LUGA POSTER BIENNALE



2024





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INTERNATIONAL COMPETITION

2024

→ OFFICIAL INFO INFORMAÇÃO OFICIAL

2024
↓

Luga Poster Biennale
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Horácio Marques
Rita Anjos
Sérgio Alves

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ESMAD/P.PORTO
Olívia Marques da Silva (Presidente/President)
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ID+/ESMAD/P.PORTO
CM Vila do Conde
DAG – Asociación Galega de Deseño
R-Typography
Escola Artística e Profissional Árvore

Media Partner
Canal 180

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(exhibition production)
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Gustavo Pimenta
Joana Pires
Mariana Pinto
Mariana Carvalho
Mariana Ribeiro
Matilde Couto
Miguel Campinho
Pedro Barreto

THE EVENT
↓
27 SEPTEMBER
2024

VILA DO CONDE, PORTO
PORTUGAL

ESMAD
Auditório Luís Soares

15:00 (3pm)
Conferences with:
João faria
Pep carrió

17:00 (5pm)
Awards ceremony
Opening of the
International Exhibition

Centro de Memória
Vila do Conde

18:00 (6pm)
Opening of the exhibition
POSTERS, POSTERS,
POSTERS — JOÃO FARIA

→ COMPETITIONCONCURSO

DEADLINE
↓

June 30, 2024
23:59, (GMT) Lisboa

CATEGORIES
↓

A Cultural
B Political/social
C Experimental
D Animated/motion design

AWARDS
↓

Per Category:
1 Best Of
2 Honourable Mentions

→ JURY JÚRI

1. Agnieszka Ziemiszewska (PL)
2. Isidro Ferrer (ES)
3. Joana Monteiro (PT)
4. María Ramos (ES)
5. Paula Scher (USA)
6. Rui Abreu (PT)
7. Rui Mendonça (PT)
8. Xosé García (ES)

1.



2.



3.



4.



5.



6.



7.



8.



→ RESULTS RESULTADOS

34	Argentina
8	Armenia
6	Austria
11	Belarus
10	Belgium
7	Bolivia
21	Bosnia & Herzegovina
27	Brazil
12	Bulgaria
12	Canada
3	Chile
150	China
4	Colombia
2	Costa Rica
20	Cuba
13	Czech Republic
2	Denmark
7	Ecuador
1	Egypt
5	Finland
34	France
1	Georgia
57	Germany
2	Greece
5	Hungary
5	Iceland
20	Indonesia
70	Iran
1	Iraq
6	Israel
16	Italy
68	Japan
4	Kazakhstan
1	Kosovo
2	Kyrgystan
1	Lithuania
86	Malaysia
19	Mexico
2	Montenegro
1	Peru
246	Poland
142	Portugal
1	South Korea
1	Romania
26	Russia
30	Serbia
15	Slovakia
18	Slovenia
38	Spain
45	Switzerland
146	Taiwan
2	Thailand
52	Turkey
29	Ukraine
6	United Kingdom
61	United States of America
5	Uruguay
4	Venezuela

1624
POSTERS

58
TERRITORIES

315
2022

566
2023

743
2024



LUGA POSTER BIENNALE 2024



CELEBRATING POSTER DESIGN

Celebrar o Design de Cartaz

Vítor Quelhas (Coord.)
Horácio Tomé Marques
Rita Anjos
Sérgio Alves
Organization Organização

It is with great excitement that we present the first edition of the Luga Poster Biennale, whose mission is to celebrate poster design and its creators across borders. This event brings together a remarkable group of talented designers and visual artists from around the world, reflecting the diversity of languages that characterize the contemporary and international graphic design scene.

This initiative, organized by the School of Media Arts and Design of the Polytechnic of Porto (ESMAD/P.PORTO) and the Research Institute in Design, Media, and Culture (ID+), aims to explore the poster as a fundamental element of research, graphic expression, and visual communication.

Since its inception, the poster has been a powerful communication tool. As visionary Ernesto de Sousa stated in 1977, "every poster is political,"emphasizing the poster's intrinsic ability to serve as a means of intervention and expression in the social and cultural issues of our time. As a graphic and communicative artifact, the poster has the unique capacity to combine information and aesthetics effectively and persuasively, reflecting the concerns and challenges of its era.

Sponsored by the Vila do Conde City Council, with the support of DAG – Galician Design Association, R-Typography, Escola Artística e Profissional Árvore, Canal 180, and other institutions, the Luga Poster Biennale seeks to establish an international event that promotes the poster as a graphic and communicative object, bringing together designers, artists, and professionals in graphic and communication design, particularly between Portugal and Galicia. The Luso-Galician Poster Biennale (Luga) stimulates creative dialogue and fosters collaborations while exploring contemporary languages in poster design, offering a

É com enorme entusiasmo que apresentamos a primeira edição da Luga Poster Biennale, cuja missão é celebrar o design de cartazes e os seus autores em território transfronteiriço. Este evento reúne um notável conjunto de talentosos designers e artistas visuais de todo o mundo, refletindo a diversidade de linguagens que caracteriza o panorama contemporâneo e internacional do design gráfico.

Esta iniciativa, organizada pela Escola Superior de Media Artes e Design do Instituto Politécnico do Porto (ESMAD/P.PORTO) e pelo Instituto de Investigação em Design, Media e Cultura (ID+), visa explorar o cartaz como um elemento fundamental de investigação, expressão gráfica e comunicação visual.

Desde a sua génese, o cartaz tem sido uma poderosa ferramenta de comunicação. Como afirmou o visionário Ernesto de Sousa em 1977, "todo o cartaz é político," ressaltando a capacidade intrínseca do cartaz servir como meio de intervenção e expressão nas questões sociais e culturais da nossa época. O cartaz, enquanto objeto gráfico e comunicativo, tem a capacidade única de combinar informação e estética de forma eficaz e persuasiva, refletindo as preocupações e desafios da sua época.

Promovido pela Câmara Municipal de Vila do Conde, com o apoio da DAG – Asociación Galega de Deseño, R-Typography, Escola Artística e Profissional Árvore, Canal 180, entre outras instituições, a Luga Poster Biennale procura estabelecer um evento internacional que promova o design de cartaz como objeto gráfico e de comunicação, reunindo designers, artistas e profissionais do design gráfico e de comunicação, particularmente entre Portugal e a Galiza. A bienal Luso-Galaica (Luga) estimula o diálogo criativo e fomenta colaborações, enquanto explora linguagens

platform for creative, reflective, and critical expression.

The invited designers for this edition, João Faria (PT) and Pep Carrió (ES), have consistently pushed the boundaries of graphic design. Their innovative approaches and distinct professional experiences offer us the opportunity to reflect on the power of the poster not only as a visual artifact but as an object of social and cultural transformation. The works of João and Pep reinforce the idea that graphic design can be a catalyst for new ideas and profound changes, echoing what Lizá Ramalho and Artur Rebelo observed in 2016, "The poster persists today as a means of dissemination, continuing to interest not only those who make design their profession." This longevity and relevance arise largely from its ability to synthesize a powerful message with only a few visual elements, accessible to a wide audience.

The result of the international call, open for two months (May–June 2024), is a living testament to this continued relevance. The more than 1,600 posters received, from around 50 countries, submitted in one of the four categories defined for this edition – Cultural, Political/Social, Experimental, and Animated/Motion Design – revealed a broad diversity of technical approaches and visual languages, demonstrating the breadth and vitality of globalx creativity.
The posters underwent a rigorous selection process by an international jury, composed of renowned names such as Agnieszka Ziemiszewska (PL), Isidro Ferrer (ES), Joana Monteiro (PT), María Ramos (ES), Paula Scher (USA), Rui Abreu (PT), Rui Mendonça (PT), and Xosé García (ES). Each jury member brought a particular and unique perspective, allowing for a thoughtful evaluation that balanced both the aesthetic value and the depth of the posters' messages.

contemporâneas no design de cartaz, oferecendo uma plataforma de expressão criativa, mas também reflexiva e crítica.

Os designers convidados desta edição, João Faria (PT) e Pep Carrió (ES), têm desafiado consistentemente os limites do design gráfico. As suas abordagens inovadoras e as suas experiências profissionais distintas oferecem-nos a oportunidade de refletir sobre o poder do cartaz não apenas como um artefacto visual, mas como um objeto de transformação social e cultural. Os trabalhos de João e Pep reforçam a ideia de que o design gráfico pode ser um catalisador para novas ideias e mudanças profundas, ressoando com o que Lizá Ramalho e Artur Rebelo observaram em 2016, "O cartaz persiste ainda hoje como meio de divulgação, continuando a interessar não apenas àqueles que fazem do seu desenho a sua profissão". Esta longevidade e relevância decorrem, em grande parte, da sua capacidade de sintetizar, em poucos elementos visuais, uma mensagem poderosa e acessível a um vasto público.

O resultado da call internacional, aberta por um período de dois meses (maio–junho 2024), é um testemunho vivo dessa relevância contínua. Os mais de 1600 cartazes recebidos, provenientes de cerca de 50 países, e submetidos numa das quatro categorias definidas para esta edição – Cultural, Político/Social, Experimental e Animado/Motion Design – revelaram uma ampla diversidade de abordagens técnicas e linguagens visuais, demonstrando a amplitude e a vitalidade da criatividade global. Os cartazes foram submetidos a um rigoroso processo de seleção por um júri internacional, composto por nomes reconhecidos como Agnieszka Ziemiszewska (PL), Isidro Ferrer (ES), Joana Monteiro (PT), María Ramos (ES), Paula Scher (USA), Rui Abreu (PT), Rui Mendonça (PT) e Xosé García (ES).


FLOH
Schöneberg
Frei Eintritt
Strallestraße/ Großgörschenstraße
10827 Berlin
15-Uhr Vorkostraße
Großgörschenstraße
14 BIRTHDAY
20:00
DISCO
MEBO
JOURNAL
OF TIMES I
JOURNAL
OF
PRESENT
TIMES
ELECTRIC
MONDAY
ARAM
05.

From the more than 1,600 entries, 300 posters were selected, representing not only creative excellence but also the diversity of perspectives shaping the field of contemporary graphic design.

As mentioned by several authors, posters serve multiple functions in society. For Moles (1969), they play six crucial roles: informing, seducing, educating, transforming the urban landscape, transcending artistically, and creating cultural and consumer needs. Whether as a propaganda tool, a form of artistic expression, or an object of urban transformation, the poster acts as an interface between the message and the public, occupying a central place in the dynamics of cities. That is why "one of the most important aspects of the poster is its role and its place in the city" (Moles, 1969). Through this lens, we can understand that although other forms of communication, such as the internet and social media, have emerged, the poster continues to endure as a singular form of public expression. Even with the advent of new technologies and communication methods, as Guffey (2015) argues, "in public spaces, posters function as an open classroom, teaching people lessons on aesthetics or democracy." They remain powerful communication vehicles, capable of capturing attention and generating visual impact quickly and effectively, characteristics that David Crowley highlights in *Is the Poster Dead, or Just Remediated?* Crowley suggests that despite predictions of the poster's "death," it remains a robust and adaptable medium, an observation reinforced by Fuller (2014) when he states that "few media rival the visual aggressiveness of the poster."

As Rick Poynor (2012) noted, the poster, especially in the context of activism and social awareness, maintains its relevance. "The poster is effective, whether at a demonstration, posted on a wall, or

Cada membro do júri trouxe uma visão particular e única que sustentou, permitindo uma avaliação criteriosa, que equilibrou tanto o valor estético quanto a profundidade da mensagem dos cartazes. Das mais de 1600 entradas, foram selecionados 300 cartazes que representam não apenas a excelência criativa, mas também a diversidade de perspetivas que moldam o campo do design gráfico contemporâneo.

Como mencionado por diversos autores, o cartaz possui múltiplas funções na sociedade. Para Moles (1969), ele desempenha seis papéis cruciais: informar, seduzir, educar, transformar a paisagem urbana, transcender artisticamente, e criar necessidades culturais e de consumo. O cartaz, seja ele um meio de propaganda, uma forma de expressão artística ou um objeto de transformação urbana, atua como interface entre a mensagem e o público, ocupando um lugar central na dinâmica das cidades. É por isso que um dos mais importantes aspetos do cartaz é o seu papel e o seu lugar na cidade. Através desta perspetiva, conseguimos perceber que, embora outros meios de comunicação, como a internet e as redes sociais, tenham emergido, o cartaz continua a resistir como uma forma singular de expressão pública.

Mesmo com o advento de novas tecnologias e formas de comunicação, como argumenta Guffey (2015), "no espaço público, os cartazes funcionam como uma aula aberta, ensinando às pessoas lições de estética ou democracia". Eles permanecem poderosos veículos de comunicação, capazes de captar a atenção e gerar impacto visual de forma rápida e eficaz, características que David Crowley destaca em Is the Poster Dead, or Just Remediated?. Crowley sugere que, apesar dos presságios sobre a "morte" do cartaz, este continua a ser um meio robusto e adaptável. Poucos meios rivalizam

circulated online," and it continues to be a model of persuasion, questioning, and inspiration.

For all these reasons, this project's purpose is to reflect on the medium, the authors, and the artifacts while contributing to the creation and preservation of a graphic legacy that accommodates different academic or professional perspectives.

The Luga Poster Biennale program began on September 27 at ESMAD, with the inaugural conferences of João Faria (PT) and Pep Carrió (ES), followed by the award ceremony and the opening of the International Exhibition. The exhibition dedicated to João Faria's work took place at the Centro de Memória de Vila do Conde, remaining open to the public until December 1. Meanwhile, the International Exhibition at ESMAD will be on display until October 31, allowing for the appreciation of the vast talent on display, which this publication seeks to perpetuate.

Finally, we would like to express our gratitude to ESMAD and ID+, the Vila do Conde City Council, all the partners, participants, our guest designers, Francisco Laranjo for the text on João Faria's work, the jury, volunteers, and the public, who made this edition possible and so special.

We hope that the Luga Poster Biennale will continue to be a space of innovation and diversity, where designers from all over the world can share their ideas and explore the infinite possibilities of the poster, presenting them every two years in Luso-Galician territory! Enjoy!

com a agressividade visual do cartaz.

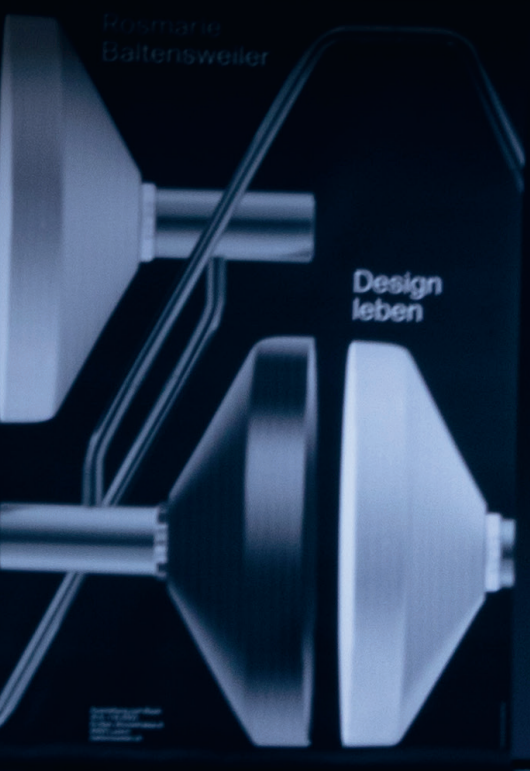
Como Rick Poynor (2012) salientou, o cartaz, especialmente no contexto do ativismo e da sensibilização social, mantém a sua relevância e continua a ser um modelo de persuasão, questionamento e inspiração.

É por todas estas razões que o propósito deste projeto se debate, propondo-se à reflexão o meio, os autores e os artefactos enquanto se procura contribuir para a criação e preservação de um legado gráfico que se permita a diferentes visões, académicas ou profissionais.

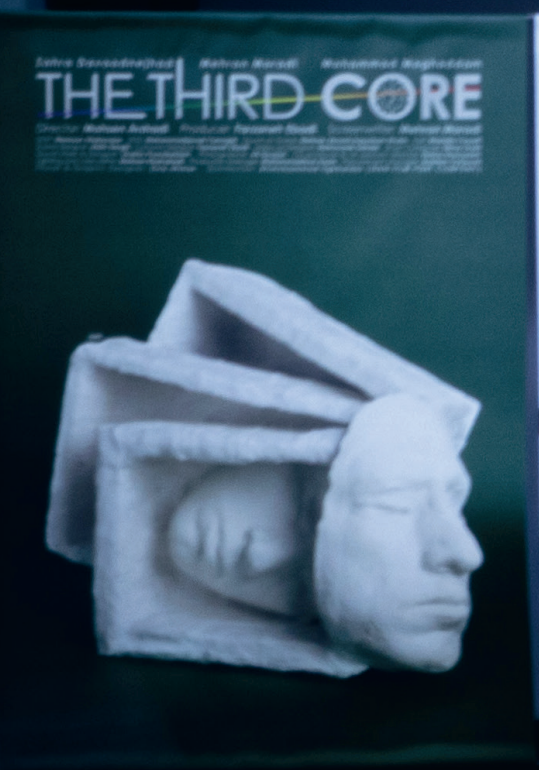
O programa da Luga Poster Biennale teve início na ESMAD, no dia 27 de setembro, com as conferências inaugurais de João Faria (PT) e Pep Carrió (ES), a entrega de prémios e a inauguração da Exposição Internacional. No final do mesmo dia, foi inaugurada a exposição dedicada ao trabalho de João Faria. Teve lugar no Centro de Memória de Vila do Conde, permanecendo aberta ao público até ao dia 1 de dezembro. Já a Exposição Internacional na ESMAD estará patente até 31 de outubro, permitindo que se aprecie o vasto talento exposto e que esta publicação procura eternizar.

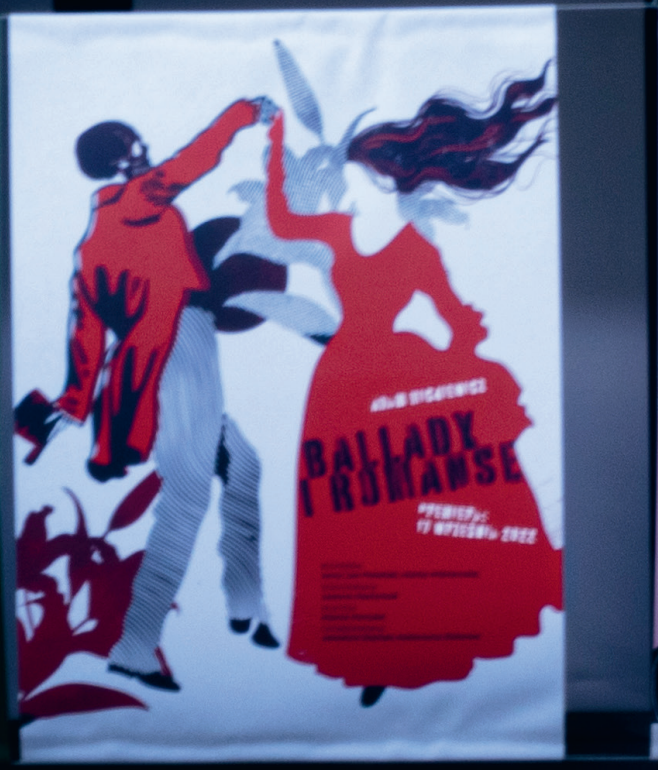
Finalmente, gostaríamos de expressar a nossa gratidão à ESMAD e ao ID+, à Câmara Municipal de Vila do Conde, a todos os parceiros, participantes, aos nossos designers convidados, ao júri, aos voluntários e ao público, que tornaram esta edição possível e tão especial.

Esperamos que a Luga Poster Biennale continue a ser um espaço de inovação e diversidade, onde designers de todo o mundo possam partilhar as suas ideias e explorar as infinitas possibilidades do cartaz dando a conhecê-las, de dois em dois anos, em território Luso-Galaico! Disfrutem!


Rosmarie
Baltensweiler
Design
leben

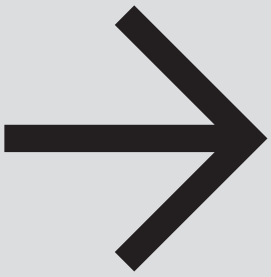

24.8.–
19.10.
2024
Wilhelm
Tell
von
Friedrich
Schiller
im
Theater
Uri
Altdorf
Tell
24


THE THIRD CORE


BALLADY
I ROMANSE


ESPAC


19TH INTERNATIONAL FESTIVAL
CENTRO JOAQUÍN



PRESIDENT OF ESMAD

From the outset, that the Superior School of Media Arts and Design (ESMAD) has encouraged national international partnerships and participation in projects that reflect the social, cultural and commercial interests of our immediate surroundings and of relevance and meaning to peoples and institutions across a wider geography.

The Luga Poster Biennale is a continuation of this work, promoting a creative exchange between Portugal, Galicia and the international community, through an extracurricular event that extends to more than 50 countries and a number of candidates that exceeds 1600, where the diversity of aesthetic discourses seeks to highlight the importance of this medium, which unequivocally contributes to enhancing the career of future design professionals. This is a reality that we have monitored through our students' annual applications to the Sophia Student Film Poster Competition and the collective participation of students in the My Generation exhibition at the Vila do Conde International Short Film Festival.

The poster, and the graphic work that goes into it, is a fascinating subject and has been with us, in one form or another, since the advent of paper and printing. In particular, and because we are celebrating the 50th anniversary of 25 April, I must mention its importance in the years of the revolution, when several Portuguese artists contributed to the future memory of our history – Artur Rosa, Júlio Pomar and Henrique Cayatte, among others – through posters. I also highlight important contributions prior to April, such as Almada Negreiros or even Fred Kradolfer.

Desde o início, que a Escola Superior de Media Artes e Design (ESMAD), do Politécnico do Porto (P.PORTO) tem promovido o estabelecimento de parcerias nacionais e internacionais e a participação em projetos que reflitam os interesses sociais, culturais e comerciais do nosso meio envolvente próximo e que sejam relevantes e significativos para pessoas e instituições de uma geografia mais vasta.

A Luga Poster Biennale é uma continuação deste trabalho, promovendo um intercâmbio criativo entre Portugal, a Galiza e a comunidade internacional, através de um evento extracurricular que se estende a mais de 50 países e a um número de candidatos que ultrapassa os 1600, onde a diversidade de discursos estéticos procura destacar a importância deste suporte, que inequivocamente contribui para valorizar o percurso dos futuros profissionais do Design. Realidade que temos acompanhado através das candidaturas anuais dos nossos estudantes ao Concurso do Cartaz de Cinema do Sophia Estudante e da participação coletiva dos estudantes na Exposição My Generation, no Festival Internacional Curtas de Vila do Conde.

O cartaz, e o trabalho gráfico que o compreende, é um tema fascinante e está connosco, de uma forma ou de outra, desde o advento do papel e da impressão. Em particular, e porque estamos a comemorar os 50 anos do 25 de abril, devo referir a sua importância nos anos da revolução, em que diversos artistas portugueses contribuíram para a memória futura da nossa história – Artur Rosa, Júlio Pomar e Henrique Cayatte, entre outros – através do cartaz. Destaco também contributos de relevo anteriores a abril, como Almada Negreiros ou mesmo Fred Kradolfer.

In this age of digital production and Artificial Intelligence, it is important that we analyse how posters reflect political and cultural thinking, both as vehicles of communication, information and decoration, and as entities in their own right. Graphic design is an important element in the school curriculum, just as it is in our lives.

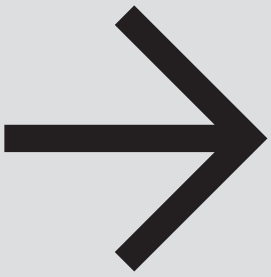
On behalf of everyone at the School of Media Arts and Design and the Polytechnic of Porto in general, I welcome you to Luga and congratulate all those who took part by submitting their posters, the international jury and the school team that is part of the organisation of the 1st Luga Poster Biennale.

Nesta era da produção digital e da Inteligência Artificial, é importante que analisemos a forma como os cartazes refletem um pensamento político e cultural, tanto como veículos de comunicação, informação e decoração, quer como entidades por direito próprio. O Design Gráfico é um elemento importante no currículo da escola, tal como o é nas nossas vidas.

Em nome de todos na Escola Superior de Media Artes e Design e no Politécnico do Porto em geral, dou-vos as boas-vindas ao Luga e felicito todos os que participaram com a apresentação dos seus cartazes, ao júri internacional e à equipa da escola que faz parte da organização da 1ª Luga Poster Biennale.

Olívia Marques da Silva
President of ESMAD/P.PORTO
Presidente da ESMAD/P.PORTO





MAYOR OF VILA DO CONDE

It is with natural enthusiasm that the Vila do Conde City Council has supported this international project created by the School of Media Arts and Design, based in Vila do Conde, from the very beginning. The importance that the Municipality places on the connection between academic education and the community, aiming to establish projects and partnerships that enable fruitful collaboration between both, is undeniable. It is equally fair to acknowledge the significance of a project like Luga Poster Biennale, which promotes the poster in its broadest sense, where art, design, and communication are highlighted, creating extraordinary opportunities for the students of our community.

Vila do Conde, and particularly Centro de Memória, where one of the exhibitions of this event takes place, congratulates the initiative, wishing that this will be the first of many. We believe that it has created yet another opportunity to strengthen the connection between northern Portugal and Galicia, bringing international artists and designers to this region and fostering the cultural and artistic exchange that is encouraged and desired.

Congratulations to the project's mentors and to all those associated with it.

É com natural entusiasmo que a Câmara Municipal de Vila do Conde integra, desde o primeiro momento, o apoio a este projeto internacional criado pela Escola Superior de Media Artes e Design, sediada em Vila do Conde. Se é inegável a importância que o Município reconhece à articulação entre o ensino académico e a comunidade, procurando o estabelecimento de projetos e parcerias que permitam uma profícua colaboração entre ambas, é igualmente da maior justiça reconhecer a importância de um projeto como o Luga Poster Biennale, em que se promove o cartaz, em lato sensu, onde a arte, o design e a comunicação têm lugar de destaque neste contexto, criando extraordinárias oportunidades para os alunos da nossa comunidade.

Vila do Conde, e o Centro de Memória em particular, onde ocorre uma das exposições deste evento, felicitam a iniciativa desejando que esta seja a primeira de muitas bienais, acreditando que, com ele, está criada mais uma oportunidade para promover a ligação entre o norte de Portugal e a Galiza, trazendo a esta região artistas e designers internacionais e potenciando o intercâmbio cultural e artístico que se estimula e se deseja.

Parabéns aos mentores do projeto e a todos quantos a ele se associam.

Vítor Costa
Mayor of Vila do Conde
Presidente da Câmara Municipal
de Vila do Conde



EVERYTHING IS CONNECTED

TO EVERYTHING

Tudo a ver com tudo

Francisco Laranjo
Graphic Designer and Researcher

I met the designer João Faria in the autumn of 2000, while I was a student at ESAD in Matosinhos. I was never his student. I only heard comments from colleagues, describing someone who brought Emigre magazines to class and talked about music beyond lecture hours. Informality and rigour were words that characterised an elegant figure at the school, who was part of a group of design lecturers at the beginning of their academic careers, in the spring of professional activities with distinct trajectories, interests, and notoriety.

The turn of the millennium offered a particular scenario in the national and international design field. Portugal was trying to make up for the significant delay compared to many countries in design education, as well as in visual literacy and theoretical discourse. ESAD was only a decade old, seeking to establish itself as an alternative to the Faculty of Fine Arts at the University of Porto, developing a more commercial and technological stance, with ties to industry. For design students studying in Porto, only a few years beyond adulthood and eager to absorb everything around us, the local references were still the highly recognisable work of João Machado and the popularity of João Nunes, editorial practices and a focus on corporate identity with conservative approaches by Rui Mendonça and Eduardo Aires, and young designers and studios who had started their activities in the second half of the 1990s: R2, RevDesign, Dino dos Santos, Emanuel Barbosa, Martino&Jaña, and João Faria. From Lisbon, the significant output of the RMAC studio echoed, and in formal contrast and orientation, Secretonix and Barbara Says, creating an environment still largely deprived of the promotion and visibility offered by the internet, which ExperimentaDesign biennial helped to promote from 1999 onwards, but also exposed the political challenges of selection, influence, and decision-making. The Personal Views conference series (2003–2013), organised by designer

Conheci o designer João Faria no outono de 2000, enquanto era estudante na ESAD, em Matosinhos. Nunca fui seu aluno. Chegavam-me apenas comentários de colegas, descrevendo alguém que trazia revistas Emigre para as aulas, e conversava sobre música para além do horário lectivo. Informalidade e exigência eram palavras que caracterizavam um elegante vulto na escola, que fazia parte de um grupo de professores de design no início das suas carreiras académicas, e na primavera de atividades profissionais com trajectos, interesses e notoriedade distintas.

O virar do milénio oferecia um cenário particular no campo disciplinar do design nacional e internacional. Portugal tentava recuperar o enorme atraso em relação a muitos países na educação do design, mas também na literacia visual e discurso teórico. A ESAD tinha apenas uma década de existência, procurando afirmação como alternativa à Faculdade de Belas Artes da Universidade do Porto, desenvolvendo assumidamente uma postura mais comercial e tecnológica, e com ligações à indústria. Para os alunos de design que estudavam no Porto, com escassos anos para além da maioridade e grande curiosidade em absorver tudo em nosso redor, as referências locais eram ainda o altamente reconhecível trabalho de João Machado e a popularidade de João Nunes, práticas editoriais e de foco em identidade corporativa com abordagens conservadoras de Rui Mendonça e Eduardo Aires, e de jovens designers e estúdios que haviam iniciado a actividade durante a segunda metade dos anos 1990: R2, RevDesign, Dino dos Santos, Emanuel Barbosa, Martino&Jaña e João Faria. De Lisboa, ecoava a enorme produção do estúdio RMAC, e em contraponto formal e de orientação, Secretonix e Barbara Says, gerando um ambiente que era ainda em grande medida órfão da promoção e visibilidade oferecidos pela internet, e que

Andrew Howard, brought a wide range of international designers to ESAD and Portugal, helping students, teachers, and professionals expand their horizons.

These were years of transition, always lagging behind: the arrival of more affordable Macintoshes to Portugal, at a time when digital experimentation was almost out of fashion following the publication of The End of Print (Blackwell, 1995), and a growing discontent with globalisation—a sentiment popularised among designers through No Logo (Klein, 1999) and Adbusters magazine. The beginning of the millennium also marked the start of the decline of the hero cult within the discipline, particularly the star designer… persistently a man: David Carson, Stefan Sagmeister, Vaughan Oliver, Neville Brody, Peter Saville. Exceptions from another generation were finally starting to gain more recognition: Paula Scher, Sheila Levrant de Bretteville, April Greiman. During this period of great technological upheaval, we saw the emergence of DVDs and MiniDV after the disappearance of VHS, the short life of the Zip drive, the shift from MiniDisc to mp3, popularised by Winamp and later Napster. This constant offering of new possibilities decisively influenced what could be done formally and how quickly it could be executed, while also shaping the interests and influences of designers and clients. Before the US invaded Iraq in 2003, the attack on the Twin Towers in 2001 forever reshaped the understanding of "popular culture" and global scale broadcast live. The dot-com explosion brought new opportunities for more accessible interaction with peers and the dissemination of design work to professionals in peripheral countries. Typographic experimentation, "pixel culture", new tools provided by QuarkXPress and later InDesign, and Photoshop 6.0 filters—all present in Emigre, Ray Gun, and Eye—cultivated the worlds of surfing, skateboarding, rock, and hip-hop closely tied to design in the Western world. This intoxicating cocktail created a special atmosphere for this generation of designers,

a bienal ExperimentaDesign veio ajudar a promover a partir de 1999, mas também a expor os desafios políticos de selecção, influência e decisão. A série de conferências Personal Views (2003–2013), organizada pelo designer Andrew Howard, trouxe à ESAD e a Portugal, uma seleção alargada de designers internacionais que ajudaram alunos, professores e profissionais a expandir horizontes.

Eram anos de transições, sempre com atraso: a chegada dos Macintosh mais acessíveis a Portugal, numa altura em que a experimentação digital já estava quase fora de moda após a publicação do livro The End of Print (Blackwell, 1995) e um crescente descontentamento com a globalização—um sentimento popularizado entre designers através de No Logo (Klein, 1999) e da revista Adbusters. O princípio do milénio assinalava também o início do declínio do culto do herói dentro da disciplina, e em particular, do designer-estrela… insistentemente, um homem: David Carson, Stefan Sagmeister, Vaughan Oliver, Neville Brody, Peter Saville. Excepções de outra geração começavam finalmente a ganhar cada vez mais o devido reconhecimento: Paula Scher, Sheila Levrant de Bretteville, April Greiman. Durante este período de grande ebulição tecnológica, observou-se o surgimento do DVD e MiniDV após o desaparecimento do VHS, a curta vida da Zip-drive, a mudança do MiniDisc para o mp3, popularizado pelas aplicações Winamp e depois, Napster. Esta constante oferta de novas possibilidades, influenciava decisivamente o que era possível fazer em termos formais e a sua rapidez de execução, mas também alimentava os interesses e as influências de designers e clientes. Antes dos Estados Unidos invadirem o Iraque em 2003, o ataque às Torres Gémeas em 2001 reconfigurava para sempre o entendimento de "cultura popular" e de escala global transmitida em directo. A explosão dot-com trazia novas oportunidades de interação mais acessível com os pares, e a disseminação do trabalho de design a profissionais residentes em países periféricos. A experimentação

of which João Faria is a part. I asked him to talk. It was important to understand the nuances of his influences. He quickly agreed. His work gained continuous media attention through his prolific collaboration with the Teatro Nacional São João (TNSJ) and the Curtas Vila do Conde international film festival. Both paths began only a few years apart—the first in 2003 and the second in 2006.

This decade, which began in the latter half of the 2000s, offers a perspective on a design body of work at a stage of maturity which, despite being a rare example that avoids a predictably recognisable graphic style, achieves a highly consistent output. João Faria juxtaposes topics and interests, trying to escape chronological sequence, explaining to me the importance of having volunteered at the early editions of the Porto Comics Salon at Mercado Ferreira Borges, "where Dave McKean exhibited."
The conversation is unbroken, with jolts and hesitations, where the evocation and description of album covers emerge every five minutes, maybe less. In a frenzied assemblage of dialogues, he occasionally pauses to demonstrate the inevitable interconnectedness of seemingly disparate topics. His interest in sports from a young age led him to a world where he listened to Supertramp in the van of Clube Fluvial Portuense, surrounded by the sports branding of the 1980s.

The interests present in his practice frequently revolve around four areas: music, cinema, literature, and comics. To these, he adds an attention to popular culture and his surroundings, which allows him to view design as a conversation: with clients, collaborators, and friends. Just before finishing his degree at ESAD in 1993, he expressed to the management of a small concert hall behind the Dallas shopping centre, Galeria Norte, the need for more publicity. That's when he designed flyers for emerging bands such as 3 Tristes Tigres and Blind Zero. He tells me about the single Cannonball (1993) by The Breeders,

tipográfica, a "cultura do pixel", de novas ferramentas que o QuarkXPress e depois o InDesign proporcionaram, filtros do Photoshop 6.0—todos presentes na Emigre, Ray Gun, Eye—cultivaram no mundo ocidental os universos do surf, skate, rock e hip hop em estreita ligação ao design. Este inebriante cocktail, criou um ambiente especial a esta geração de designers, da qual João Faria faz parte.

Pedi-lhe para conversarmos. Era importante perceber as nuances das suas influências. Aceitou com rapidez. O seu trabalho ganhou contínua atenção mediática através da profícua colaboração com o Teatro Nacional São João (TNSJ) e com o festival internacional de cinema Curtas Vila de Conde. Ambos os percursos iniciaram-se com poucos anos de diferença—o primeiro em 2003 e o segundo em 2006.

Esta década, que teve início no final da segunda metade dos anos 2000, oferece uma perspectiva sobre um corpo de trabalho de design num estágio de maturidade que, apesar de ser um raro exemplo que foge a um estilo gráfico previsivelmente reconhecível, consegue uma produção altamente consistente. João Faria justapõe assuntos e interesses, tentando escapar a alguma sequência cronológica, explicando-me a importância de ter feito voluntariado nas primeiras edições do Salão de Banda Desenhada do Porto, no Mercado Ferreira Borges, "onde expôs Dave McKean."

A conversa é ininterrupta, com solavancos, hesitações, onde a evocação e descrição de capas de álbuns surgem a cada cinco minutos, talvez menos. Numa assemblagem desenfreada de diálogos, pausa ocasionalmente para demonstrar a interligação inevitável entre assuntos aparentemente díspares. O interesse pelo desporto desde jovem, levam-no para um mundo onde ouvia Supertramp na carrinha do Clube Fluvial Portuense, rodeado pelo branding desportivo dos anos 1980.

Os interesses que estão presentes na sua prática, gravitam com frequência em torno de quatro áreas: música, cinema, literatura

released by 4AD. It features a red helmet centred on a yellow background. It's just a curiosity, but it's telling: in the poster for the Curtas Vila do Conde in 2006, he also uses a helmet, referencing the traditional car races that once took place in that town. Or the poster for Stanley Kubrick's Full Metal Jacket (1987), designed by Philip Castle, which features a military helmet centred on a white background. Appropriation is often present in the construction of narratives, where what happens around him is also injected and diluted into the compositions.
He always seeks to avoid common and predictable places—sometimes a theme is suggested, and at other times, he works with a freedom that generates a composition where the audience can feel represented in the imagination of another.

I try to interrupt the weaving of quotes and curiosities. Everything is an influence and can be referenced: the music video Smells Like Teen Spirit (1991) by Nirvana, or the typography of the debut album Psychocandy (1985) by The Jesus and Mary Chain.
He briefly describes the first album by Massive Attack, Blue Lines (1991), highlighting the fire hazard signage, with the band's name centred. Enthusiastically, he talks about the differences with the album Mezzanine (1998) and the importance of being able to quickly reference them visually in a conversation, or partially appropriate them in a poster. This is the cue to talk about the importance of countering the hero cult, a culture so ingrained in the discipline—and repeatedly reinforced by biennials and festivals. Design should be developed around dialogue: with those commissioning the project, with peers and friends, with institutions, with the public, without glorification. Understanding the dimensions of a dialogue is also essential to explain differences in the decision-making process for TNSJ projects. While posters commissioned by director Ricardo Pais were the result of a dialogue where one side had to concede, with Nuno Cardoso, they were an "interpretation of the conversation" they had

e banda desenhada. A estas, junta uma atenção à cultura popular e ao que o rodeia, o que lhe permite ter predisposição para ver o design como uma conversa: com clientes, com colaboradores e amigos. Pouco antes de terminar a licenciatura na ESAD em 1993, expõe à gestão de uma pequena sala de concertos nas traseiras do centro comercial Dallas, Galeria Norte, a necessidade de maior divulgação. Foi então que desenhou flyers para bandas emergentes tais como 3 Tristes Tigres ou Blind Zero. Fala-me do single Cannonball (1993) das Breeders editado pela 4AD. Este tem um capacete vermelho centrado sobre fundo amarelo. É apenas uma curiosidade, mas é sintomático: no cartaz para as Curtas Vila do Conde de 2006, utiliza também o capacete, fazendo uma referência às tradicionais corridas de automóvel que existiam naquela cidade. Ou, ainda, ao cartaz do filme Full Metal Jacket (1987) de Stanley Kubrick, desenhado por Philip Castle, e que apresenta um capacete militar centrado sob um fundo branco. A apropriação está com frequência presente na construção de narrativas, onde o que se passa à sua volta é também injetado e diluído nas composições. Procura sempre fugir a lugares comuns e previsíveis—nalgumas ocasiões é sugerido um tema, e noutras trabalha uma liberdade que gera uma composição onde o público se possa sentir representado no imaginário de outrem.

Tento interromper um entrelaçar de citações e curiosidades. Tudo é influência e passível de ser referenciado: o videoclipe Smells Like Teen Spirit (1991) dos Nirvana, ou a tipografia do álbum de estreia Psychocandy (1985) dos The Jesus and Mary Chain. Descreve brevemente o primeiro álbum dos Massive Attack, Blue Lines (1991), onde se destaca a sinalética de perigo de incêndio, com o nome da banda centrado. Entusiasmado, fala das diferenças para o álbum Mezzanine (1998) e a importância de poder rapidamente citá-los visualmente numa conversa, ou apropriar parcialmente num cartaz. Este é o mote para se falar da importância de procurar contrariar o culto


uma criação ENSEMBLE - SOCIEDADE DE ACTORES
encenação ROGÉRIO DE CARVALHO
Tchékhov
Ce
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jal
4
21
Out
MINO
DA GAP
novo cd já à venda
MATÉRIA PRIMA
(1997-2007)
NORTESUL
Som Livre
10 ANOS fnac
ANTENA 3
TOUR FNAC
BRAGA → 22 FEV 22:00 / NORTESHOPPING → 23 FEV
STA. CATARINA → 24 FEV 17:00 / ALFRAGIDE → 28 FE
ALMADA → 29 FEV 21:30 / COLOMBO → 1 MAR 18:00 / VIS

had. In many other works, the project was effectively "co-created," as in O Concerto de Gigli (2008) or A Mãe (2010), with designer João Guedes. Designers André Cruz, José Luís Dias, and Daniela Cidade also played key roles in various projects, with varying degrees of autonomy, intervention, and discussion, usually concluded with an expected aggregating gesture from an artistic director, a role he assumes at Drop studio, which he founded in 1996.

Next to us, on the wall, a framed poster for the film Mystery Train (1989) by Jim Jarmusch, designed by British illustrator Andrzej Klimowski, justifies its choice "for the film and for the designer." Klimowski, the son of Polish parents, is an illustrator who follows a tradition from his father's country in relation to surrealist compositions that interweave illustration, photography, and typography through collage, popularised by designer Roman Cieślewicz. It's inevitable to see these influences in the construction of what João Faria frequently calls a "visual armour." This manifests in multiple typologies: 1) constant alternation of juxtaposing typography, illustration, and photography; 2) use of a base institutional matrix that frees up the formal approach to the central content, as seen in posters for TNSJ; and 3) collage of contrasting conceptual references that avoid promoting balance and immediate acceptance by the audience—including the use of manual versus digital, as in Medida por Medida (2012). In the posters, you can often observe a dominant central element, around which secondary and tertiary information gravitates, usually typographic, but also illustration that passes in front of or behind the composition elements, suggesting three-dimensionality. With this technique, the posters develop a spiral movement that either draws us to the centre or seduces us from there towards the edges, to intermediate readings and interpretations. Using the same elements, he also occasionally employs a more linear formal typology, where the poster is read as text from left to right and top to bottom, usually with a longer dominant title and no inclination.

do herói, uma cultura tão impregnada na disciplina—e recorrentemente reforçado por bienais e festivais. O design deve ser desenvolvido em torno do diálogo: com quem comissaria o projecto, com os pares e amigos, com as instituições, com o público, sem glorificação. O entendimento das dimensões de um diálogo são também fundamentais para explicar diferenças no processo de decisão de projectos para o TNSJ. Enquanto cartazes comissariados pelo encenador Ricardo Pais eram o concretizar de um diálogo onde alguma parte teria que ceder, com Nuno Cardoso eram uma "interpretação da conversa" que haviam tido. Em muitos outros trabalhos, o projeto era efetivamente "feito a quatro mãos", como são o caso, por exemplo, de O Concerto de Gigli (2008) ou A Mãe (2010), com o designer João Guedes. Os designers André Cruz, José Luís Dias e Daniela Cidade têm igualmente um papel de relevo em vários trabalhos, com graus diferentes de autonomia, intervenção e discussão, normalmente terminados com um gesto agregador expectável de um diretor artístico, posição que assume no estúdio Drop, que fundou em 1996.

Ao nosso lado, na parede, está encaixilhado um cartaz do filme Mystery Train (1989) de Jim Jarmusch, desenhado pelo ilustrador britânico Andrzej Klimowski, justificando a escolha "pelo filme e pelo designer." Klimowski, filho de pais polacos, é um ilustrador que segue uma tradição do país paterno em relação às composições surrealistas que entrelaçam ilustração, fotografia e tipografia através de colagem, popularizada pelo designer Roman Cieślewicz. É inevitável ver estas influências na construção do que João Faria classifica com frequência de "armadura visual." Esta manifesta-se através de múltiplas tipologias: 1) alternância constante da justaposição de tipografia, ilustração e fotografia; 2) utilização de uma matriz base institucional que liberte a abordagem formal do conteúdo central, tal como nos cartazes para o TNSJ; e 3) colagem de referências conceptuais contrastantes que evitem promover um equilíbrio e aceitação imediata por parte da

The posters seen around the city for more than two decades are often the result of transforming the white rectangle where designers begin their work—on the screen or notepad—into a repository of conversations, where the possible solution is a mixture of references, translated "into something understandable." The notable consistency despite the formal variety is a national and international exception, remaining faithful to the close and direct relationship established with the project commissioner... in search of the conversations that fuel the entire process. Those who look closely will find an exuberant maturation path, from dozens of CDs in the late 1990s to posters designed 25 years later. The chameleonic work of João Faria/Drop has already secured a prominent place in the recent history of Portuguese graphic design. His iconic posters reveal an approach to design materialised in consistently dense visual collages, where tangential universes are deposited. In an era of hyper-customisation and digital isolation, they remind us, every time we pass by an outdoor display in the city, that **everything is connected to everything.**

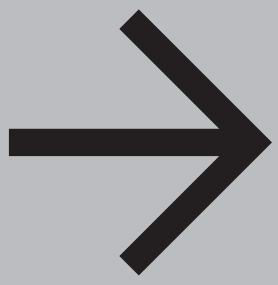
audiência—incluindo a utilização do manual versus digital, como por exemplo, em Medida por Medida (2012). Nos cartazes, é possível observar com regularidade um elemento central dominante, em torno do qual gravita informação secundária e terciária, normalmente tipográfica, mas também ilustração que passa pela frente ou por trás dos elementos da composição, sugerindo tridimensionalidade. Com esta técnica, os cartazes desenvolvem um movimento em espiral que ou nos remete para o centro, ou a partir daí seduz-nos para as margens, e para leituras e interpretações intermédias. Mantendo os mesmos elementos, utiliza também com alguma cadência uma tipologia formal mais linear, em que o cartaz é lido como um texto da esquerda para a direita e de cima para baixo, normalmente com um título dominante mais longo, e sem inclinação.

Os cartazes que se podem ver há mais de duas décadas pela cidade, são muitas vezes resultado da transformação do rectângulo branco em que os designers iniciam o seu trabalho—no ecrã ou bloco de notas—num repositório de conversas, onde a solução possível é uma mistura de referências, traduzida "para qualquer coisa que se entenda". A notável consistência apesar da variedade formal utilizada é uma excepção nacional e internacional, mantendo-se fiel à relação próxima e direta que estabelece com quem encomenda o projeto... em busca das conversas que alimentam todo o processo. Quem olhar com atenção, encontrará um trajecto de maturação exuberante, de dezenas de CDs no final dos anos 1990 para cartazes projetados 25 anos depois. O trabalho camaleónico de João Faria/ Drop tem já um lugar de destaque na história recente do design gráfico português. Os seus icónicos cartazes revelam um modo de fazer design que se materializa em colagens de conversas visuais consistentemente densas onde são depositados universos tangenciais. Numa era de hiper-customização e isolamento digital relembra-nos, sempre que passamos por um MUPI na cidade, que **tudo tem a ver com tudo**.


ARTO
LINDSAY
08.Maio | 23:30
TEATRO SÁ DA BANDEIRA
APRESENTAÇÃO DO NOVO ÁLBUM
"SALT" | ritmos
BILHETES À VENDA LOJAS FNAC


Teatro
Nacional
São João
19+20
Dez
2008
DE
HOMEM
PARA
BEATRIZ
BATARDA
de
MANFRED
KARGE
CARLOS
ALADRO
www.tnsj.pt
RENM
HOMEM

LUGA POSTER BIENNALE 2024



SELECTED POSTERS

CATEGORY
A. CULTURAL



CATEGORY
A. CULTURAL

HONORABLE MENTIONS



José Mendes — Portugal
100 Anos Augusto Cabrita, 2023



Agnieszka Węglarska — Poland
Electric Monday (at KitKat Club), 2023

Zhizheng Xie — China
Rachmaninoff 150, 2023

BEST OF CATEGORY A.



Agata Burzńska — Poland
Kotka na gorącym blaszanym dachu, 2023



Agata Burzyńska — Poland
Między nami dobrze jest, 2023



Agnieszka Węglarska — Poland
Flohmarkt Schöneberg, 2023

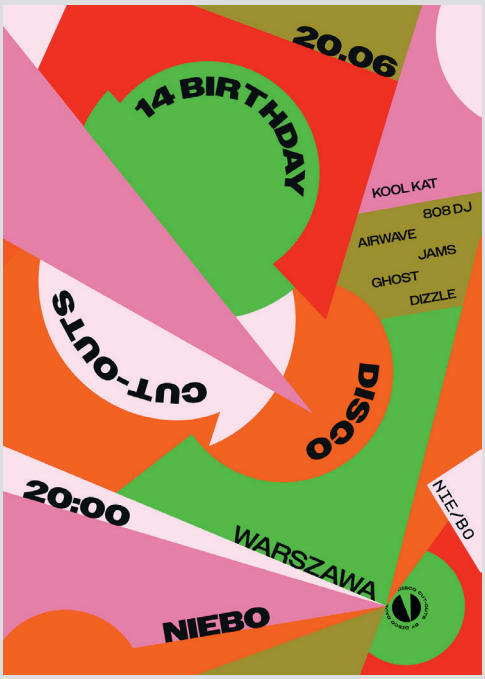


Agnieszka Węglarska — Poland
Antik Markt, 2024

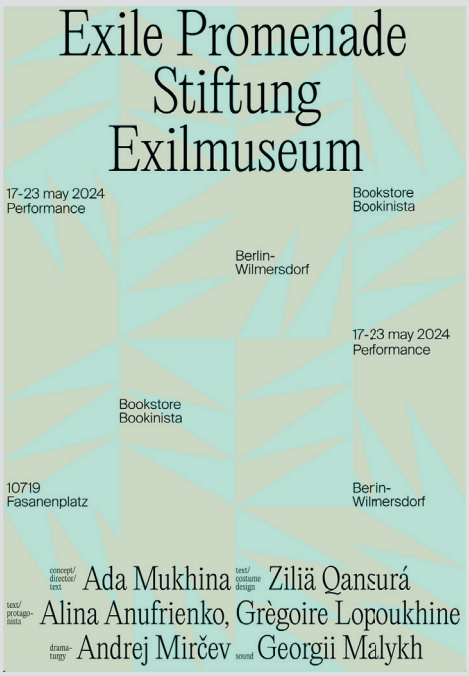


Agnieszka Węglarska — Poland
DAN (Beijing Opera), 2022

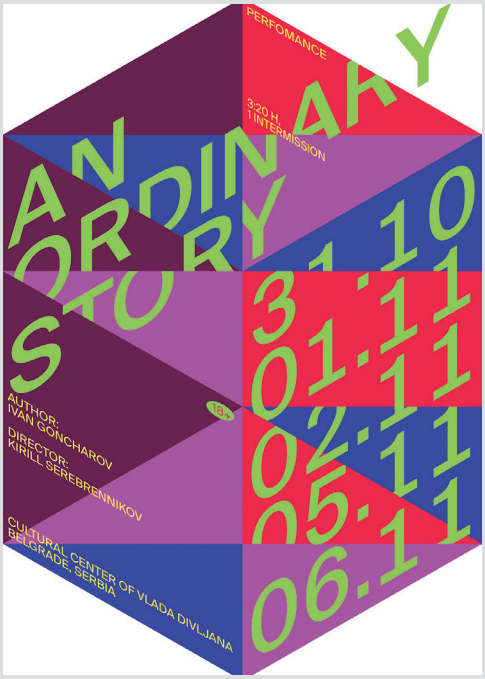
A.



Aleksandra Pieczko — Poland
14 Birthday of Disco Cut-Outs, 2024



Alisa Frolova — Portugal
Exile Promenade, 2024



Anastasia Temirkhan — Switzerland
An Ordinary story, 2023



Anastasia Temirkhan — Switzerland
Così Fan Tutte, 2023



Anastasia Temirkhan — Switzerland
Cherry orchard, 2024



Anastasia Temirkhan — Switzerland
Coppelia, 2024

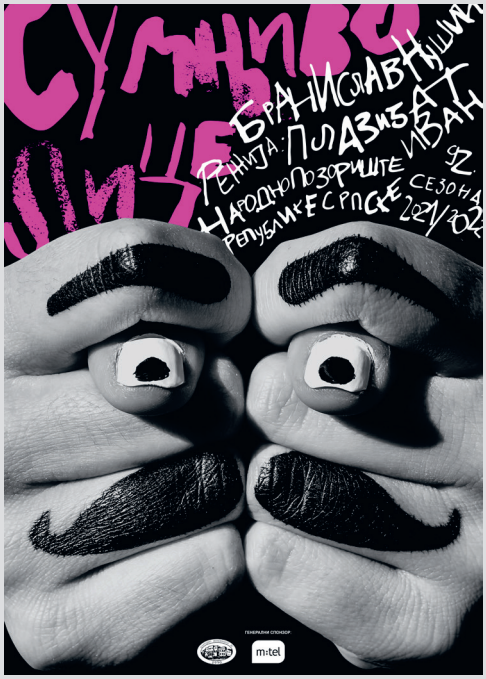
A.



Anastasia Temirkhan — Switzerland
Stretching Thoughts, 2024



Andrea Aleksić — Bosnia-Herzegovina
Ivanov, 2023



Andrea Aleksić — Bosnia-Herzegovina
Sumnjivo Lice, 2022



Andrew Sobol — United States of America
Twelfth Night, 2023



Andreia Lopes, Diogo Costa, Lara Ferreira,
Natacha Ferreira, Pedro Serapicos — Portugal
Rave, 2023



Andrew Sobol — United States of America
God of Carnage, 2024

A.



António Silveira Gomes — Portugal
Cantosverse (Bookshelf at the end of), 2022



Artur Skowronski — Poland
A stick in an anthill, 2024



Babak Rakhshande — Iran
Wish Tree, 2023



Babak Safari — Iran/Poland
MOT 48th International Theater festival, 2023



Babak Safari — Iran/Poland
European Poetry Festival, 2024



Babak Safari — Iran/Poland
Festival Internazional Del Cinema Povero, 2024

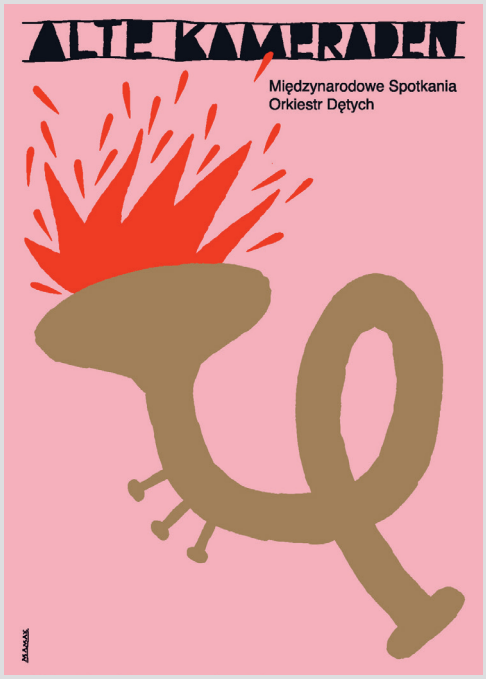
A.



Bartosz Mamak — Poland
17th International Street Artists' Festival
"Ulicznicy", 2024



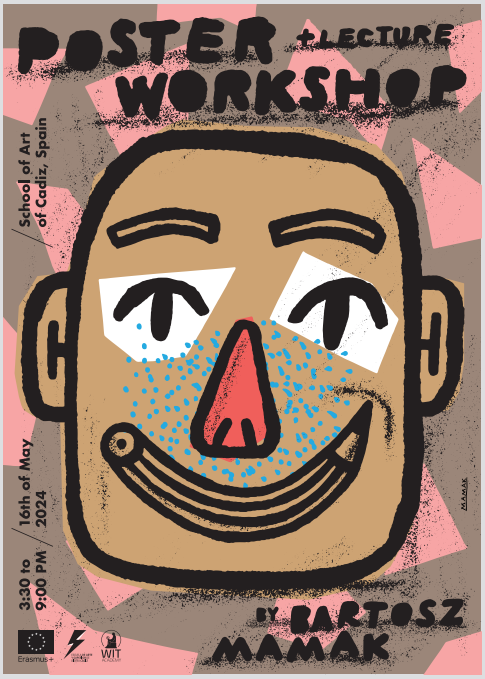
Bartosz Mamak — Poland
75 years of the WFO Film Studio, 2023



Bartosz Mamak — Poland
International Meetings of Wind Orchestras
"Alte Kameraden", 2023



Bruno Carril — Portugal
My Generation, 2022



Bartosz Mamak — Poland
Poster Workshop, 2024



Bright Woo — China
Silk Culture and Embroidery Art, 2023

A.



Carlos Guerreiro — Portugal
Concerto Hidden Horse, 2023



Carolina Nogueira Amaral — Portugal
Chefs on fire, 2023



Catarina da Fonseca Mota — Portugal
My Generation — Máscaras Virtuais, 2023



Desisto — Portugal
Iminente Marseille, 2022



Daria Olchówka — Poland
Poor Things — alternative poster, 2024



Dariush Allahyari — Iran
Bull, 2024

A.



Dimas Fakhruddin — Indonesia
Knowing Nothing, 2024



Dominik Kondratowicz — Poland
Brut, 2024



Elena Byalaya — United States of America
Dead man walking, 2023



Fa-Hsiang Hu — Taiwan
Drama-type. Art-tape, 2022



EMI Yeh — Taiwan
Please catch me in a gentle way, 2022



Erich Brechbühl — Switzerland
10 Years Neubad, 2023

A.



Fang-Pang Chang — Taiwan
Biophilia, 2022

09



Filipa Cunha — Portugal
Marcas Do Tempo - Prémios Sophia Estudante, 2023



Filipa Cunha — Portugal
Os Vilões, 2024


23
BU
KOMPOSITA NATURE
MATERIAL
MATERIAL
MATERIAL

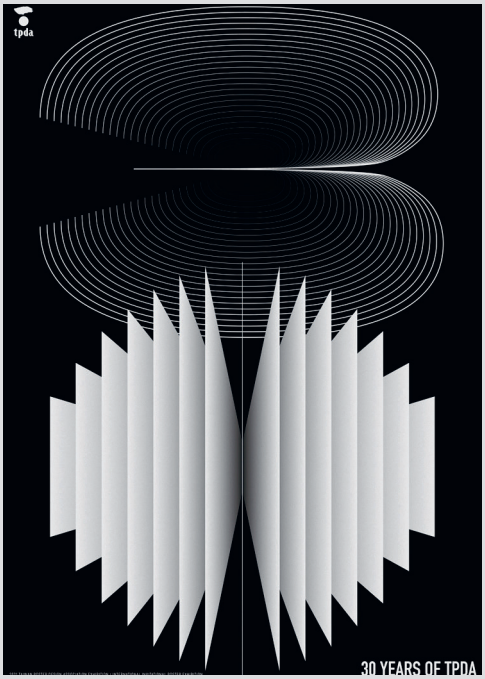
A.



Hiroyuki Matsuishi — Japan
Japanese Triangular Roofed Homes, 2023



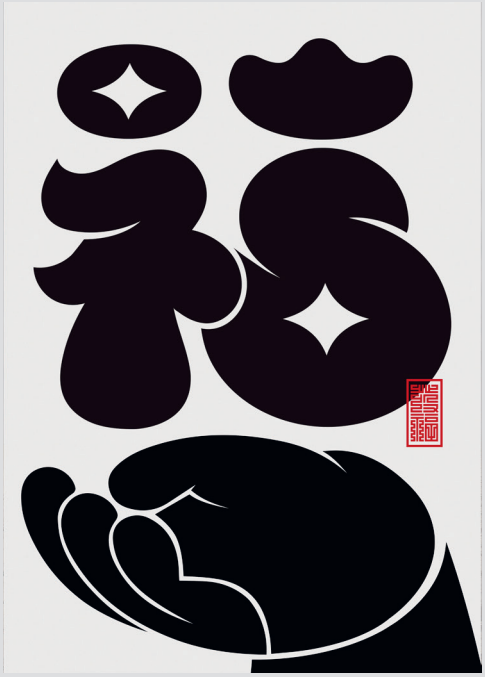
Horng-Jer Lin — Taiwan
Live long, stay healthy, 2022



Hsin-Yu Chen — Taiwan
30 Years of TPDA, 2022



Ireneusz Kuriata — Poland
Godflesh — Streetcleaner, 2023



Hsin-Yu Chen — Taiwan
Blessing, 2022



Ireneusz Kuriata — Poland
Harmony, 2023

A.



Ivan Kashlakov — Bulgaria
Ode to the Odd, 2024



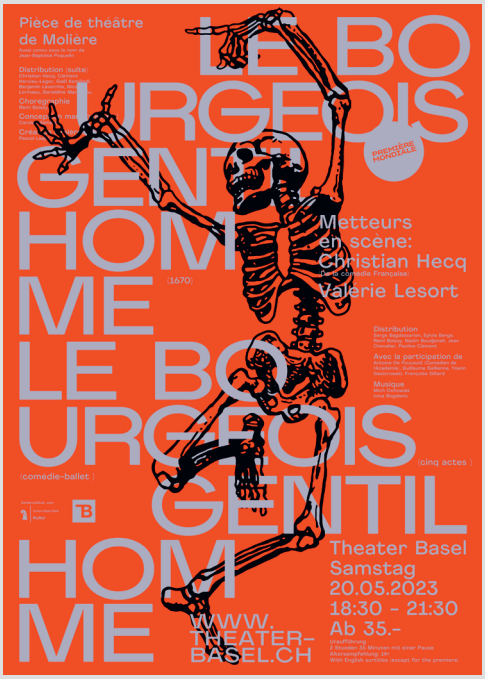
Jaakko Tikkanen — Finland
LDZ-Column, 2024



Jérôme Bizien — France
Elder, 2023



Joanna Tyborowska — Poland
Emersion, 2023

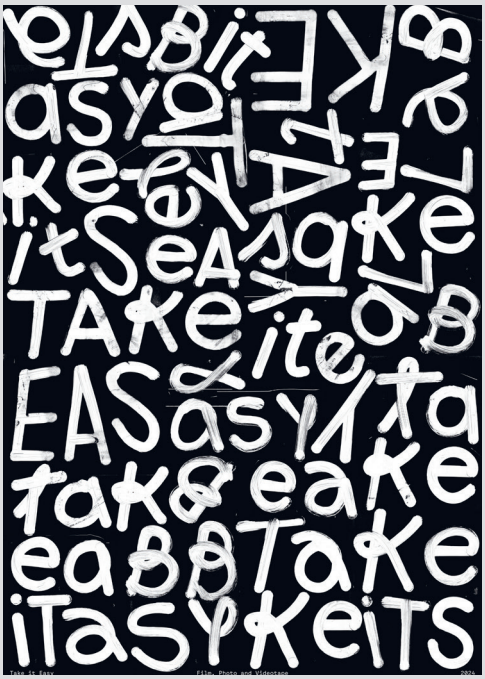


Jérôme Bizien — France
Le Bourgeois Gentilhomme, 2023



Jérôme Bizien — France
Trounce, 2023

A.



João Carvalho — Portugal
Take it Easy, 2024



João Faria — Portugal
Curtas Vila do Conde, 2024



João Guedes — Portugal
Em Cada Esquina, Uma Canção.
OJM & Salvador Sobral, 2024



João Guedes — Portugal
Shirley Horn: Travelin' Light, 2023



João Guedes — Portugal
Porto/Post/Doc, 2022



João Guedes — Portugal
Porto/Post/Doc, 2022

A.



João Faria — Portugal
XXIII FESTIVAL CCP, 2022



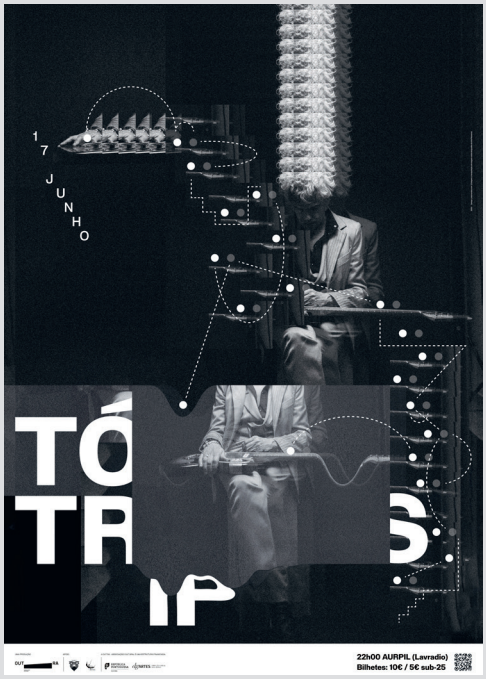
José Mendes — Portugal
O dia Inicial, 2024



José Mendes — Portugal
OUT.FEST23, 2023



José Torres — Portugal
Mesa de Domingo, 2023



José Mendes — Portugal
Tó Trips, 2023

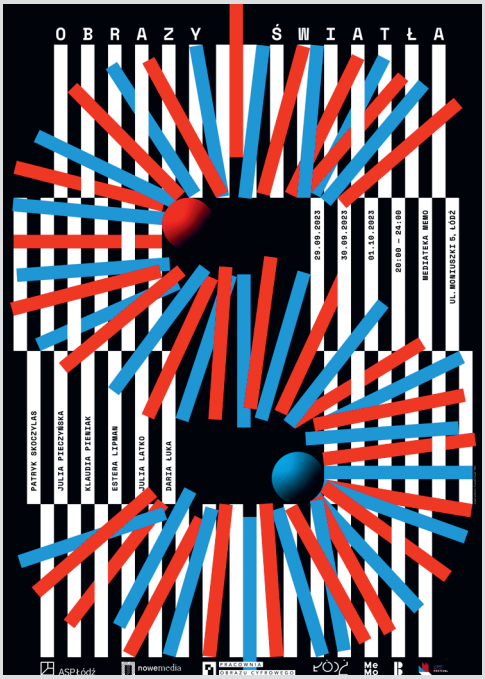


José Torres — Portugal
Aqui Não Me Sinto Só, 2024

A.



Krzysztof Guzek — Poland
Leslaw Miskiewicz, 2024



Krzysztof Guzek — Poland
Light images, 2023



Krzysztof Guzek — Poland
Poster, 2023



Lara Celeste Ferreira Oliveira — Portugal
LEFT OVERS, 2023



Krzysztof Guzek — Poland
Two Stories, 2023



Lara Celeste Ferreira Oliveira — Portugal
D'ARTES, 2024

A.



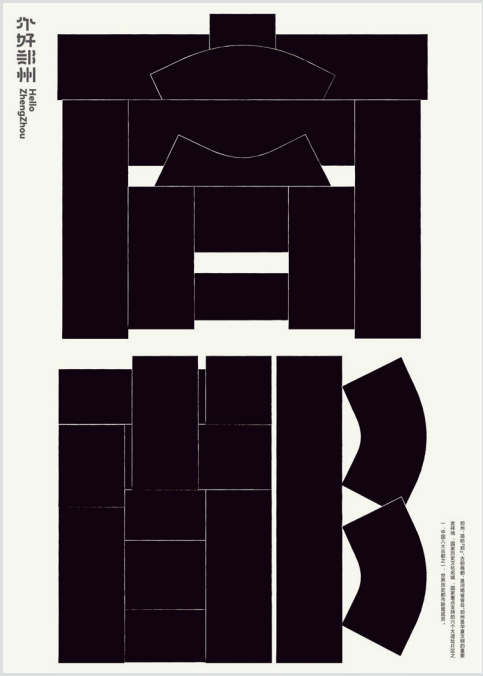
Laura Hilbert — Germany
Summer School, 2023



Lea Johanna Becker — Germany
Ein Haufen Holz, 2023



Lea Johanna Becker — Germany
Real Talk, 2024



Liu Yukun — China
Shang Du, 2022



Lea Johanna Becker — Germany
Riso Weshalb Warum, 2023



Liu Yukun — China
InAward 2024, 2024

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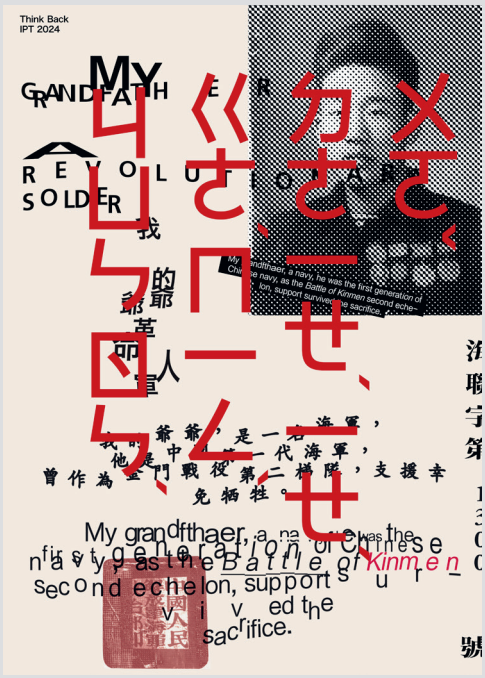


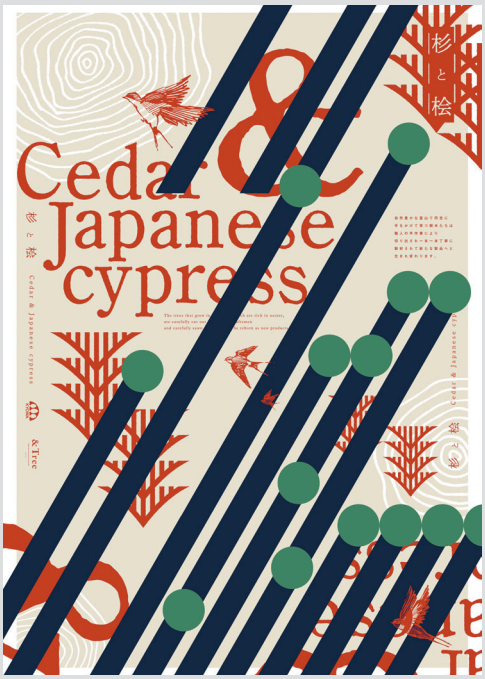
Liu Yukun — China
Think Back, 2023



Luís Cepa — Portugal
Outra Janela, 2024



Luís Cepa — Portugal
Para que é que isto interessa?, 2022



Mai Kato — Japan
Cedar&Cypress, 2023

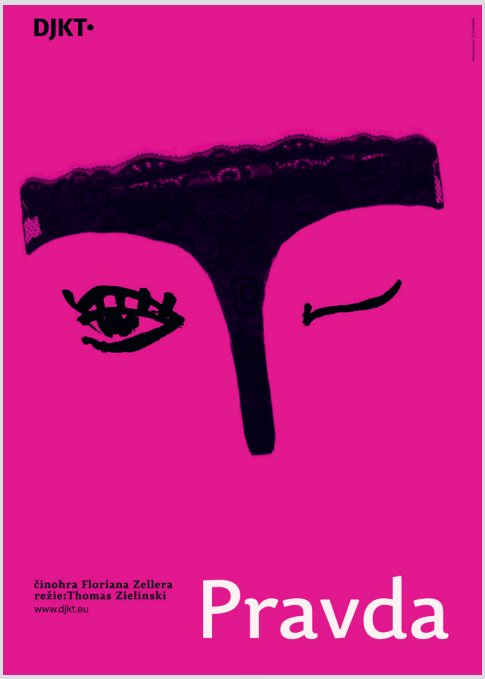


Luka Prstojević — Serbia
Academy Of Arts Graduation Exhibition, 2023



Luka Prstojević — Serbia
Festival of Madness/People, 2024

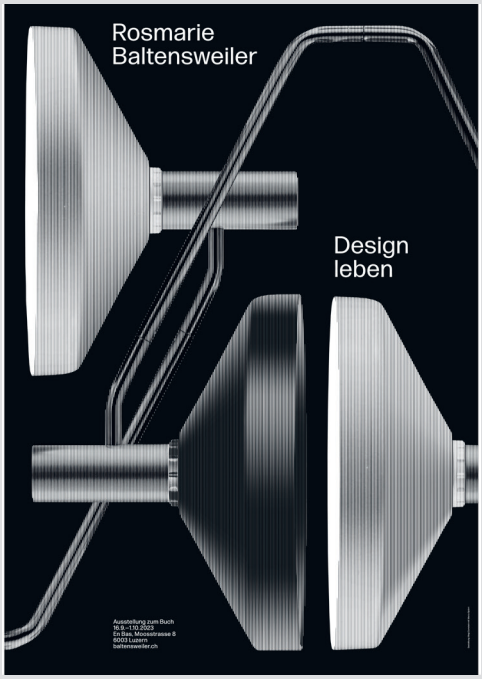
A.



Matous Scholler — Czech Republic
Pravda, 2023



Maurício Firmino Jr. — Brasil
35º Prêmio Design MCB (Garfo), 2022



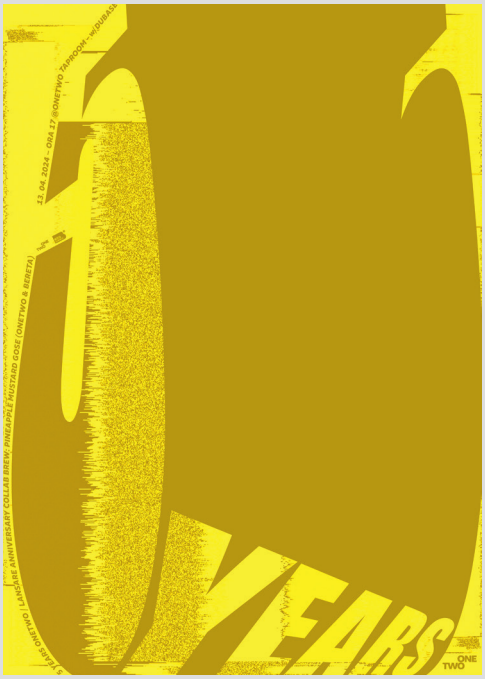
Megi Zumstein & Marco Spörri — Switzerland
Rosmarie Baltensweiler. Design Leben, 2023



Michał Dyakowski — Polska
Love Henryk Tomaszewski, 2024



Megi Zumstein, Lina Müller & Luca Schenardi
Switzerland — Tell24, 2024

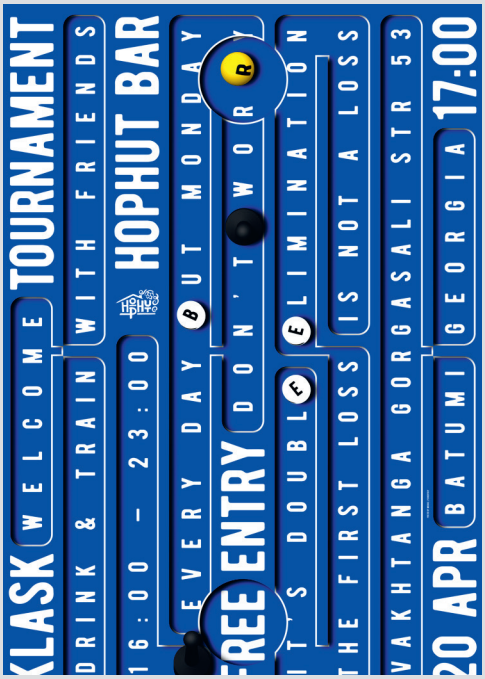


Michael Reichen — Switzerland
5 Years w/Dubase, 2024

A.



Michał Stachacz — Poland
What is Jazz?, 2023



Mikhail Lychkovskiy — Belarus
Klask, 2024



Mohammad Afshar — Iran
Strawberry Doughnut, 2024



Natalia Volpe — Argentina
Combo, 2023



Mohammad Afshar — Iran
The Third Core, 2022



Monika Urbaniak — Poland
Theater poster: "Ballads and Romances"
Adam Mickiewicz, 2022

A.



Natka Klimowicz — Iceland
Serial mom, 2023



Natka Klimowicz — Iceland
Stuttbuxur, 2022



Naufan Noordyanto — Indonesia
Day of the dead, 2024



Patrycja Longawa — Poland
Tadeusz Grabowski, 2024



Nelli Kamaeva — Georgia
Lado Asatiani, 2022



Patrycja Longawa — Poland
Iwona Princess, 2024

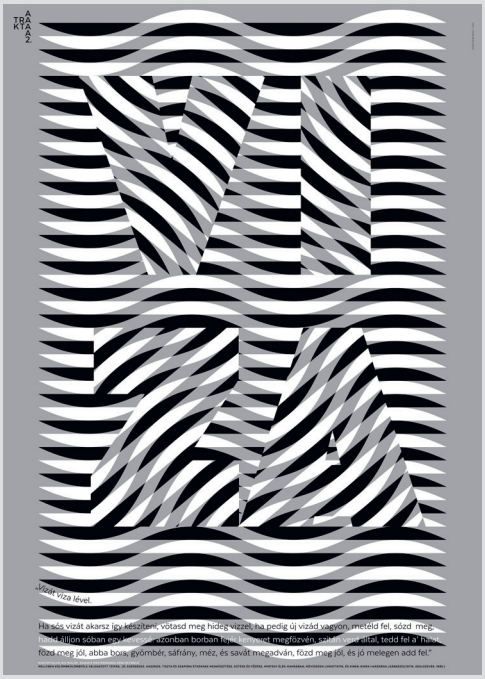
A.



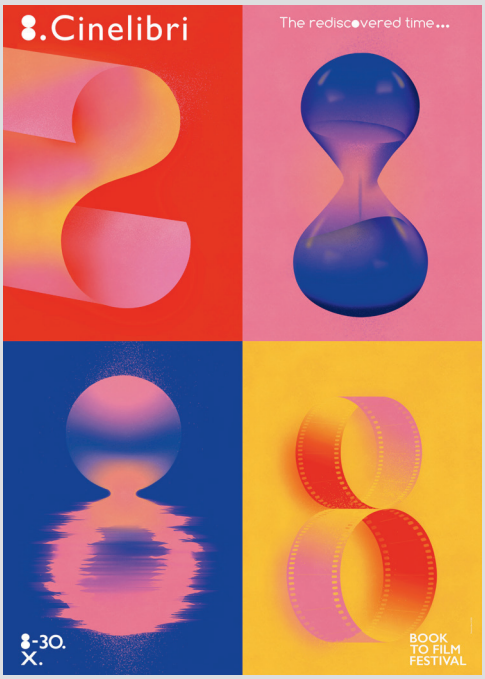
Peng Sun — China
Aroma of books, 2023



Pepe Barro — Spain
3 mulleres: roterio arredor de De Castro, Herrera, Villalta, 2024



Péter Bence Simon — Hungary
Viza Visualization (Hommage á Misztótfalusi Kis Miklós), 2023



Radoslava Boor — Bulgaria/Czechia
A Radoslava Boor Cinelibry 8 Book To Film Festival, 2022



Piotr Kunce — Poland
64. Krakow Film Festival, 2024



Piotr Kunce — Poland
Ambrozy Grabowski, 2024

A.



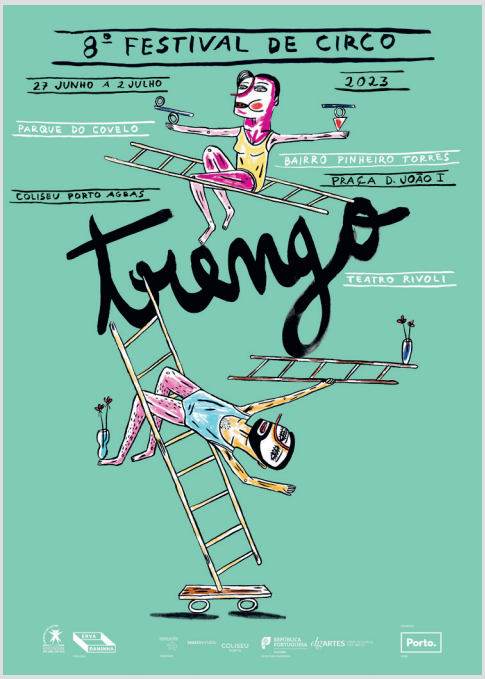
Radovan Jenko — Slovenia
Retour a la Nature Le Petit Festival du Theatre, 2022



Rasool Haghjoo — Iran
An Ellegy for the Murder of Julius Caesar and some Birds of Simorgh (The Crow), 2022



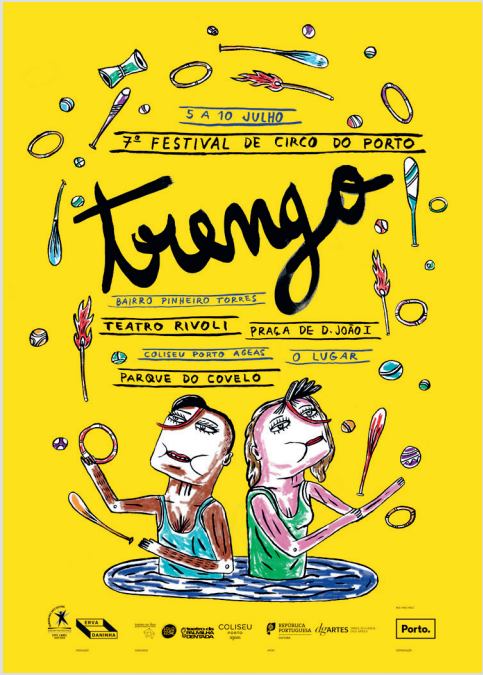
Rasool Haghjoo — Iran
Shamaran Siah Bazi Theater, 2023



Rui Santos — Portugal
Trengo — 8º Festival de Circo Porto, 2023



Rasool Haghjoo — Iran
The Lady Aoi, 2023



Rui Santos — Portugal
Trengo — 6º Festival de Circo do Porto, 2022

A.



Rui Santos — Portugal
Trengo — Festival de Circo Porto, 2024



Rui Santos — Portugal
Trenguinho, 2023



Sara Campos — Portugal
A Dança dos Mosquitos, 2024



Sebastián Strasnoy — Argentina
LA BOMBONERA, 2023



Sebastián Strasnoy — Argentina
ALL MY JAZZ, 2023



Sebastián Strasnoy — Argentina
Bien de Familia, 2023

A.



Sérgio Alves — Portugal
Dilema Capital, 2024



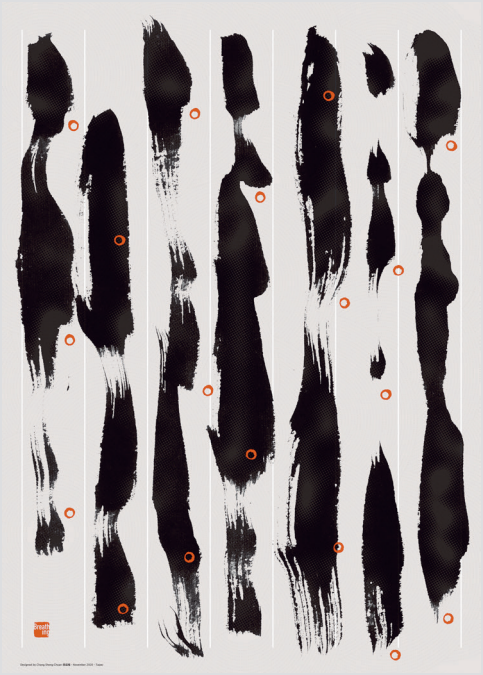
Sérgio Alves — Portugal
Mascarada, 2022



Sérgio Alves — Portugal
Plano At, 2022



Sheng-Chuan Chang — Taiwan
Regeneration, 2022



Sheng-Chuan Chang — Taiwan
Breathing, 2022



Sheng-Chuan Chang — Taiwan
Cause & Effect, 2022

A.



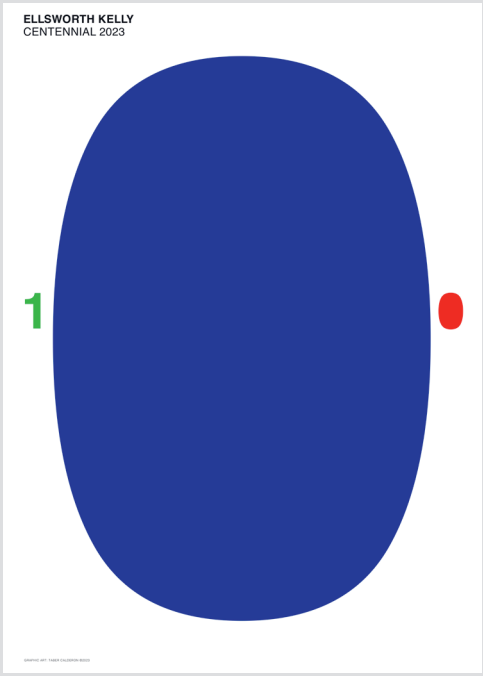
Solie Morin — France
Des exploits, des chefs-d'œuvre, 2024



Solie Morin — France
Des exploits, des chefs-d'œuvre, 2024



Solie Morin — France
Des exploits, des chefs-d'œuvre, 2024



Taber Calderon — United States of America
EK100, 2023



Studio Tillack Knöll — Germany
Summer Of The Arts, 2024



Taber Calderon — United States of America
City of Krakow, 2023

A.



Teresa Sdralevich — Belgium
Reprospective, 2022



Thomas Kühnen — Germany
White Night at the Department of Design, 2022



Tom Segur — France
Nuit Blanche, 2024



VIF Delphine Cordier & Teo Nguyen
France Organs 1, Organs 2, Organs 3, 2024

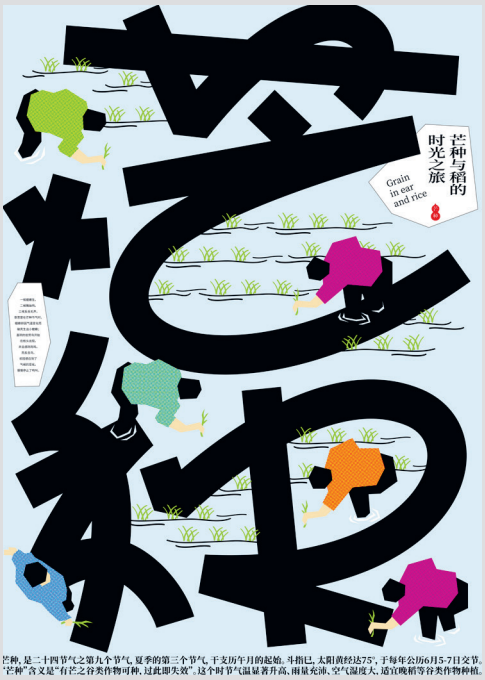


Tomasz Madej — Poland
The Master and Margarita, 2024

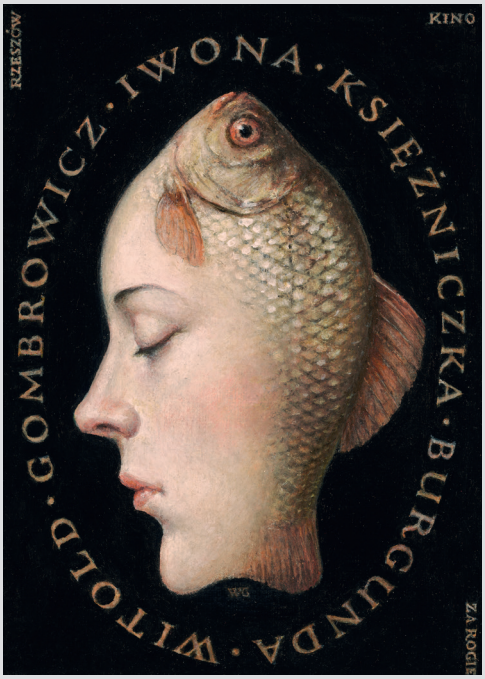


Victor Tyapkov — Russia
Arkhangelsk Blues Festival, 2024

A.



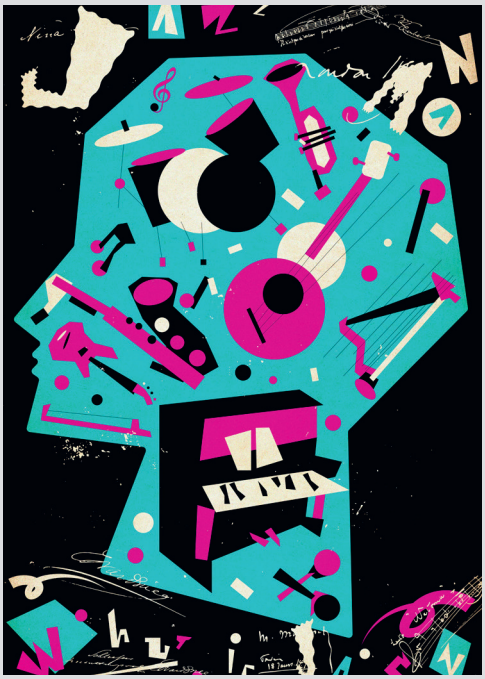
Wenlong Zhang — China
Grain in ear and rice, 2023



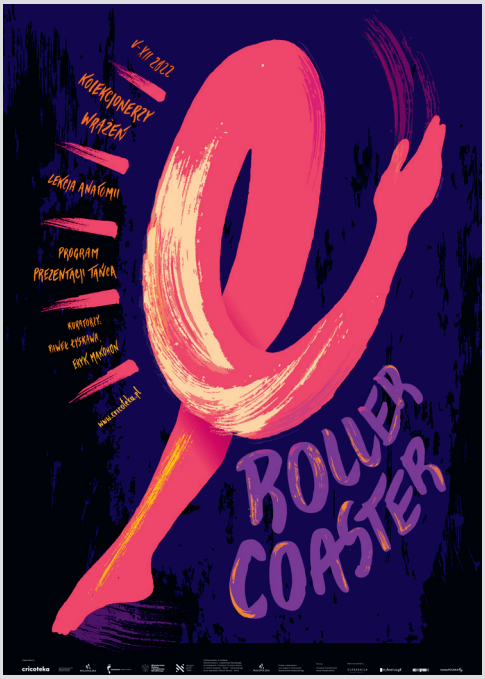
Wieslaw Grzegorczyk — Poland
Witold Gombrowicz - Ivona, Princess of Burgundia, 2024



Wojciechw Kolek — Poland
20th Krakow Mountain Festival, 2022



Zhizheng Xie — China
Jazz man, 2023



Wojciech Kolek — Poland
Rollercoaster — Anatomy lesson, 2022



Xiaofeng Chen — China
Spectacular city, 2022

CATEGORY
B. POLITICAL/ SOCIAL

B

CATEGORY
B. POLITICAL/ SOCIAL



Rasool Haghjoo — Iran
Hasirabad, 2023



Agnieszka Adam — Poland
The right to be visible, 2024

BEST OF CATEGORY B.



Lee Giltae — Japan
Decarbonize, 2024



Abdelmonem Amin — United States of America
Ballots, 2024



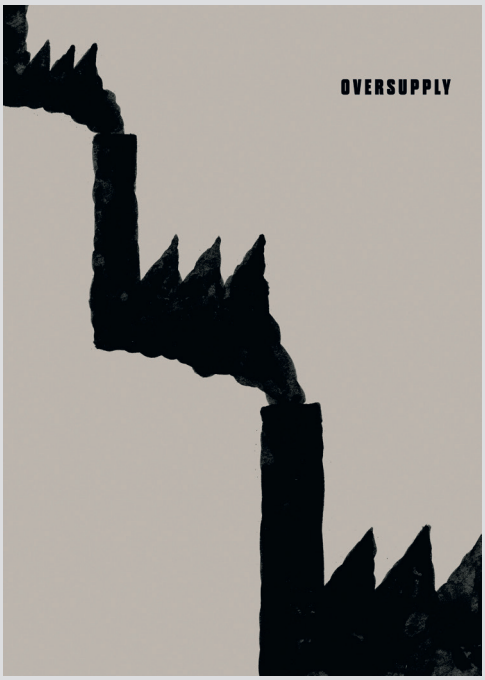
Adam Skrzypiec — Poland
Children Welcome, 2024



Aleksandra Pieczko — Poland
Stop Overfishing, 2022

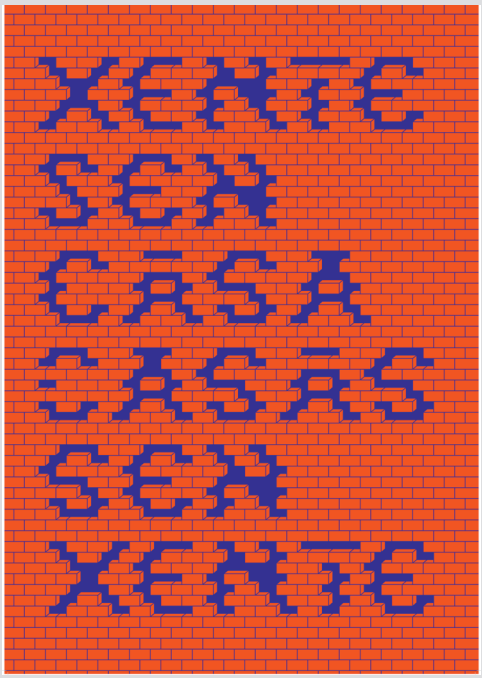


Agnieszka Węglarska — Poland
DEATH, 2023



Aleksandra Kortas — Poland
Oversupply, 2023

B.



Alicia Calviño — Spain
Casas sen xente, 2024



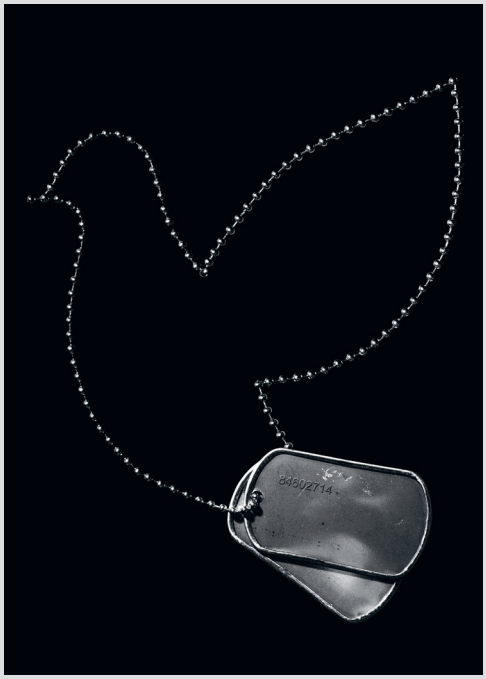
Alireza Vaziri — United States of America
Eat Your Food!, 2023



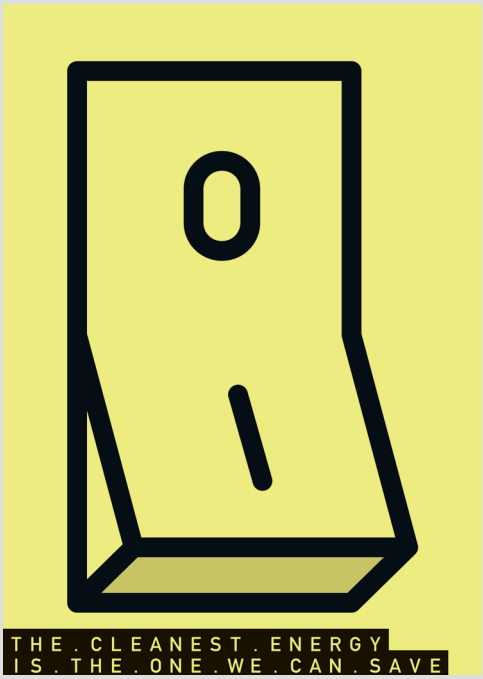
Alireza Vaziri — United States of America
Waste No Food!, 2023



Andreas Stettler — Switzerland
Food in the Future, 2022



Andjela Savic — Bosnia-Herzegovina
Peace, 2024



Andreas Stettler — Switzerland
Clean Energy, 2023

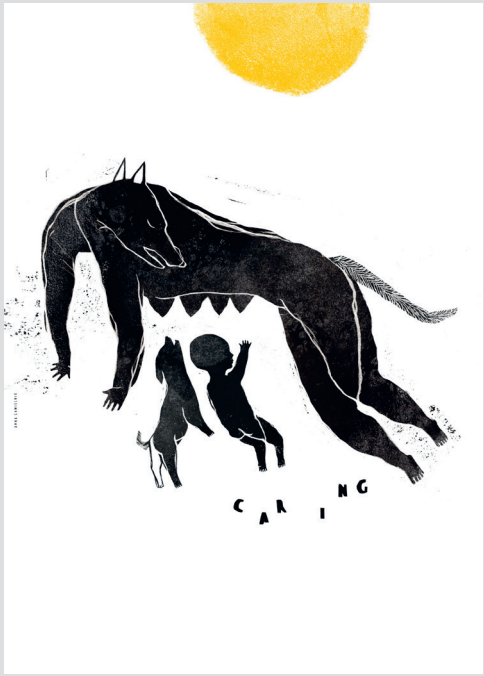
B.



Andreas Stettler — Switzerland
Ogaki, City of Water, 2023



Anna Chmielnik — Poland
BATTLEFIELD No 2, 2022



Anna Chmielnik — Poland
Caring, 2024



Arlen Costa de Paula — Brasil
Angel of Love, 2023



Ardi Chandra — Indonesia
The Blind Leading The Blind, 2024



Arlen Costa de Paula — Brasil
Angel of Hope, 2023

B.



Arthur Vakarov — Poland
30 years of dictatorship 1, 2024



Babak Rakhshande — Iran
Make jazz not war, 20242



Bartosz Mamak — Poland
Racism, 2024



Chindanai Rikakorn — Thailand
Trust Me War Never Changes, 2024

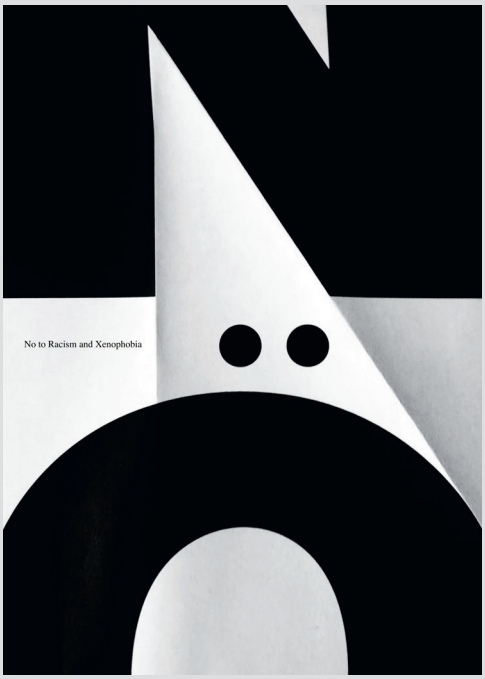


Bright Woo — China
The Root of Corruption, 2024

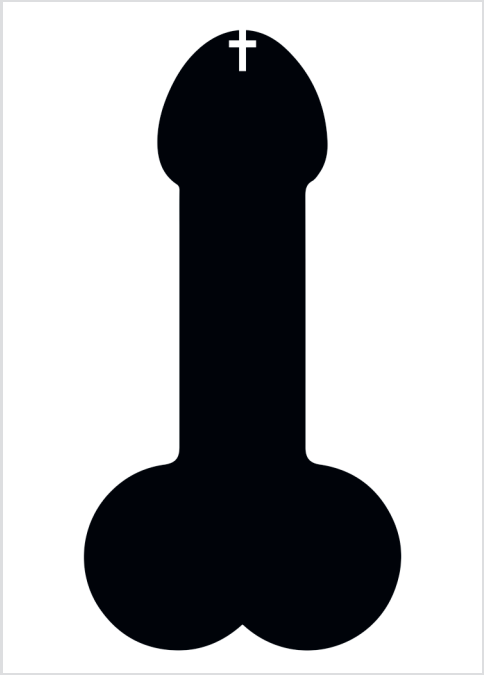


Chasel Peng — China
WAteR, 2023

B.



Christoph Stettler — Switzerland
No to Racism, 2024



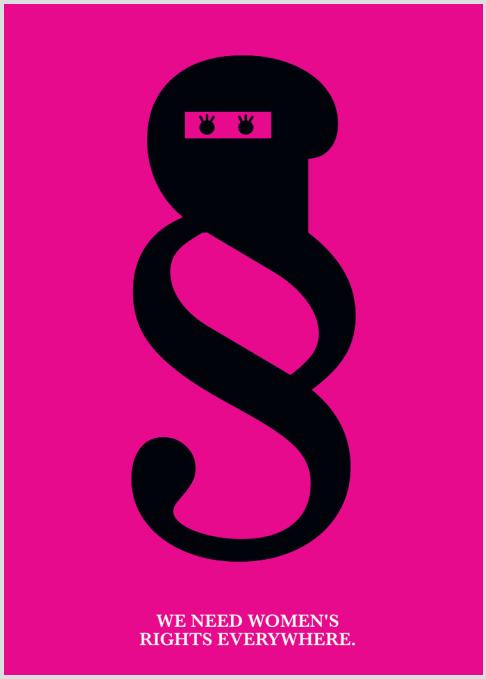
Daniel Meier — Germany
Midnight Mess, 2024



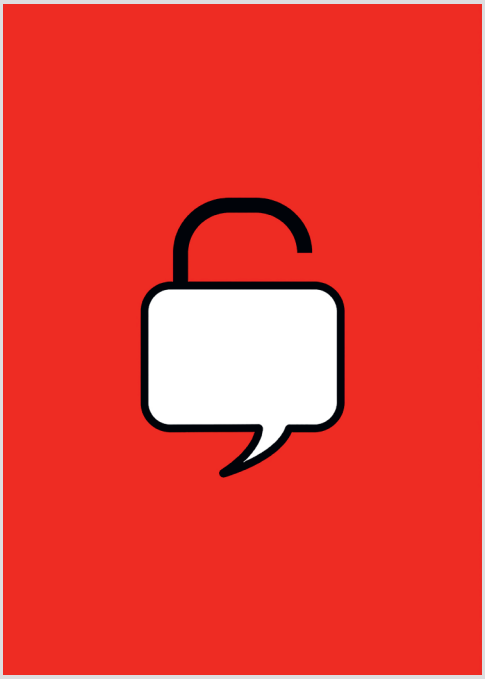
Daniel Meier — Germany
Tsunami Warning, 2023



Dominik Jakubowski — Poland
ANGST, 2024



Daniel Meier — Germany
Women's Rights Everywhere, 2023



Derrick Lung Wei Ong — Malaysia
Diversity is to Unlock Your Communication, 2023

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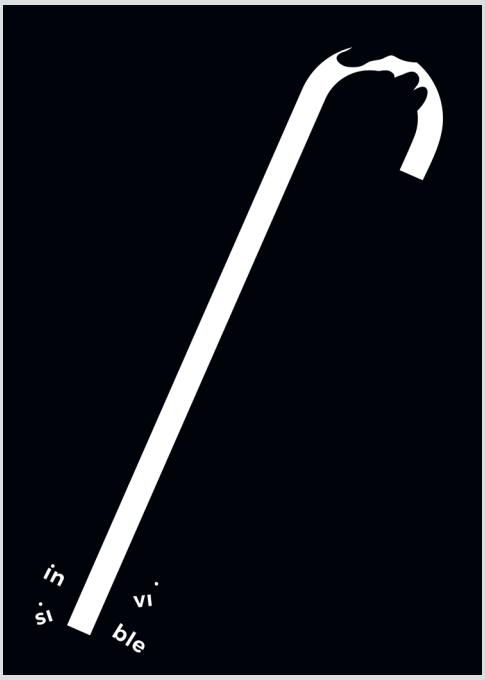


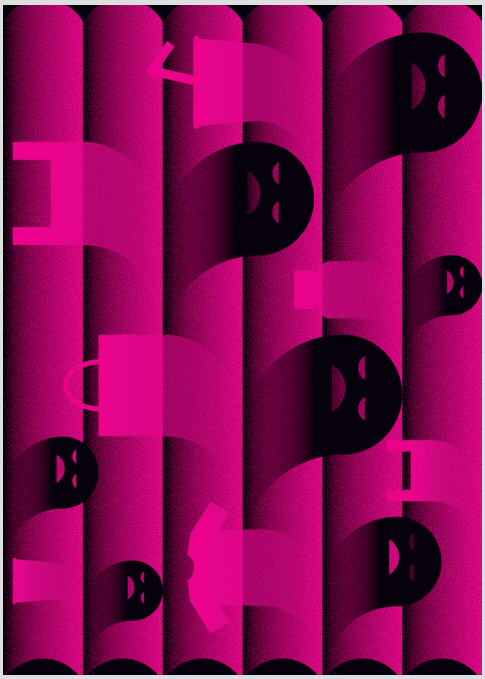
Erick Ginard — Cuba
Invisible, 2023



Eva Jenčuráková — Slovakia
Stop Violence Against Women I., 2023



Fawad Qadire — Switzerland
Let Afghan Girls learn, 2022



Hsin Heng Chen — Taiwan
Environmental cause and effect, 2022

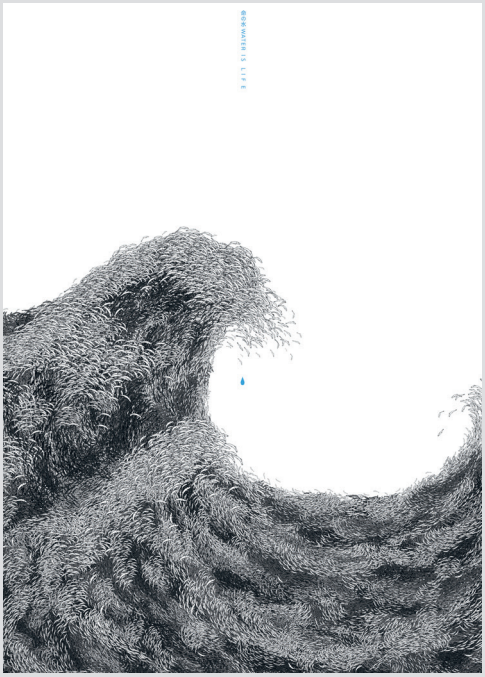


Frank Arbelo — Bolivia
Woman, life, freedom, 2022



Hossein Ebrahimi — Iran
Untitled 1, 2022

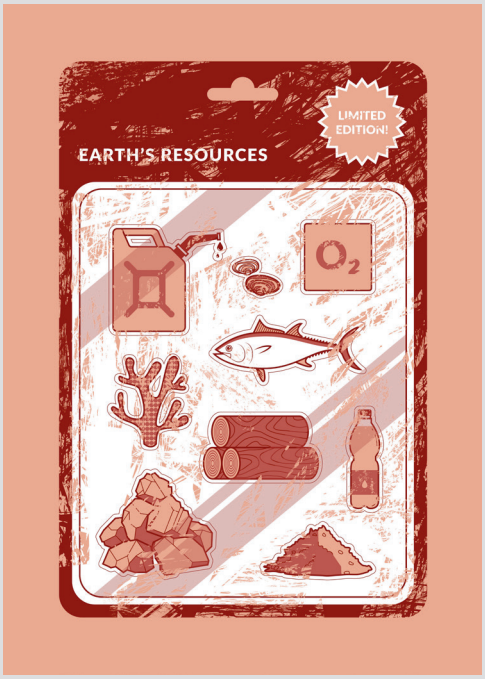
B.



Huang Mu Xuan — Taiwan
Water is life, 2024



Ivana Golubović — Serbia
Human rights, 2024



Jixin Wang — China
EARTH OVERSHOOT DAY, 2023



Kathiana Cardona — Venezuela
Kids Want Peace, 2024

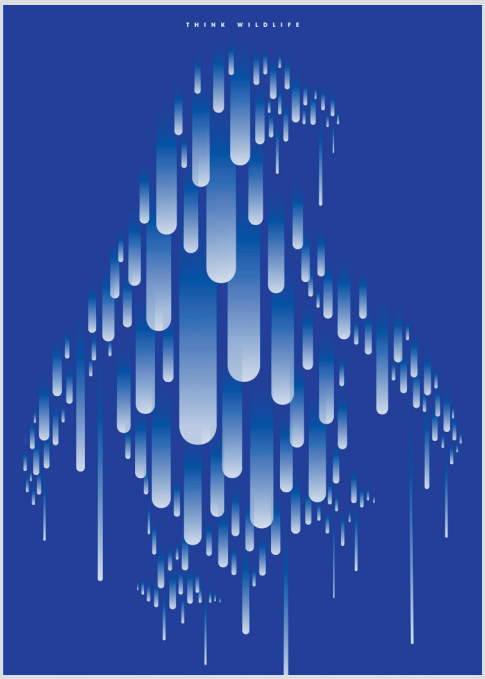


Kai Huang — China
Protect the fragile peace, 2023



Kathiana Cardona — Venezuela
Accpetance, 2023

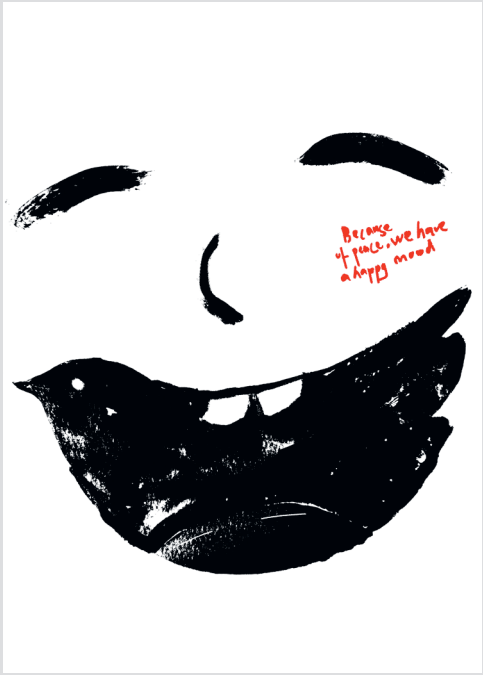
B.



Kei Sato — Japan
THINK WILDLIFE, 2023



Lai Wei — China
Bad Network, 2023



Lai Wei — China
Happy Mood, 2023



Lee Giltae — Japan
OPEN AI, 2024



Lai Wei — China
Frightened expression, 2023



Lai Wei — China
GREEN DEATH, 2023

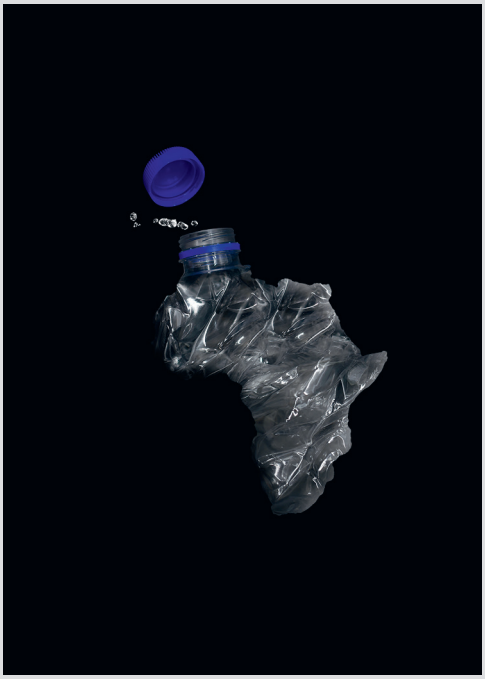
B.



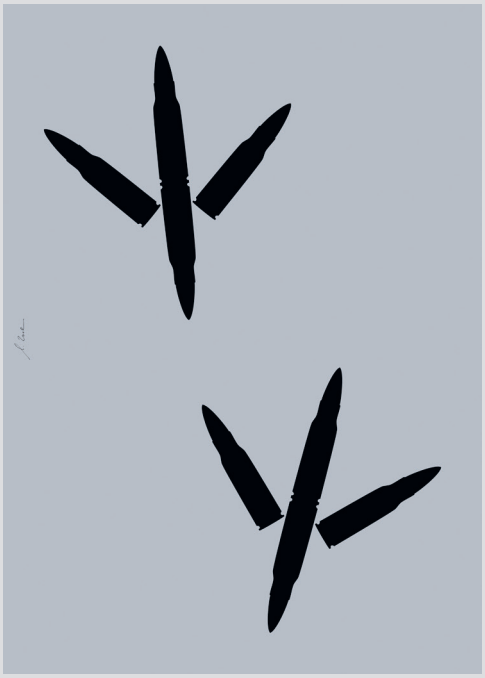
Lee Xue Yuan — Malaysia
Abusive Words KIll, 2024



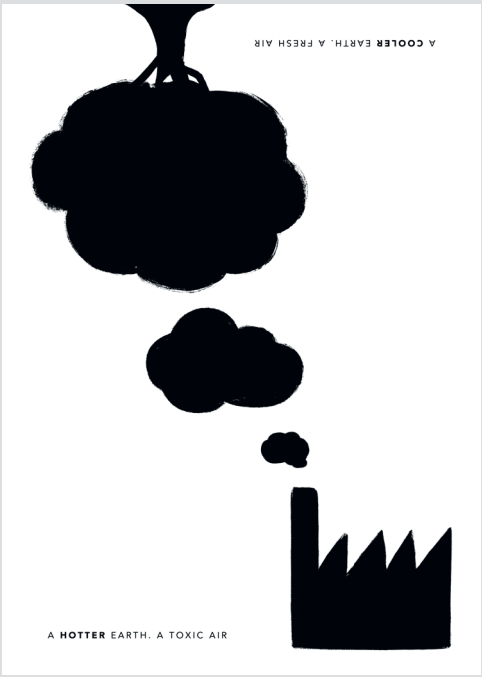
Leong Anson — Malaysia
Disability Equality, 2024



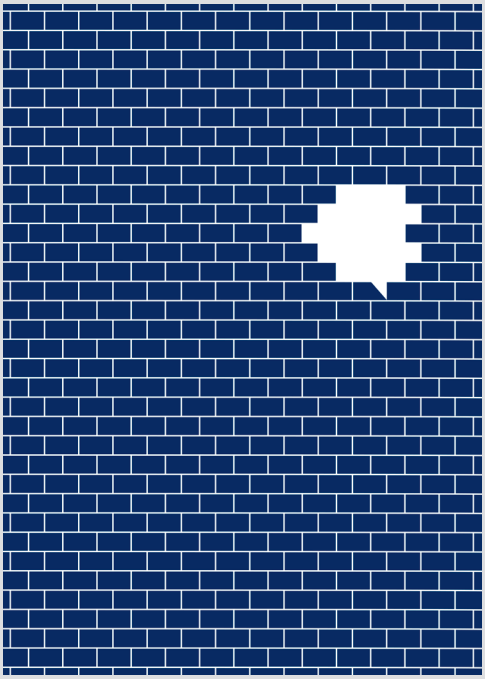
Leong Anson — Malaysia
Water Scarcity in Africa, 2023



Łukasz Zwolan — Poland
Traces, 2023

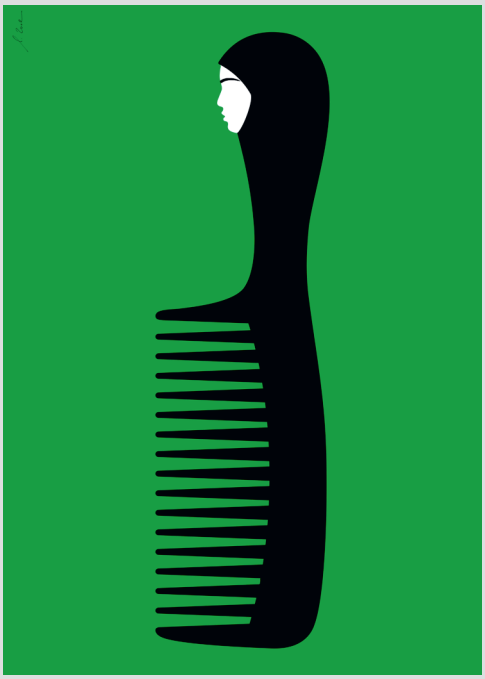


Lim Chen Koon — Malaysia
Tree or Factory?, 2022



Lim Chee Koon — Malaysia
The Wall, 2022

B.



Łukasz Zwolan — Poland
Women Life Freedom, 2023



Margarida Magriço — Portugal
Povo Voto, 2024



Maria Eletta Baroni — Italy
Climate Change, 2023



Mariia Pavlova — Israel
I will safeguard the world I've built anew, 2024



Maria Eletta Baroni — Italy
Together, 2024



Mariana Carvalho — Portugal
Planet Earth's Label, 2024

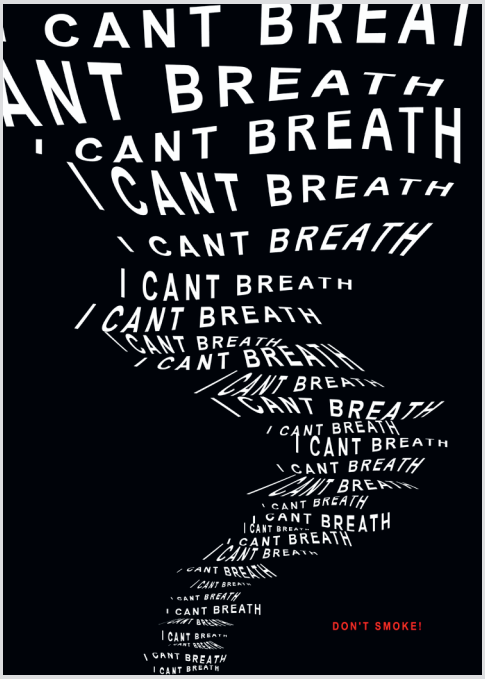
B.



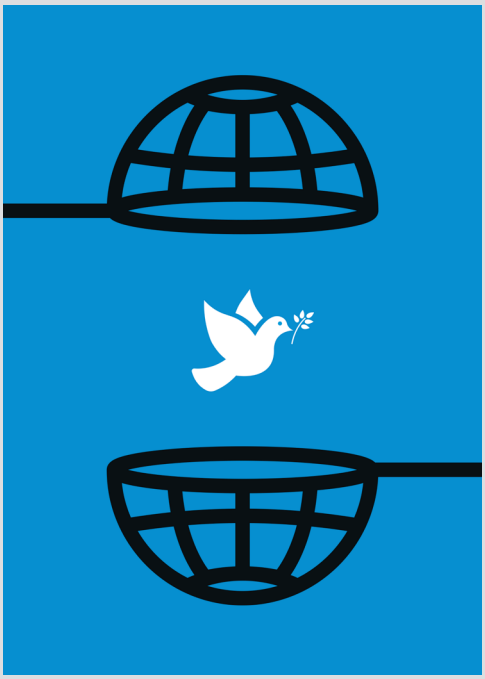
Marlena Buczek Smith — United States of America
Ogaki, 2023



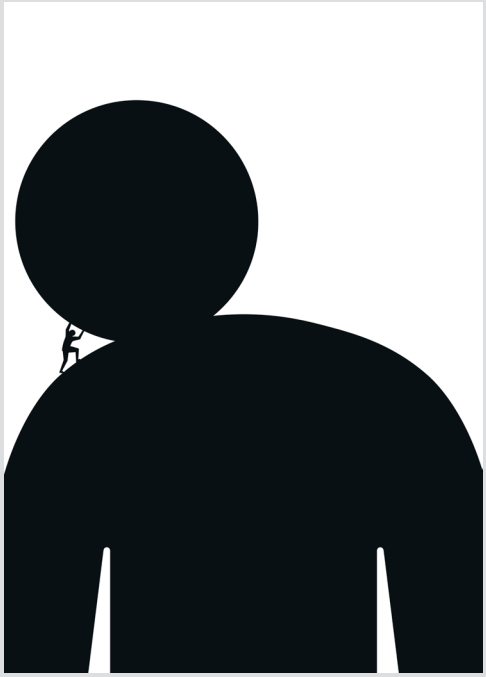
Mateusz Taranowski — Poland
Diversity is our strength, 2024



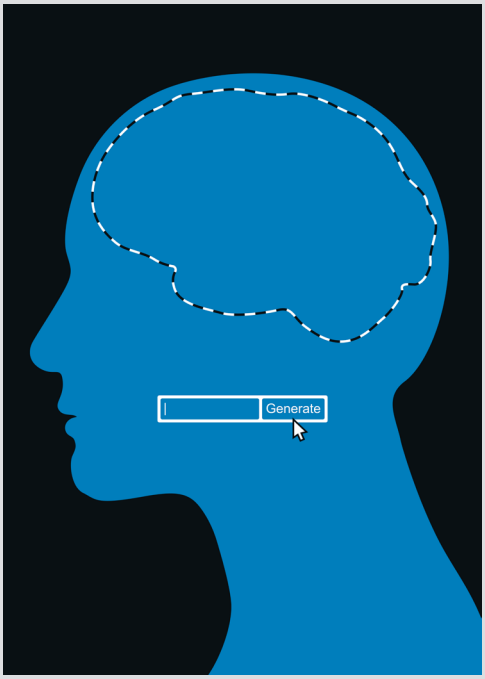
Merve Numanoğlu — Turkey
Don't Smoke, 2023



Michał Stachacz — Poland
World Peace, 2024

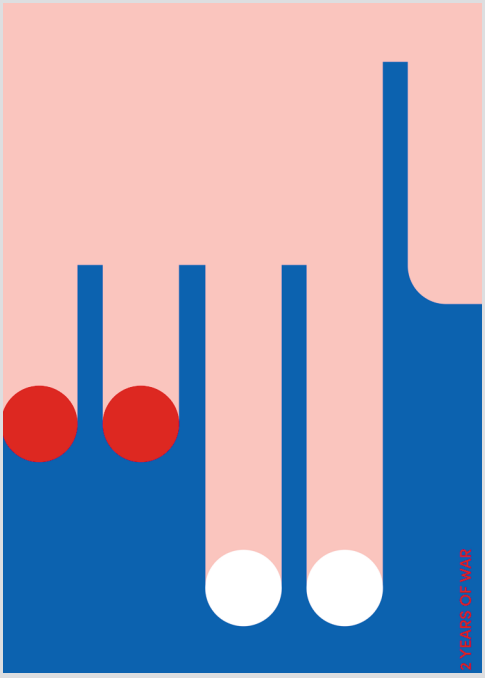


Michał Stachacz — Poland
Mental Health, 2022



Michał Stachacz — Poland
The threat of artificial intelligence, 2024

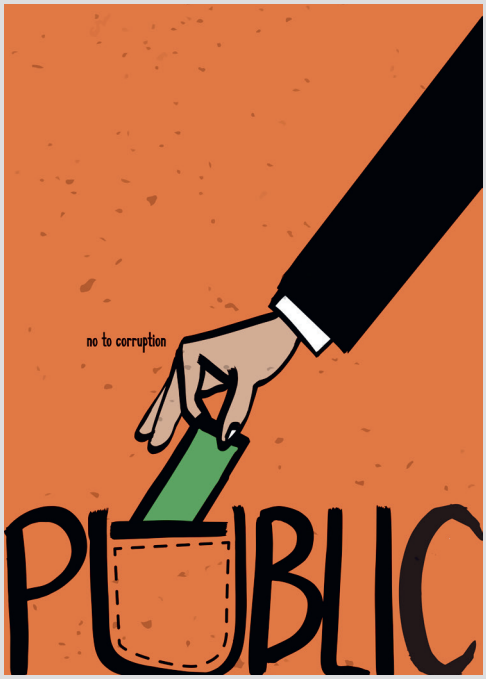
B.



Monika Chrabąszcz-Tarkowska — Poland
2 Years of War, 2024



Monika Urbaniak — Poland
Spring, 2024



Murat Ertürk — Turkey
No to corruption, 2022



Pati Olszówka — Belgium
Speak up for Palestine, 2024



Nadezda Ukhanova — Germany
Shit Legacy, 2024

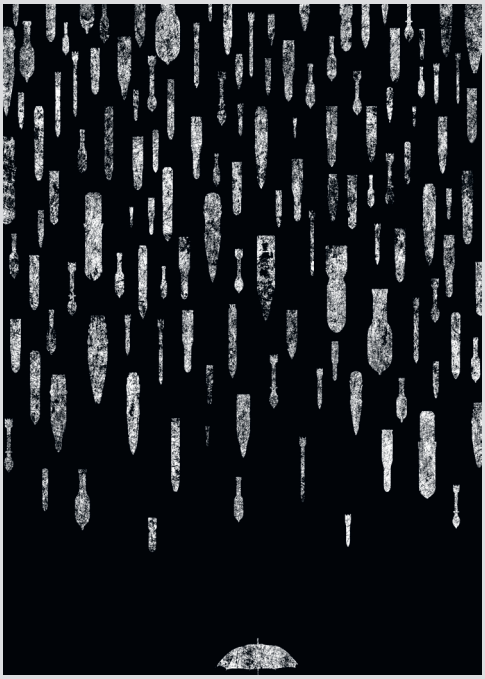


Nanako Ueda — Japan
Fanaticism, 2022

B.



Peipei Hao — China
PEACE IS LIFE, 2023



Peng Sun — China
Rain, 2023



Peng Sun — China
Tree of Death, 2022



Robert Young — Canada
Ukraine, 2023

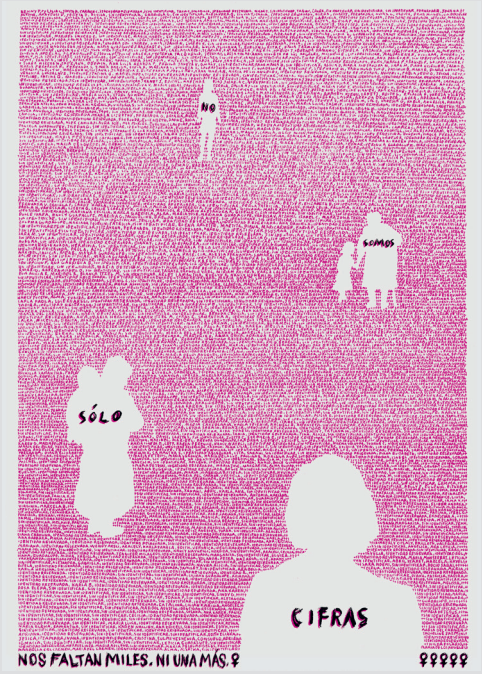


Peter Eliáš — Slovakia
Hopeful, 2023



Rasool Haghjoo — Iran
A Man with Sealed Lips, 2022

B.



Rodrigo Esquinca de la Fuente — Mexico
Ni una más, 2022



Rodrigo Esquinca de la Fuente — Mexico
Watermelon tears, 2024



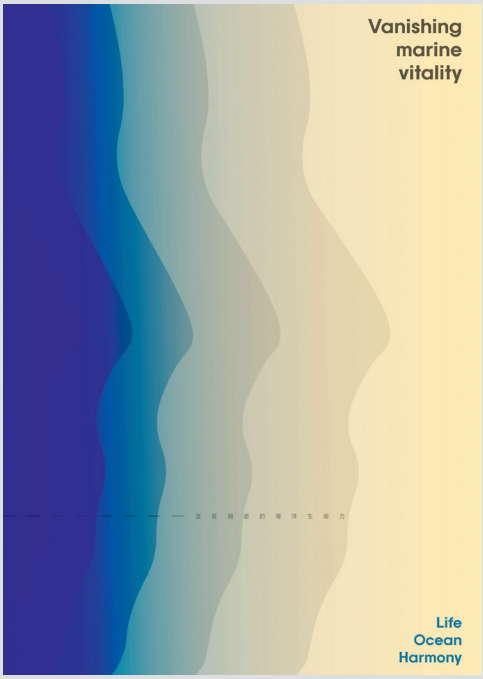
Sebástian Strasnoy — Argentina
Jazz not War, 2022



Stefan Mijić — Serbia
Textile Dyes Pollution, 2023

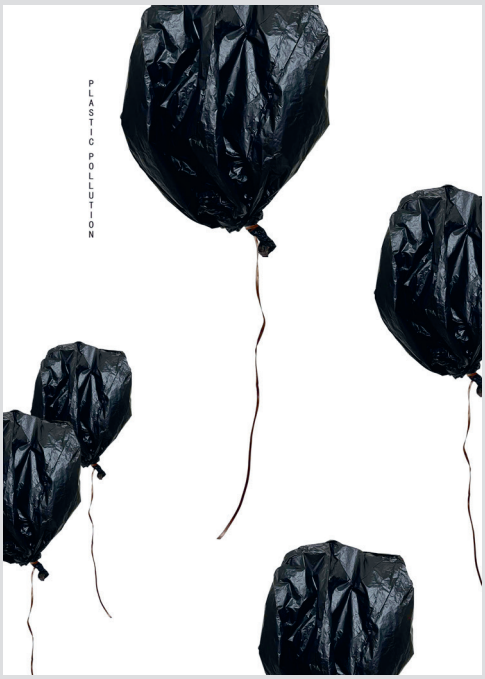


Siyang Chen — China
Territory, 2024



Siyang Chen — China
Vanishing marine vitality, 2024

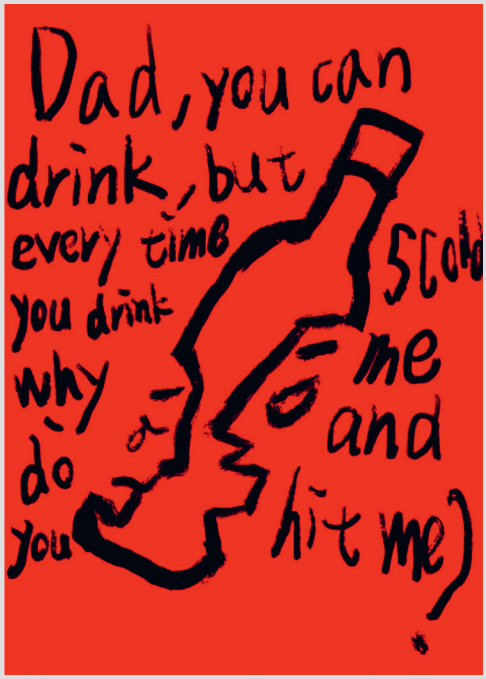
B.



Su, Jia-Ying — Taiwan
Garbage Pollution, 2024



Szymon Lacheta — Poland
Relationship, 2023



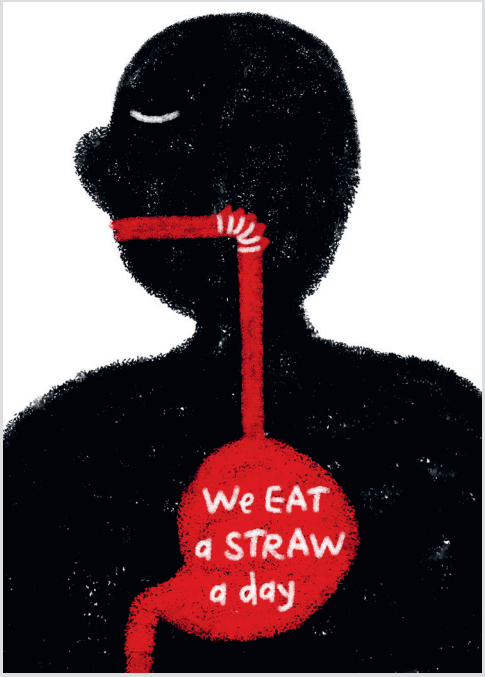
Tzu Yun Hsieh — Taiwan
Don't do domestic violence, 2024



Wu Dayu — China
Social anxiety, 2023



Wei Lai — China
Devil Bringer, 2024

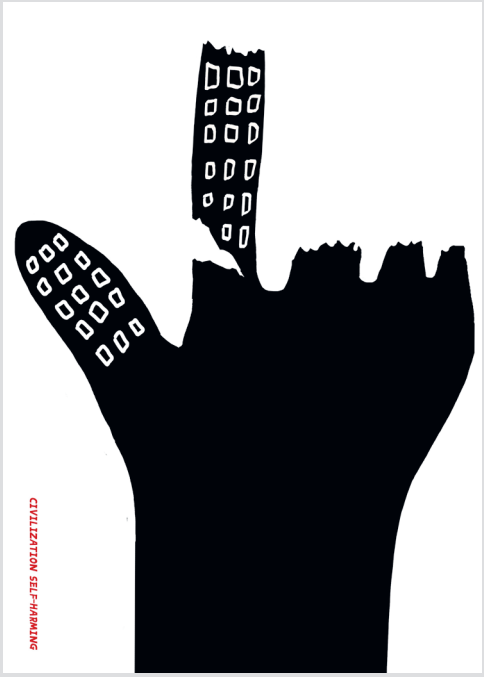


Wong Ying Ying — Malaysia
A Straw A Day, 2022

B.



Zhang Yong — China
NEST, 2024



ZiYun Zhang — China
Civilization Self-harming, 2024



Zuza Kamińska — Poland
Vote EU, 2024



Zuza Kaminska — Poland
Warsaw Ghetto Uprising, 2022



Zuzanna Kowalska — Poland
Balladyna, 2023

CATEGORY
C. EXPERIMENTAL

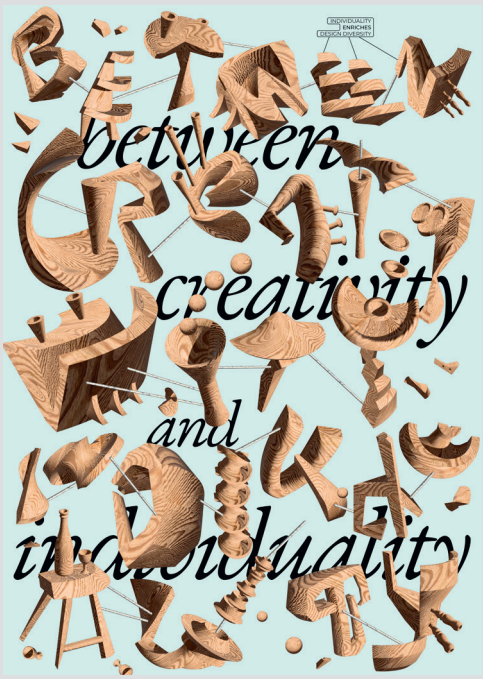


CATEGORY
C. EXPERIMENTAL

HONORABLE MENTIONS



Nanako Ueda — Japan
Embrace The Heat, 2024



Naufan Noordyanto — Indonesia
Individuality enriches diversity, 2024

Alisa Frolova — Portugal
Tru Typeface promo, 2023

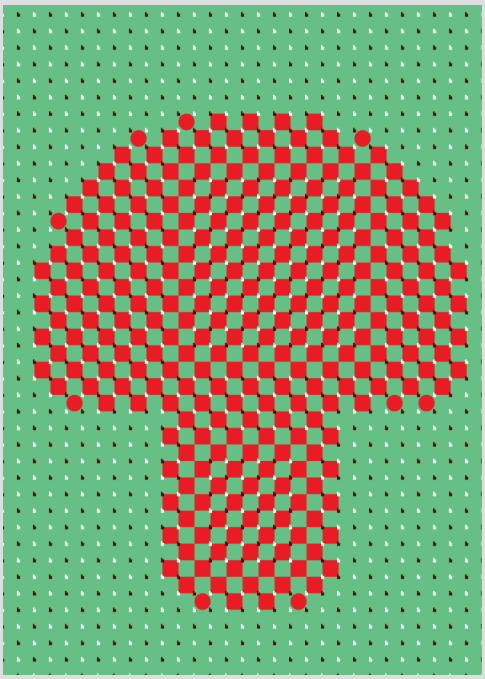
BEST OF CATEGORY C.



Anna Black — Iraq
Iraq, 2023



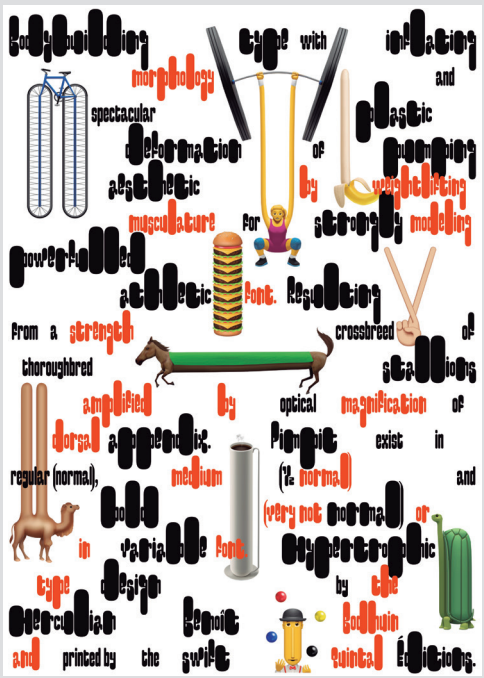
Anna Black — Ukraine
Black, 2023



Bebop — Japan
Gestalt Unit 03/Mushroom, 2024

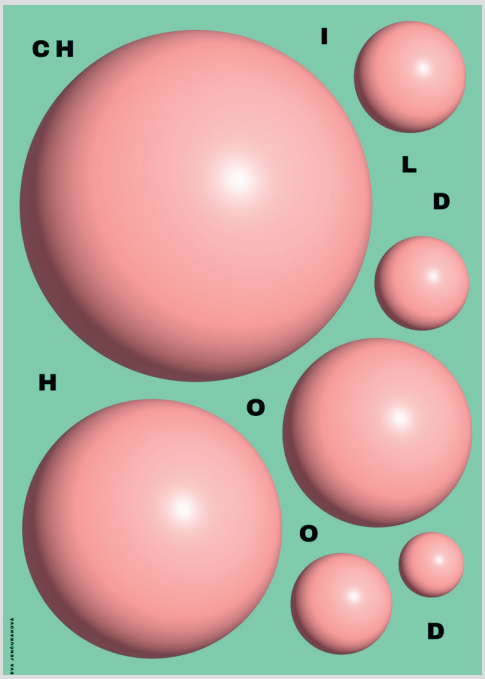


Benoît Bodhuin — France
Moki spacimen, 2023

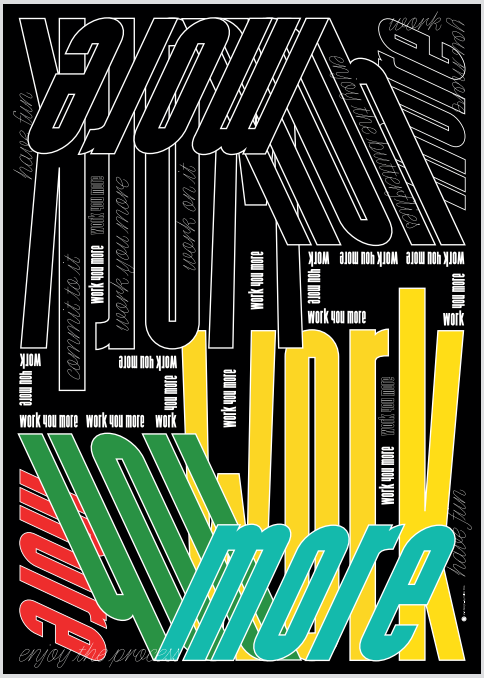


Benoît Bodhuin — France
Pimpit specimen, 2022

C.



Eva Jenčuráková — Slovakia
Childhood, 2024



Hélder Pinheiro Dias — Portugal
Work You More, 2024



Ivan Kashlakov — Bulgaria
Jazz Contemporary Sound, 2024



Karolina Glanowska — Poland
The Crown, 2024



Jenny Kowalski — United States of America
Slow, 2024

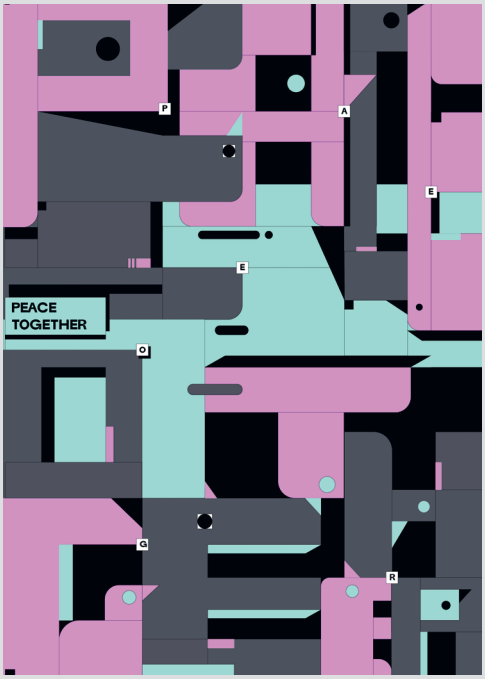


Jie-Fei Yang — Taiwan
Future, 2023

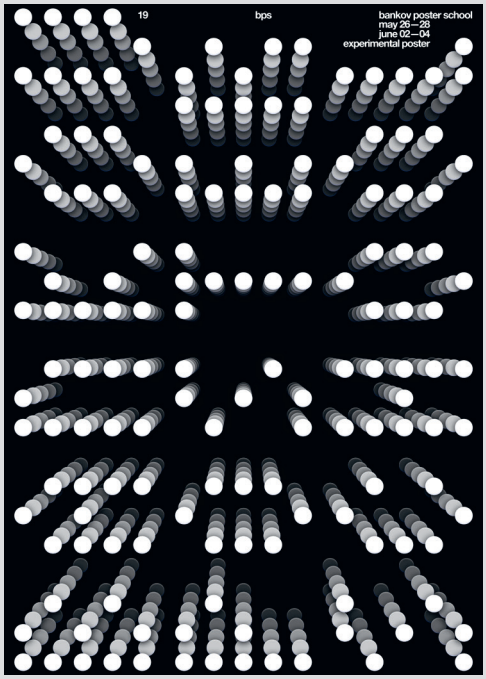
C.



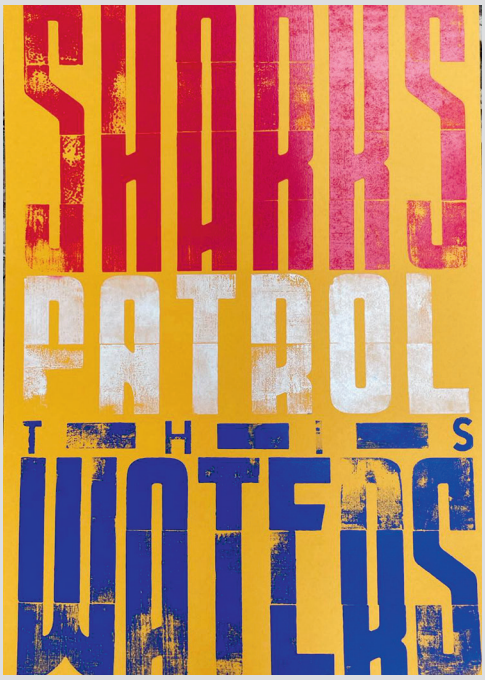
Lili Xiao — China
Mariupol Strength, 2023



Lili Xiao — China
peace&together, 2023



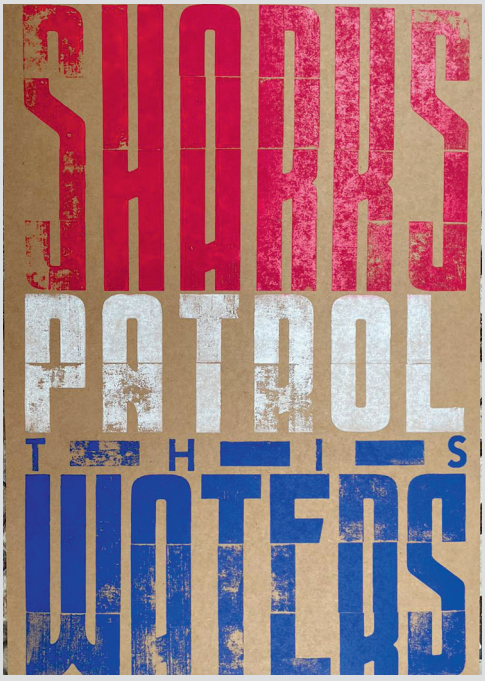
Mikhail Lychkovskiy — Belarus
Bankov Poster School 19, 2023



Ricardo Castro & Daniel Ferreira — Portugal
Sharks patrol this waters, 2024



Nikita Savinov (artist name Kitasavi) — Russia
Oil Shenzhen Animistic Beliefs + Klmmah, 2024



Ricardo Castro & Daniel Ferreira — Portugal
Sharks patrol this waters, 2024



Sergey Mosienko & Mikhail Parshikov — Russia
Festival FETA, 2024



Tiago André — Portugal
Look, I'm a poster!, 2024



Vladimir Alekseevich Orekhov — Russia
we are monkeys are we, 2023



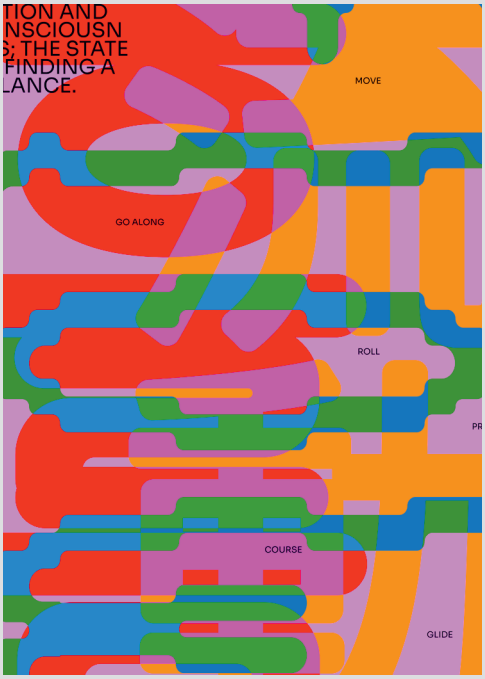
Zuzanna Pelc — Poland
Overstimulated, 2024



Zhizheng Xie — China
Everyone, 2023



Wion Alice — France
Monster, 2022



Yuliya Ratnikova — United Kingdom
Flow, 2024

CATEGORY
D. ANIMATED /MOTION

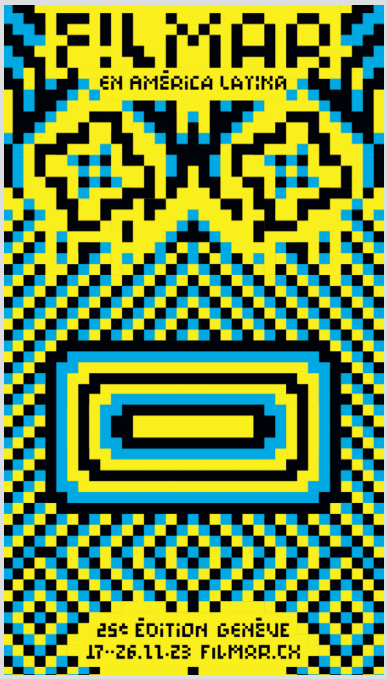
D

CATEGORY
D. ANIMATED /MOTION

HONORABLE MENTIONS

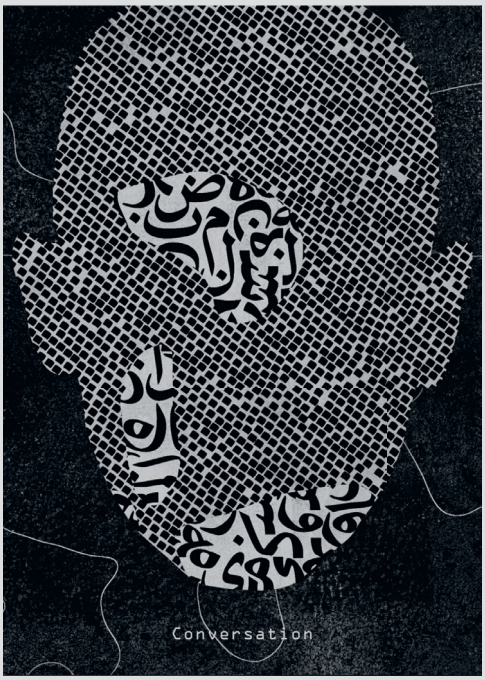


WePlayDesign — Switzerland
Far° Festival des art vivants, 2023



WePlayDesign — Switzerland
Festival Filmar en América Latina, 2023

André Cruz — Portugal
Porto Design Biennale, 2023



Amir Karimian — Iran
Conversation, 2023



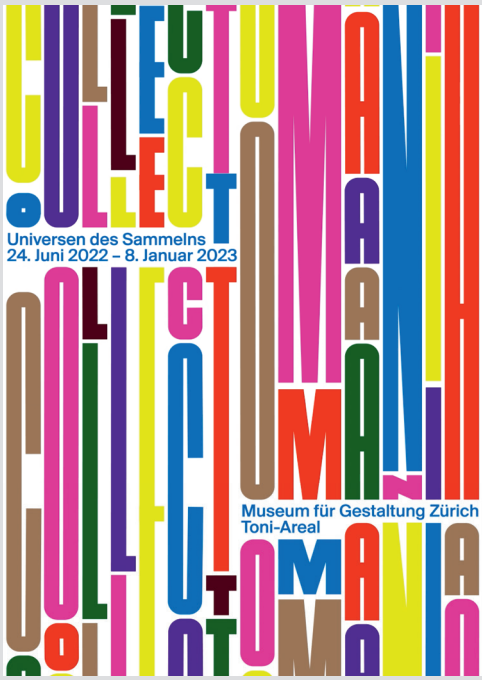
Amir Karimian — Iran
Iran Karimian Amir Echo, 2024



Studio Tillack Knöll — Germany
"Der Aufstand in Person" (The riot in person), 2024

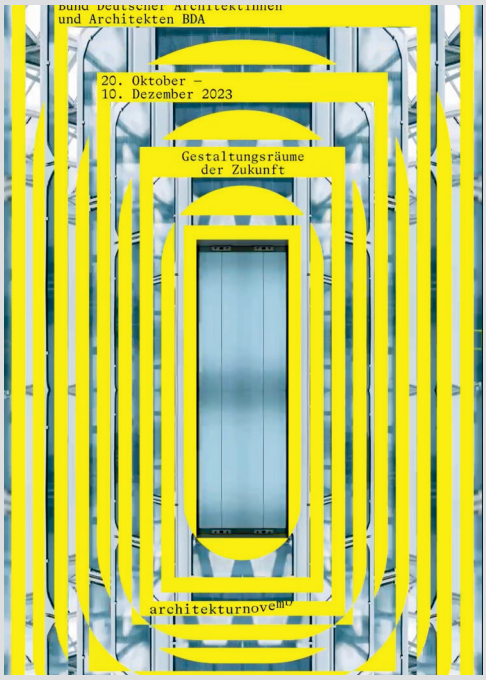


Diogo Maia da Costa — Portugal
"Ser Naturalmente Com", 2024



Erich Brechbühl — Switzerland
Collectomania, 2022

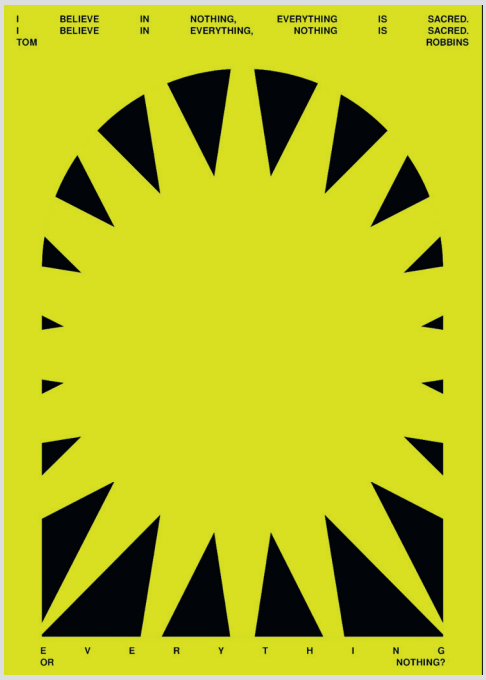
D.



Studio Tillack Knöll — Germany
Architekturnoveber 2023 (together with Studio Terhedebruegge Terhedebruegge), 2023



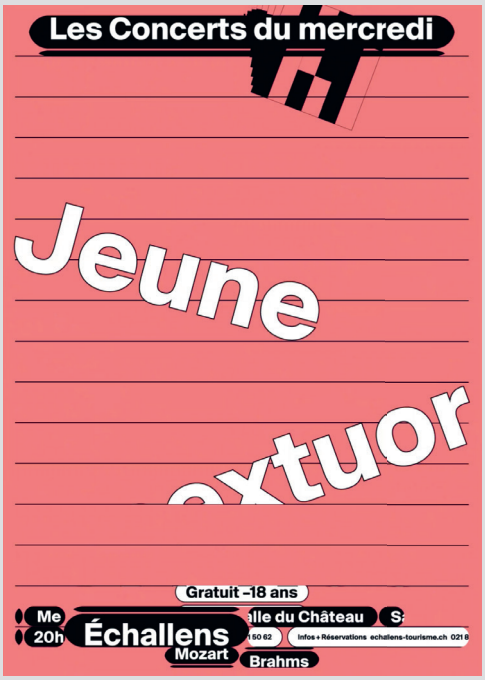
Tristan Huschke — Germany
Legal Spezial X Moments Festival, 2024



Valerie Kemper — Germany
Everything or Nothing?, 2023

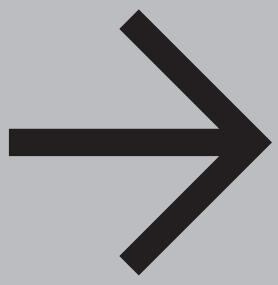


WePlayDesign — Switzerland
Far° — Festival des art vivants 22, 2022



WePlayDesign — Switzerland
Les concerts du mercredi 22-23, 2023

THE EVENT



2024

We are thrilled to announce the successful launch of Luga Poster Biennale, an event dedicated to celebrating the art of poster design and its creators from around the globe. This first edition kicked off with the opening of the International Poster Exhibition, featuring a stunning array of works that showcase the creativity and diversity of contemporary graphic design.

The event was enriched by two insightful conferences led by distinguished designers João Faria and Pep Carrió, offering a deep dive into their creative processes and perspectives on visual communication. Additionally, we had the honor of unveiling a special exhibition dedicated to the work of João Faria, celebrating his significant contributions to the field of design.

Organized by the School of Media Arts and Design of the Polytechnic Institute of Porto (ESMAD/P.PORTO) and the Research in Design, Media, and Culture (ID+), this biennale aims to explore the poster as a vital tool for research, graphic expression, and social commentary, reflecting the unique power of posters to convey both information and artistic vision.

Thank you for joining us to celebrate this powerful medium, which continues to serve as a voice for cultural, political, and social dialogue.

É com grande entusiasmo que anunciamos o lançamento bem sucedido da Luga Poster Biennale, um evento dedicado a celebrar a arte do design de cartazes e os seus criadores de todo o mundo. Esta primeira edição arrancou com a inauguração da Exposição Internacional de Cartazes, que apresenta um conjunto de trabalhos que mostram a criatividade e a diversidade do design contemporâneo.

O evento foi enriquecido por duas conferências orientadas pelos conceituados designers João Faria e Pep Carrió, que permitiram um mergulho nos seus processos criativos e perspectivas sobre a comunicação visual. Para além disso, tivemos a honra de inaugurar uma exposição especial dedicada ao trabalho de João Faria, celebrando as contribuições significativas para o campo do design.

Organizada pela Escola Superior de Media Artes e Design do Instituto Politécnico do Porto (ESMAD/P.PORTO) e pelo Instituto de Investigação em Design, Media e Cultura (ID+), este projeto pretende explorar o cartaz como uma ferramenta vital para a investigação, expressão gráfica e comentário social, refletindo o poder dos cartazes para transmitir informação e visão artística.

Obrigado por se terem juntado a nós para celebrar este poderoso meio de comunicação, que continua a servir de voz para o diálogo cultural, político e social.




LA BOMBONERA
CAPITAL
DES EXPLOITS, DES CHEFS-D'ŒUVRE
DES EXPLOITS, DES CHEFS-D'ŒUVRE
DES EXPLOITS, DES CHEFS-D'ŒUVRE
Mucem
Frac Sud
[mac]


always be unique and personal.
Festiwal Teatrów Ulicznych




Coriolano, imag
2013


Victor Hugo


sou processado....












LUGA
POSTER
BIENNALE


LUGA
POSTER
BIENNALE




LUGA
POSTER
BIENNALE
2024
BEST OF
CATEGORY C.
EXPERIMENTAL


NOTE
22–27


壽而康
SPORTS
LONGEVITY
HEALTHY
Ode
MAINROOM
+Room2


RTO
SIGN
ENNALE
Casa do Arquitecto
Matosinhos
20 Set — 8 Dez

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