

BIO 20 20th Biennial of Industrial Design

5 October – 5 November 2006 / Architecture Museum of Ljubljana, Fužine Castle

DESIGN AT A CROSSROADS – THE DESTINY OF DESIGN IN SLOVENIA

Roundtable with Vida Petrovčič

28 September 2006 at 4 p.m., Chamber of Commerce and Industry of Slovenia,
Hall A, Dimičeva 13, 1504 Ljubljana
Organised by: BIO Secretariat

Participating speakers: Janez Škrabec, director of Riko d.o.o. and chairman of the BIO organising committee; Franjo Bobinac, CEO of Gorenje d.d.; Tatjana Fink, director of Trimo d.d.; Andrej Vizjak, Minister of the Economy; Dr Aleš Vahčič, professor at the Faculty of Economics, University of Ljubljana; Dr Peter Krečič, director of the Architecture Museum of Ljubljana; Barbara Predan, industrial designer; Jure Miklavc, industrial designer and teaching assistant at the Academy of Fine Arts and Design, Ljubljana.

To mark the jubilee 20th Biennial of Industrial Design we have organised a roundtable on the state of design in Slovenia and its future. Those invited to participate include Minister of the Economy Andrej Vizjak, economists, designers and a number of prominent members of the business community who have recognised that design has the potential to raise their businesses above the average. The roundtable is an introduction to the biennial, which, through the exhibition and related exhibition events, represents both in Slovenia and in the international context the basis for a presentation of current trends in contemporary design.

The moderator of the roundtable, Vida Petrovčič, and the invited guests will discuss the latest initiative to found a design centre in Slovenia, design as added value for industrial products, the attitude of Slovenia's business sector towards design, the inclusion of design in the development orientations of companies, the attitude of national policy towards the role of design in industry, the definition of a more stable policy as part of the Strategy of Development of Slovenia, and the role that has been played by the Biennial of Industrial Design over the last forty years and the position it occupies today.

MY WORLD: an exhibition of new work by seven young British designers

3 October – 30 November 2006

Opening: 3 October, 7 p.m., City Museum of Ljubljana, Gosposka 15, 1000 Ljubljana;
open Tuesday to Sunday, 10 a.m. to 6 p.m.

Organised by: British Council in collaboration with BIO Secretariat

Craft has traditionally been interpreted as a combination of individual creativity and a closeness to materials or the process of making. Recently, these phenomena have become more acutely attached to design. *My World* is an international touring exhibition for Experimenta 2005, the Lisbon Design Biennale, that considers the causes and manifestations of this trend. A central feature of the exhibition is the British Council's

commission of new work from seven young British designers. Danny Brown has created a project he calls *Software as Furniture*: a series of dynamic patterns projected onto furniture that change the aesthetic of the room. Members of the Neutral group have produced an interactive video animation that combines real and imaginary landscapes. Peter Traag's set of chairs deliberately draws attention to the process of manufacture through the innovative use of parts that are usually discarded. Jonathan Levien and Nipa Doshi, the founders of the Doshi Levien design studio, found the inspiration for their installation, which blurs the boundaries between craft, design and manufacture, in Indian markets. Clare Page and Harry Richardson, representing the Committee group, based their contribution on images of rubbish dumps that offer a new definition of our concept of beauty. Wokmedia's evocation of a world that simultaneously expresses calm and chaos was influenced by their visit to Sri Lanka in the aftermath of the catastrophic tsunami. Alison Willoughby reveals her fascination with form and materials using items of clothing – skirts. In each country visited by the exhibition, the British designers are joined by a local designer. At the City Museum of Ljubljana you will also be able to admire *La clinique d'amour* by Slovene designer Nika Zupanc.

FREDERICK KIESLER, DESIGNER

4–20 October 2006

Opening: 4 October, at 6 p.m., Orion Intertrade d.o.o., Celovška 149 b, 1000 Ljubljana;
open Monday to Friday, 9 a.m. to 12 p.m. and 4 p.m. to 7 p.m., Saturday from 9 a.m. to 1 p.m.
Organised by: Orion Intertrade d.o.o, Ljubljana

The designer and theoretician Frederick Kiesler was born in 1890 in the Austro-Hungarian city of Czernowitz (present-day Chernivtsi in Ukraine). In 1908 he went to Vienna to study architecture at the Technische Hochschule and the Akademie der Bildenden Künste. After completing his studies he began designing art exhibitions and theatrical sets. His creations at the *Internationale Ausstellung neuer Theatertechnik* in Vienna in 1924, where he assembled his *Raumbühne* ("space stage") and the revolutionary *Leger- und Trägersystem* (L and T exhibition system), and at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris in 1925, placed him squarely in the design avant-garde of the day. At the invitation of the progressive New York magazine *The Little Review* he took part in the International Theatre Exposition at the Steinway Building and in 1926 moved to the USA. In 1928 he became a founding member of the American Union of Decorative Artists and Craftsmen (AUDAC). Nine years later he founded the Laboratory for Design Correlation within the Department of Architecture at Columbia University. In 1939 he developed the theory of "correalism" in design and architecture in specialist journals. In the 1930s and early 1940s he designed interior fittings for offices and homes, ranging from office furniture to upholstered furniture and, of course, equipment that fitted into the framework of the theory of correalism ("correalistic instruments"). His *House in Space* project in 1933 caused a considerable stir. One of the most popular projects of his career was his design for the interior of the Art of This Century gallery, at the invitation of Peggy Guggenheim. This project enabled him to create "his" correalism. The construction in 1965 of the Shrine of the Book in Jerusalem was the culmination of an extraordinary project by Kiesler and his partner Armand Bartos. Kiesler died in December 1965.

Between 2002 and 2005, Wittmann Möbelwerkstätten, a maker of high-quality upholstered furniture based in Etsdorf near Vienna, manufactured, in conjunction with the Kiesler Foundation, the following Kiesler designs: *Party Lounge*, *Bed Couch*, *Freischwinger nr. 2*, *Correalistisches instrument*. These will be exhibited at the Orion Intertrade showroom in Ljubljana.

VALE-NOVAK AT BIO 20

5 October – 5 November, daily for the duration of the exhibition, 10 a.m. to 6 p.m., Fužine Castle
Organised by: Vale-Novak d.o.o. Ljubljana and the BIO Secretariat – Architecture Museum of Ljubljana

The exhibits at BIO are so beautifully designed and so useful that we really need many of them at home – after all, that is what they are designed for! This year you can take a little piece of the exhibition home with you – from the Vale-Novak shop at BIO 20.

The two Vale-Novak bookshops – one in the centre of Ljubljana (Wolfova ulica) and the other in the Citypark shopping centre – are famous for their carefully chosen range of titles and attentive service. The Vale-Novak "concept store" in the centre of the Old Town (Židovska steza) offers fashion, flowers and perfumes as well as books. This store offers a "curated shopping experience", where the selection of products is no longer merely collected in one place but carefully edited and personally selected with readers and users in mind. For this reason Vale-Novak was happy to accept the invitation of the organisers (Architecture Museum of Ljubljana) to open a temporary Concept Store at BIO 20 themed around the exhibits at BIO.

The Vale-Novak shop will offer books (architecture, art, design, lifestyle), a range of design products from the Concept Store and a range of exhibits from BIO 20 and previous biennials. At this year's BIO you will be able to browse through the books at the Vale-Novak temporary shop and will even have a chance to buy that special item that has taken your fancy while wandering through the exhibition.

REGIONAL MEETING ON DESIGN SUPPORT!

Slovenia, 5–7 October 2006

Friday, 6 October 2006, 10 a.m. to 6 p.m.,

Chamber of Commerce and Industry of Slovenia, Dimičeva 13, 1504 Ljubljana, Halls B and C

Saturday, 7 October 2006, 9 a.m. to 12 p.m., Chamber of Commerce and Industry of Slovenia, Dimičeva 13, 1504 Ljubljana, Halls B and C

Organised by: IDCO GZS and BIO Secretariat

After meeting representatives of institutions that support design in Central and Eastern Europe in Budapest in October 2004, Vienna in 2005 and Cieszyn in June 2006, we decided that the 20th Biennial of Industrial Design (BIO 20) would be a good opportunity to hold a meeting in Ljubljana.

A two-day meeting will be organised in collaboration with IDCO GZS to coincide with the opening of BIO 20. Among the participants will be international guests, members of ICSID, BEDA, Icograda, EIDD and others. The meeting will be an occasion for participants from promotional and professional institutions in this part of Europe to learn of current events and projects in individual countries, exchange points of view and compare experiences. The discussion topics – "design for all" and "design centres" – will include presentations of different approaches and an interdisciplinary conception of the two thematic areas, and will also be open to the public. The meeting will be an opportunity to make essential contacts for the subsequent search for partners in joint European projects.

LECTURE BY PETER KERSTEN, 'STRENGTH IN UNITY'

Tuesday, 10 October 2006, 1 p.m.

Chamber of Commerce and Industry of Slovenia, Hall A, Dimičeva 13, 1504 Ljubljana.

Organised by: BIO Secretariat

Peter Kersten is a former president of the Association of Dutch Designers (BNO) who now acts as its international representative. He uses his wealth of experience to help in the founding and development of design associations in countries where the work of designers is not yet organised. At a time when Slovene designers are choosing to join smaller associations rather than an umbrella design organisation, and given that after several unsuccessful attempts to found a design centre a number of fresh initiatives have appeared, a view "from outside" could mean the necessary neutral encouragement or help in solving

problems. The lecturer takes as his starting-point the characteristics of the country and his experiences with the BNO.

Peter Kersten has considerable academic and professional experience in the management of international market communications and international brand and design management.

In 2001 he left his position as director of brand and design management at Canon Europe, the European commercial and design headquarters of Canon Inc., Tokyo, and continued his career as a senior consultant in Europe. He is a member of the management board of Dutch Design in Development (DDiD) and a member of the Bureau of European Design Associations (BEDA), the Dutch Design Management Network (DMN) and the Netherlands Institute of Digital Photography (NIDF). He also runs his own brand protection consultancy and has been an adviser to the Dutch Ministry of Economic Affairs, the Dutch Bureau of Tourism and Congresses, German camera-maker Rollei, numerous design agencies and other clients. He has recently overseen a collaboration and exchange of knowledge between design associations in South Africa and the Netherlands.

DR HARRI KALHA, DESIGNING FINNISHNESS IN THE 1940S AND 1950S: GENDER AND THE NATURE OF FEMININITY IN POST-WAR MODERN DESIGN

23 October 2006, 6 p.m., Cankarjev Dom, Ljubljana, Hall M 34

Organised by: Architecture Museum of Ljubljana

The talk will focus on Modern Finnish Design, particularly the role of Finnish women designers in the period of international breakthrough from the 1940s to the 1960s. In the context of international modernism, Finnish design became a tremendously important source of inspiration after the Second World War. Exotic notions of Finnish authenticity and cultural modesty were employed in marketing the "humanistic-naturalistic" strand of modernism that Finnish design was seen to epitomise. Representative Finnish design objects were distinguished by a lyrical organicism tied to nature, which at the symbolic level might be seen as representing, at least implicitly, the realm of "femininity". How did women designers fare in this situation? What was their role in the success story of Finnish Modernism, and how were they represented in public discourse on design, both in texts and in publicity photos? The talk will examine the gender dynamics of modernism, not so much in terms of its material objects, but rather in terms of image, discourse and representation.

Dr Harri Kalha completed his doctorate at Helsinki University in 1997 with the thesis

"*The 'Golden Age' of Finnish Design: Image, Marketing, Discourse*". Since 2005 he has been a lecturer in the Art History Department at the University of Helsinki. His areas of research include modernism, historiography, visual culture, gender theory, gay and lesbian theory and post-structuralism. He is the author and editor of numerous books and articles on design, contemporary art, visual culture, gender theory, etc. As curator and co-curator he has prepared numerous contemporary art and design exhibitions, including the exhibitions *Kaj Franck & Michael Schilkin* (2004), *Timo Sarpaneva & Birger Kaipiainen* (2004), *Rut Bryk & Tapio Wirkkala* (2003). He has been a visiting lecturer at universities in Finland, in London (the Barbican Centre), Brighton (University of Brighton), New York (Columbia University, Museum of Modern Art) and elsewhere.

DIMENSIONS OF DESIGN: AN EXHIBITION OF MINIATURE CHAIRS FROM THE VITRA DESIGN MUSEUM

24 October – 10 November 2006, at 7 p.m.

Monday to Friday 10 a.m. to 7 p.m., Saturday 10 a.m. to 2 p.m., Sunday 10 a.m. to 1 p.m.,

Kresija Gallery, Stritarjeva 6, 1000 Ljubljana

Organised by: Kubus Interier d.o.o.

No piece of furniture has attracted as much attention from designers, architects and artists as the chair. With its "legs", "seat" and "back", it has a close connection to the human body. Chairs have long been a challenge for designers and have stimulated their imagination: as a symbol of both power and repose, and through their variety of useful functions.

The chairs in the exhibition are not presented as an isolated phenomenon. Instead they are placed in the context of their own history. They tell us about the society in which they appeared and reveal how people used to sit in the period in which they were created.

The exhibition includes 100 miniatures of chairs from the 19th and 20th centuries made by the Vitra Design Museum in Germany. The museum has been producing these miniatures since 1992. The collection of famous pieces was for the most part made by hand with special miniature tools and machines, selected materials and traditional manufacturing techniques. The chairs are exact replicas of the original chairs at 1:6 scale.

CREATIVE WORKSHOPS AT THE ARCHITECTURE MUSEUM OF LJUBLJANA

Introduction to Typography

12 October 2006, 2 p.m. to 7 p.m., Fužine Castle, Pot na Fužine 2, 1000 Ljubljana

Organised by: Architecture Museum of Ljubljana

This workshop will mainly be aimed at secondary school students and those considering enrolling at the Academy of Fine Arts and Design to study graphic design or at the Faculty of Architecture. The workshop will be run by Tomaž Pilih. It will be divided into a theoretical section and a practical section. Participants will learn about the historical development of writing and the book, from the first transcribers, via the first book printed in Europe, to the e-book and other forms of visual communication. We will deal with the concept of typography and its development (typographic measuring systems, typographic elements, letterforms, initials, numerals, fonts, styles, etc.), but not so much from the computer point of view as from the graphics point of view. Typography as the art of assembling the most suitable letters and numbers to create the most effective communication while also pleasing the human eye.

TEXTILE PAINTING AND QUILTMaking

26 October 2006, 2 p.m. to 7 p.m., Fužine Castle, Pot na Fužine 2, 1000 Ljubljana

Organised by: Architecture Museum of Ljubljana

Our material in this workshop will be fabric. With the help of designer Katarina Štokar each participant will make his or her own custom tee shirts out of industrially produced tee shirts (painting, use of different coloured threads, decorations, buttons). We intend to focus on the importance and uniqueness of the design concept of the creators. We will also talk about clothing culture, individuality and the need to be different (or not) in one's mode of dressing, how clothes express personality and mood, and create the image of the individual. We will familiarise workshop participants with the following concepts: one-off and series production, clothing culture, corporate identity, etc.

Natalija Milovanović

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