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Tertúlia CCP

Trabalho e Conhaque  
(1 março 2024)

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## Overview

**CCP Tertulia \_Trabalho e Conhaque "Seeing is Wanting"**

Two different design studios working in distinct fields, Macedo Cannatà (Oporto) and Studio Dumbar (Rotterdam), came together to reflect on various ways of exploring and experimenting, the creative process, and the impact of design on society. "Ver para Querer" served as the starting point for another CCP Tertulia "Trabalho e Conhaque" (Work and Cognac), marking the beginning of the 26th CCP Festival.



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## Guest Speakers



Liza Enebeis  
Studio Dumbar/DEPT®



Maria João Macedo  
e Dário Cannatà  
Macedo Cannatà



# Maria João Macedo e Dário Cannatà

## MACEDO CANNATÀ

Maria João Macedo and Dário Cannatà, founders of Macedo Cannatà, present various projects and their unique approaches and perspectives on design. Launched in 2018 with the development of Culturgest's visual identity in Lisbon and Oporto - a project that highlights design's unifying role and importance in program consistency - Macedo Cannatà focuses on making design visible by working with the intangible: words, shapes, colours, ideas, concepts, representations, relationships, and references. They play with expectations, memory, and information, defining their work as "the search for an idea capable of guiding an entire project and the need to make an impact." This demand is expressed in work related to Culture, such as the identity of the Sismógrafo, the 5th Istanbul Biennial, the Cinema

Batalha, and the exhibition design in events as "Os Novos Novos" and "Portreto de la Animo. Art Brut Etc.", presented here.

For the past three years, Macedo Cannatà has been responsible for the visual identity of the cultural space "Sismógrafo," aiming to enhance the space's communication effectiveness. Sismógrafo focuses primarily on the relationship between writing and artistic



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practice, originating from the desire to capture the energies of the present and embody a contemporary spirit. The idea of freely using words in their communication was appealing: employing typography with characteristics that could integrate a real seismograph, imbuing it with movement and expression through animations and augmented reality.

This is an example where **typography was used figuratively and text was treated as a concept**, an approach also employed at the 5th Istanbul Biennial. With the theme "Empathy Revisited," the graphic choice was based on the idea of text being able to breathe, giving life and soul to the typography.

This type of research was also explored in the "Os Novos Novos" exhibition, which showcased the work of five up-and-coming architects in "Garagem Sul" at CCB. The identity and exhibition design needed to

reflect the fragmented nature of the five studios. To achieve this, Macedo Cannatà **used basic elements such as text and lines to delineate the space and create a new architectural design** that related to the pre-existing structure.

In the "Portreto de la Animo. Art Brut Etc." exhibition at the Soares dos Reis National Museum, where all the works on display were portraits, Macedo Cannatà explored **the viewer's conscious interaction with their own body within the exhibition space through design, achieved without the use of text, using only**





gradients and circles. The circle motif was also used in the book "Post-Normal Design," which proposes revisiting the past to imagine different futures. In this book, readers can see through holes created in the pages, adding an interactive element to the reading experience.

For Cinema Batalha's identity, typography once again takes centre stage, complemented by the concept of light and its connection to cinema projection. The identity embodies the idea of cinema through typographic composition, with overlapping letters creating a sense of space. **"Emotional ideas that relate to us communicate better with others. The innocence and simplicity of an idea can solve an entire project,"** says Maria João Macedo, explaining the relationship between the choice of luminescence and the memories of luminous stars in childhood bedrooms.

The presentation concludes with Dário Cannatà reviving an old project in a workshop led by Liza Enebeis, the next speaker at this meeting. The proposal was to step out of one's comfort zone by "going out to collect rubbish and making something original out of it." Creativity dictated the outcome.

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# Liza Enebeis

## STUDIO DUMBAR/DEPT®

Liza Enebeis is the creative director of the award-winning Studio Dumbar/DEPT®, where she is deeply involved in the main projects. She is co-founder and co-host of the Typeradio.org podcast and the DEMO - Design in Motion festival. She is also a passionate book collector. She sees herself as a motion cheerleader and a student of sound, areas where Studio Dumbar is currently focused, exploring their intrinsic relationship with design - identity, motion, and sound. During this presentation, she showcases some of the studio's best-known projects, such as the identity for the Dutch railway company NS, the Dutch National Police, Adidas Futurenatural and, more recently, the US basketball team Utah Jazz. "Design doesn't save lives, because despite the incredible motion graphics for the Utah Jazz, it did not give the

team the victory," she jokes.

"As part of creating an identity, there are various elements like colour and typography, but motion and sound truly bring the brand to life." It was in the last five years that the studio began to explore these techniques, which they hadn't known or understood before. "So we needed to learn." How does one actually manage to learn something new and make a change after so many years of



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working in the same way?

Liza's response is, "Just start doing it differently; you learn by practicing every day." That's why they established a laboratory in the studio where the team gathers monthly for four hours to teach and share various techniques and approaches - and to put them into action.

This learning involves sharing and understanding the tools, examining the parameters, and realizing how they move and are utilized. **"The way the tool moves also reflects how the brand will move."**

When discussing sound or motion, it raises the question: **"What comes first, the sounds that trigger the movement, or the movement that triggers the sound?"**

She then emphasizes the importance of reconsidering the use of tools and exploring how they can be employed differently to achieve varied results.

Liza brings three projects to the discussion related to the culture and mentality of the studio.

The first project explores the concept of meeting or defying expectations, which she views as risky in design and creativity. **"Trying to let go of expectations can be truly liberating."** The North Sea Jazz Festival, a renowned Dutch jazz event dating back to the 1970s,

carries a legacy of iconic performances and grand expectations. The studio approached the project by questioning fundamental aspects: **"What defines jazz?"** Improvisation, spontaneity, discipline, rhythm





were considered. "And what about the festival itself? In jazz, improvisation entails understanding all elements and components, much like design, and creatively manipulating how they intersect." The creative process unfolds: a line moves from side to side, engaging the audience and forming images. "And what is jazz without sound?" The motion created harmonizes perfectly with the jazz chords.

The second example is the D&AD Festival, where Studio Dumbar was commissioned to design the graphic identity for three consecutive years. Liza presents the outcome of the last year, themed "Be part of more" - everything had to be abundant. The concept centred on placing messages not only in the foreground but also in the background, creating a platform for additional messages. However, after the initial trailer, the client requested more. But what more? "I went to that school where everyone says less

is more. (...) And I always thought, but why? Why this rule and why do we need to follow it? It doesn't make sense to me. In fact, I want much more in my life. So we're going to have to give more." For the final result, they introduced more colours, more pencils, and intensified the sound to be stronger and deeper.

"When it comes to design, you really need to experiment to see if it works." The third example is the DEMO Festival, the world's largest motion design festival, initiated by Studio Dumbar in Amsterdam in 2019. The festival was born from the idea of





repurposing screens typically used for weather or other information around the central station. They aimed to publicly showcase motion design from global designers, taking the bold step of partnering with the screen owners to host the event. In its inaugural edition, 80 screens were utilized for 24 hours, attracting 250,000 visitors and receiving 2,700 submissions. By 2022, the festival expanded to 5,000 screens across more locations and cities for the same duration. It is set to return in 2025 across several European cities.





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## Round table

The presentations are warmly received by the large audience of designers, creatives, and spectators filling the room at The House in Lisbon. Frederico Duarte, design critic and curator, and co-founder of Fazer magazine, takes the stage as the moderator of the discussion.



MODERADOR  
Frederico Duarte  
Crítico  
e curador de design



## Round table: the conversation begins

The presentations are warmly received by the large audience of designers, creatives, and spectators filling the room at The House in Lisbon. Frederico Duarte, design critic and curator, and co-founder of Fazer magazine, takes the stage as the moderator of the discussion.

The moderator starts by recalling a phrase attributed to Gert Dumbar, founder of Studio Dumbar: if asked to show his work, he would simply open the window. **The visual culture that permeates our daily lives is shaped by the efforts of designers like Macedo Cannatà in Oporto, collaborating on projects such as Culturgest, Cinema Batalha, and Sismógrafo, alongside Dumbar's work with the Dutch police and the railways. This leads to the initial question: how do each of the speakers perceive this impact on their work?**

According to Maria João Macedo, the work is always considered ephemeral, which helps relieve pressure but also becomes part of the visual landscape. She points out the impact of mupis in Oporto remaining empty for weeks due to contract changes, resulting in a lack of visual communication on the streets.



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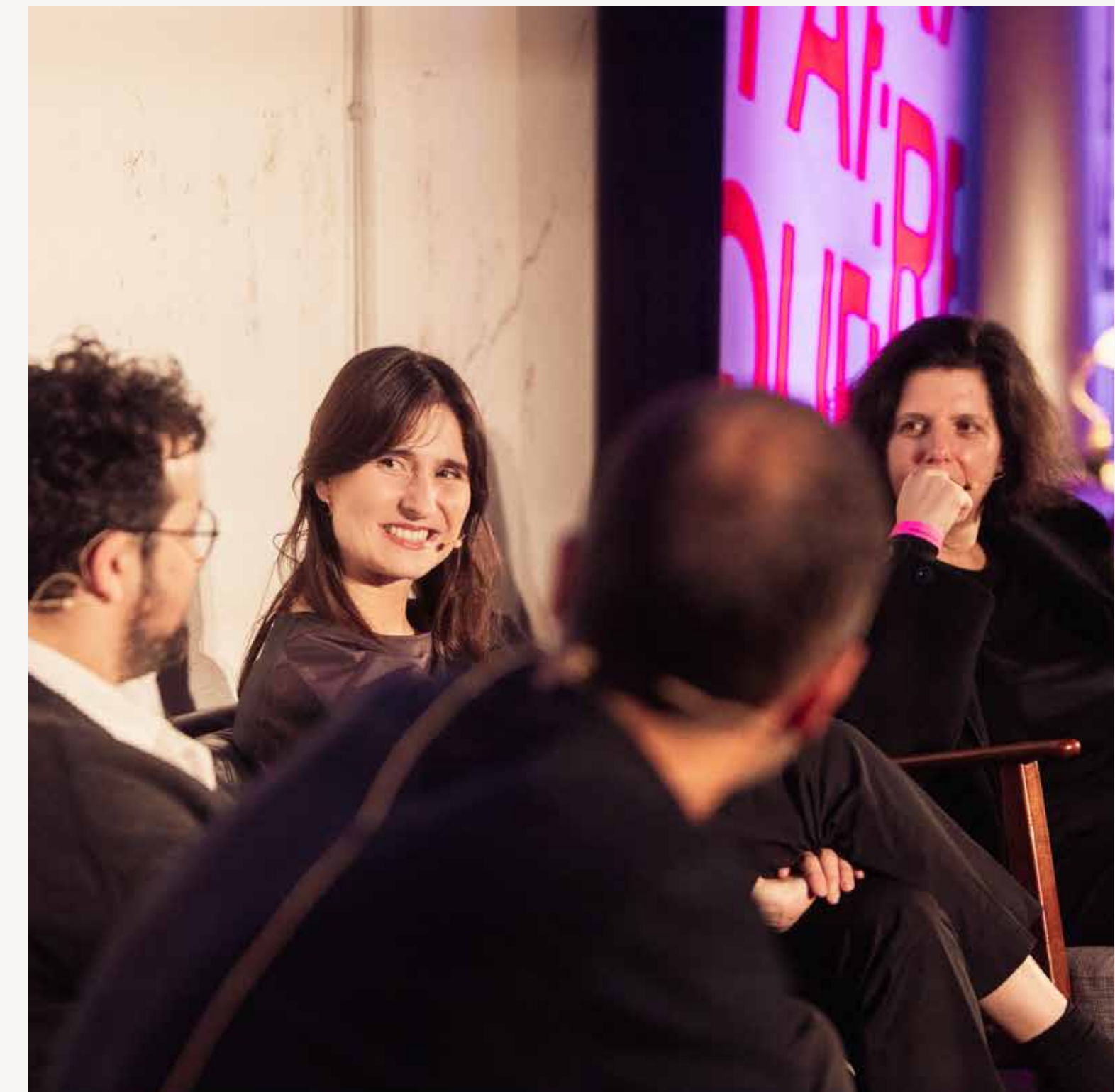


Dário Cannatà adds that most clients are unaware of the impact and presence of design within this visual landscape. He also mentions how confusing this landscape is in Oporto and that, as a designer, he cares not only about identity but also about signage, and that, in this regard, there is a long way to go.

Liza Enebeis emphasizes the importance of respecting people when placing something in public space because communication inherently demands attention. "If the client doesn't do it, we should do it as designers." The same principle applies to identities that must endure over time, highlighting the significance of maintaining longevity without becoming mundane. Understanding the temporal context of each project is crucial.

Frederico seizes on the concept of time, especially regarding works that are created with time as a fundamental aspect, such as Batalha. Directing his question to the Oporto studio, he **inquires about the significance of time in their approach to their work, even when it is ephemeral.**

Maria João emphasizes that ephemerality is a concept she considers avoiding dramatizing the creative process. Books serve as a prime example of enduring over time and leaving a lasting legacy: "Time in a book, this fourth dimension, is crucial because it follows a narrative. However, creating a book isn't fundamentally different from producing a motion picture or developing an





identity; each involves narrative and time."

"What animation and motion enable us to do is explore new tools and technologies, but the essence remains the same - it's about the idea," adds Dário Cannatà.

The moderator poses further questions, now focusing on the fact that several of the clients Macedo Cannatà works with are from the cultural sector. **"Is designing for this sector more or less risky? Are these clients more receptive to taking risks?"**

Dário emphasizes that in the cultural sector, there is greater openness to taking risks because there isn't as much pressure to generate profit compared to other sectors, largely due to the sector being mostly funded by the state. "The way success is measured is different." On the other hand, as Maria João points out, it is also a sector with limited resources that may sometimes be unwilling to invest in certain ideas due to budgetary constraints. However, ultimately, whether in the cultural sector or in more commercial sectors, the goal remains the same: to effectively convey the message.

Liza mentions that in the cultural sector, there are always higher expectations due to the greater freedom, but she doesn't find it as challenging because it's a more





saturated area. "I find it equally exciting to work with companies that have never prioritized design. When they decide to make a change or dare to do something different, I find it much more rewarding."

The moderator also highlighted the connection between Liza's work at Studio Dumbar and the community, citing examples like Typeradio and the DEMO Festival. Typeradio aims to unite the design and typography community, while the DEMO Festival showcases the work of motion designers globally.

"It's crucial to give back to the community and share because if nobody knows what we do, I don't think we truly exist. Sharing and exchanging ideas is essential— the more we share, the more we learn," says Liza Enebeis.

Frederico Duarte posed one last question: **What impact has the pandemic had on the way studios work and the type of work they do?**

Maria João Macedo discusses her involvement in the identity development for the 5th Istanbul Design Biennale, noting that initially, nearly everything was conceptualized in print—books, flyers, posters, t-shirts, bags—but ultimately, everything evolved into motion graphics, videos, and augmented reality. **"The formats changed significantly and rapidly during that period."**









# The conversation extends to the audience.

## Susana Albuquerque, UZINA, CCP

Susana Albuquerque, Partner and ECD at UZINA and President of the CCP, asks Liza Enebeis, beginning with the premise that Studio Dumbarr is "a studio where everything moves," whether everyone functions as a motion designer, or if it's the motion designers who generate the ideas, or how the studio operates in this regard. Liza responds that currently it's a collaborative effort, with everyone involved from the start: motion designers, visual designers, coders, sound designers, project managers, strategists, and others. Projects can originate in various ways, such as from sound. "We work together as a team. I provide guidance to ensure we start and finish the project, but beyond that..."





# José Maria Machado

## BBDO

José Maria Machado, Account Director at BBDO and a member of the CCP Board of Directors, asks Liza Enebeis – who mentioned that about five years ago they began incorporating more motion into the studio – what the future holds for design in five years. **"What will the design of the future be like?"**

"I don't want to mention the two-letter word that starts with 'A' and ends with 'I,' because there's a whole world of creativity for us to explore. But with AR, VR, there are even more realms waiting to be discovered," responds the creative director, underscoring the importance of embracing learning and fearlessness.

Dário Cannatà adds that new technologies will bring forth new perspectives for expressing ideas, but the essential aspect remains unchanged: the ideas being communicated. "New perspectives can inspire new ideas, but they are merely tools."

Liza disagrees, arguing that these technologies are more than just tools. Using the example of the mobile phone, she highlights that it has evolved beyond being a mere tool to becoming an extension of ourselves. Tools facilitate the creation of ideas; a tool is not just a tool. **"Sometimes, innovation begins with the tool itself."**



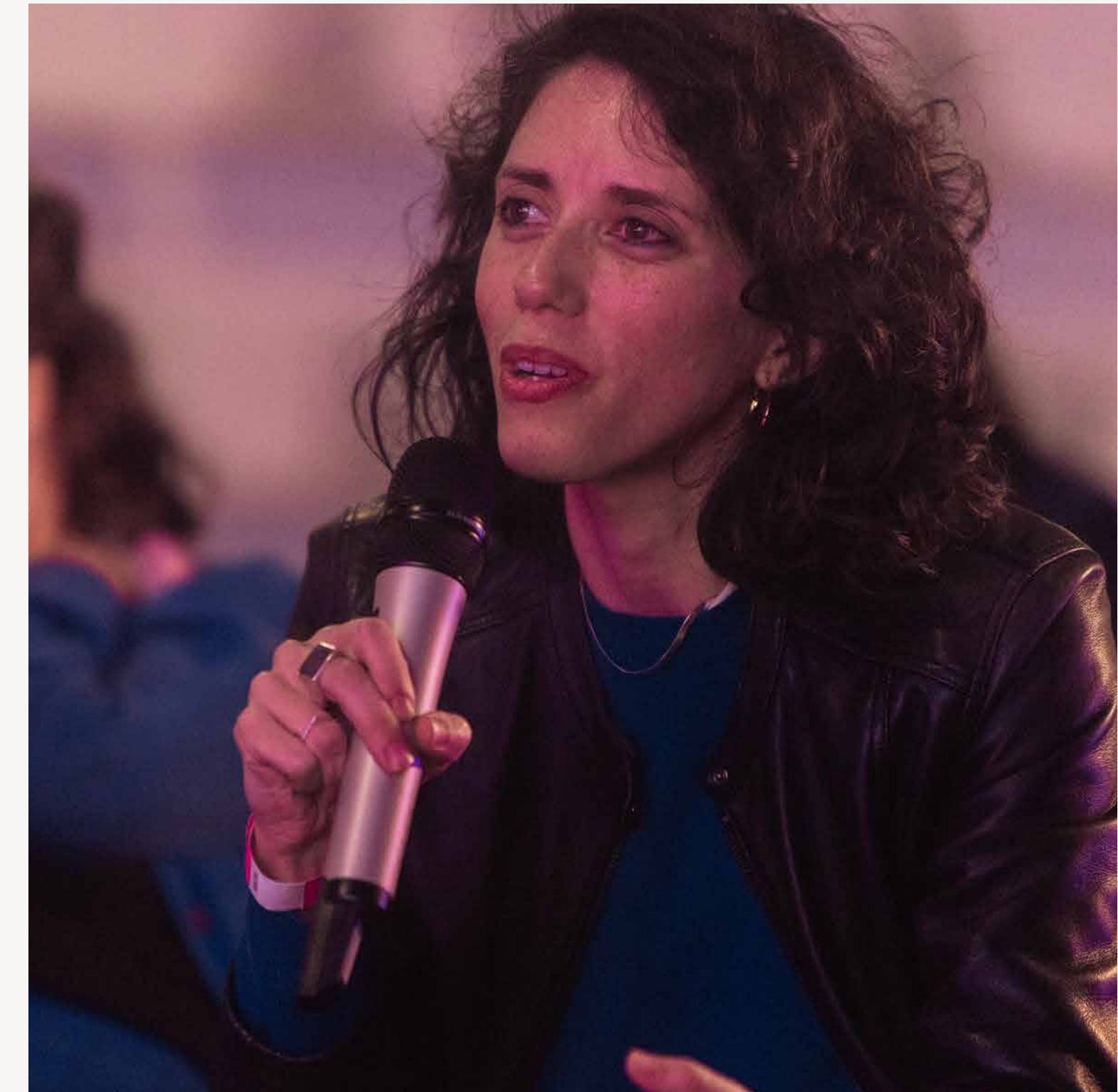


# Catarina Vasconcelos

## ILHAS STUDIO

Catarina Vasconcelos, director and designer at ilhas studio, raises a question about the role studios play in response to global events. How can graphic designers and impactful studios contribute to addressing these issues? "I understand we are graphic designers, but perhaps we are more than that," she reflects. She concludes: "What is your stance on what we might term graphic activism?"

Liza Enebeis highlights the inherent **capability of designers to effectively communicate messages**. However, she cautions against imposing the notion that just because one has the ability, they are obligated to act upon it, as it remains a deeply personal and subjective choice. "But if you have the desire and intent to convey a message, you should act upon it." She also acknowledges that individuals and companies can approach this in various ways. Sometimes studios may feel compelled to address issues publicly, but there are also impactful actions that are not immediately visible yet still align with their principles. "I prefer to take alternative actions and refrain from using the studio as a public platform because it comprises people from diverse countries and perspectives, all of whom I must respect."





Maria João Macedo adds, "We are constantly applying our knowledge and skills to convey messages, and **we aim to select messages that resonate with our beliefs.**"

In conclusion, Dário Cannatà adds, "I believe the most valuable thing we can do is passionately engage in something we find enjoyable and beneficial and strive to execute it to the highest standard. For me, being here to discuss graphic design exemplifies that ideal."

The moderator closed the debate by reminding us that "**Design is a service. If you want to have an impact, choose a very good client.**"





# Tertúlia CCP: “Ver para Querer”

The talk took place on March 4, 2024, at The House of Hope and Dreams in Belém, supported by Lisbon City Council, the Antalis brand, Cerveja Sagres, and Esporão. It was followed by a dinner crafted by Chef Manuel Liebaut.

Thank you to all the participants:

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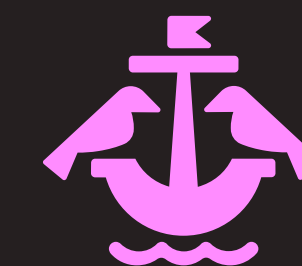
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