EXD'13·NO·BORDERS BELÉM·LISBON 09.11-22.12.2013

CURATED BY ANNELYS DE VET & NUNO COELHO

making practices. It aims to counterpose the apparent neutrality of professional cartography through contemporary engaged mapping projects. In this exhibition, ways of mapping are used to resist the authority of state, to question ruling power structures and to expose the propensity of maps to simplify our world. The act of unmapping is presented as a poetic form of resistance.

A map is a coded compact representation of reality, and coding means making choices, classifying and simplifying many layers of information. Any choice that is made in the context of the territories shown, is political. As such, a map can never be neutral. Taking into account that maps play a regular role in the discourse, in the talk that shapes our world, makes them objects that should be constantly critically questioned. Which authority draws the lines? What really defines our borders? Do geographic boundaries limit our territories or are they specified by the speed of internet, tax havens, piracy, Google, Ikea or our holiday destinations?

To explore these questions UNMAPPING THE WORLD presents critical and poetic works that capture plural truths about nations, borderlines and the individual within them. The mapping projects build a narrative with the history and collection of the exhibition venue: the Tropical Research Institute. This association became the main cartographic institute of Portugal in the 19th century. From here on the world would be mapped, atlases were developed, studied and shared. Portugal sent scientists and researchers to draw the "new" worlds, according to the ruling European standards of measuring, interpreting and traveling. Firstly, mapping focused on the coastlines of these territories that were visited by boat. Slowly more and more land was put in perspective. But despite all the knowledge gained since, we are still not able to map the effects of those colonial times. In UNMAPPING THE WORLD therefore, we question if the early, rather empty maps, with large "unexplored" areas, could possibly be a more precise representation of reality then modern detailed charts, because they accept and embed the unknown.

No contemporary "cartographic commission" assigned somebody to make the contemporary maps shown in this exhibition, but the visual authors found partners and institutes to develop their works, from a sense of urgency to share the information and the narratives. 21st century societies are shown from bottom-up through the eyes of designers, artists and architects. They are involved in the subjects they show and don't take neutral positions, but critical and transparent ones. As such, the projects not only reveal their own information, but also reveal meta-positions about map making.

All artists merge and explore the borders of their own artistic practices; they form international collectives in different countries and time-zones, mix disciplines and take positions. What binds them are investigative practices in which research and design complement each other. Their goal is not to give form to information, but to deal with it in a critical and transparent way. This also counts for the curators, who are practicing designers themselves. One based in Belgium and the other in Portugal, they both engage in education, research and design. This exhibition brought their worlds together, as part of an ongoing research to find the right project vocabulary to determine the boundaries of contemporary reactive map making. Their research is essential because the liquid times we live in require a fundamentally different approach to cartography, one that doesn't draw borders, but opens them up in the mind.

PALÁCIO·DOS·CONDES

Constructed in the mid 17th century as a In 1914, the adjacent estate became the the Royal House.

summer residence, probably by D. João Colonial Garden and from 1916 onwards, Gonçalves da Câmara, 4th count of was transformed into the Colonial Agriculture Calheta, it is a palace with baroque Museum. In 1940 the palace received characteristics and with a severe and the colonial section of the Exhibition of strong architectural conception, where the Portuguese World. The Cartography wide spaces inter-communicate. In the Committee, installed here in 1883, was main level areas, we can observe blue tile expanded and subsequently designated panels that are figurative (with hunting, Geographical Missions and Colonial Research rural, maritime and military motifs), Board in 1936, Overseas Research Board ornamental (inspired by vegetables, in 1945, Overseas Scientific Research flowers and fruit) and patterned, dated Board in 1973 and the National Laboratory from the second half of the 18th Century to for Tropical Research in 1979. Later that the end of the 19th Century. The history decade, the building was restored to of this building is rich and diversified, its original form. Currently, it houses the having been the property of King D. João V, Documentation and Information Centre of who oversaw its re-edification, witnessed Tropical Research Institute. The building the trial of the Tavoras, and temporary is classified as a National Monument, in a residence of personalities linked with grouping that also integrates the Palácio Nacional de Belém.

CARTOGRAPHY-COMMITEE

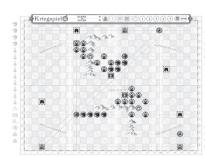
In 1883, the Commissão de Cartographia through mapping processes for which a (Cartography Committee) was installed wide range of scientific areas were was here, whose activity sought to address gathered. In this context, archeology, the need for geographic coverage of the anthropology, ethnology, history and tropics. The commission was created biology experienced an impetus similar in reaction to the sudden interest of the to the one experienced by carthography. African continent by the major European By studying and gathering knowledge powers. Until roughly 1880, political control about the territories, the objective was to perpetuated by European occupation in perpetuate its effective control. Africa was still very low, limited to small bases along the shoreline. Unknown and On request of the curators of Unmapping providing the Portuguese State of a rich colonies. MAP: 1

unexplored, Africa's inland became a the World, a collection of maps and target for avidity and greed. The continent atlases from the library of the Tropical was then quartered at the Berlin Research Institute was selected, based Conference of 1884/1885. The exploratory on the fact that they represent the propensity of the committee aimed at unknown and unexplored areas of former knowledge of their colonial territories

•CONFLICT•

C A R T O-KRIEGSPIEL D O U B L E THE-GREATER PENTACOSTE P O W E R- SUBJECTIVE ZOO-OR-THE GRAPHICR · s · G STANDARDS PURCHASE A T L A S MAPPING ATLASES LETTER · Z ARTILLERY

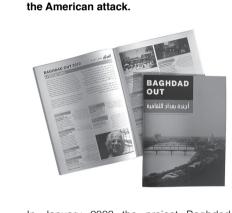
CURATORIAL • TEAM



the curators of Unmapping the World, Graphic Kriegspiel, borrowing the German term design by Joana Rodrigues (Intern DEVET).

ATELIER • VELDWERK

A series of "cultural agendas" that each chart the cultural life in Bagdad; before, in the middle and during the last year of



Two months after the publication, in March 2003, the war started. Important elements of the civil infrastructure were destroyed R U B E N • P A T E R or severely damaged during bombings. Also cinema's and theaters were heavily A series of notebooks based on the damaged or abandoned. Public cultural world's border fences. life became impossible; apart from a few incidental and mostly secret events concerts, performances and exhibitions no longer took place. During the period of the formal hand-over of power to the then newly installed Iraqi government in the summer of 2004, a second Baghdad Out was published. That edition showed that not only the war, but also the introduction of 'freedom', had left profound traces in the cultural landscape. Finally, the third Baghdad Out is more than anything a The world knows many fortified borders, review of cultural events that took place many of which are heavily guarded. during two years; while the earlier versions Some divide nations at war, like North and listed the cultural events that were to take South Korea. Some divide the fortunate place during two months. Since Baghdad's and the less fortunate, like the enclave cultural life had been dispersed, split up in Melilla and the Evros fence between and torn apart, and the same applied to Turkey and Greece. When we look closer both the information and the informers. at these walls of the world, the fences In this last publication, the 2003 and 2004 create distinctive patterns, designed

Brussels and The Hague based visual artists pages, sketchbooks, or journals. MAP: 5 Rudy J. Luijters and Onno Dirker have been establishing criteria or quidelines beforehand. www.baghdadout.info

www.atelierveldwerk.nl

In January 1977, the French Situationist Guy The Cartographic Artillery consists of a Debord founded the company "Strategic collection of maps that visualize where and Historical Games". This company had alleged weapons of mass destruction an immediate goal: to produce Kriegspiel, are being produced. These maps were a "game of war" that Debord had already and are widely spread in different media. designed in his head years before. Inspired As such, they served as artillery for public by the military theory of Carl von Clausewitz motivation and approval of allied invasions. and the European campaigns of Napoleon, Concerning Iraq, it has meanwhile been Debord's game is a chess-variant played confirmed widely that these assumptions by two opposing players on a game were dangerously wrong and that these board of 500 squares arranged in rows of maps have been used as very false 20 by 25 squares. With the assistance of evidence. So how to read the similar maps his benefactor Gérard Lebovici, Debord produced the game in a limited edition during the summer of 1977. In his letters, The Cartographic Artillery is put together by Debord referred to the game as the meaning "war game". Debord fashioned the game as a tool for learning strategic thought in the face of real antagonists. The RSG computer game Kriegspiel is an attempt to reinterpret Debord's ideas in the contemporary landscape, while

> Founded in 2000, the Radical Software Group (RSG) is a loosely defined ensemble of New York related artists and programmers working on experimental software products. The group, whose membership shifts according to the project, has focused largely on network environments and interface design. RSG developed the game Kriegspiel in collaboration with designer Mushon Zer-Aviv.

maintaining a fidelity to his original thinking.

Hence the computer edition is played

online against a single opponent. There is

no single-player mode. MAP: 4

r-s-g.org/kriegspiel

www.mushon.com

VV



guides are included in addition to the and constructed to withstand forces of 2010 guide. When read in that seguence, migration. Each fence has its unique metal the cultural processes become apparent. signature. This series of books recreate these border patterns in cheaply printed notebooks, to use these borders as blank

working as Atelier Veldwerk (Atelier Fieldwork) Ruben Pater – an Amsterdam based Dutch since 2003 on projects that relate to the designer - has a mission to create visual design of public space in its broadest sense. narratives. As untold stories his projects create Their method is that of "the unfocused gaze", that is, new relations between journalism and design doing research from a cultural perspective without Some stories remain untold because they are sensitive or unprofitable. Ruben Pater aims to activate the public interest by finding these stories and visually translating them. www.untold-stories.net

·LIBERATION·

R U B E N • P A T E R HANNES•BERNARD

Ruben Pater (see: Borders of the World)

COUNTRY

to Angola in the colonial and postcolonial

In 1934, Henrique Galvão created a map

titled "Portugal is not a small country"

representing the territories of the Portuguese

overseas colonies over a map of Europe.

This cartographic illusion aimed at proving

the supposed greatness of the "Empire" in

supported by a collection of artefacts arising

he develops a collaborative study of a particular

self-built neighborhood named Chicala.

www.paulomoreira.net

of Somalia, unveiling hidden power dealing with the contemporary aesthetics systems, confronting us with the reality of design, politics and power symbolism



Global capitalism is waging war against Liberation beckons. It seduces, and it the pirates of Somalia. Ninety percent of consumes us. Every instance of liberation the world's goods are transported by sea, shatters, dispels and destroys. Liberation which makes the threat posed by the pirates takes away and gives away. It expands to the supply chain of the global economy borders and it isolates. Liberation is more than substantial. Hundreds of warships for sale, and the markets are booming. from all over the globe are fighting pirates Our neo-liberal model supposes that around Somalia to secure global economic liberation in the Global South will somehow and national interests. In Double Standards be recognizable. But the notion of the we see a different side to Somali piracy: "developing world" does little to inform the stories of the seajacked ships and the us about the progress, experiences and companies behind them. The book and aesthetics of liberation in the South. installation show us how the ships hijacked Gutsy and informal, this Total Undesign is between 2010 and 2012 have their own ways rooted in a visual culture that hijacks any and of defying the law. Using flags of convenience, every manifestation of dominant symbolism. the ships can ignore environmental laws and Counterfeit goods, celebrities, and bling labor regulations. Research shows instances give rise to a form of advanced vernacular of illegal fishing, fraud and financial trickery, production – a state of post-liberation design. demonstrating the double standards of the The Greater Purchase traces new cultural countries using military force to fight piracy. trade routes through seemingly disparate A lawlessness not so different from that of the stories from China, Africa and Latin America, while positing a new aesthetic and ideology

> Hannes Bernard is a South African designed based in Amsterdam who runs a design & illustration consultancy between Cape Town, São Paulo & Amsterdam. He publishes Jungle Jim, a bimonthly African Pulp Fiction Zine. In 2013 he resented The Greater Purchase as a graduation project at the Sandberg Instituut Amsterdam

for design in the South. MAP: 8

PAULO·MOREIRA EXPO-2020 artifacts, addressing questions related

context, from close and distant perceptions. KATJA • NOVITSKOVA FEMKE·HERREGRAVEN HENDRIK•VAN•LEEUWEN

> expo in Gbadolite (Democratic Republic of Congo) in the year 2020.



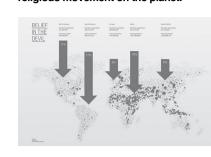
comparison to the actual tininess of mainland World expos and the Olympic Games are Portugal. Over the dictatorship period (until imperial demonstrations of power. They are 1974), the map would contribute to the modern stages for global capital pioneering, perpetuation of the myth of Portugal as a great showcases for the latest scientific and imperialist nation. Many years have passed technological innovations, megalomaniac and the colonial paradigm has shifted. architecture, and nation branding. Expo 2020 Angola, former Portuguese colony, became takes place around the town of Gbadolite in an independent country and an economic the Democratic Republic of Congo (DRC). superpower fuelled by a burgeoning oil Dictator Mobutu Sese Seko developed industry. Luanda, the capital, has attracted Gbadolite into a luxurious town nicknamed thousands of Portuguese in search of "the Versailles of the Jungle". Nowadays, prosperity. At the same time, Angolan the DRC is known for its catastrophic investments are influencing as never before instability and poverty, but in terms of natural many sectors in the economic structure of resources it is potentially one of the richest the former coloniser nation. Angola is Not a countries in the world. Expo 2020 intervenes Small Country is a provocative representation the DRC through a flood of investment and of the current relationship between Portugal technology meant to stabilize and develop and Angola. It is an ironic exercise, not only the Central African Region. Jumping off from for its appropriation of Galvão's original work, historical and contemporary precedents, the but also for its effective representation of designers imagine Expo 2020 manifesting the zeitgeist. In this installation, the map is itself as a high-tech, green quasi-state. MAP: 9

research and architectural practice. MAP: 7 van Leeuwen (NL), Katja Novitskova (EE), Michail Oustamanolikis (GR) and Matthias Schreiber (DE) Paulo Moreira is a Portuguese architect based in presented Expo 2020 Gbadolite as a collaborative Porto, currently a PhD candidate at The Cass School graduation project at the Sandberg Instituut of Architecture, London Metropolitan University. Amsterdam (Masters Rietveld Academie). He focuses his investigation on the colonial and www.expo2020.co.co postcolonial history of Luanda, Angola, where

•MARKET•

BREGTJE-VAN-DER-HAAK ROGIER-KLOMP RICHARD • VIJGEN SHUCHEN • TAN

An expanding visual record – website/ A documentary and digital tool that documentary/data visualisations/ print-on- explores the power structures of Dutch demand book - of the most successful multinationals religious movement on the planet.



Pentecostal Christians believe that the Dutch multinationals? These corporations Holy Spirit is here and now and brings are often active in parts of the world where it inspiration, health and wealth to believers. is complicated to operate. The documentary Every day 35,000 people are baptized filmmaker Shuchen Tan and animator Rogier and one quarter of the world's 2 billion Klomp joined forces – firstly during the 2012 Christians are Pentecostals now, compared Sandberg@Mediafonds masterclass – and to 6% in 1980. Pentacoste Atlas is an online created a PowerMap; an interactive map crowd sourced database which visually and app which chart how and where the maps the stupendous growth of global multinationals operate, using information Pentecostalism as a diverse and networked from social media, whisteblower websites religion. The project uses global crowd (such as WikiLeaks), CV-sites and also sourcing, big data and documentary geographical and logistical information cinematography to explore new ways of that can be found online. MAP: 12 visual reporting on a rapidly evolving globa also be ordered as an eBook or print-onindependent filmmaker, graphic journalist, political demand book, which freezes the dynamic animator and illustrator. Shuchen Tan is an data at that moment. The project will Amsterdam based investigative journalist who be released with a Creative Commons produces and directs documentaries for the Dutch license and was developed by designer broadcast channel VPRO. Richard Vijgen and documentary filmmaker <u>www.thisispropaganda.com</u> Bregtje van der Haak in the masterclass tegenlicht.vpro.nl Sandberg@Mediafonds. MAP: 10

Bregtje van der Haak is a Dutch documentary filmmaker and journalist directing international documentaries and transmedia projects on long term social change. Richard Vijgen investigates new strategies to find big stories in big data through research and design. His self initiated A web-based game which is mapping the projects, client based assignments and writing often invisible gaps in our tax systems, are rooted in the digital domain but always through the methodology of a game that connect with physical or social space.

THE·WORLD BJØRN•ANDREASSEN

of Ikea within contemporary culture, Even today tax havens recall the image visualized in a carpet and an atlas.



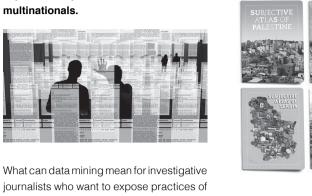
How do we relate to our identity in a of the 2010 Sandberg@Mediafonds continuous changing contemporary society? masterclass - is a serious, web-based And how do some of these tendencies game that responds to the industry of tax cross national borders, or are even able planning by which multinationals attempt to influence us on a global scale. Bjørn to contributions as much as possible. Andreassen uses the globalization of Players, "acting" on behalf of multinationals, home furnishing store lkea as a study case have to dodge paying as much tax as to represent local culture seeking new they can within a strategic landscape that landmarks of identity. Can Ikea be used incorporates real data on international as a mirror for local culture? If so, in what capital flows. The project aims at making way does the corporation influence society the geography, impact and basic principles in store locations, and how do these local of the offshore economy visible through structures influence Ikea? All findings were crowdsourcing. In addition a documentary translated into an atlas as a tool to has been made on this topic that has been understand and comprehend the world of broadcasted on Dutch TV. MAP: 13 globalization. Also a carpet was designed, featuring all lkea locations worldwide Femke Herregraven is a Dutch designer and represented through aerial photos of research - and part of the design / research Google Earth – to be able to understand collective Bitcaves – whose work traverses the a world in which we consider to be contemporary realms of global finance, geopolitics, homogeneous. A map of the world, the network power and information politics. Her research from everyday observations, academic Femke Herregraven (NL), Chris Lee (CA), Henrik

> Biørn Andreassen – a Dutch designer currently and exploration of possible alternatives working and living in Oslo - practices research www.bitcaves.net based design in the field of public space, in which he is fascinated by locality, cultural contexts and our ever changing relation with the city. In 2007 he presented The World of Ikea as a graduation project on the Design Academy Eindhoven. www.bjornandreassen.com

·POETRY·

BUREAU DEVET JUST AFTER

mapping geographical entities by the inhabitants themselves.



Since 2004 a series of subjective atlases is carried out that are mapping countries, regions or political entities from inside out "Two white donkeys dyed with black stripes map their country in their own way; critical, indignant, sensitive, political or poetic.

apparently objective. MAP: 14 DEVET is a Brussels based bureau for graphic urban leisure. For Unmapping the World the (Atilla Bujdosó), Dom Omladine (Milan Lucic, building, its taxidermy collection and the blue

www.subjectiveatlas.info

responds to the industry of tax planning

by which multinationals attempt to lower

their taxes on profits and other mandatory

of tropical islands with bank secrecy

where celebrities and mafiosos park their

money. Yet, offshore financial centers have

long ceased being an "exotic side show"

to the global economy - now they are its

very core. It is wealthy OECD countries

n particular that play a major role in this

offshore economy and offer multinationals

numerous opportunities to evade financial

egulation. After all, capital flows always

choose the path of the least resistance.

Taxodus - created within the framework

and speculative design projects concern the

mapping and deconstruction of power structures

contributions as much as possible.

landscape photos from different places



RUGS is a series of carpets representing aerial landscape photos from different places around the world. The carpets YAZAN•KHALI are entirely crafted from locally available, natural fibers and yarns. Rather than An art project abstracting a map to its employing traditional motifs, the designs simplest manner. are depicted by Google Earth pictures from the territory where the manufacturers live. Traditional weaving, tufting and knotting techniques visualize aerial pictures from Nepal, Iran and Thailand, without any additional coloring. RUGS| forms a direct connection between modern day Google Earth technology, local natural resources and cultural heritage. Starting from a bird's "When my mother first taught me to draw eye perspective on a landscape and its the map of Palestine, I used to simply climate, RUGS| zooms in to the pixel of a draw it as a standing equilateral triangle. computer screen and results in carpets of Later I learned that it isn't exactly equilateral, 1 x 1 meter; catching a piece of the planet its lower side is longer than the upper one,

ZIONISM

MALKIT · SHOSHAN

n installation as part of an ongoing research on the relationship between architecture and conflict, exploring its constructive and lestructive forces, firstly commissioned by Guus Beumer and presented in the Bureau



by it's inhabitants themselves. A mixed delighted Palestinan kids at a small Gaza group of artists, designers, photographers zoo who had never seen a zebra in flesh...' and other sensitive souls are invited to (Reuters 8 October 2009) Zoo or the Letter Z Just After Zionism, is based on Shoshan's book Atlas of the Conflict: Israel-Palestine. The book Personal involvement is the starting point illustrates the processes and mechanisms to produce human, unconventional and behind the shaping of Israel--Palestine over honorable images. The works reveal things the past century through hundreds of detailed that usually remain invisible and lay bare maps. The story of Zoo starts where the book the consequences of political change but ends, the letter Z in the book's lexicon, which discreetly implicitly and not as a goal in contains two terms: Zionism and zoo. These itself. The atlases show above all a complex have been developed into an exploration reality that lies beyond simplistic blinding of ideas, snapshots and associations, on media images. This series of copyright-free classification and transformation. A white images can serve as an inspiring tool that donkey turned into a zebra by a Palestinian people can use to critically question the zookeeper, in order to fulfill the desire of the Gazans for normality, which in this case means possessing a zoo as a space of an research and cultural design founded by original setting of Zoo is being transformed; Annelys de Vet. The Subjective Atlases have re-classified and displaced to fit the original been made in collaboration with International representation booths of classification that Academy of Arts Palestine (Khaled Hourani), make up the space at the Palácio Condes da LAST (Analia Solomonoff), Kitchen Budapest Calheta in Belém. The attributes of the existing Marija Kovac). Grand Hornu Images (Marie Pok), tiled walls with illustrations of exotic animals Keunstwurk (Roelof Koster) and Moniek Driesse. and their hunt, strengthen the context of this

exhibition that deals with, amongst other, the evolution of the urban zoo and science as an act of captivity, observation and classification. Malkit Shoshan is an architect and the founder ROOSMARIJN-PALLANDT of the Amsterdam based architectural think tank

www.atlasoftheconflict.com

www.seamlessterritory.org

FAST. the Foundation for Achieving Seamless

and the later is concave with a salient closer

to its top, and the upper angle is actually a

and Area B, and C, and H1, and H2, and

the checkpoints, and The Wall, and the

settlements, and I don't know what and

when and how... but till now, when I want

to draw the map of Palestine, I draw it as a

Yazan Khalili is a Palestinian architect, artist and

writer, and one of the owners of the bar 'Beit Aneeseh'

in Ramallah. He has been based in Ramallah,

Beirut, Cairo, Amman, London, Sharjah, Berlin and

Paris. Currently he resides in the Netherlands.

standing equilateral triangle." MAP: 17

Territory. Her work explores and highlights the relations between architecture and human rights, with projects in Israel/Palestine, Georgia, Afghanistan, Iraq, Kosovo, and The Netherlands.



into a rug on your floor. MAP: 15

Amsterdam based Dutch designer Roosmarijn flat straight line with another salient coming Pallandt explores manufacturing processes up towards the north. There is also Tiberias that transform raw, prefabricated materials into lake, and the Dead Sea, and the many consumer products, including research on destroyed villages and the 1948 green line, the impact of those processes on the lives of and there is Israel and the West Bank, and manufacturers, consumers and the environment. Gaza Strip, and Oslo accords, and Area A www.roosmarijnpallandt.com

•P0ETRY•

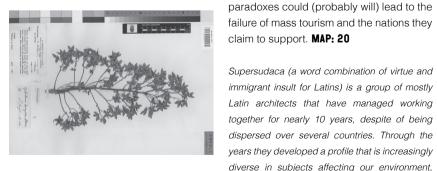


communication designer - works across a wide originate from 107 different locations. range of cultural and commercial clients as a graphic designer and art director.

·HERBARIUM·

cardboard or, as in the case of moss and lichens, stored in envelopes.

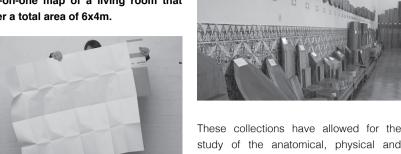
The biological collections kept in a Herbarium



On request of the curators of Unmapping while always embracing a main question: how to the World, an herbarium of flora out the be hopeful against world crudeness? collection of the Tropical Research Institute was selected, based on the fact that they were scientifically named after specific people (for instance the researcher who discovered the plant, his wife or a ruling president). The subjectivity of scientific systems is thus questioned, in showing A selection of publications and research how also the ego affects the classification material related to most of the projects of the discovery. MAP: 19

> in the "library of woods" located within the course of the visit to this exhibition. MAP: 21

•XYLOTHEQUE•



study of the anatomical, physical and nechanical characteristics of different woods, which may be important when In order to redirect our attention to that defining their potential uses. As collections which has become familiar over time, for reference, they are useful for areas Paula Amaral produced a series of where it is necessary to identify wood by 1:1 topographic maps that represent comparison, namely in archaeology, the interior space and external landscape, wood industry, restoration and forensic and examine how our perception of the analysis, among others. The decree of everyday is manipulated through scale. 25th of January 1906 created the "bases Private Landscape attempts to encourage for the organization of colonial agricultural a journey through an enclosed space services", which refers to the need to and explores the way we manipulate perform the recognition of colonial and personalize it with our possessions. agricultural wealth, including forests. Each map is a collection of "snapshots" As such, samples of wood from Portuguese of different moments in time that record ex-colonies were gathered. When they the drawing process. The life-size, close-up were delivered in 1914, it was decided that images force the viewer into intimate from within the space that the Tropical contact with the space. The distinction Botanical Garden occupies today, the Tropbetween landscape and representation is ical Agricultural Museum would be created deconstructive as these maps enter into in the Palácio dos Condes da Calheta, where a reciprocal relationship with the territory. rooms were allocated for this very purpose. In 1986 the General Index of the Xylotheque was elaborated. It includes 3604 standard Paula Amaral - a London based Portuguese samples, representing 2670 species that

AL.CARIBE!

are preserved, i.e. dried and mounted on Carribean

hold the objective of documenting plant biological diversity, while simultaneously representing a fundamental tool for scientific research in the areas of systematics and plant ecology. Studies into the Systematics of Plants, which where initially based Tourism could substantially contribute exclusively on morphological data (micro to the reduction of poverty, to boost and macro), have come to be complemented economic growth, promote sustainable with data from other areas such as anatomy, development, encourage the protection cytology, palynology and, more recently, of the environment, the understanding of the use of chemical and molecular markers cultures and peace among nations (World that has allowed for the clarification and Tourism Organization declaration 2005). better understanding of many taxonomical Supersudaca challenges the W.T.O. to groups, resulting in a continuous updating debate the paradoxes of its main motto. of the classification and nomenclature. The dominant modes of mass tourism in

HERBARIUM

An herbarium of flora scientifically course toward ecological, cultural and named after people.

The Tropical Research Institute (IICT) promotes tropical as the Boardroom. The table where ideas knowledge by pursuing interdisciplinary research of and researches come toghether is displayed relevance to countries in tropical regions.

SUPERSUDACA A self initiated research project by the

A Herbarium is made up of a collection architects of Supersudaca to address of biological specimens or samples that questions upon mass tourism in the



the Caribbean (all inclusive resorts + cruise

ships) supposedly considered beneficial to

the development of Caribbean countries for

reasons of employment and economy are

doubtful arguments when confronted with

multiple inner contradictions. Both types

of tourism depend on a fantasy isolated

from reality that is spatially impossible to

achieve. If left unchecked, mass tourism

in the Caribbean is heading on a crash

economic collapse where potentially fatal

displayed in Unmapping the World can be

found in a complementary room designated

Annelys de Vet - a Brussels based Dutch Nuno Coelho is a Oporto based Portuguese designer and initiator – founded the bureau for designer and a lecturer and researcher at the graphic research and cultural design DEVET. University of Coimbra. He has developed several She heads the Design department of the self-initiated research projects in the intersection Sandberg Instituut Amsterdam (Masters Rietveld between design and art, raising questions, in its Academie); a think tank for visual strategies. www.bureaudevet.be www.nunocoelho.net

CURATORIAL TEAM

Curators Annelys de Vet and Nuno Coelho Production Board: Director Guta Moura Guedes Executive experimentadesign Communication Design and Director Jorge Pinto Financial Manager Teresa Oliveira Exhibition Design Nuno Coelho with Sara Reis and Assistente Direcção Ana Caldeano Board Assistant DEVET (Moniek Driesse, Joana Rodriques, Annelys de Vet)

Rita Rodriques • Production and Development: Head Participants Atelier Veldwerk, Bjørn Andreassen, Breqtie of Production and Development Luís Ferreira Content Van Der Haak, Bureau DEVET, Femke Herregraven, Production Ana Palma, Francisco Soares, Inês Vidal Hannes Bernard, Henrik Van Leeuwen, IICT, Katja and Marta Frade Service Production Eurídice Conceição Novitskova, Malkit Shoshan, Nuno Coelho, Paula Amaral, e Luiz Antunes **Production Assistants** André Lopes, Paulo Moreira, Richard Vijgen, Rogier Klomp, Roosmarijn Joana Belo, Joana Morais and Mafalda Fernandes Pallandt, RSG, Ruben Pater, Shuchen Tan, Supersudaca Set Design Ana Palma, André Lopes and Luís Ferreira and Yazan Khalili Assembling Maria Azevedo Assistants Education Service Marta Padilha Education Service Assembling and Exhibition Amilcar Nunes, Ana Luís, Assistant Maria Vieira Education Service Monitors Ana Mendes, Francisca Rogado, Francisco Gomes and Catarina Martins, Marisa Ribeiro, Daniel Peres, Diego Ricardo Leite **Translation** experimentadesign and Fran-Novo, Ana Magalhães and Salomé Areias **Construction** cisco Pereira Aknowledgements A Fernandes Bran- and Maintenance Ion Neacsu and Aníbal Pereira ca Moriés, Catarina Gonçalves, Conceição Casanova, Construction Assistants Armando Felqueiras, Daniel Cristina Tomé, David Calaveiras, Gravoplot, IICT, JBT. Neacsu and Daniel Cabral Assembling, Sérgio Gato Laura Domingues, Laura Moura, Loja das Bandeiras, Assembling Assistant Ângelo Gonçalves Cleaning Luís Catarino, Luís Jardim, Cristina Duarte, Maria Leonardo. and Maintenance Rodica Neacsu • Commmunication Maria Romeiras, Margarida Pinheiro, Science Museum

Department: Head of Communication Department of the University of Coimbra, Pedro Canoilas, Transportes Matilde Magalhães **Editor** Paula Melâneo **Communication** Ideal Ribeira da Pera, Rogério Abreu and all those who and Editorial Assistant Miguel Côrte-Real Graphic

vast majority, about social and politic issues.

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