOSURE IN ELECTRONIC MEDIA: TV

For the third time in row, **BDW** had in 2014 the national Radio Television Serbia, as key local media partner. RTS 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 the nation-wide RTS 2,

RTS Satellite and RTS Digital channels IN PRIME TIME at 19:00h 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 numerous LIVE ones.



C. 26 BDW 2014 PARTNERS EXPOSURE PRESS CLIPPING: EXPOSURE IN ELECTRONIC AND PRINT MEDIA

From November 2013 till October 2014, 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 2014.

The media coverage includes articles published in national dailies such as Politika, Danas, Pravda, Vecernje novosti, Press, Kurir, Blic, 24 sata, 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 2014 covered by some of the most influential international design journalists reporting live from Belgrade, such as New York Times, Financial Times, Icon, Blueprint, Designboom, Architonic.

Kultura - Beogradska nedelja dizajna 2014

Dizajn - budućnost Srbije

U vreme kad se najviše industrijske investicije kojom Srbija pravi iznenađujućih radnika, Beogradska nedelja dizajna, održana od 6 do 10. oktobra, pokazala je da kreativna industrija i dalje talenta mogu postići mnogo više, što su u razgovoru sa Novim magazin potvrdili dizajneri iz industrijske branše - industrijskog dizajna i izdavaštva - Nikola Vih Hanson i Oskar Sosa.

HANSEN: SRBI IMAJU ŠANSU

Nikola Vih Hanson, švedski dizajner i osnivač studija Vih Hanson, u razgovoru sa Novim magazinom govori o budućnosti dizajna u Srbiji. On smatra da Srbija ima veliki potencijal u oblasti dizajna, posebno u industrijskom dizajnu i izdavaštva. On ističe da je Srbija u poslednje vreme postala veoma kreativna i da ima mnogo talenta koji čekaju na odgovarajuće prilike. Hanson je u Srbiji radio na nekoliko projekata, uključujući dizajn ambijenta za Beogradsku nedelju dizajna 2014. On smatra da je Srbija u dobrom položaju da postane jedna od vodećih kreativnih centara u regionu.

Kuća sa jednim zidom

Arhitekta i dizajner Švajcarske, Kristijan Kepez, predstavio je svoju najnoviju radnju, "Kuća sa jednim zidom". Ovo je modernizacija postojećeg objekta u Beogradu, koja je karakteristična po svojoj jedinstvenosti i funkcionalnosti. Kepez je uspešno kombinovao tradicionalne elemente arhitekture sa modernim rešenjima, stvarajući tako jedinstveni i funkcionalan prostor. Kuća je sada jedna od najprestižnijih nekretnosti u Beogradu.

Neupuh je sastavni deo kreativnog procesa

U razgovoru sa Novim magazinom, dizajneri su istakli da je neupuh (neprofesionalni dizajner) sastavni deo kreativnog procesa. Oni smatraju da je važno biti otvoren za nove ideje i rešenja, čak i ako dolaze od ljudi koji nisu stručnjaci za dizajn. Ovo je ključno za stvaranje inovativnih i kreativnih rešenja.

lifestyle

Dizajnirana hrana: uživanje u zalogaju

Novi trendovi pripremanju i konzumiranju jela. Dizajnirana hrana je postala veoma popularna, posebno među mladima. Oni ne žele samo da jedu, već i da uživaju u izgledu svoje hrane. Dizajneri hrane koriste svoje veštine da stvore ne samo ukusna, već i vizuelno privlačna jela. Ovo je nova vrsta umetnosti koja kombinuje dizajn i kuhinju. Dizajnirana hrana može biti jednostavna ili veoma složena, ali uvek ima jedan zajednički cilj - zadovoljiti našu potrebu za lepim i ukusnim.

POLITIKAL

Lampa koja je osvojila svet

Beogradska nedelja dizajna 2014. predstavila je svetovno poznatu lampu koja je osvojila svet. Ova lampica, dizajnirana od strane srpskog dizajnera, postala je hit na međunarodnom tržištu. Ona je jednostavna, funkcionalna i lepa, što je omogućilo njeno uspešno prodavanje u mnogim zemljama. Ovo je veliki uspeh za srpski dizajn i pokazuje da su srpski dizajneri sposobni da konkurišu na globalnom tržištu.

Danas

Osu se nebo zvezdama

Ljudi moraju opet da počnu da maštaju

U vreme kad se ljudi osuše, moraju opet da počnu da maštaju. Kreativnost je ključna za uspeh u dizajnu i drugim kreativnim industrijama. Ono nam omogućava da vidimo stvari na novi način i da stvorimo inovativna rešenja. Maštavanje je veština koja se može naučiti i koja je neophodna za postizanje uspeha. Dizajneri moraju biti otvoreni za nove ideje i spremni da ih sprovedu u delo.

Danas

Neophodna transformacija urbanog

Urbani prostor mora biti transformisan da bi bio funkcionalan i atraktivan. Ovo je jedna od najvećih izazova za gradove širom sveta. Dizajneri i arhitekta moraju biti kreativni i inovativni u svojim rešenjima. Oni moraju uzeti u obzir potrebe građana i stvoriti prostor koji je prijatan i koristan. Transformacija urbanog prostora može biti veoma izazovna, ali je neophodna za postizanje boljeg kvaliteta života u gradovima.

Danas

Potpuno novi svet

Beogradska nedelja dizajna 2014. predstavila je potpuno novi svet. Ovo je jedna od najvećih prilika za srpski dizajn da se predstavio na međunarodnom tržištu. Dizajneri su imali priliku da pokažu svoje veštine i kreativnost, što je omogućilo njima da stvore novi svet. Ovo je veliki uspeh za srpski dizajn i pokazuje da su srpski dizajneri sposobni da konkurišu na globalnom tržištu.



MAGAZIN



BDW... Belgrade Design Week...



Belgrade Design Week



Belgrade Design Week... putevi inovacije i kreacije... Slavna smotra kreativne industrije...



Slavna smotra kreativne industrije... u fokusu pažnje svetske stvaralacke scene...



Prvi dan konferencije... Namenshtaj, moda i fotografije na 'Beogradskoj nedelji dizajna'...

LIDER U OBLASTI KREATIVNIH INDUSTRIJA NA BEOGRADSKOJ NEDELJI DIZAJNA

Beograd je pravi izazov za dizajnere



Beograd je pravi izazov za dizajnere... Da li ce i kako tehnologija promeniti ljudsku molokulu...

POLITIKSA



Namenshtaj, moda i fotografije na 'Beogradskoj nedelji dizajna'

Namenshtaj, moda i fotografije na 'Beogradskoj nedelji dizajna'... Prvi dan konferencije...

Estetika hrane



Estetika hrane... Prvi dan konferencije... Namenshtaj, moda i fotografije...

POLITIKSA

Nash arhitekta osvaja Baku i Rijad

Nash arhitekta osvaja Baku i Rijad... Milan Djuric u Saudijskoj Arabiji zaprima red...

RAZVOJNA SRBIJE



Razvojna Srbija... Odzivnost nije vezana samo za zgradu ili dizajn...

U Srbiji se razvijaju... Razvojna Srbija... Odzivnost nije vezana samo za zgradu...

U Srbiji se razvijaju... Razvojna Srbija... Odzivnost nije vezana samo za zgradu...

3... Razvojna Srbija... Odzivnost nije vezana samo za zgradu...

3... Razvojna Srbija... Odzivnost nije vezana samo za zgradu...

MAGAZIN



MAGAZIN... Prvi pristupi... Namenshtaj, moda i fotografije...

POLITIKSA

Kako natirati ljude da poseuju muzeje

Kako natirati ljude da poseuju muzeje... Muzej bez naroda je skladiste, rekla je Galit Zvon...

Kako natirati ljude da poseuju muzeje... Muzej bez naroda je skladiste...

C.27 BDW 2014 PARTNERS EXPOSURE EXPOSURE IN INTERNATIONAL MEDIA



christian kerez presents guangzhou cultural district at belgrade design week

september 6, 2014, news on, website, featured on, featured on, featured on

christian kerez presents guangzhou cultural district at belgrade design week

at this year's belgrade design week, milan-based architect christian kerez has presented plans for a new cultural district to be developed in the chinese city of guangzhou, presented in the exhibition of the project's initial study. the project looks to integrate cultural, commercial and residential functions, a public urban area, a park and a sports arena, and a new residential area.



christian kerez presents guangzhou cultural district at belgrade design week

for a while, christian kerez has been looking for a way to present his ideas, and he has found it in the form of a book. his latest work, 'the guangzhou cultural district', is a book that explores his ideas for a new cultural district in guangzhou, china. the book is a collection of his work, and it is a great way to see his ideas in a more detailed way.



U bliskoj budućnosti neće biti dizajnera...



MOJ ENTERIJER (W) sushi

MOJ ENTERIJER (W) sushi

MOJ ENTERIJER (W) sushi

MOJ ENTERIJER (W) sushi



ARCHITONIC JOB SCOUT

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Tom Strala

Tom Strala

Tom Strala

Tom Strala



The Swiss designer spoke to us from Belgrade Design Week

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Završena 9. Beogradska nedelja dizajna

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Završena 9. Beogradska nedelja dizajna



Belgrade Design Week: Drugi dan New World

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AT HOME IN THE WORLD

Antwerp, Belgrade, New York, Tokyo, the State Alps, the Scottish Borders & Beverly Hills



Belgrade's Awakening

After years of struggle and strife, the citizens of Serbia's war-torn capital are recasting their home into a burgeoning hub for design, culture and creativity.

HELEN IN A SMITH OF CONEELY ... **Belgrade's** awakening design scene, full each year, has transformed the abandoned, multi-story space at the heart of the city into a hub of creative activity. The glass-walled structure, built in 1961, once displayed items to sell, from handbags to shoes and coats, but the last of its kind was long ago. The government's decision to demolish the building was a turning point for the city's design scene. The building's facade is a mix of modern and traditional architecture, with a prominent entrance and a large window. The interior is a bright, open-plan space with a high ceiling and a mix of materials. The design is a blend of modern and traditional, with a focus on functionality and aesthetics. The building is a prime example of the city's architectural heritage and its role in the design scene.

THANKS

BDW PATRONAGE:

THE PRESIDENT OF
THE REPUBLIC OF SERBIA



Београд

THE MAYOR OF BELGRADE

THE SECRETARY OF CULTURE
OF THE CITY OF BELGRADE

BDW PARTNERS:



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HVALA

gorenje



Audi
Vorsprung durch Technik



BDW IDEA PARTNERS:

swiss arts council
prohelvetia



creative industries fund NL



LASVIT

BRAND NEW WORLD

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NAŠE NOVINE



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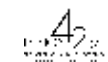
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"BDW marked a moment in history when many people woke up to a bigger and more inclusive world. We were all rewarded for our efforts, style and glamour graced an experience that was food for our souls."

Miles Newlyn / UK

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

Bjarke Ingels
BIG / DK

"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."

Robert Klanten
Gestalten / DE

"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 / CH

"BDW is an incredible ride – the passion of the Italians, the food of the Argentineans, the openness of the Australians and the time keeping of a teenager. Everyone HAS to come here once!"

Simon Waterfall
Fray / UK

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

Daljit Singh
Conran-Singh / UK

"Wondering why I'm the only interactive guy here. Why are there so many beautiful women in Belgrade? Why are there so many beautiful women in Belgrade?!"

David Linderman
Hi-ReS! / UK / USA

"Belgrade Design Week is crazywonderfulinsane.
True people with a great heart, real beauty and a sense for rebellion."

Mike Meiré
MeiréundMeiré / DE

