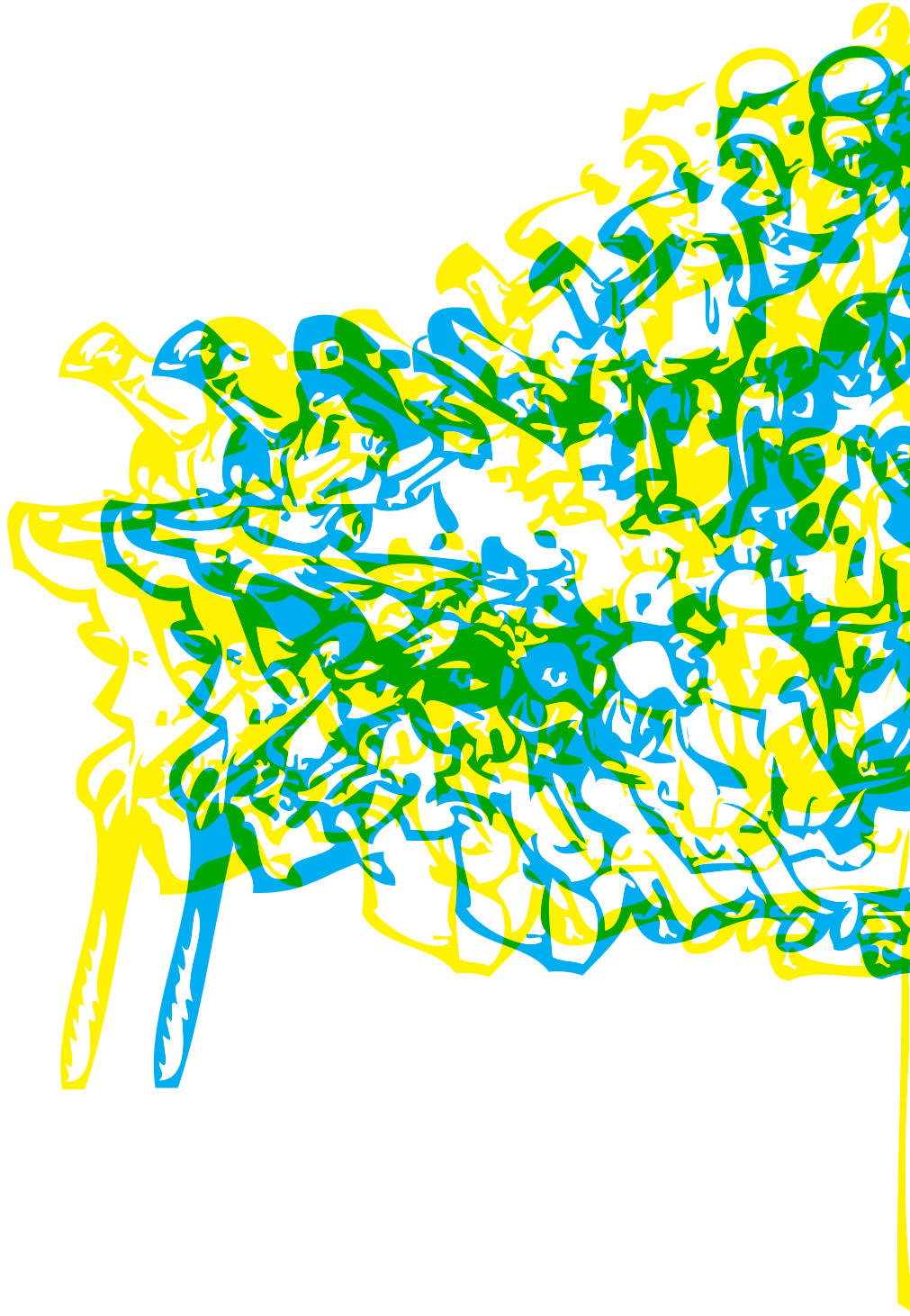
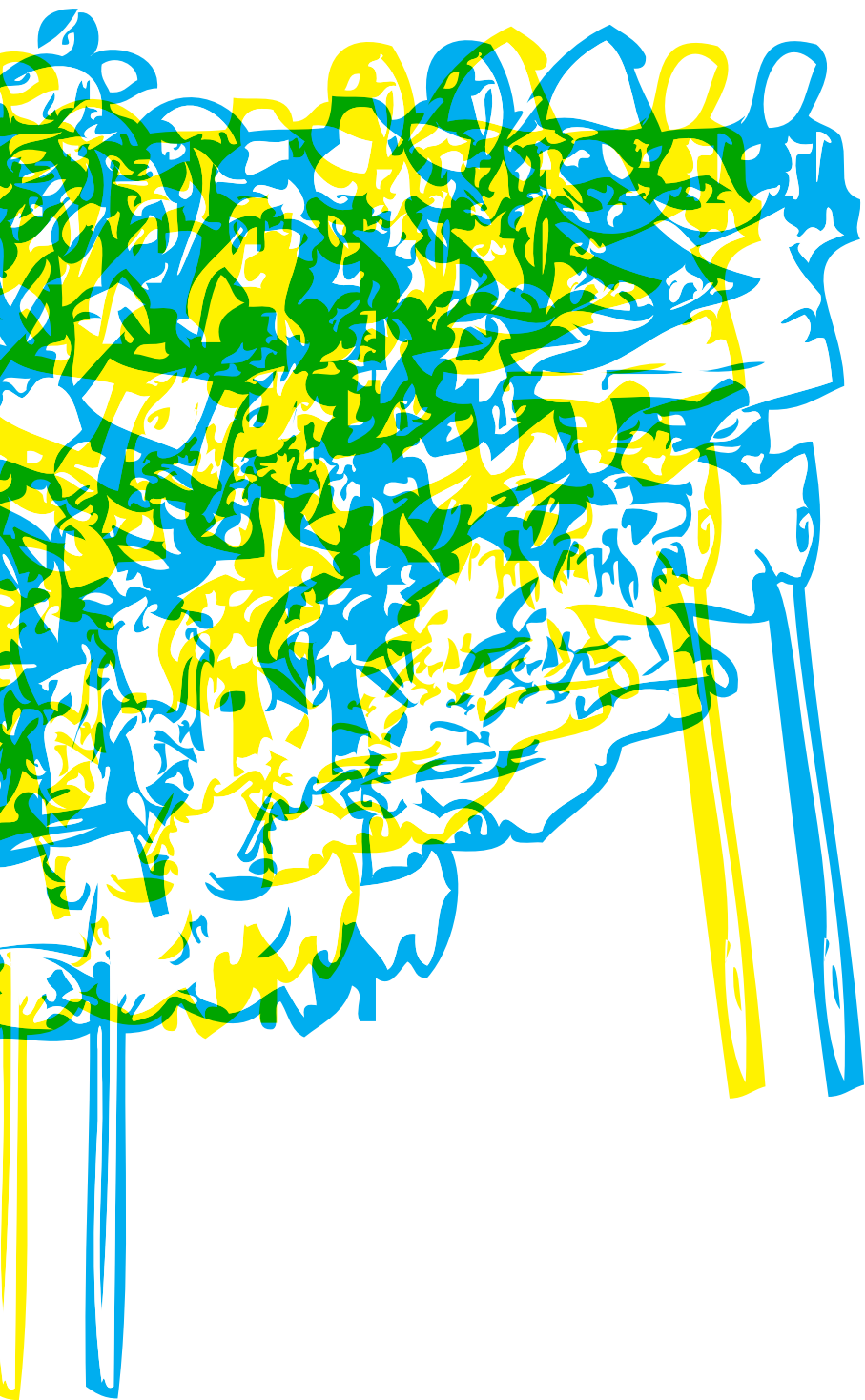


# - Design

by: Adélia Borges





Multidão chair by the Campanas Brothers



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## 1. Introduction

**During the search for the preparation of this map, I had the opportunity to travel to the states of Bahia, Minas Gerais, Pernambuco, Rio Grande do Sul, Rio de Janeiro and Minas Gerais by which I tried to provide a framework that is not limited to São Paulo, where I work and live, but also represents this vast and diverse country.**

A mapping – especially in a limited form like this - is probably never complete. For more detailed information on Brazilian design, more information can be found on [www.mam.org.br](http://www.mam.org.br), where one finds a summary of the exhibition Design Brazilian today: borders which is curated by myself. The exhibition is a general showcase of Brazilian designers in the early 21<sup>st</sup> century, featuring 95 designers and studios of different specialties (product, graphic, packaging, motion graphics, craft design, environmental design etc.).

To get a full and more detailed idea of the Brazilian design scene one has to stress the importance of the various websites mentioned throughout this map. This is essential to complement and update the data contained herein.

I would like to thank the collaboration with many partners throughout the research and above all the SICA and the Dutch Ministry of Education, Culture and Science that initiated this new found interest in the cultural exchange between Brazil and The Netherlands.

## 2. A History

If design is "a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles" (definition by International Council of Societies of Industrial Design / ICSID), we could begin to trace the history of design in Brazil before the arrival of the Portuguese. In this case, we would mention the capacity of indigenous Brazilians to objects - networks, screens, baskets and banks - in perfect harmony with nature and with an inherent artistic expression.

However, to trace back the history of Brazilian design that far we would need more time and space. There for it would be best to start with Alberto Santos Dumont, a famous Brazilian pioneer of aviation. Apart from designing, building and flying the first practical dirigible balloons he became famous for his design of wristwatches and high-collar shirts, among the many designs and inventions that he created. We could also start with Eliseu Visconti in the early 20th century in Rio de Janeiro, moving from decorative arts to graphic design; or J. Carlos in the 1940s, who brought a new voice to the graphic arts in Brazil; or start with the Russian Gregori Warchavchic, a designer of modern furniture at the beginning of the 1930s in Brazil.

The limited scope of this text necessarily leads us straight to the middle of the 20th century, with the emergence of industrialization in Brazil, introducing the possibility of reproducibility in series and the beginning of the implementation of courses of higher education in design.

Brazilian design received a great impetus in the 1950s, a time when the word new was attached to everything - from Bossa Nova to Film - , a decade when the new capital was being built in the heart of the country. It was a time of hope and enthusiasm, a decade marked by strong industrialization of many sectors, including the automotive; the construction of Brasília mobilized the entire economy and brought a surge of impressive modern Brazilian architecture.



Design followed in architecture's path. Lucio Costa and Oscar Niemeyer, among so many others, had since the 40s been laying out the basis of modern architecture – clean interiors, bare and freed from the styles of the past – which in turn caused an enormous lift in the real-estate sector. Designers such as Joaquim Tenreiro, Sergio Rodrigues and Zanine Caldas started to make their mark at this time.

Design became an autonomous discipline in 1964 when the Escola Superior de Desenho Industrial (Industrial Design College - ESDI) was founded in Rio de Janeiro, the first higher education design course in South America. The education programme essentially followed the Ulm School in Germany, from where some of the professors originated. Up until then designers working professionally had degrees in architecture or engineering.

The economic model adopted by the country, however, did not lead to the development of a native industry that had been predicted. When the military junta took power in 1964 it aborted any ideas of renovation as represented by design. This situation only began to change in 1990 when the Brazilian market opened to foreign products, which forced comparisons that had till then been practically non-existent. Foreign products proved fatal for many companies accustomed to merely copying, since there was always a time-lapse between the original and the copy. At first a number of these companies went under, but in time the survivors grew stronger by absorbing design as a component in their manufacturing strategy.

The first noteworthy government initiative in the field of design policies came about in 1994 with the Brazilian Design Programme, structured within the ambit of the Ministry of Industry and Commerce, verifying the need of a Brazil Brand, recognizing the need to invest in the creation of distinctive design characteristics for Brazilian products.

It was during this period that what one could call a boom in Brazilian design began. Leading articles in a great many specialized foreign magazines, articles in

the general press, inclusion in international exhibitions and museum collections pointed to the creativity, capability and freshness of the Brazilian designers' ideas.

The leaders in the international design scene are the brothers Fernando and Humberto Campana – invariably listed among the ten most influential designers in the world today, regardless of who draws up the list. Established in São Paulo, they travel the world giving lectures, workshops and developing projects for various international companies, besides stocking exhibitions in the most important museums in Europe, USA and Asia.

They are not alone. From buses to shoes, furniture or a pencil box, tractors to bikinis, mobile phones and jewellery, products with a Made in Brazil design can be found in the daily lives of people in all the corners of the world. The growing international presence is signalled in product design and specialities such as graphics, digital design and packaging, in products manufactured recently as well as in vintage furniture made in the 50s to designs by Joaquim Tenreiro, Sergio Rodrigues and José Zanine Caldas, for example, now fetching prices of over US\$100,000 in auction houses in London and New York.

Some corporate cases stand out. Alpargatas turned to traditional Brazilian artefacts in the development of its Havaianas flip-flop sandals for the international market, associating the product with liberty and casualness. Its campaign was successful. In 1998 two million pairs of sandals were sold in three countries; by 2007 they had grown to 20 million pairs in 60 countries. The cosmetics and personal care products Natura did not abandon its maxim in Portuguese – 'bem estar bem' (Being Well Being) – when it entered the international market, and uses the fact that it extracts its prime materials in a sustainable manner from the Amazon as its identification.

Until a few years ago it was normal practice in large multinational companies to deactivate the design departments of the companies they acquired locally. This mistake did not happen with the Multibras

team, who were responsible for the Brastemp and Consul brands (refrigerators, ovens, etc.) acquired by Whirlpool. The unit was transformed into the Whirlpool Latin American Region Industrial Design, and began to do work for other brands which the company sold on the continent: Eslabon de Lujo and Whirlpool, designing products which are exported to North America and Europe. Frequently Brazilians are called upon to develop projects for the Chinese and Indian markets. Having been present in the country for 50 years now, Volkswagen in 2003 developed the first world car designed and engineered in Brazil, the Fox. Its success was immense and the model was introduced in the European market, including its home market in Germany.

It is often unlikely for the consumer to be aware that there is a Brazilian behind the product he sees or consumes. That is certainly the case with some products designed by Brazilians who work abroad, such as Claudio Ribeiro who lives in Chicago and is design manager for Motorola for the Americas; or Raul Pires, chief exterior design for Bentley, a luxury automobile manufactured in Crewe in England. Nike hired a Brazilian, Jum Nakao, the first time it opened its doors to an outside designer. The company with the largest global sales in sporting goods broke with another practice when it credited the product's design and placed on them a co-brand: "Jum Nakao for Nike".

Brazil has had an excellent performance in international design awards. One example is the iF-Design Awards, sponsored by the Hanover Fair in Germany. In 2008, the countries with the highest number of awards were in descending order, Germany, Japan, Taiwan, South Korea, United States, The Netherlands and Brazil with 18 winners.

This could be a direct result of the the total number of design schools doubling in Brazil from early 2000 on. Another sign is the fact that since 2000 the number of books published about Brazilian design exceeds the sum of all previous years.

A series of factors has contributed to the development of Brazilian design in the 90s and 2000. From an internal viewpoint one can point to the growth of the country, which began to be included among the most promising emerging markets, and became part of the so called BRIC quartet (Brazil, Russia, India and China). Economically the improvements in income distribution democratized the population's access to design; the C and D income classes could now buy goods previously restricted to the rich.

It is politically relevant to point out that the advances of democratic institutions have empowered the population at all levels to become more participant; a better-organised civil society was reflected in the creative disposition of the people, who during the dictatorship had been heavily restricted and repressed.

One also has to consider, from a cultural point of view, that globalization has stimulated the multiplicity and multi-directional cultural flows, no longer solely strengthening the orientation towards the power centres of the northern hemisphere, but creating south-south dialogues and flows from the south to the northwards. The international scene today values cultural diversity, the protection and stimulus of which has become an object of conventions of international institutions such as UNESCO. This has caused interest in countries such as Brazil to grow, and in our view, to tend to continue growing.

This growth occurs in spite of not having sufficient public policies aimed at promoting Brazilian design like an initiative in The Netherlands such as DutchDFA, bringing together various ministries.

The cultural character of design is often overlooked in Brazil. It should be noted that the financing of culture is very small in the country. Both the budgets for culture of the federal government, as the states and municipalities do not exceed 1% of the overall budget. Some cultural programs do encourage Brazilian design, however this remains a small part. Of all cultural budgets, one can say in general that most of it is spend on music and cinema, less on for instance architecture and dance.





### 3. Design in Brazil Today – Geographic Distribution

More than in other cultural areas, design is an activity which is closely related to economic development. Hence in recent decades studios of design were preponderantly to be found in the industrialized States of São Paulo (the richest in the country, historically, and where industry was born) and Rio de Janeiro, long capital of the country and with a vibrant cultural tradition of its own.

Today São Paulo continues to lead in numbers of professionals and institutions. Rio de Janeiro has put into play various initiatives to regain its former outstanding position in the design field, with actions taken under both the state government as the local government, leaving the Rio de Janeiro in a position of leadership on public policies. In the southern part of the country there has been a relatively recent significant development, led by business in the regions colonized by Italians in Rio Grande do Sul, Bento Gonçalves particularly, the country's strongest furniture-manufacturing region in the interior of Santa Catarina.

The local entrepreneurs in the South are organized into associations and actively promote their activities, for instance with a design award for furniture and a design fair, both in Bento Gonçalves; In the region of Caxias do Sul, with strong Italian and German immigration, there is a strong component of entrepreneurship in the local culture as well.

Also in the South, the State of Paraná, and specially its capital, Curitiba, leads with solutions in urban design, probably because of the fact that the architect/designer Jaime Lerner has been mayor of the city and governor of the state and has brought design principles to his administration to improve the city through integrated urban design actions. Differentiated transport systems provide mixed bus/metro solutions such as the Ligeirinho (little and fast) bus plus urban facilities and parks.

The states of the Northeast and Central West have also undergone change, with the multiplication of courses and many design actions in crafts production. The States of the Amazon basin have seen a more recent development in this sector and are growing apace, especially in design related to the sustainable development of the Amazon forest.

Graphic design is more widespread since the 1980s since it is not dependent on investment as high as those required for the implementation of product design. Overall one can say, Brazilian graphic design is doing very well, especially with the ripening of the Brazilian publishing market, rise in packaging industry and a rise of Brazilian export of articles. The spread of electronic media has brought the proliferation of studios facing areas such as digital printing, web design and motion graphics.

## 4. Main Organisations

### 4.1. Cultural Events and Venues

#### **Museu da Casa Brasileira – Brazilian House Museum**

Created in 1970 this museum belongs to the government of the State of São Paulo and is the only one in the country entirely specialized in design and architecture. It occupies the house which was once the home of a mayor of São Paulo. Reminiscent of the way of life of the elite of São Paulo, with a large garden, the building is exceptionally well placed in its locality. The interesting part of the Museum is not so much its collection, with furniture dating from the 17<sup>th</sup> to the 21<sup>st</sup> centuries, which has difficulty expanding because of lack of space, but the dynamism of its programming. It holds up to 15 exhibitions annually and promotes discussions, courses and workshops related to the field. The Museum has an Education Centre directed particularly to the young population of the periphery of São Paulo, especially students between 8 and 18. The most important recognition it can bestow is the Design Award Museu da Casa Brasileira, granted for design and house furnishings (furniture, light fixtures, utensils, etc.), created in 1986 and the senior design award of the country and of the greatest cultural prestige. The museum has held many exhibitions of international architecture and design.

#### **Contacts:**

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[www.mcb.sp.gov.br](http://www.mcb.sp.gov.br)

#### **Bienal Brasileira de Design - Brazilian Design Biennale**

There have been earlier initiatives to establish a Design Biennale in Brazil. In the 60s and 70s two editions were held in Rio de Janeiro by initiative of the then Industrial Design Institute of the Modern Art Museum (IDI-MAM), under the leadership of, among others, Pedro Luiz Pereira de Souza and Karl Heinz Bergmiller. In 1990 two editions were held in Curitiba, by initiative of governmental organs, under the leadership of the curator Ivens Fontoura.

In this decade the idea was taken up again by an NGO, the Brazil Competitive Movement (MBC), with headquarters in Brasília and with influence among the business leaders involved in improving the quality of Brazilian products (it is an OSCIP – Public Interest Organisation – successor to the Brazilian Quality and Productivity Programme – PBQP). With the support of various institutions, among which the Ministry of Development, Foreign Trade and Industry and under the leadership of the curator Fábio Magalhães, former chief conservator of the Art Museum of São Paulo and former president of the Latin American Memorial, two editions of the event were held in 2006, in the Oca Building of the Ibirapuera Park in São Paulo and in 2008 at the National Museum in the Cultural Centre of the Republic in Brasília. The organizing group decided that the Biennale would not have a fixed venue; each year it would be presented in a different Brazilian state capital. The event is characterized by the meeting of various exhibitions of Brazilian design and in each edition a country is celebrated with one or more exhibitions. In 2006 it was France; in 2008, Italy.

At the writing of this report (November 2008) the creation of a Brazilian Design Biennale Foundation is being discussed.

#### **Contact:**

MBC Cláudio Leite Gastal, President – [mbc@mbc.org.br](mailto:mbc@mbc.org.br);  
Fábio Magalhães, Curator – [fpmagalhaes@globo.com](mailto:fpmagalhaes@globo.com)



### **A CASA – Casa-Museu do Objeto Brasileiro – Museum-House of the Brazilian Object**

Created in 1997 this NGO acts in the specific field of handcrafts design, and its objective is to contribute to the recognition, appreciation and development of crafts production and design, increasing the conscious perception regarding the Brazilian product as well as its cultural production. As a mediator in cultural processes it encourages research and information exchange among various institutions. In 2008 it created the Brazilian Object Award, directed to creating references and encouraging the production of that which results from design with handmade crafts. Besides aesthetic highlighting of well-conceived objects the award aims to contribute by rewarding actions that promote environmental consciousness and the generation of income for the craftsmen involved. The institution occupies a small headquarters in the Pinheiros neighbourhood in São Paulo. It has an active presence through its website: [www.acasa.org.br](http://www.acasa.org.br), in which it presents virtual exhibitions and its virtual collections and edits a newsletter.

#### **Contact:**

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R Cunha Gago, 807 05421-001 Pinheiros, São Paulo, SP  
phone: 55 11 3814 9711

### **Museu de Artes e Ofícios (MAO) – Arts and Crafts Museum, Belo Horizonte**

Opened for the public in 2006, its mission is “to preserve and disseminate the arts and crafts collection of the pre-industrial period of Brazil, so that it’s immaterial dimension emerges provoking a reflection of the knowledge of how things are made in the working world.” The collection is composed of almost 2,500 pieces of the 18<sup>th</sup> to the 20<sup>th</sup> century, with emphasis on the 18<sup>th</sup> and 19<sup>th</sup> centuries. It occupies a station which is a central point in the underground line of the capital of Minas Gerais. It has temporary exhibition rooms. Its collection is of utilitarian objects. The museum is managed by the Cultural Institute Flávio Gutierrez/ ICFG, a not-for-profit NGO.

#### **Contact:**

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Pça Rui Barbosa, s/n Centro, 30160-000 Belo Horizonte, MG  
phone: 55 31 3248 8600 / 3261 6179  
[www.mao.org.br](http://www.mao.org.br)

### **Brazil Design Week, Rio de Janeiro**

This event was held for the first time in September 2008 at the MAM in Rio de Janeiro, in a promotion of the Brazilian Design Association (Abedesign) in partnership with the Brazilian Promotion and Export Agency (Apex-Brasil), the Government of the State of Rio de Janeiro, SEBRAE (Micro and Small Business Association) and the National Development Bank (BNDES). It was formatted as a large business fair through a set of activities which comprised the presentation of international and national cases, sector seminars, business rounds, exhibitions, forums and workshops, while the shops in the city made special window displays with the Rio+Design brand. It is part of an attempt to give Rio a role in Brazilian design. The intention is that it be held annually.

[www.brazildesignweek.com.br](http://www.brazildesignweek.com.br)

## **Viver Design –**

### **Living Design, São Paulo**

The project KM · M · MM - VIVER DESIGN EM SP (Kilometre, Metre and Millimetre: Living Design in São Paulo) took place for the first time in November 2008, in various places in the city, with the presentation of seminars and exhibitions. It was an initiative of the International Department of the Municipal Government of São Paulo whose objective was to develop the potential of the creative industries of São Paulo and to put the city in the international limelight as a supplier of innovative products and services, transforming it into a design centre in Latin America. The intention is that it be held annually.

[www.viverdesignsp.com.br](http://www.viverdesignsp.com.br)

### **Other museums and cultural centres**

Other museums and cultural centres have opened their doors for design exhibitions and seminars. Since they have already been detailed in other cultural reports, we need here only point out those that welcome design-related exhibitions, seminars and events.

### **Museu de Arte Moderna do Rio de Janeiro/ Novo Desenho (MAM-RJ) –**

#### **Modern Art Museum of Rio de Janeiro/ New Design**

Traditionally MAM-RJ has great importance for design and went through a golden period during the 70s, when it housed the Industrial Design Institute, created by the designers Karl Bergmiller, Goebel Weyne and Maurício Roberto, its objective being a design information and dissemination centre. It organized the International Industrial Design Biennale of Rio de Janeiro in 1968, 1970 and 1972, as well as exhibitions but was shut down at the end of the 80s.

MAM-RJ has the Novo Desenho Shop that specializes in Brazilian industrial design. More than a shop, Novo Desenho is a culture point where designers from Rio meet and launch their products. It was

created in 2004 by the designer Túlio Mariante, who in the 80s had been president of the Industrial Designers Association of Rio de Janeiro, a leader in the defence of their professional interests. The Novo Desenho is a privileged showcase to accompany the state of Brazilian design, above all in the field of objects.

[Túlio Mariante – novodesenho@novodesenho.com.br](mailto:tulio.mariante@novodesenho.com.br)

### **Museu de Arte Moderna (MAM) – Modern Art Museum, São Paulo**

The main focus of this museum is on visual arts, however it opens to other disciplines as well, including design, mostly in relation to contemporary art. From April till June 2009 the MAM hosts the exhibition called: Brazilian Design Today: Borders. This seminar also includes seminars and debates, together with a strong educational character. The head curator is Felipe Chaimovich.

[curador@mam.org.br](mailto:curador@mam.org.br) / [www.mam.org.br](http://www.mam.org.br)

### **Oscar Niemeyer Museum, Curitiba**

Housed an exhibition about Droog Design in December 2005, has large exhibition spaces and is interested in design.

[www.museuoscarniemeyer.org.br](http://www.museuoscarniemeyer.org.br)

### **Museu de Arte Brasileira – Brazilian Art Museum, São Paulo**

Occasionally holds design exhibitions and is associated with the Armando Álvares Penteado Foundation which maintains a design course. (See also 4.3. Educational Institutions).

[www.fAAP.br/museu](http://www.fAAP.br/museu)

### **Tomie Ohtake Institute, São Paulo**

Frequently houses design and architecture exhibitions. In 2008, for example, it presented a one-woman show of Karin Rashid's work.

[www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br)



**Centro Cultural São Paulo (CCSP)**

Linked to the Prefecture of São Paulo, the CCSP is a venue devoted to multidisciplinary artforms, such as literature, music, film, visual arts and design. They also regularly organise lectures and debates. The director is Martin Grossman.

[www.centrocultural.sp.gov.br](http://www.centrocultural.sp.gov.br)

**Modern Art Museum Aloisio Magalhães, Recife**

Depending on the director it is interested in the subject of design. Aloisio (1927 – 1982) was an important Brazilian designer and cultural leader.

[www.mamam.art.br](http://www.mamam.art.br)

**Itaú Cultural, São Paulo and other cities**

Has a multidisciplinary profile. Its most recent presentation in the field was a seminar about design and sustainability held in 2008.

[www.itaucultural.org.br](http://www.itaucultural.org.br)

**Santander Cultural, Porto Alegre**

Has a multidisciplinary profile. Its most recent event in the field was a seminar about the DNA of Brazilian visual in art and design, in 2006.

[www.santandercultural.com.br](http://www.santandercultural.com.br)

**Centro Cultural dos Correios –  
Cultural Centre of Mails, Rio de Janeiro**

The Cultural Centre of the Correios has been promoting varied forms of artistic expression and includes design in the scope of its activities.

[www.correios.com.br/institucional/conheca\\_correios/acoes\\_culturais/esp\\_cult\\_rj/ccc\\_rj.cfm](http://www.correios.com.br/institucional/conheca_correios/acoes_culturais/esp_cult_rj/ccc_rj.cfm)

**Cultural Centre Banco do Brasil, Rio de Janeiro and other cities**

With venues in Rio de Janeiro, São Paulo and Brasília it occasionally holds design exhibition events.

[www.bb.com.br/cultura](http://www.bb.com.br/cultura)

**Paço Imperial, Rio de Janeiro**

The former residence of the emperor today houses a museum focussing on contemporary art, and to areas such as design. It is headed by architect and anthropologist Lauro Cavalcanti, who also teaches at the School of Industrial Design.

[www.pacoimperial.com.br](http://www.pacoimperial.com.br)

**Museu de Arte da Bahia**

The Museu de Arte da Bahia exhibits paintings, furniture and sacred images. It also houses displays of design. Its current director is Silvia Menezes de Athayde.

[sylviaathayde@hotmail.com](mailto:sylviaathayde@hotmail.com)

[www.funceb.ba.gov.br/mab/](http://www.funceb.ba.gov.br/mab/)

**Caixa Cultural, various cities**

This institute sponsored by the Caixa bank has offices in Brasília, Curitiba, Rio de Janeiro, Salvador and São Paulo, and should open shortly in Fortaleza, Porto Alegre and Recife. The spaces hosts theaters, cinemas and art galleries also open for exhibition design.

[www.caixa.gov.br/acaixa/cultura.asp](http://www.caixa.gov.br/acaixa/cultura.asp)

[www.caixacultural.com.br](http://www.caixacultural.com.br)

## Galleries, shops and fairs

Among galleries and shops dedicated to contemporary design are: Zona D ([www.zonad.com.br](http://www.zonad.com.br)), and Instituto Tomie Ohtake ([www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br)), in São Paulo and Novo Desenho ([www.novodesenho.com.br](http://www.novodesenho.com.br)) and Daqui (From Here, [www.daquidobrasil.com.br](http://www.daquidobrasil.com.br)), in Rio de Janeiro. A shop dedicated to the selling of craft design on fair trade principles is Mundaréu ([www.mundareu.org.br](http://www.mundareu.org.br)) in São Paulo.

The recovery of Brazilian vintage furniture from the 1940s and 1950, has led to the creation of galleries dedicated to this segment, among them Compound ([www.passadocomposto.com.br](http://www.passadocomposto.com.br)) in São Paulo; Graph Brazil ([www.graphosbrasil.com](http://www.graphosbrasil.com)) in Rio de Janeiro and Unfurnished ([www.desmobilia.com.br](http://www.desmobilia.com.br)) in Curitiba and São Paulo.

Every March and August, together with the Gift Fair in São Paulo, some fairs are held which gather independent designers and launch innovative products. Among them, Paralela Gift is managed by Marisa Ota ([marisaota@uol.com.br](mailto:marisaota@uol.com.br)) and Craft Design is directed by Daniela Cecchini and Elaine Landulfo ([info@craftdesign.com.br](mailto:info@craftdesign.com.br)). Very sporadically some galleries held design exhibitions (one can follow the programming through the websites listed in the mapping Contemporary Arts).

## 4.2. Programmes and centres

The most important initiatives connected to incentive/stimulation policies for design in Brazil are:

### Programa Brasileiro de Design (PBD) – Brazilian Design Programme

The Brazilian Design Programme (PBD) was created in 1995. Design began to be a part of the Brazilian government policies gathered under the heading of Industrial Policy, Technology and Foreign Trade of the Ministry of Development for the restructuring, competitive expansion and modernization of the Brazilian industrial system. The programme's mission is to "promote modernity and technology in industry through design, with a view to contributing to the increase in

quality and competitiveness of the goods and services produced in Brazil and their popularization". Its purpose is to promote the development of Brazilian design capitalizing on the advantage of Brazil's strong creative identity and to develop the Brazil brand in the international marketplace.

In the evaluation of the design community the programme's existence is a positive factor, though one sees little significant action of the Programme on its mission; so far it's all just wishful thinking.

### SEBRAE – Via Design

The Brazilian Service to Support Micro and Small Businesses (SEBRAE) is part of a system created in 1972 in association with the federal government. Since 1990 the entity severed its link to the government and turned into a not-for-profit entity, composed of representatives of the private and public sectors. Its budget comes from a compulsory contribution of 0.3% and 0.6% calculated over the payroll of every company. Another source of funds is that it charges for the services it renders its clients.

Within the general objective of training micro and small entrepreneurs so that they may grow and follow the rhythm of a more open and competitive economy, the entity has become one of the largest encouragers of design in the country, which its managers see as being a way to raise the competitiveness of these companies in national as well as international markets, through using design as instrumental in adding value to products and services. Instituted in 2001 the Via Design programme whose objective is to support the development of design in the country and its insertion into the productive process, is strengthening alliances between supply and demand, increasing the participation of micro and small companies among the exporting companies of Brazil and optimizing the productive process of micro and small businesses, with a view to reducing costs and increasing the quality of goods and services. To accomplish this it has been creating units for innovation and design and creating



and /or supporting the creation of design centres in various states, besides holding workshops, lecture cycles and other promotional activities. Examples of its actions are the Sebrae Minas Design Award and the promotion of design weeks in various states. The national headquarters of SEBRAE are in Brasília with branches in all the states.

[www.sebraesp.com.br/inovacao\\_tecnologia/via\\_design](http://www.sebraesp.com.br/inovacao_tecnologia/via_design)  
With a link to the state units:  
[www.sebraesp.com.br/institucional/sistema\\_sebrae](http://www.sebraesp.com.br/institucional/sistema_sebrae)

### **Serviço Nacional de Aprendizagem Industrial (SENAI) – National Industrial Learning Service**

With a central headquarters in Brasília and sections in the states SENAI undertakes actions in support of design in various states, among which activities are supporting the presentation of contests and business fairs, often in partnership with the SEBRAE. The SENAI Design Portal consolidates the actions of 17 regional departments of the SENAI (Rio Grande do Sul, Santa Catarina, Paraná, Goiás, Rio de Janeiro, São Paulo, Rondônia, Minas Gerais, Paraíba, Maranhão, Ceará, Alagoas, Rio Grande do Norte, Acre, Bahia, Pernambuco and Espírito Santo), uniting a team of almost one hundred professionals. It seeks to become a national reference for inspiration, studies and research of tendencies in the furniture, clothing, footwear, leather and accessories sectors. SENAI undertakes seminars, workshops, symposiums and other activities.

In 2008 it launched the SENAI Future Design project in partnership with the Instituto del Politecnico di Milano, Italy whose objective is to disseminate a new vision concerning the importance of design for the promotion of social and industrial development in Brazil.

<http://design.senai.br>

### **Fórum Brasil Design – Brazil Design Forum**

Created in 2008 the forum proposes to bring together professional and academic associations and Brazilian design promotion centres, establishing a consonance of purposes and actions for the whole Brazilian design community. It wishes to promote the alignment of actions and claims, thereby creating critical mass and representation to discuss with the government the planning and execution of public design policies and the coordinated realization of actions to promote Brazilian design. (<http://designpolicies.blogspot.com/2009/03/manifest-for-brazilian-design.html>).

[contato@forumbrasildesign.org.br](mailto:contato@forumbrasildesign.org.br)  
[www.forumbrasildesign.org.br](http://www.forumbrasildesign.org.br)

### **Centro de Design do Paraná – Paraná Design Centre**

Created in 1999 with headquarters in Curitiba it was the first design centre instituted in Brazil and the first to orient its attention to the needs of business. Because of the quality of the unusual work produced the Centre is recognized by the Projects and Studies Financing Institute (FINEP) of the Ministry of Science and Technology as a national reference in design management and valued by the design community for its dynamism and competence in actions which have spread beyond the State of Paraná. The Centre is a not-for-profit Public Interest Entity (OSCIP). Its mission is to contribute to the sustainable development and the excellence of Brazilian industry, through research and the dissemination of design and new knowledge.

By supporting business in the development of innovative and competitive products the Paraná Design Centre works for the building of a design culture in Brazil. Its actions comprise three types of services: design management in companies; development of design actions and the holding of educational and learning events.

[Geraldo Pougy, Director - pougy@centrodedesign.org.br](mailto:Geraldo.Pougy@centrodedesign.org.br)

### **Centro de Design Rio (CDR) – Design Centre Rio**

The Design Centre Rio's mission is to increase competitiveness of the companies in Rio through the promotion of design as a differentiation, innovation and appreciation factor of products and services. The main objective is to tie design demand to supply in the State of Rio de Janeiro, connecting designers with the micro, small and medium companies. The CDR offers the market a set of technical and strategic services rendered by designers and partner companies and institutions. Its focus is technology based on a partnership with the National Technology Institute of the Ministry of Science and Technology, with which it shares its headquarters.

[Bernardo Senna - atendimento@centrodesignrio.com.br](mailto:Bernardo.Senna-atendimento@centrodesignrio.com.br)

### **Centro São Paulo Design – São Paulo Design Centre**

The Centre's objective is to "promote the gathering, analysis and diffusion of relevant information for design professionals, entities and students with a view to the continuous improvement of products through the management, promotion and teaching of design". It continues the work of other institutions connected to the promotion of design in the State of São Paulo previously known as the Unit for Industrial Design – NDI, created in 1978 at the Industries' Federation of the State of São Paulo (FIESP/CIESP).

In partnerships with the Technology, Science and Economic Development Department of the State of São Paulo, the Institute for Technological Research of the State of São Paulo, the FIESP/CIESP and SEBRAE, it develops "actions to induce industrial and technological modernity through design, contributing to a greater inclusion of the Brazilian products in the world market" by carrying out sector diagnostics (ceramics, leather and footwear, packaging, lighting, jewellery and costume jewellery, furniture, textiles and clothing etc.), professional qualification programmes,

diagnostics of the design impact in the productive chain, prototype centre and much else.

[www.cspd.com.br](http://www.cspd.com.br)

### **Centro de Design do Recife**

Centro de Design do Recife (FCCR) opened in December 2008, incorporated in a larger project of urban regeneration of the Cultural Complex Tour Recife-Olinda. It is situated in an excellent location in the city center. The center generally organises seminars, courses, lectures and exhibitions in their gallery. It also has a shop with local design products. Among its objectives are the promotion of arts, arts training, research and design culture of the city, design culture on a national and international level. The presence of the designer John Robert Fish in the secretariat of culture of Recife in the last two administrations gave a strong push to the design elements of this site.

[www.centrodesignrecife.org](http://www.centrodesignrecife.org)

### **Associação Centro Ceará Design**

This state in the northeast of the country – Ceara - has sought to streamline its design policy and create opportunities for its design professionals. The Center is part of this new ambition. Designer Sergio Melo, who is the main person behind this movement, heads it.

[cearadesign@yahoo.com](mailto:cearadesign@yahoo.com)  
phone 55 85 3224 8384 / 3461 2725  
<http://accdblog.wordpress.com/>





### **4.3. Educational Institutions**

It is estimated that in the last ten years the total number of design schools in the country has doubled. Today there are almost 400 higher learning design courses, taking into consideration bachelor courses lasting four years and the courses for technicians lasting two years. There are more than 100 courses in product design, almost 200 for graphic design (including specialities such as packaging design, web design and with names such as visual communication, programming or visual design) and almost 80 interior design courses spread over the states of Amazonas, Bahia, Ceará, Espírito Santo, Goiás, Maranhão, Minas Gerais, Pará, Paraíba, Paraná, Pernambuco, Rio de Janeiro, Rio Grande do Sul, Santa Catarina and São Paulo. The greater number is in São Paulo; Santa Catarina in the south has an impressive 27 courses.

In a such a multidisciplinary subject as design, the ties to courses of the respective universities vary enormously. There are basically three positions: placing design courses in the technology/production engineering departments; adding them to fine arts institutes and/or communication; or adding them to architecture courses.

Some institutions, listed below, stand out, though the performance of some institutions may vary for the better or for the worse over time. Depending on specific demands one could draw up other lists of institutions not mentioned here.

### **Escola Superior de Desenho Industrial (ESDI/UERJ) – Industrial Design College, Rio de Janeiro**

The Industrial Design College (ESDI) was the first to operate in Brazil in 1963. It was set up as an independent college, associated with the Education and Culture Secretary of Guanabara, though a decade later, when the States of Guanabara and Rio de Janeiro merged, it was incorporated into the State University of Rio de Janeiro (UERJ). At the basis of its creation is the hope for the creation of an 'industrial and democratic civilization' in Brazil, as pointed out in the speech of the then governor Carlos Lacerda. Its subjects and programme followed the Ulm School in Germany, which marked the actions of the ESDI and other Brazilian design courses created later.

The ESDI had and still has a great influence in the cultural life of Rio de Janeiro. Besides a graduation programme it offers a Masters in Design. It publishes a newsletter called Sinal (Sign), with 3,700 subscribers. It presents the ESDI project of Open Windows, a programme of visits and lectures open to the middle school students and the community and maintains the EsdiLab a Design Lab which allows students to exercise their profession in partnership with public or private institutions, in which it already has developed projects with companies such as Motorola and Microsoft. It was listed by Business Week magazine (15/10/2007) as one of the best design schools in the world, and the only one in Latin America mentioned in the magazine's special report. Internationally it has twelve agreements with schools in Germany, Belgium, South Korea, United States, Finland, France, Netherlands and Portugal. Its director is Rodolfo Capeto.

#### **Contact:**

Rodolfo Capeto, Director – [diretoria@esdi.uerj.br](mailto:diretoria@esdi.uerj.br)  
Rua Evaristo da Veiga 95, Lapa, 20031-040 Rio de Janeiro, RJ  
phone: 55 21 2240 1890 / 2240 1790  
<http://www.esdi.uerj.br>

**Universidade de Minas Gerais (UEMG) –  
State University of Minas Gerais, Belo Horizonte**

UEMG has the second-oldest high-design grade in Brazil, created in 1964 in the Minas Gerais Art Foundation (FUMA). In 1954 this foundation instituted an industrial design course at the middle level, a product of the modernist movement in architecture and fine arts, which was very strong in Belo Horizonte at the time when Juscelino Kubitschek, who later became president (1956 to 1961), was governor.

Today it has been incorporated into the State University of Minas Gerais, and offers courses in Product Design, Graphic Design, Interior Design and a course for a Teacher's Certificate in Visual Arts. It will begin a Masters programme in design in 2009. In 2008 it had approximately 1,500 students and 146 teachers. Its mission is to "educate critical and creative professionals who seek innovative solutions for the daily problems of design and of arts education".

It has agreements with various universities, including the Politecnico de Milano, Italy, where it develops a programme Youth from Minas Gerais, Citizens of The World by which the students of the UEMG spend 30 days in Milan, and there is also the possibility of sending three lecturers a year to Milan for a Doctorate at the Politecnico, dispensing with selection procedures. The present vice-chancellor of the UEMG is the PhD in design Dijon de Moraes, very active in the professional and academic Brazilian design scene, author of the books *Limits of Design* (1997/2008) and *Analysis of Brazilian Design* (2006), which should bring even more dynamism to the design field at the university.

**Contact:**

Dijon de Moraes, Vice-Chancellor – [dijon.moraes@uemg.br](mailto:dijon.moraes@uemg.br)  
e Roberto Werneck, Director – [escola.design@uemg.br](mailto:escola.design@uemg.br)  
Av. Antônio Carlos, 7545, São Luiz 31270-010  
Belo Horizonte, MG - phone: 55 31 3427 4616  
[www.uemg.br/unidade\\_design.php](http://www.uemg.br/unidade_design.php)

**Armando Álvares Penteado Foundation (FAAP),  
São Paulo**

Created in 1967, FAAP has the third oldest design career in the country. Graphic design and product design specializations have been added to the Fine Arts Faculty, one of the best recognized in the country, very much a presence in the contemporary arts. The course is multidisciplinary, composed of humanities and technical subjects offering the student expertise in the functional, ergonomic and formal aesthetics plus productive and technical aspects that critically, conceptually, historically and culturally reflect on the design processes. Many of today's known designers are graduates of FAAP.

The Foundation has excellent facilities and occupies a building designed especially for this purpose in the neighbourhood of Pacaembu in São Paulo. It has a museum with two areas suited for exhibitions and an intense national and international exhibitions programme in fine arts as well as design, having housed exhibitions such as *Iluminar* (Illuminate) in 2004. It has various auditoriums where it holds seminars, including design. It regularly has international exchanges, especially with France.

**Contact:**

Sílvio Passarelli, Faculty Director – [art.diretoria@faap.br](mailto:art.diretoria@faap.br) and  
Fábio Righetto, Course Coordinator – [art.desindust@faap.br](mailto:art.desindust@faap.br)  
Rua Alagoas, 903, 01242-902 São Paulo, SP  
phone: 55 11 3662 7000  
[www.faap.br](http://www.faap.br)



**Pontifícia Universidade Católica do Rio de Janeiro (PUC-RJ) – Pontifical Catholic University of Rio de Janeiro, Rio de Janeiro**

PUC-Rio has a strong research presence in Brazil. Its Masters course, which began in 1994, has more than 130 defended dissertations, and is a pioneer in this field and in the Doctorate in Design, initiated in 2003. Its concentration area, design and society, encompasses studies of design interfaces with technology and arts, humanities and social sciences, highlighting the influences received and the consequences of the designer's work for culture, society and the environment. It has courses involving the entire design spectrum, including jewellery design.

The university's post-graduate programme has nine laboratories which function as research cells, bringing professors together with post-graduate students, researchers and graduate students around research projects: the LAE (Electronic Art Lab), LabCom (Communication in Design Lab), LED (Eco-design Lab), LEUI (Ergonomics and Usefulness of the Man-Technology Interfaces Lab), LILD (Living Design Research Lab), LPD (Pedagogic of Design Lab), LARS (Sensitive Representation Lab), LGD (Design Management Lab), LABDME (Design, Memory and Emotions Lab), LaDeH (Histories Design Lab), LHD (History of Design Lab).

**Contact:**

Alfredo Jefferson de Oliveira, Coordinator of the Eco-Design Laboratory and Chancellor – [dir-design@puc-rio.br](mailto:dir-design@puc-rio.br)  
R. Marquês de São Vicente, 225, Gávea, 22453-900 Rio de Janeiro, RJ Cx. Postal: 38097  
phone: 55 21 3527 1595 / 3527 1941  
[www.dad.puc-rio.br](http://www.dad.puc-rio.br)

**Pontifícia Universidade Católica do Paraná (PUC-PR) – Pontifical Catholic University of Paraná, Curitiba**

Created in 1959 PUC-PR offers courses in Graphic and Product Design. The Industrial Design course has post-graduate courses in packaging design, information and emotional design. The course has research lines in design theory, design management and the symbolic and design. The Research Group of Interactive Medias Lab develops research lines in virtual learning environments, learning and cooperative work and computer science in education. The faculty staff and the research developed in the graduate school strengthen the graduate education and created the conditions for PUCPR to be the first institution in the south of Brazil to offer a course in Digital Design.

**Contact:**

Jaime Ramos, Director – [jaime.ramos@pucpr.br](mailto:jaime.ramos@pucpr.br)  
Rua Imaculada Conceição, 1155, Prado Velho 80215-901  
Curitiba, PR – phone: 55 41 3271 1320  
[www.pucpr.br](http://www.pucpr.br)

**Universidade Federal de Pernambuco (UFPE) – Federal University of Pernambuco, Recife**

The design faculty of the UFPE was established in 1972 with the creation of an Industrial Design course and its qualification program in visual programming and product design. Today it offers a full graduate (bachelor) programme in Design, the Masters programme for Design and lato sensu courses in Ergonomics, Information and Fashion Design. The group of lecturers is involved in research activities and the breadth of graphic, computer, and product design with a focus on cultural, ergonomic, usefulness, accessibility; and environmentally: bionics, digital, management and design education. One of its peculiarities is its dialogue with popular local activities. It develops an interesting extension programme named the Imaginationário Pernambucano, (Imagination of Pernambuco) which seeks to support crafts production in the state.

**Contact:**

André Neves, Department Head – [andremneves@gmail.com](mailto:andremneves@gmail.com)  
Av. Professor Moraes Rego, 1235, Cidade Universitária,  
Recife, PE – phone: 55 81 2126 8000  
[www.ufpe.br/design](http://www.ufpe.br/design)

**Universidade Vale do Rio dos Sinos (Unisinos) –  
Vale do Rio dos Sinos University, Porto Alegre**

Conceived in partnership with the POLI.Design - Consorzio del Politecnico di Milano, in Italy, the School of Design - Unisinos was set up in 2006 with a rather unusual structure for Brazilian universities, by having a library of 800,000 volumes, an orchestra, plus a radio and TV channel. It has a campus in Porto Alegre (where the design school is located) and another in São Leopoldo. The graduate course is developed along European lines, across three years for a full-time course. Italian professors give classes. The university's intention is to give a contemporary vision of design, as "a project activity capable of coordinating an innovation process that generates value for society". It develops graduate and post-graduate courses, research and consultation services for various productive sectors of Rio Grande do Sul, a state marked by a large contingent of European immigrants and significantly industrialized. The university has a Design Centre with activities for applying knowledge generated in the school in consultancy projects, short courses, publishing services, extension and specialization and the organization of cultural and scientific events.

**Contact:**

Karin Freire, Executive Coordinator – [kmfreire@unisinos.br](mailto:kmfreire@unisinos.br)  
Rua Luiz Manoel Gonzaga, 744, Três Figueiras, Porto  
Alegre, RS – phone: 55 51 3012 1363 – [design@unisinos.br](mailto:design@unisinos.br)  
[www.unisinos.br/design](http://www.unisinos.br/design)

**Remarks**

An updated list of the design courses in Brazil can be obtained on the website: [www.designbrasil.org.br](http://www.designbrasil.org.br)

Contact for actions that involve various Brazilian universities can be made with Auresnede Stephan, known as Professor Eddy ([apsdesign@uol.com.br](mailto:apsdesign@uol.com.br)), who gives classes in some colleges in São Paulo and who has been presenting contests, exhibitions and seminars directed to young Brazilian talent.



#### **4.4. Professional associations**

##### **Associação dos Designers Gráficos (ADG Brasil) – Graphic Designers' Association**

Created in 1989 with headquarters in São Paulo ADG gathers graphic designers and design students from the whole country. It is a not-for-profit association with a national scope whose objective is to congregate professionals and students for the strengthening of the national graphic design and the ethical improvement of the professional practice and the development of its associates. Its focus is the defence of working conditions for the professional in the increasing professionalization of the sector. At one time it had a Gallery which occupied the Thomaz Farkas room in the Pinheiros neighbourhood in São Paulo, during which period it held various graphic design exhibitions. Its main activity is holding the Graphic Design Biennale, since 1992, which has over the years been held in venues in São Paulo such as the SESC Pompéia, the Latin American Memorial and the Image and Sound Museum. It will hold its 9<sup>th</sup> Brazilian Graphic Design Biennale – ADG in 2009 under the general management of the designer and professor Cecilia Consolo.

##### **Contact:**

Management 2007 / 2009 – Directors: André Stolarski, Bruno Lemgruber, Delano Rodrigues, Eduardo Braga, Fabiana Medaglia Soccol, Fernanda Martins and Sônia Valentim de Carvalho  
Rua Pedroso Alvarenga, 1221, 2º andar 04531-012 Itaim Bibi São Paulo, SP – phone: 55 11 3565 0959  
[www.adg.org.br](http://www.adg.org.br)

##### **Associação dos Designers de Produto (ADP) – Product Designers Association**

Created in 2002 with headquarters in São Paulo ADP is a not-for-profit cultural entity with a national scope and an objective to improve professionals, students, institutions and companies that deal with design for the purpose of developing, promoting, diffusing, regulating and supporting design in Brazil. It organises seminars, exhibitions and lectures, such as Young Designers, which presents the best final exam work of the 24 universities of the southern and south-eastern part of the country. The institution has struggled for a long time to formally regularize the design profession in Brazil.

##### **Contact:**

Ernesto Harsi, President – [contato@adp.org.br](mailto:contato@adp.org.br)  
R. Artur de Azevedo, 1131, 05404-012 São Paulo, SP  
phone: 55 11 3873 1205  
[www.adp.org.br](http://www.adp.org.br)

##### **Associação Brasileira de Empresas de Design (AbeDesign) – Brazilian Association of Design Companies**

Created in 2005 with headquarters in São Paulo Abedesign's principal purpose and objectives are: "to promote, disseminate and contribute to the continuous improvement, market growth and exchange of economic activities and professionals of design companies, in all its modalities and with a national and international scope; to defend the collective rights and interests of design companies, as well as representing them before the public and private entities, national and international diplomatic entities; to develop the relationship with entities that represent industry, commerce and services. Including directly with partnerships so as to stimulate the reciprocal cooperation with a view to the analysis and improvement of various activities related to design." It presents seminars and exhibitions.

**Contact:**

Manoel Muller, President

Rua Artur de Azevedo, 1767, cj. 176, 05404-014 São Paulo, SP  
phone: 55 11 3067 6132

[www.abedesign.org.br](http://www.abedesign.org.br)

**Associação Brasileira de Designers de Interiores (ABD) – Brazilian Interior Designers Association**

Created in 1980 the ABD congregates professionals, businessmen and entities related to interior design so as to collaborate with developments in the market. The organisation is associated with the IFI – International Federation of Interior Designers & Architects, the international organ in the field of Architecture and Interior Design.

**Contact:**

Roberto Negrete, President – [falecom@abd.org.br](mailto:falecom@abd.org.br)

Al. Casa Branca, 652 conj. 71/72 01408-000 São Paulo, SP  
phone: 55 11 3064 6990

[www.abd.org.br](http://www.abd.org.br)

**Associação Brasileira de Webdesigners e Webmasters (Abraweb) – Brazilian Web Designers and Webmasters Association**

The objective of the Brazilian Association of Web Designers and Webmasters is to serve the interests of the web professionals: designers, programmers, consultants, system managers, content producers, service professionals and companies in the various modalities of virtual interactive environments. It seeks to integrate the professional with the jobs market, perfecting this relationship and presenting new forms of improving the qualification of its associates.

[www.abraweb.com.br](http://www.abraweb.com.br)

**Associação Brasileira de Embalagem (ABRE) – Brazilian Packaging Association**

ABRE is a non-profit entity with more than 270 associates. Founded in 1967 its objective is to represent the interests of the packaging industry, to promote the activities of this sector as well as to offer tools to stimulate the constant improvement of Brazilian packaging. In 1998 ABRE created a Design Committee which presently gathers 39 agencies specialized in packaging design. Among other activities the Committee is willing to orient companies when contracting design services. Their website has a manual on how to hire design services.

**Contact:**

Paulo Sérgio Peres, President – [abre@abre.org.br](mailto:abre@abre.org.br)

Rua Oscar Freire, 379, conj.152, 01426-001 São Paulo, SP  
phone: 55 11 3082 9722

[www.comitedesign.abre.org.br](http://www.comitedesign.abre.org.br)

**Associação dos Profissionais em Design do Rio Grande do Sul (Apdesign) – Rio Grande do Sul Design Professionals Association**

Created in 1995 the association brings together the professionals of one of the most industrialized states in the country. It holds the exhibition APDesign which highlights the best design projects from the state in 27 productive sectors. It occasionally publishes books and notebooks.

**Contact:**

Mauro Martin, President – [apdesign@apdesign.com.br](mailto:apdesign@apdesign.com.br)

R. Felipe Néri, 447, sala 401, 90440-150 Porto Alegre, RS  
phone: 55 51 3019 2992

[www.apdesign.com.br](http://www.apdesign.com.br)



### **Associação de Designers Gráficos do Distrito Federal (ADEGRAF) – Graphic Designers Association of the Federal District**

Headquartered in Brasília, ADEGRAF's purpose is to bring together professionals working with graphic design in the Federal Capital.

#### **Contact:**

Aline Pereira, President – [contato@adegraf.org.br](mailto:contato@adegraf.org.br)  
[www.adegraf.org.br](http://www.adegraf.org.br)

### **Associação de Ensino e Pesquisa de Nível Superior de Design do Brasil (Aend) – Higher Level Design Education and Research Association of Brazil**

The association gathers the design teachers of Brazil. Founded in 2005 it is a private not-for-profit entity established for the purposes of “stimulating the education, research and scientific and technological development in the field of design; promoting the insertion of design in the scientific community to contribute to sustainable social development and to promote and support meetings, courses, events and other activities which contribute to the development, education, diffusion and exchange of design knowledge”, among much else.

Since 1994 it presents the Brazilian Design Research and Development Congress every two years, which has become an important forum for discussing and spreading the issues that are relevant for the advancement of the knowledge resulting from basic and applied research in this field, encompassing the categories of design theory and criticism, design history and methodology, design teaching, design projects and design and technology. Each edition of the Congress is held in a different city.

#### **Contact:**

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 Rua Orfanatrópio, 555, Alto Teresópolis 90840-440  
 Porto Alegre, RS – phone: 55 51 3230 3333  
[www.aendbrasil.org.br](http://www.aendbrasil.org.br)

## **4.5. Press and Literature**

### **Books**

The publishing market only recently agreed on the importance of design. Among the Brazilian publishers with releases in the design area, these can be highlighted:

Cosac & Naify - [www.cosacnaify.com.br](http://www.cosacnaify.com.br)

Editions Rosari - [www.rosari.com.br](http://www.rosari.com.br)

Editora Edgard Blücher - [www.blucher.com.br](http://www.blucher.com.br)

2AB Publisher - [www.2ab.com.br](http://www.2ab.com.br)

Among the international publishers, Taschen is most active on publishing books on design.

### **Magazines**

#### **Magazine Arc Design**

Created in 1997 in São Paulo Arc Design is managed by Maria Helena Estrada, a well-reputed journalist. The magazine dedicates itself to the diffusion and criticism of national and international design in its most varied segments. Its agenda extends to architecture, interiors and material culture. Educated in philosophy and journalism, Maria Helena has a broad knowledge of design linked to the home, writing for international and national newspapers and magazines. She has strong ties with Italy, where she has lived. She is the manager of the event Casa Brasil ([www.casabrasil.com.br](http://www.casabrasil.com.br)), in Bento Gonçalves, a trade fair which involves architecture and decoration, for which Maria Helena develops cultural activities.

#### **Address:**

Rua Lisboa, 493 05413-000 São Paulo, SP  
 phone: 55 11 2808 6000 – [editora@arcdesign.com.br](mailto:editora@arcdesign.com.br)  
[www.arcdesign.com.br](http://www.arcdesign.com.br)

### **Magazine Projeto Design**

Projeto Design is the oldest Brazilian architecture and design magazine, published since 1977, with headquarters in São Paulo. Published monthly, its greatest focus is architecture. It maintains the web portal ARCOweb, a virtual space dedicated to architects, urban planners, designers, engineers and other professionals who work in the building environment.

#### **Contact:**

Arlindo Munglioli, Publisher; Luis C. Onaga,  
Commercial Director – [arcoweb@arcoweb.com.br](mailto:arcoweb@arcoweb.com.br)  
R. General Jardim, 703, cj. 51 01223-011 São Paulo, SP  
phone: 55 11 3123 3200  
[www.arcoweb.com.br](http://www.arcoweb.com.br)

### **Magazine ABCDesign**

Created in Curitiba in 2001 the magazine is managed by Ericson Straub and circulates among the product design professionals. Its objective is to contribute to the education and consolidation of design professionals.

#### **Contact:**

Ericson Straub, Publisher  
[ericson@revistaabcsdesign.com.br](mailto:ericson@revistaabcsdesign.com.br)  
[www.revistaabcsdesign.com.br](http://www.revistaabcsdesign.com.br)

### **Magazine Tupigrafia (a play on the word Tupi, the original native inhabitants of Brazil)**

The magazine Tupigrafia is dedicated to revealing the national typographical design production and its manifestations in the Brazilian graphic design and culture in general. It also proposes to bring its readers international information. Another area of interest is the production of calligraphy in Brazil and abroad. It does not have a defined periodicity and at present it is publishing its eighth edition.

#### **Contact:**

Claudio Rocha, Publisher – [rocha@tupigrafia.com.br](mailto:rocha@tupigrafia.com.br)  
[www.tupigrafia.com.br](http://www.tupigrafia.com.br)

### **Revista Zupi**

The Zupi magazine is on release since 2002 on the internet and recently launched print. It is dedicated to graphic arts, design, illustration, advertising, Internet and graffiti, with emphasis on youth culture and experimental design. It appears four times a year and is directed by graphic artist Allan Szacher.

[www.zupi.com.br](http://www.zupi.com.br)

### **Revista Gráfica**

This magazine was created in the early 1980s by designer Miran (Oswaldo Miranda) in the city of Curitiba and has received several international awards. It presents portfolios of artists, designers and photographers both nationally and internationally. It is bilingual (Portuguese / English).

[www.revistagrafica.com](http://www.revistagrafica.com)





## Sites / blogs / newsletters

### Rede Design Brasil – Design Brasil Network

The portal DesignBrasil - [www.designbrasil.org.br](http://www.designbrasil.org.br) – is the most complete in the field in Brazil, with links to institutions, contests, professional registers, businessmen and students, a national and international events agenda. It makes space available for information interaction and exchange and for articles, academic and scientific work. Its coordination is carried out by the Design Centre of Paraná, with funding from the Ministry of Development, Industry and Foreign Trade, through the Brazilian Design Programme, in conjunction with the SENAI and SEBRAE.

### AgitProp

Agitprop is a virtual magazine - [www.agitprop.com.br](http://www.agitprop.com.br) - created at the beginning of 2008. Besides news, agenda etc., it has stood out because of its Essays section, which contribute to the reflection of design in Brazil. It is coordinated by Ethel Leon, journalist and history of design professor at the College of Campinas, Facamp, and author of books about design and manager of exhibitions. [agitprop@agitprop.com.br](mailto:agitprop@agitprop.com.br)

### Sinal

Weekly electronic newsletter produced by the ESDI extension programme: Open Windows, whose object is to reveal the activities developed by the ESDI and spread news and information regarding education, design and related areas.

With more than 280 editions published since 2002, the bulletin reaches the entire ESDI community, its alumni plus companies, students, lecturers, researchers and design professionals with more than 3,700 subscribers.

[www.esdi.uerj.br/sinal](http://www.esdi.uerj.br/sinal)

## Columnists/ free-lancers

Design is regularly covered by the main newspapers in the country, by the editorial teams of the special culture sections and occasionally in the business sections. Besides editorials in the newspapers, there are columnists dedicated to the subject:

### Mara Gama

Journalist specialized in design, writes for various publications among which the magazine Serafina, of the Folha de S. Paulo newspaper, and for the website UOL, of which she is content director. She maintains a blog in which she comments on news related to design in Brazil and the world.

<http://blogdesign.blog.uol.com.br>  
[mgama@uolinc.com](mailto:mgama@uolinc.com)

### Ivens Fontoura

Has a Masters in design and is a lecturer for the Design Project and Theory of the Catholic University of Paraná (PUC-PR). Since 1988 he has been writing on Sundays in the page Design – Designer of the newspaper O Estado do Paraná.

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## 5. Main topics today

Brazilian design is flourishing and is going through its best historic period up to the moment. In the last decade institutions have multiplied, and an unprecedented market for design has opened up that we should see in a broader sense and refer to as the creative economy.

Among Brazilian cultural manifestations design is one that has been provoking the most interest recently. In the last few years we can detect some principal points and issues of interest.

### 5.1. The Union of Design and Crafts

The strengthening of the Brazilian material culture and local identity is one of the distinctive trends of present Brazilian design. This strengthening is a two way street: designers teach craftsmen and craftsmen teach designers. Great names of formal design such as the Campana brothers have let themselves be touched by this dialogue. This union and approach of designers and craftsmen has been happening since the end of the 80s and has recently further reinforced itself to become a definite feature of Latin American design.

Designers have held workshops in the entire country with a view to maintaining the local heritage of old production techniques, with the improvement of the technical quality of the products and a greater development of the aesthetic idiom. Important players in this area are the institutions such as the SEBRAE, ArteSol ([www.artesol.org.br](http://www.artesol.org.br)) and the Design Lab Piracema, Ronaldo Fraga and Renato Imbroisi. A reflection that is much needed in this subject is on the risks of 'modernizing', disrespect and disappearance of local cultural expressions. This approach has strengthened the local cultural expression and regional cultural identities.

### 5.2. Sustainability

Long before the appearance of the word ecology in the dictionaries, Brazilian people, due to poverty, were already recycling materials, using organic materials and rational production methods. Discarded objects are given a second, third, fourth and fifth life. Since the end of the 80s the ecological issue was taken up in a more systematic manner by formal design, which absorbs this popular position and emphasizes the ecological principles of production, in the object's use and its discarding. The discussion about the harmony between nature and built landscape moves in various directions. It involves the use of recycled and recyclable materials, adoption of processes and technologies, 'clean' and energy saving in production. In more practical discussions this could mean the use of certified timber, with 'green seal' and there is a feverish movement around which we can call a 'reinvention of the matter', where the designer works not at the level of product but the raw material with which it is made. There is a great deal of research being undertaken at the moment concerning the processing of natural materials not previously used all sorts of seeds, woods and fibres, which we see as having great potential. Some of the designers mentioned below work with the transformation of organic or industrial waste into new materials, such as Nido Campolongo, Eduardo Queiroz, Fibra Sustainable Design, Tactile Design Ideas and Osklen among others.

### 5.3. Innovation / Simplicity

One of the main issues in the field of industrial design is the theme of innovation as a distinctive feature of products, not necessarily only of high technology but also from the viewpoint of simple technical solutions. The designer Fernando Prado is one of the designers whose emphasis in his work is on innovation. His design of luminaires, which have been awarded in several countries. In the field of graphic design from the early 1990s on the possibilities offered by new software has stretched immensely. The use of stretch



and pull in graphic design resulted in Brazil to a more simple and poetic style.

#### **5.4. Dissolution of Borders**

Appear increasingly hybrid projects, integrating the various design specialties and areas of knowledge. As for skills, many professionals working both in furniture, fashion, industrial products and branding, for example, is increasingly difficult to dissociate their actions.

As for areas of knowledge, one must remember that design is a multidisciplinary activity, which may be related, in degrees higher or lower, with many others such as visual arts, engineering, architecture etc. Many Brazilian designers have about the visual arts, incorporating furthermore the symbolic dimension in their work. Are projects that evoke the sometimes surprising, sometimes the mood, its poetic, his drive are very close to the arts.

The combination between the present modes of production and reproduction industry, crafts and digital, with a range of combinations between them, has the designer to design objects that the user will be, he, the 'designer' of what USA. Mana Bernardes, Egg and Ciao Mao are some examples.

#### **5.5. Universal Design**

Another central preoccupation in Brazilian design is the diffusion of the concept of universal design directed to a functionality that attends to the diversity of publics (which includes children and the elderly, and those with special needs, etc.) This occurs in all the specialties, such as product, graphic, web design.

#### **5.6. Brasilidade**

In recent years, several designers have been interested to look at the roots of Brazilian culture. Compared to older civilizations such as Europe in Brazil everything seems to be new, everything seems to be invented. However, Brazil has a history of its own even when it's not that long. A fascination with this history can be found in the work of The Campana brothers, Marcelo Rosenbaum, Gringo Cardia, Rico Lins, J. Cunha, Enéas War, Goya Lopes among others.

In an article in the Spanish magazine *Experimenta*, Italian writer Francesco Morace wrote that "Brazil has the opportunity of exporting typical Brazilian values acknowledged to all corners of the world: the enjoyment of life, spontaneity in human interaction, everyday simplicity, accessibility to the globally happy experience (Carnival), but also values related to the quality of natural products, the process of discovery of consumer goods (exotic fruits unknown in other countries), the variety and richness of colors, the sensuality of bodies and smiles: the laidbackness of the environment and people. In his view, "all of these emerge as the next booming values of the global era and are regarded as typically Brazilian."

#### **5.7. Social Dimension**

Finally we can state that in the last years many initiatives have come to emphasize a social dimension in design, which is seen as a commercial tool as well as an activity which can bring about an improvement in the living conditions of Brazilians and an improvement in the quality of life of people in general.

## 6. International Cultural Exchange

These are the main countries with which the design sector has cultural exchanges:

### Italy

The country with which Brazil has the greatest ties in design is Italy, in particular in the areas of furniture, lighting and interior design. Hundreds of design professionals for home equipment and interior design every April visit the Furniture Fair in Milan. Italy is known as the design country also thanks to its successful marketing, which includes the presentation of cultural and commercial exhibitions of its stylish products and seminars given by its professionals all around the world. In Brazil is a country which has gained from a large Italian immigration; Italian schools attract many young Brazilians to follow courses in Italy and some have opened or are about to open units in Brazil, such as the Istituto Europeo di Design (European Design Institute). There have already been many exhibitions of Italian design in Brazilian museums.

### Japan

The Japan Foundation is particularly active in Brazil, in all areas, including design. It has sponsored innumerable graphic design and packaging expositions in various Brazilian cities and has provided travel to Japan for Brazilian cultural managers and curators to get in touch with the local Japanese design reality. Among other exhibitions: Design in Japan Today, at the National Fine Arts Museum in Rio de Janeiro in 2006 and the Art Museum of São Paulo (MASP) in 2007; Design Anatomy: The work of Taku Satoh in 2002; Kamekura: The Graphics, Japan, The Poster at the Tomie Ohtake Institute in 2005.

The cultural exchange between Japan and Brazil, already very great, intensified further in 2008, the centenary of Japanese immigration to Brazil, with the presentation of numerous events.

The Japan Foundation has its own venue in São Paulo where it holds exhibitions and seminars.

### Germany

The ties with Germany are at the basis of Brazilian erudite design and have remained seminal. The influence of the Ulm School was felt in the Industrial Design College of Rio de Janeiro from where it spread to the other states. The Goethe Institute has a strong presence in cities and has held exhibitions and seminars. One of the activities at the moment is the stimulus to register Brazilian products to participate in the iF Design Awards, an international design award which is granted annually in Hannover. The Design and Excellence Brazil (DEBrazil) programme was created specially for this purpose with funding from the Development, Industry and Foreign Trade Ministry and the Brazilian Agency for the Promotion of Exports and Investments (Apex-Brasil) and presently managed by the Design Centre Paraná ([www.designbrasil.org.br/debrazil](http://www.designbrasil.org.br/debrazil)). The programme offers logistical and financial support for registering Brazilian products and projects, helping the winners with their relations with the press at the exhibitions as well as the with the publication of the iF Design Awards in the national and foreign media. Many Brazilian professionals visit German product fairs.

The Goethe Institute has venues in Brasília, Curitiba, Porto Alegre, Rio de Janeiro, São Paulo and Salvador, and holds exhibitions and seminars.



## Spain

The exchange between Brazil and Spain was rather meagre until 2005, when the Spanish Agency for International Development Cooperation (AECID - [www.aecid.org.br](http://www.aecid.org.br)) began to develop a broad and deep programme. Its distinctive characteristics are that diffusion actions of Spanish culture in Brazil are given support alongside the encouragement of cultural relationships among the Latin American countries themselves as well as Brazilian cultural actions within the country itself. As the current director Ana Tomé states: "The emphasis of our work is not merely the promotion of Spanish culture in our host country, but the development of initiatives involving local stakeholders, on issues of common interest, especially when they have opportunities to analysis in a regional context such as the Mercosur area, the area directly or Latin America." Examples of this positioning are the exhibition and publication about the production of visual arts in the Jardim Miriam Art Club (Jamac), a studio for artistic experimentation in a poor neighbourhood of São Paulo, and the production of discussions by the Cultural Cooperative of the Periphery (Cooperifa).

Besides bringing exhibitions and presenting seminars in Brazil, in 2008 Spain held the 1<sup>st</sup> Iberian-American Design Biennale in Madrid, sponsored by the Spanish Foreign Affairs Ministry and the Banco Santander Foundation. Among others the exhibition gained the participation of Argentina, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Porto Rico, Dominican Republic, Uruguay and Venezuela. The event's consulting committee involved representatives of 14 countries, who placed the event within an appreciation and recognition of the Iberian-American design, seen as a "counterpoint of diversity and an exponent of a vital and mixed reality facing the proposal of dominant homogeneity and uniformity."

## United States of America

Until 2008 exchange with the USA was practically non-existent; when it held the IDEA/Brasil, the Brazilian edition of the greatest design award in the United States, the International Design Excellence Award (IDEA), presented since 1980 by the Industrial Designers Society of America (IDSA). This was the first time that the award had been held outside the United States, which evidences the growing international interest for the region. The initiative was funded by Apex-Brasil and organised by the Brazil Object Association managed by Joice Joppert Leal.

Exhibitions and cultural seminars are held at the Alumni Association (an American Language School) among other venues.

## France

Since the 19<sup>th</sup> century there has been a strong tradition of cultural exchanges between France and Brazil. In design there was Brazilian participation in some editions of the International Saint-Etienne Biennale.

The presentation of the Brazil Year in France in 2006 was an opportunity to take some exhibitions of Brazilian design to that country, among them Kumuro – Indigenous Benches of the Amazon and the individual work of the furniture designers Hugo França and Maurício Azeredo. For 2009, The France Year in Brazil, various exhibitions are planned, among which Icons of Design: France/Brazil which contemplates symbolic products of the two countries, under the management of Cédric Morisset for France and Adélia Borges for Brazil.

Cultural exhibitions and seminars are held at the Alliance Française in various Brazilian cities and also in the France-Brazil House in Rio de Janeiro.

## Great Britain

The opening in 2000 of its own venue by the British Council in São Paulo represented the apex of the cultural exchanges between that country and Brazil concerning design. To mark the inauguration of the building a bilateral high-quality exhibition was held, the Brazilian part of the event prepared especially for the event. In 2001 the venue exhibited a comprehensive exhibition British Design of the Millennium. In 2004 they held the British Design x 4 exposition at the Museum of the Brazilian Home. An exceptional event was the victory of the Brazilian candidate Paula Dip at the International Young Design Entrepreneurs Award in 2006, in an initiative of the British Council, which opened the way for young Brazilian designers to travel to British events.

The British Design Exhibition presented Zuppa Inglese at the National Fine Arts Museum in Rio de Janeiro and the Museum of the Brazilian Home in São Paulo in 1999. Dozens of lectures were given by British designers and entrepreneurs in various events. In the last few years, however, the cultural activities promoted by the British government have been reduced somewhat.

## Latin America

Despite geographic proximity exchanges were rare. One reason could be that these countries share the same lack of funds for cultural activities; another is the cultural dependence they still have on the countries of the northern hemisphere. This situation has been changing in the last five years, when regional exchanges have intensified, particularly in the form of seminars, many of which have been sponsored by UNESCO. The Latin Identities circuit helps to break the isolation, as do the activities of Raiz Diseño ([www.raizdiseno.org](http://www.raizdiseno.org)), headquartered in Santiago, Chile, with a presence across the entire continent. Both are initiatives of the designers Laura Novik and Alex Blanch. The Latin American Design Network ([www.rldiseno.com](http://www.rldiseno.com)), with headquarters in Bogotá, is one of

the tools for this wider approach, and aims to assist Latin American integration by the concrete objective of generating partnerships and business. It was conceived by the designer Jorge Montana, a Colombian who has lived in Brazil.

Laura Novik – [blink.design@tie.cl](mailto:blink.design@tie.cl)  
Jorge Montaña – [jorge.montana@gmail.com](mailto:jorge.montana@gmail.com)

## Africa

Brazil has a strong African tradition, but very little exchange, though that is now growing. Countries such as Mozambique have received Brazilian professionals who have held workshops directed to the use of local raw materials and the search for local cultural identities. Renato Imbroisi is one of the professionals most active in this field.

## Remark

The inclusion of Brazil in the international design circuit grew by leaps and bounds from the moment Eduardo Barroso joined the board of the International Council of Industrial Design Societies (Icsid) and Ruth Klotzel entered the board of the International Council of Graphic Design Associations (Icograda).



## 7. Exchange with The Netherlands – Opportunity for a Real Dialogue

### 7.1. Present

The cultural exchange between Brazil and The Netherlands in the field of design is not strong. One can count on one's fingers the actions undertaken, among which:

#### 2001

The Project Solidary Design, in which 21 students of the Eindhoven Design Academy came to Brazil to develop products with the Community Association Monte Azul, located in a favela of São Paulo, and among cowboys and craftsmen grouped together by the Father João Cânico Foundation in the isolated town of Serrita in the interior of Pernambuco, in the North-east of the country. This project was a partnership between the A CASA Museum of the Brazilian Object and the Eindhoven Design Academy.

#### 2003

Holland Today Week – Various successful events, among them a seminar on Social Design; the event had great visibility because it concentrated various presentations on the Avenida Paulista.

#### 2004

A contact made by Maria Teresa Leal, coordinator of the Coopa-Roca, Crafts Work Cooperative and Sewing of the Rocinha with the Dutch designer Tord Boontje, meeting in London through the mediation of the British Council, resulted in the chandelier project: Come Rain Come Shine, which was made by women of the Rocinha favela and has been shown in numerous exhibitions in various countries.

#### 2005

Presentation of the exhibition Droog 10 at the Oscar Niemeyer Museum in Curitiba, occupying 1,600 m<sup>2</sup>, sponsored by the Banco Real (ABN Amro) as well as the Art Unlimited company.

Exchange and product development project with carpenters of the Communitarian Association of Monte Azul, Atelier NL and Droog Design, resulting in the production of wooden vases which entered the Droog Design collection. It was coordinated by the company StraaT ([www.straat.com.br](http://www.straat.com.br)).

Exhibition of the Rietveld Classics at the Brazilian Home Museum in São Paulo and the Modern Art Museum in Rio de Janeiro, with the display of 76 1:3 scale models of furniture designed by Rietveld. Curated by Sander Woertman and organised by WZM Plataforma Brasil Holanda. ([www.plataformabrasilholanda.com.br](http://www.plataformabrasilholanda.com.br))

#### 2007

Projeto Straatbambu – Exchange lasting two months of a design student from Eindhoven and a student from the University of São Paulo and Brazilian craftsmen exploring different building techniques with bamboo at the workshop of the artisan and engineer Eduardo Nagayama. It resulted in a small exhibition and a lecture at the Brazilian Home Museum. Sponsored by the Tok & Stok furniture and home furnishings company. In 2008 a clothes hanger made during this exchange won the first prize in the category Utensils of the Design Award of the Brazilian Home Museum. It was coordinated by the company StraaT.

### Other professional and academic exchanges

The existence in São Paulo of a branch office of Philips for many years made possible an exchange of designers established in Eindhoven and São Paulo. This exchange scheme has been very much reduced these last few years.

Fernando and Humberto Campana have given many lectures in the Netherlands and were contacted by the team of the Stedelijk Museum to occasionally become responsible for part of the Museum's renovation project.

The Delft University of Technology (TUD) has agreements with the Industrial Design College (ESDI), in Rio de Janeiro, and with the Catholic University of Paraná (PUC-PR), through which the universities receive students from both establishments.

Professionals such as Jan Lucassen, Wim Crouwel, Hella Jongerius and Stefano Marzano have participated in design seminars held in Brazil.

### 7.2. Recommendations

In the first place we believe that it is necessary to create conditions to improve the mutual knowledge about the situation of design in both countries. As a priority one must organise missions of journalists and professionals in a two-way exchange.

The second step, in our opinion, would be to draw up a strategy to shorten the design distance between both countries. This strategy might be timid and gradual, for example by facilitating the travel of Dutch professionals to take part in seminars and design judging commissions in Brazil and for academic symposiums. It could be of medium impact with the organisation of Dutch design expositions in Brazil, accompanied by seminars throughout the years. Or it could be of high impact as was the successful month of Dutch Design in Madrid ([www.holamad.com](http://www.holamad.com)), promoted by the Netherlands embassy in Spain in March 2008, in collaboration with numerous museums, exhibition halls and Spanish cultural institutions. The month offered exhibitions of Dutch designers

involving furniture, graphic design, publishing, illustration and fashion, besides discussions and conferences, and the organisation of a Dutch Design Route in the shops of Madrid.

When drafting this strategy the public and private cultural entities in The Netherlands must take into consideration that the Brazilian cultural institutions almost always have altruistic teams, with a good cultural level and technical preparation for their functions. When compared to their European counterparts, however, they suffer from a lack of funds; any proposed partnership actions must presuppose that the country or the institution interested in the exchange will bear a greater part, if not all, of the costs of implementation. This lack of funds is the main difficulty of planning for the medium on long term.





## Equal Exchange

The strategy and the magnitude of the action may vary, even though they depend on the funds to be allocated – which must from the very beginning determine the character of the exchange and must, in our opinion, be as equal as possible, with exchanges in both directions and not only from The Netherlands to Brazil.

In our perception of the cultural panorama, we often see countries of the Northern Hemisphere approach the less developed countries with a posture of imposition or even imperialism, or with a paternalistic and charitable manner marked by disrespect for the local cultures. Some actions even recall the first pre-colonial contacts of the old world with the new, when Europe sent missionaries to catechise the so called 'uncultured'. This obviously generates a strong imbalance and is disrespect for cultural diversity.

This disrespect can also occur in projects which result from the best of intentions. An example is the Solidary Design Project in 2001, in which, in our opinion, there was no real dialogue and exchange between the two parties. There was an imbalance, with an assumed authority remaining with the European partner that replicated the dominant relationship between Europe and the New World of the colonial period. That is because the students came with projects they had already completed at the Eindhoven Design Academy, their designs deriving nothing from the region they were to visit. While this didn't cause any problems for the urbanized community of the Monte Azul favela in São Paulo, it certainly caused damage in the contact with the cowboy community of Serrita in the backlands of Pernambuco, an isolated community where approaches have to be more delicate.

At that time I had the opportunity of publicly expressing this opinion in lectures and seminars in which I participated and in the column I had in the newspaper *Gazeta Mercantil*, in which I argued that the exchange of ideas and experiences is always welcome, as long as there is a real dialogue based on mutual respect, which is as true in relationships between foreigners and Brazilians as it is for any relationship between the centre and the periphery, concepts which, by the way, have been put in check in Brazil recently.

In our opinion most actions must be bilateral. It is not just a question of promoting the Netherlands in Brazil, nor vice-versa, but of stimulating mutual exchanges which bear fruits for both sides, within the spirit of multi-culturality.

Certainly many opportunities will open up for these exchanges, which is especially opportune for the field of design, since so much Dutch and Brazilian design has been attaining a high reputation for being creative and diverse.

## 8. Summary and Conclusion

- Brazilian design has gained a notable position in the international scene since the 90s. The creative energy and freshness of the ideas brought about by Brazilian professionals have become the subjects of articles and international exhibitions.
- More than other areas of culture, design is an activity very much related to economic development. That is why for some decades the subject has had preponderant presence in the States of São Paulo, the wealthiest, historically, and where industry was born, and Rio de Janeiro, long the capital of the country, with a robust cultural presence of its own. Today design is a matter of interest to the whole of Brazil.
- There are many museums and cultural centres with programming receptive to design.
- The Brazilian Design Programme, created by the federal government in 1995, marked the beginning of public incentive policies for Brazilian design and the brand Brazil. Today there are many institutions intent on that purpose.
- The number of design schools has doubled in the last decade and today there are almost 400 higher-level courses in design in Brazil.
- The hottest topics in Brazilian design today are: the union of design with arts and crafts, sustainability, innovation based on simplicity, access and the social dimension of design.
- The exchange between Brazil and The Netherlands in design has so far been negligible. There is an enormous potential waiting to be discovered and developed, particularly now that The Netherlands has attained a growing reputation for the creativity and diversity of its design.
- Our recommendations are for equal actions and mutual exchanges that bear fruit for both sides, within the spirit of multiculturalism and the appreciation of cultural diversity.
- Both countries share an understanding that design can be a very important tool to generate sustainable consumption habits and to stimulate the creativity of people, improving the population's quality of life and growth of their economies.

