Ca

SPEAKERS: **Erika Nerozzi** (Expert anatomy poste

Son Fortes

TUTORS: **Adriana Rodriguez** (Design Director Camper BDC); **Alessand**

norca. 12th-18th July 2009

igner Camper BDC); **Diane Becker** (Creative Consulting Camper BDC)

MBRE); **Leon Ransmeier** (RANSMEIER.COM)

ier artisan); **Andrea Ghizzani** (Consorzio Vera Pelle Italiana Conciata al Vegetale); **Valérie Bergeron** (Mater FAD)

y design

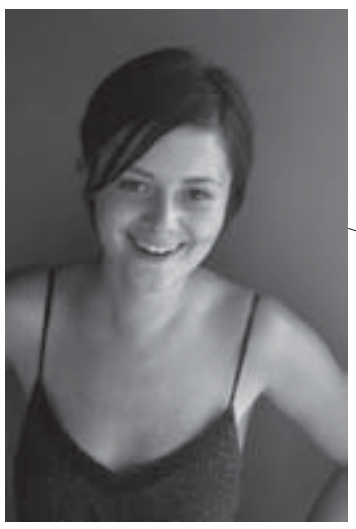
camperworkshop.com

Camper World

Arrival throughout the day of speakers and young **designers** from Palma airport to Son Fortesa.

Antoine Boudin (Design Parade 2009 - Villa Noailles). Bounjour!...ici Antoine…I am French and I work for myself. (happy me!) I am 22 and sometimes people think I am 26 (is that good or bad?) I love meals made with love and I hate meals made with hate. I also hate phobias, and funny, everyday I discover I have new manias. I sleep with a designer, but because I am obliged to.

Julien Renault (Design Parade 2009 - Villa Noailles). Hi! I am Papoun…and yes I am French. My future plans are those in which I can balance work and love. I hate being alone and also hate the machine with which I had a finger accident. I really do not know what I think about myself but, listen... what do you think about me?



Anna Korshun (ArteZ). I am Anna and guess what …I don't really know where I am from (seriously). I am now at ArteZ, Art School. My real age is 23 which is double the age people think I am (12!) I would like to become a great designer, eating fish and potato chips. My eyes are brown.

Jumpei Ushiyama (Loughborough and Camper freelance designer). Hi! This is Jumpei, born in Japan and working as a free-lance designer. I consider myself a maniac about shoes, I even sleep with them! I hate insects, especially mosquitoes… I must admit I listen to 'everything is everything' when I am on my own.

Chau Har Lee (Royal College of Art). I am British and my name is Chau and would love to become a Footwear Designer. I am now at RCA. I love my dad's cooking and when I eat I have a wobbly eye (yes!). Now there is only one thing on my karma mind "shoes, shoes, shoes…!" and "love, love, love for Camper!"

Camper Workshop

Lucile Puton (La Cambre). I am French, and studying at La Cambre Fashion Design. I am 25 years old. My feet have left behind them lots of landscape that they hope to see again and my hands have left behind thousands of clothes. I do not have any pet since I am allergic to cats…but I still love them!

Maurice Van de Stowe (ArteZ). Mauritzio here from Holland. My future (and immediate) plans are to become rich and famous. I am allergic to ugly shoes and girls in ugly shoes do really get on my nerves! I really love Lady Gaga and sleep with my teddy bear (of course).

Leon Ransmeier (www.ransmeier.com). I'm Leon – I work as an industrial designer in New York. My future plans? To keep learning and developing . I sleep with the light off. Adriana es rara!

Informal presentations of participants + Life casting:

Speakers 3

Andrea Ghizzani: President.Consorzio Vera Pelle Italiana Conciata al Vegetale.

Michelle A. Binczak: green art expert / editor; International trend consultant, expert in creative processes for design.

Why are we doing this?
We know that our habits of making and using the stuff of our lives have to change. We are taking this moment to find a new point of view, by reflecting upon our intentions, our resources, our processes.

We are looking for innovative solutions that are delightful and sustainable.We are seeing our role as designers as a link in a system that plugs into the boundless creative force of nature and transforms it into the power of commerce which creates wealth through craft, community and culture. Design is no longer just about stuff.

Ingredients
8 young designers: selected through careful research in Europe's top design schools, design competitions, and serendipity;
1 expert researcher in the field of feet and the body;
1 explorer to guide creative inspiration;
2 celery green designers to empower process;
1 innovative artisan and his tools;
a gathering of alternative sustainable materials;
a supply of primordial materials:
vegetable tanned leather:
bring all ingredients together in a beautiful natural context in the middle of an island,
in the middle of the summer,
mix and process and experience,
and see what happens...

Diane Becker and **Adriana Rodriguez**: Tutors

The Arrival

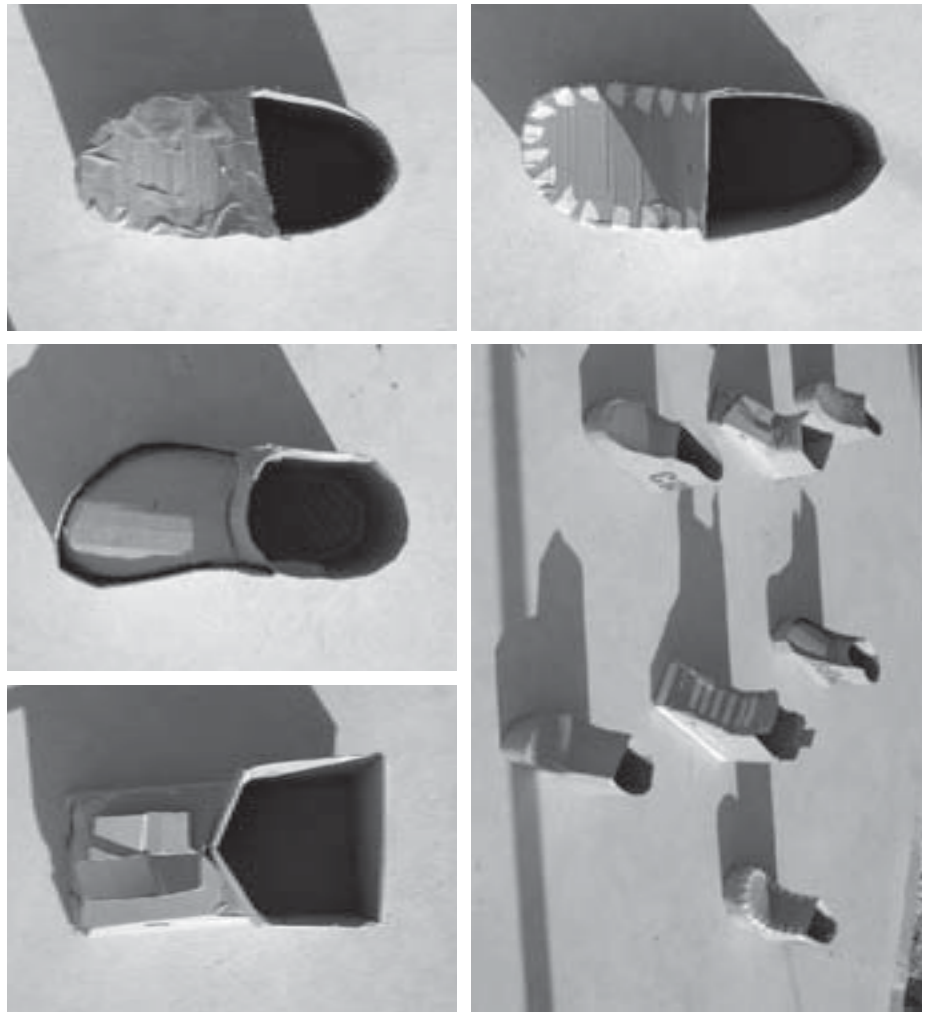
Válerie Bergeron: Strategy Director Mater, Centro de Materiales del FAD.

Andrea Traina: leather artisan.

Celery Design Collaborative. Rod Deweese and Brian Dougherty: International branding consultants for innovative communication and development, specializing in eco-sustainable projects.

Nature / Design

Erika Nerozzi: expert in anatomy, posture, gait and feet.



Making moulds of the feet of p

ey will take part

Available at Son Fortesa wil be ee

hand, and lasting Lasts, Knives, Needles, Glue, Ha

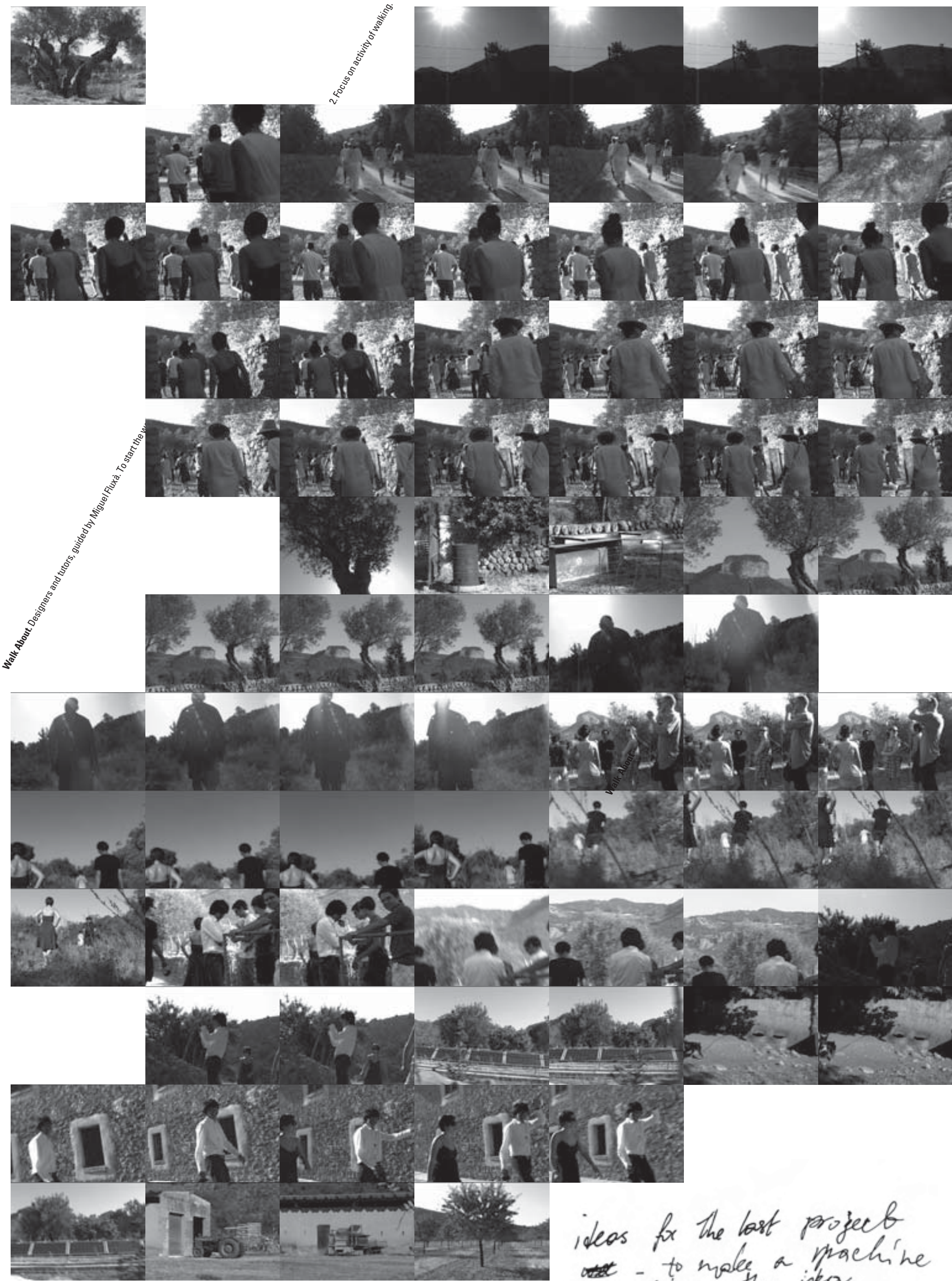
Camper Workshop

The earth and feet and the space between

MONDAY 13th July

Walk About. Designers and tutors, guided by Miguel Fluxà. To start the w

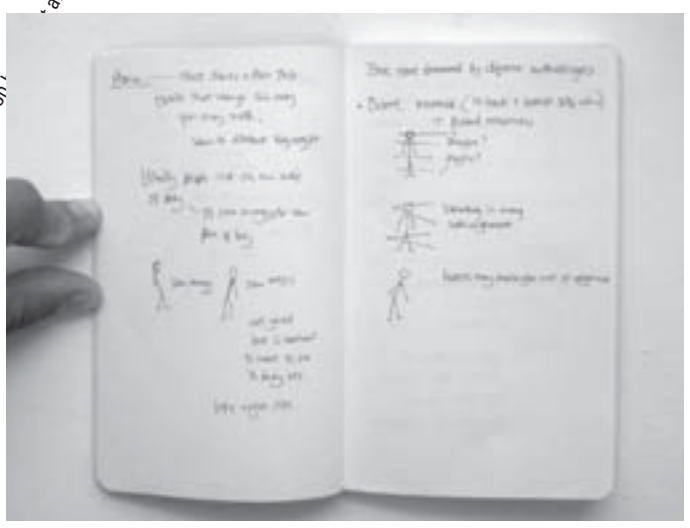
2. Focus on activity of walking.

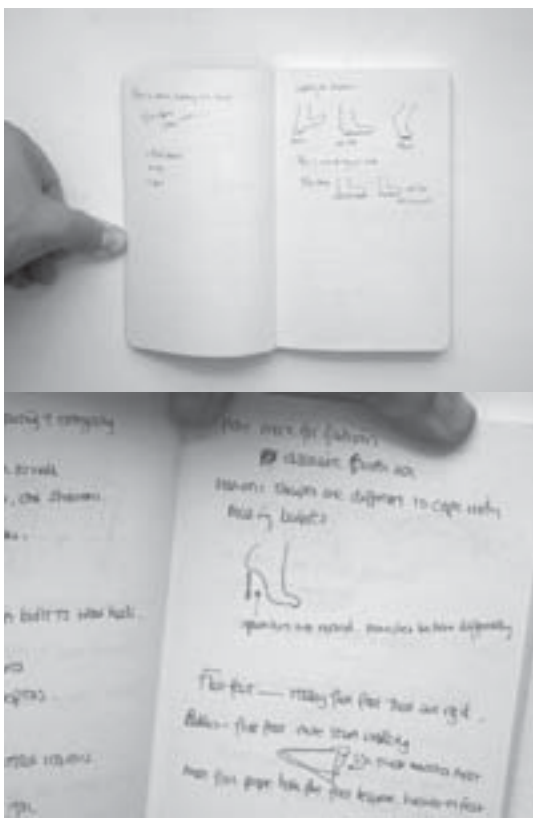


ideas for the last project
~~out~~ - to make a machine
a achive the idea
a tool

Interactive work on t and experiential movement in space

Erika Nerozzi





Left: Anna's thoughts.
Right: Chau's notebook.

I am a scientist, I am very curious by nature. My main work is research in the field of posturology. I conduct my work in Bologna in Italy and have also worked extensively in Canada on research programs. I started out teaching swimming and judo, and I watched people and how they moved and used their feet and held their bodies, and asked myself, " why?".

There are so many aspects that influence how we organize our bodies to stand without falling down, and move through space. This system which defines what makes the human different from other primates, to be able to stand up right as a biped and the ability to use language and tools, is called the BODY SCHEME. This is not a fixed organization, but dynamic, and responds to many things from the physical, structural to emotional and cultural inputs.

Our perceptions, the input we get from our senses, is what allows us to move. In fact, without perception there can be no action. The foot is an amazing organ that sends messages to the brain and has a really wide range of movement possible as a response to this input. So really looking at the foot at the beginning of the process of designing shoes seems like a natural way to go about it. We made foot moulds for each of the designers of their own feet, and it became obvious at once how different each foot is. Then we worked on how the foot moves, the active phases of gait, and the different structures within the foot that gives it its form and balance.

The question came up, what is the ideal shoe, from the point of view of the foot? I think there isn't one fixed solution. The foot is happy changing position, and moving on different types of surfaces, as long as it isn't squashed into a space to small for its bones to move. Sometimes you need a structure that grabs the surface you are walking on that can give you traction and support, other times you want a smooth surface with a smaller contact that allows you to spin easily. One of my favorite activities is Latin American salsa dancing and I need beautiful shoes that are smooth on the soles to let me really move to the music.

I think we need to look at different solutions for footwear also based on the age of the wearer. I look a lot at the problems that the older population has…50% of women over 50 have a kind of painful collapse in their metatarsal arch which changes their ease in movement, if their footwear doesn't help to compensate this change. One problem I have seen is that many people become much less active socially because of this; it creates a perception that they are old and can no longer be as engaged in life, they don't go out, they give up favorite activities. And much of this could be helped by their footwear, they need beautiful shoes too!

Creative workshop led by Michelle A. Binczak

She proposes a workshop focused on creative development of internal resources

Camper Sustainable Creativity Workshop

Michelle A. Binczak

Camper Workshop

Inspiration itself is by its nature green: natural, ever-renewable, authentic. It originates in what might be called "wild mind" – a state where the imagination is free to play and explore. To invite this state, we apply techniques designed to stimulate somatic perception, activate intuition, awaken all the senses, and interrupt the abiding domination of the intellect. We approach the immediate natural environment as teacher and muse. Working with nature-inspired creative pathways, we unearth understanding and ideas that will find their way into a new and infinitely renewable green-energy design language for footwear.

Our feet are our connection to the planet.
We begin with the foot itself, walking barefoot and in various fashions: walking on the toes, on the heels, the inner edges of the foot, the outer edges, walking with toes in, toes out, shuffling, stamping. Using parts of the foot not normally employed for walking, the exercise offers immediate physical awareness of the importance of the foot to the stance, to movement, and to how one feels. At the same time, relearning the grammar of the feet, the foot is awakened; the entire sole feels alert. Rhythmic foot-stamping echoes traditional rituals found in many parts of the world, in which the energy of the earth is brought up into the body – in the most physical way possible, we activate our direct link to the planet.

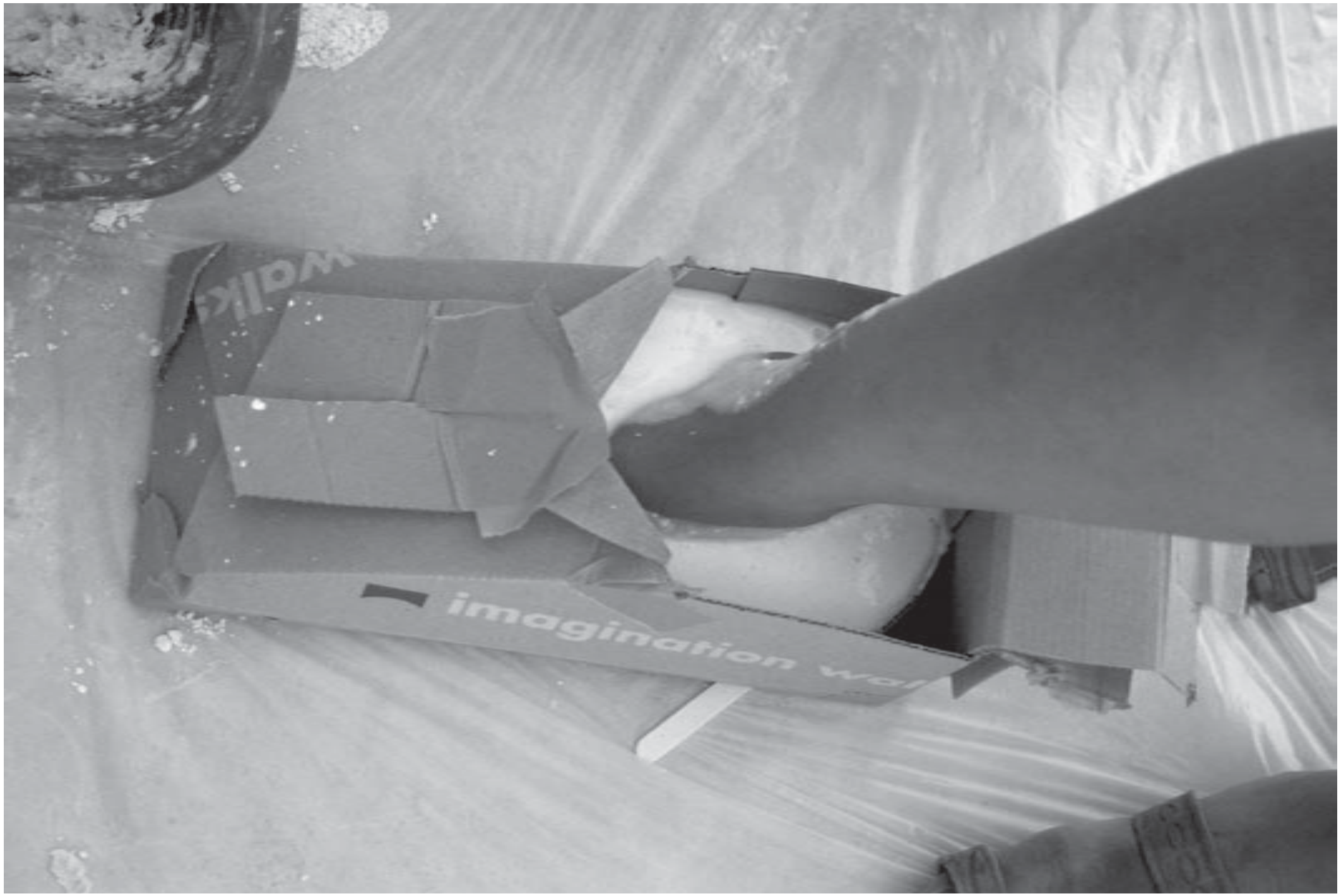
Our senses extend our connection to the planet.
Many of us are accustomed to using mainly our eyes to experience the world, and even our vision is circumscribed by habit: we don't see all there is to see. In this exercise, we walk quietly into the landscape, awakening and exercising our senses one by one. We listen, we smell, we taste, we touch. We explore and discover the richness of the world, allowing intuition to guide us, noticing colour, pattern, texture, line, hearing the crisp crackle of a leaf against a background of softly interwoven insect sounds, pursuing new sensory encounters that capture our interest. Our flowing, encompassing multi-sensory awareness opens to all that surrounds us, enabling us to become one with the landscape, to be nature.

Align with nature for infinite inspiration.
As we walk, we gather objects that appeal to us. Choosing one of these objects for its pattern of energy or growth, we learn the pattern by studying it closely, somatically internalizing its tempo and flow. Then, using both hands, we draw with charcoal on paper, with our eyes closed, expressing the energy in gestural line. The encounter is between the designer and the inner dynamics of natural form. Finally, eyes open, we improvise with the mark, extending it, developing it, exploring it to see where it will lead. The final phase of this exercise consists of taking the mark we have developed, and allowing it to evolve into a shoe, as if the earth itself, and this particular natural force in particular, had given birth to a shoe. Sourced directly from nature via the conduit of the designer's imagination, the object emerges as the result of the encounter with the landscape, and appears as inevitable as any tree, fruit, wildflower, or stone.

Inspiration-gathering is the first step in the design process. Later come the incubation phase, the refinement stage, testing for functionality, submission to questions of commercial feasibility and technical viability. We must balance the imaginative, the conceptual and the technical to create an object that fulfills all that is asked of it and more.

The shoe born from a sustainable creative process will be both a perfect response to the foot and aligned with the planet across which we walk.

Day 2



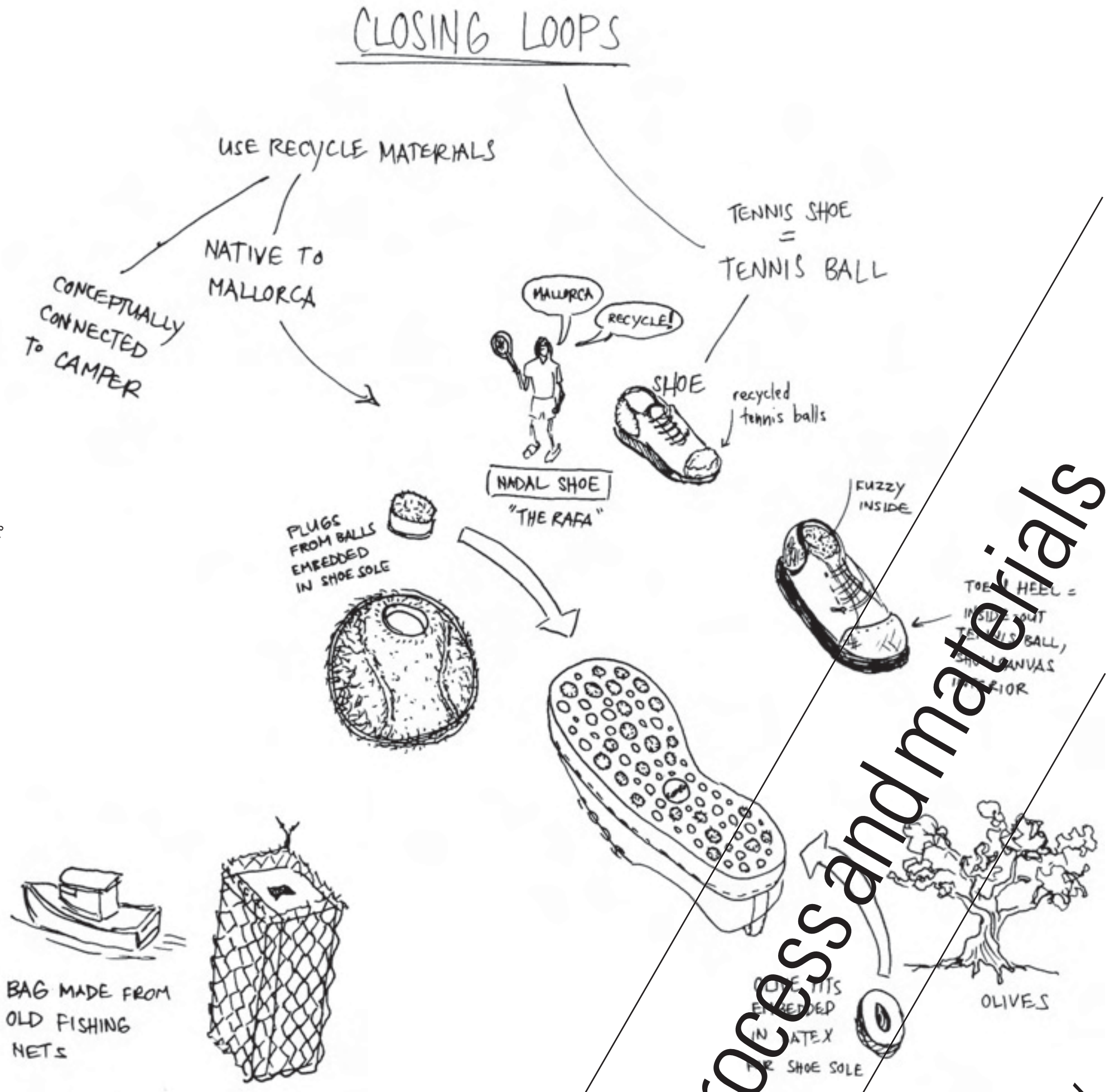
Finish work on foot moulds begi

cess and final presentation.

Camper Workshop

Design process and materials

TUESDAY 14th July



Celery Design

They propose a workshop on design process and bring expertise in new concrete and innovative solutions available in the market.

We are here to design an object, an experience, a business model, a pattern of behavior, a collective impact.

Design is at the core of our consumer culture. Intentionally or not, there are designers behind every major global problem we face. On the other hand, design gives scale to new ideas and solutions. So we are exactly the right people to tackle today's ecological and financial crisis.

Where do we go from here?

It's time to evolve our design thinking. The old obsession with image and form is not going away, but we need to add a whole range of other considerations. Of course, we must consider the impact our design has on the eye, but also the impact it has on the community of people, the humanity of workers, and the health of natural systems. Green design is an evolutionary process. We need super-charged innovation and big evolutionary leaps at this point in human history. This transition unleashes incredible creative and business opportunity as we invent the future.

Where do we start?

Ecology is a fairly new lens for designers to look through, so there are lots of untrodden paths to innovation. We can start by moving resources from the waste category into the innovation category. Plot the ecological footprint of any person, company, or nation. Choose any part of the system and start imagining better solutions.

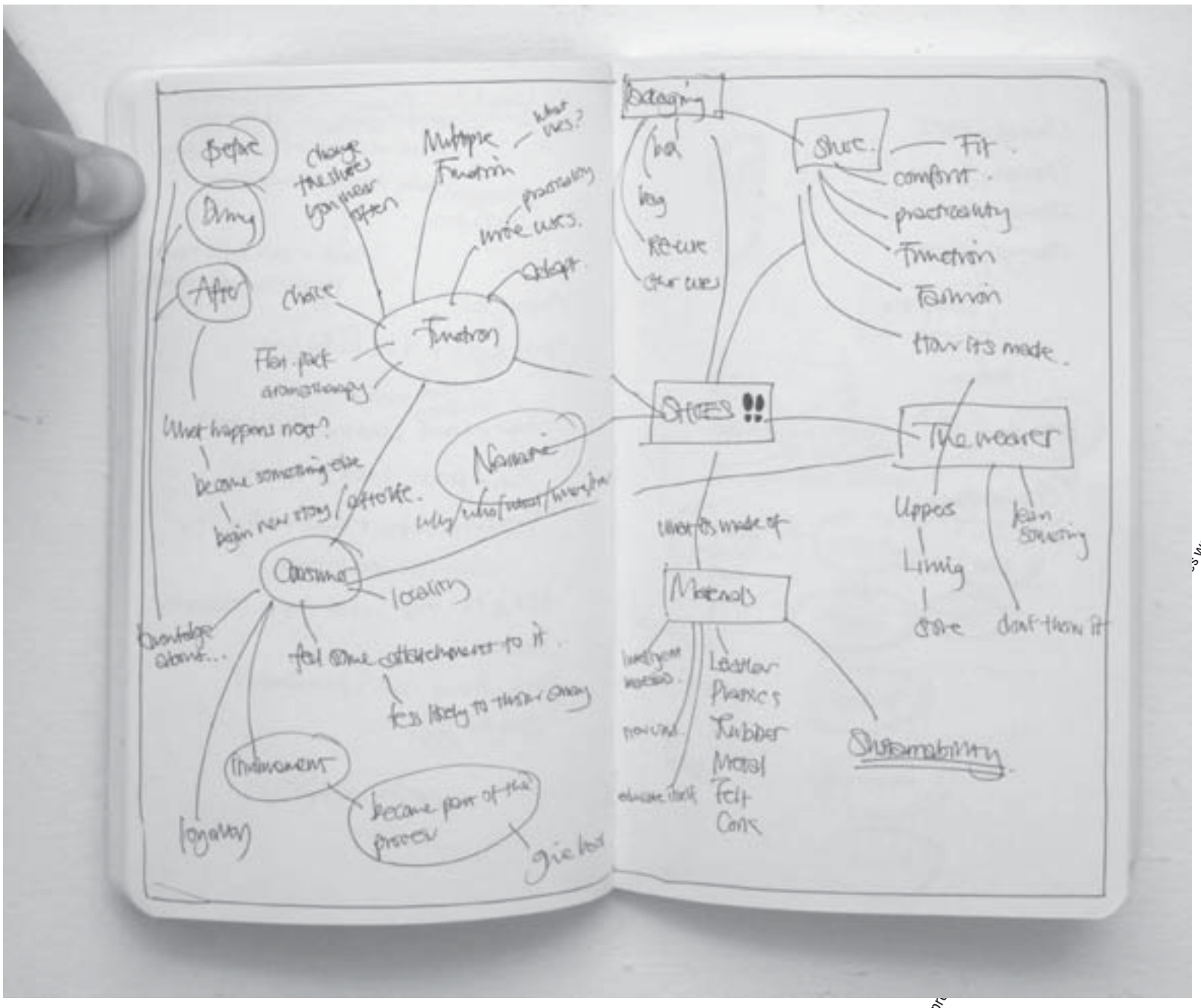
Camper Workshop

We are searching for a type of design that is more good, not just less bad. We must embrace the creative spirit and apply it to a society that must learn to live within this. Nature's limits are like the edges of a sketchbook. There is infinite room for creativity without violating those limits.

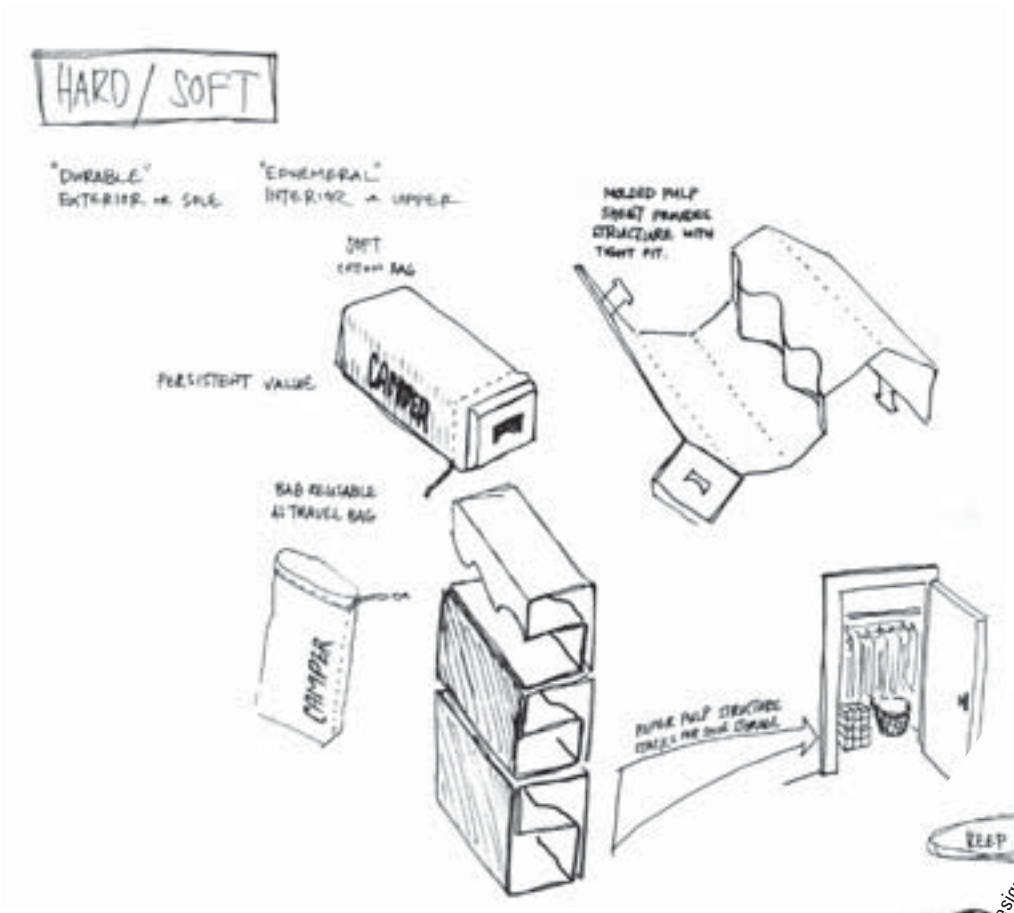
Green design is definitely not a one-size-fits-all prescription for how everyone should live. It's a celebration of ingenuity and vision—of doing amazing things with limited means.

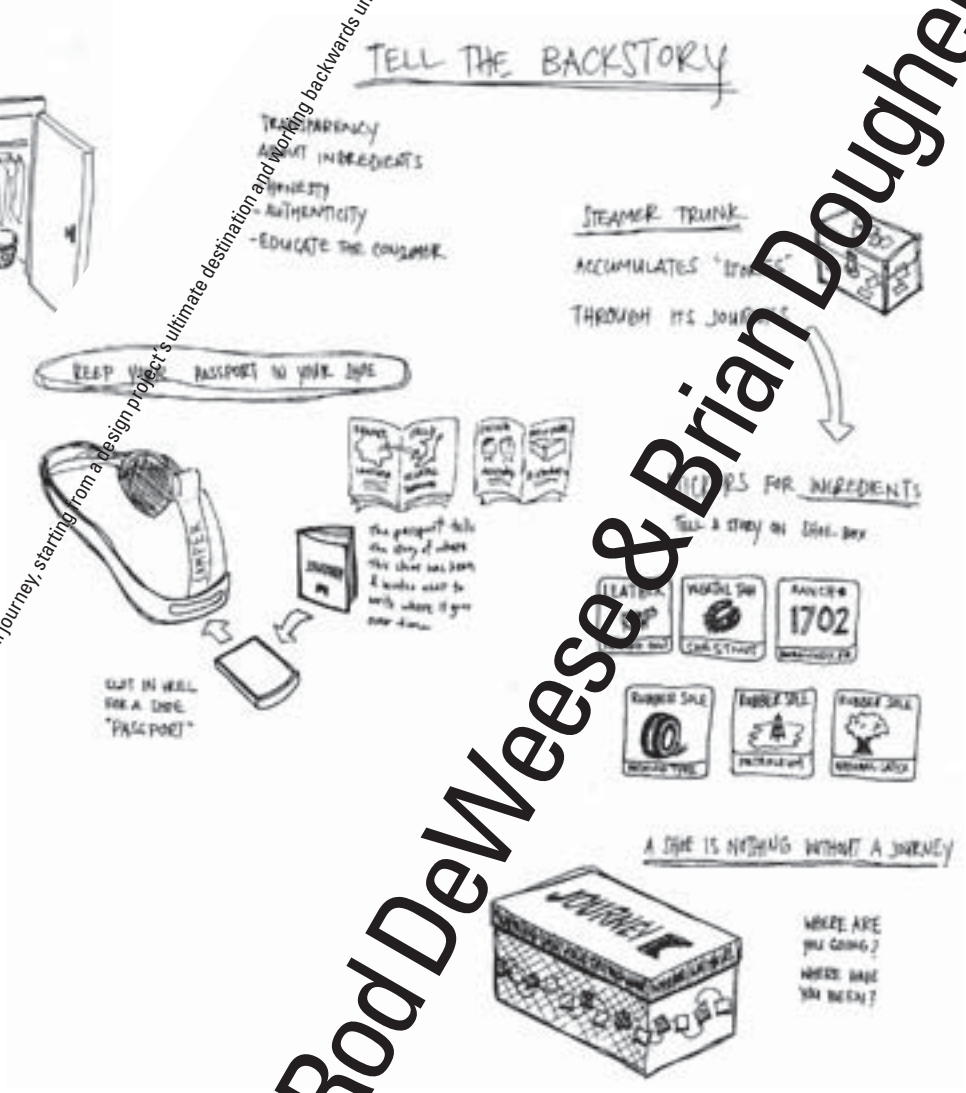
If you think of yourself as an agent of change, then you just might be able to change the actions of your audience, and our society at large.

Seminar and activity by Celerity Design



Day 3





"Designing backwards" is a process by which designers take a mental journey, starting from a design project's ultimate destination and working backwards until we arrive back at the design studio. It's a multiphase brainstorm process we make.

Rod DeWeese & Brian Dougherty

Mater. FAD Materials Center

ECO SUSTAINABLE ALTERNATIVES: Latest research from MATER FAD, selected by Camper Barcelona Design Center.

Sustainable materials search. Válerie Bergeron. Strategy Director.

Válerie Bergeron

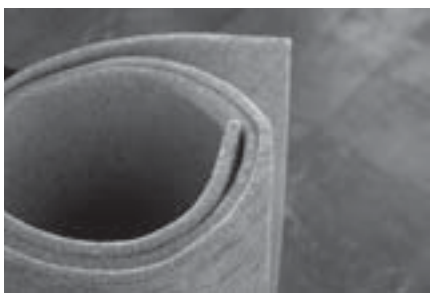
WILLIE BOOT
Recycled plastic
Company: Shile Plastic – UK

WILD RUBBER
Fabric with natural rubber
Company: Wild Rubber – Brazil

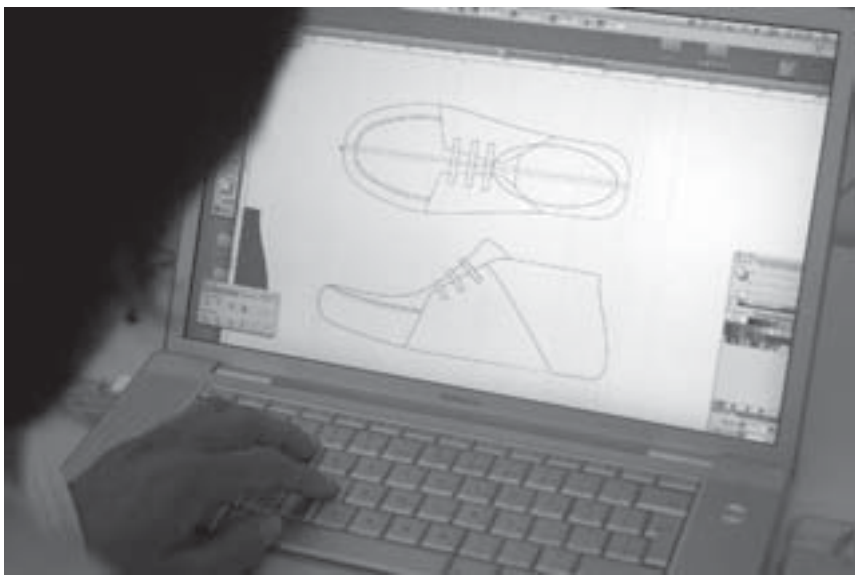
ACOUSTICORK
Cork and Rubber
Company: AMORIM – Portugal

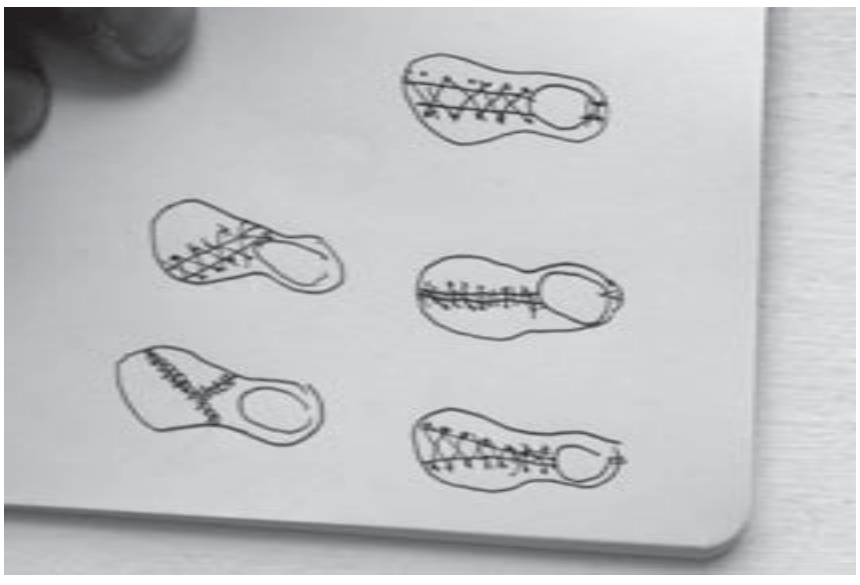
NEDDLE FELT
Felt
Company: VFG – Germany

CUOIO RIGENERATO
Recycled leather
Company: Prodotti Alfa - Italy



Camper Workshop





Freelab Design activity

Andrea Ghizzani

I am a tanner in Tuscany, from a small town in Pisa between Florence and the sea. My father was a tanner before me and my family has always followed the antique method of tanning leathers traditional to that area, vegetable tanning. For me it is a choice that reflects deep values, about place and tradition, and respect for nature and work with our hands. In 1994, a group of friends, all who work in their family tanneries, decided to create a consortium called the *consorzio vera pelle italiana conciata al vegetale*, to join our energies to communicate the story of our leathers to the world. Today we are 26 tanneries, and have a strong profile that defines and guarantees the qualities that make our leathers unique. I am happy to take part in the *natural by design* workshop, to explain why our leathers are a happy choice for natural and sustainable design projects, and to learn from young designers what are the demands for the future of design, because even an antique tradition is constantly reinventing itself to respond to new market needs and opportunities.

I brought with me a group of leathers that represent the purest of the vegetable tanned leathers. They are sourced exclusively from the byproducts of the alimentary markets, no animal has been killed for its hide. The materials that are used in the tanning process are strictly of natural origins, vegetable tannins that are byproducts of the woodworking industry from sustainably farmed forests. The most important of these tannins are the chestnut from Europe and the quebracho from South America. These tannins are the natural antioxidants found in also wines and teas and give the leather its characteristic warm pinkish color. This process is a long slow cycle, it takes from 40 to 60 days to tan a hide. The leathers are highly reactive to light, heat, and wear, they will change over time and every object made with them is imprinted with the history of its use.

Another really critical ingredient to our leathers is the water in Tuscany. It has qualities that give out leathers a unique hand, and cannot be copied anywhere else, even in Italy. We take care of our water, over 15% of the cost of our products covers the depurification our the industrial waters. We are proud of our system which is a recognized global leader in this field, during the most recent G8 conferences this year, the president of the Chinese delegation came to visit Santa Croce sul Arno to visit our tanneries and our depurifiers.

The water is really also a very personal concern for me because I am a long distance swimmer in the open sea. I train for races in the sea off the coast of Tuscany where the waters of the Arno empty into the Mediterranean .

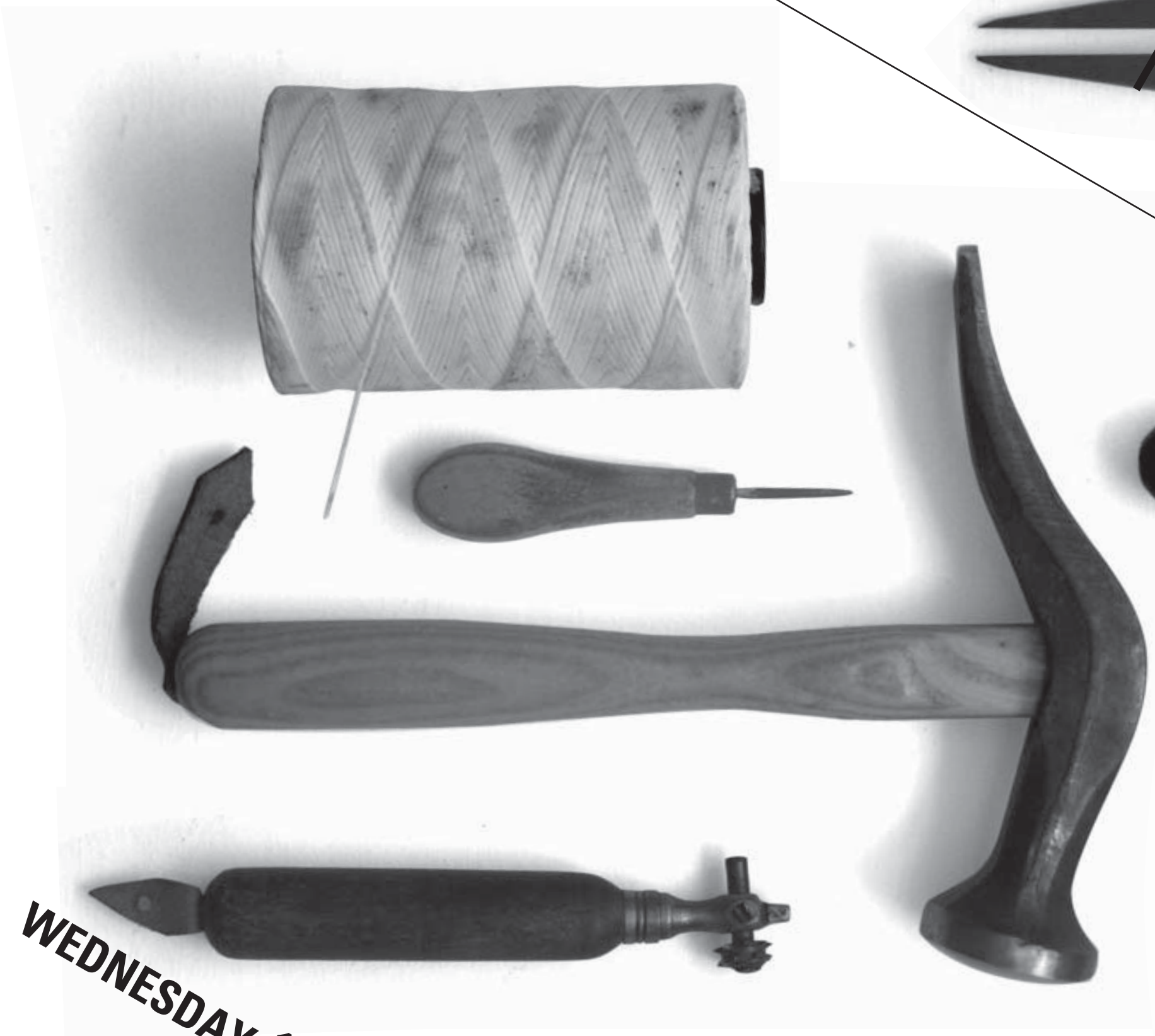
Day 3

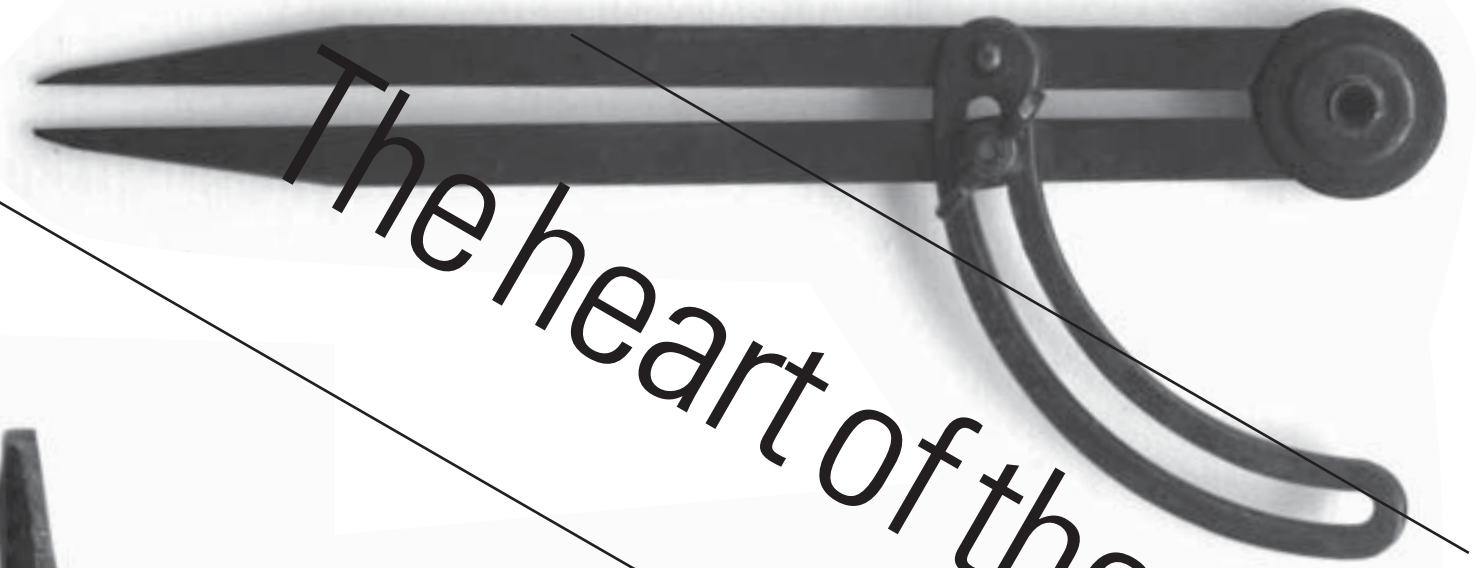
The Italian veg tan leather consorzio discusses the process and choices behind veg tan, and its special qualities as natural material choice. The consorzio will provide leathers for the workshop prototyping. Andrea Traina will demonstrate techniques and lead experimentation of working with leathers

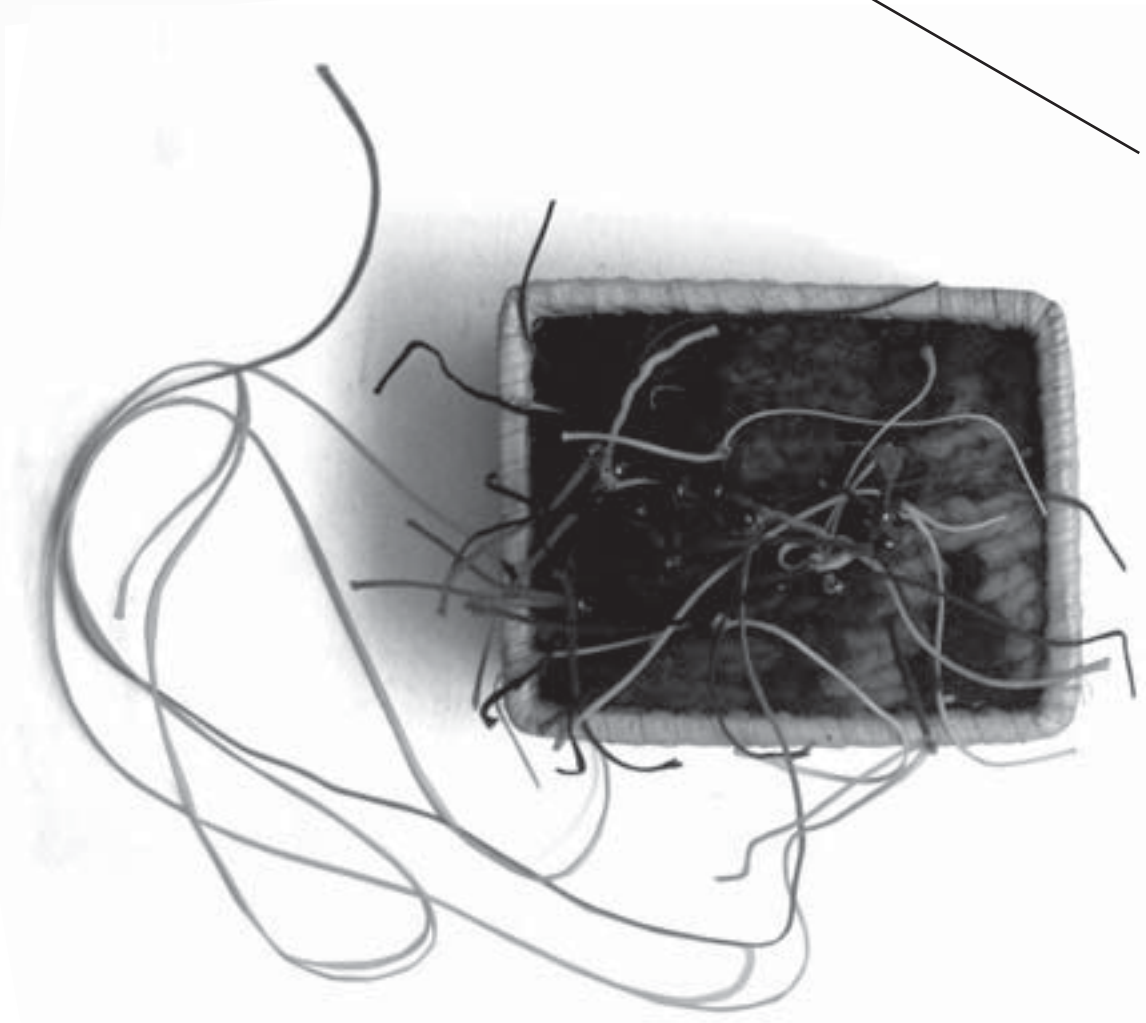
Consorzio Vera Pelle Italiana

Camper Workshop

The heart of the work







WEDNESDAY 15th July

DER REIZ, STIMOLO.

Ma ci torniamo dopo.
Chiedere che cosa facciamo, è non senso. Noi non facciamo, noi siamo semplice-mente. Io non credo, …a nulla, semplice-mente vivo. Noi non facciamo, diveniamo, e diveniamo sempre più semplici. Quando parliamo di oggetti, ad esempio una scarpa, mi viene da dire che la scarpa è niente, non esiste, se esiste vuol dire che vive nello spazio e nel tempo, è intuibile. O meglio, la scarpa esiste, ma il punto è capire in che modo esiste per darci lo stimolo di definirla bella.

Come diceva Kant, la bellezza non è un predicato di oggetto. Si può dire che qual-cosa è di colore rosso, ma quando diciamo che una scarpa è bella, bello non è come rosso. La bellezza non è una proprietà dell'oggetto. La bellezza non è qui, il rosso sì, è nello spazio e nel tempo.

Allora dov'è la bellezza? La bellezza vive nel sentimento e il sentimento lo esprimiamo con il gesto. Il gesto è un gesto fatto, ma non da qualcuno; un gesto che succede nello spazio e nella materia: il colore per la pittura; il volume pieno per la scultura; il suono per la musica; lo spazio abitabile per l'architettura.

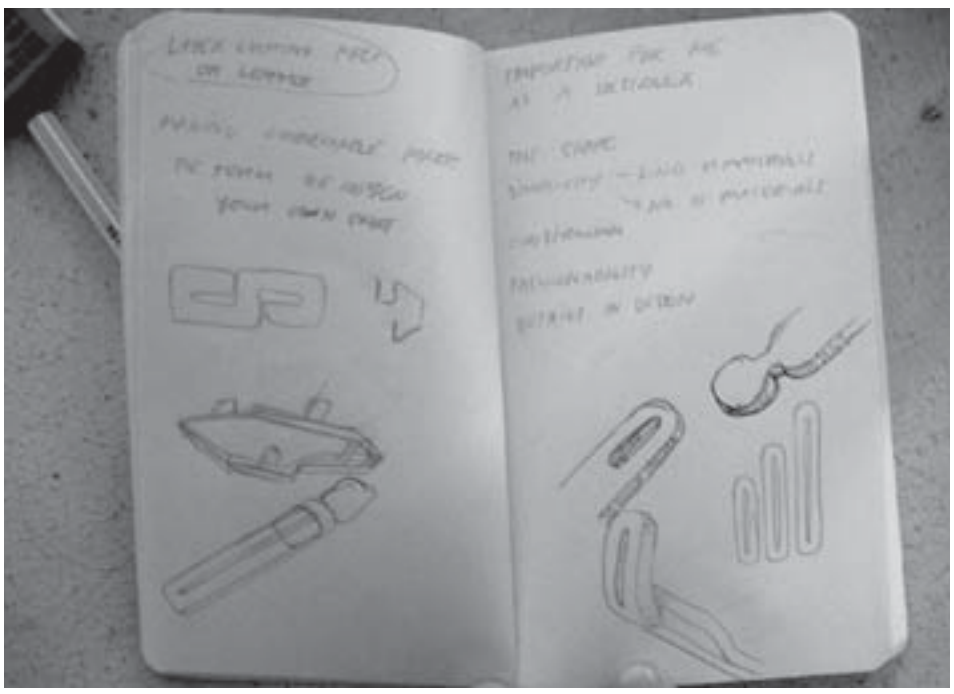
La liberazione è questo gesto, come se la lingua mostrasse che può dire cose ancora non dette. C'è l'avvenimento del sentimento, dell'affetto e diciamo: È bello! Un bello indipendente dai periodi, dall'epoche, dalle per-sone, un bello che non corrisponde a un'età.

DER REIZ, stimolo. Una scarpa, Bella, prolungamento del Corpo, espressione di un popolo, fuori del tempo, che si muove in uno spazio verticale di mondi paralleli. Una bella…scarpa.

Camper Workshop

Andrea Traina

All day workshop assisted by artisan Andrea Traina and design tutors



Maurice's work details

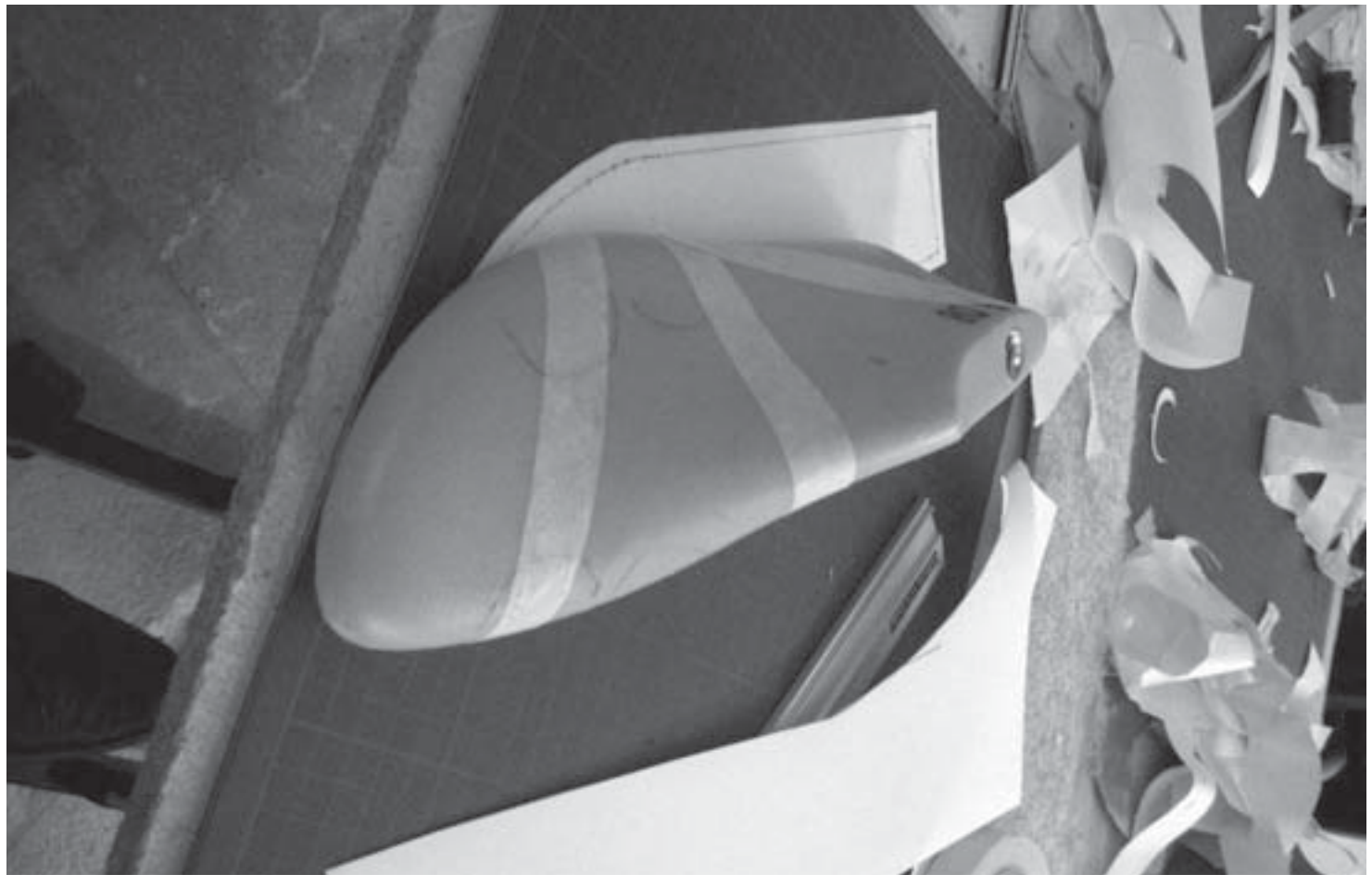
Camper Workshop

Chau's notebook

Work on prototypes

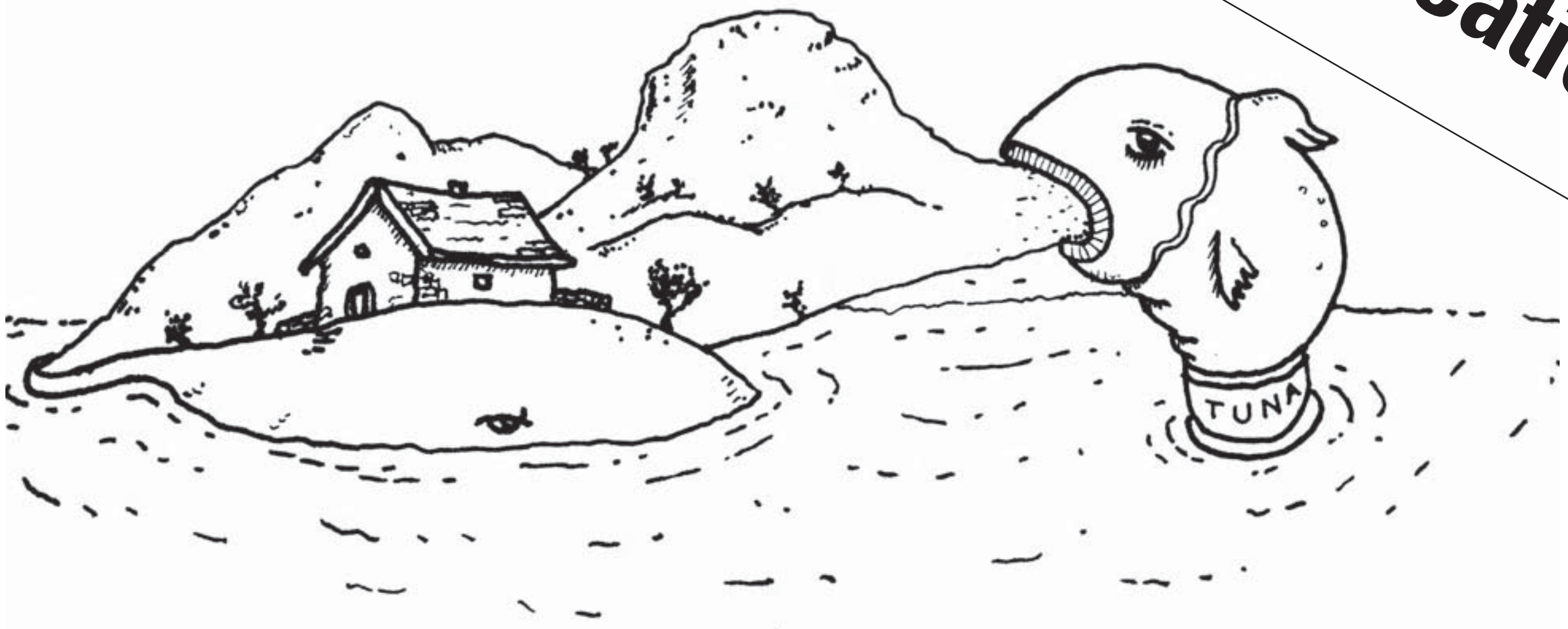
FRIDAY 14th July

Camper Workshop



Swimming in Can Xim.

Communication



FRIDAY 14th July

Julien Renault

Leon Ransmeier

Jumpei Ushiyama

Lucile Puton

Anna Korshun,

Antoine Boudin

Maurice Van de Stowe

Chau Har Lee

CAMPER
BARCELONA
DESIGN CENTER

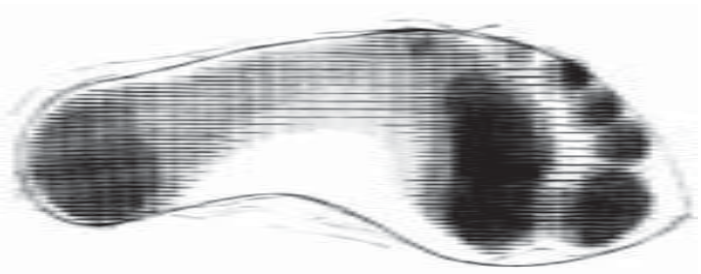
Barcelona has been for years the most creative city in Spain and in the last years it has became the favourite base for international designers too. Camper's relationship with the city and its creativity is not new. In Barcelona Camper opened its first shop and also is the place where the brand got most of the inspiration that has turned the brand into an international one.

Camper BDC has been created to maintain and grow stronger this relationship between Barcelona and the company in Mallorca. The Center functions as the link with the main colleges in product, fashion and footwear design, looking for possible collaborations with post-graduates, and giving them the opportunity to participate in the Workshops organized by BDC in Son Fortesa.

BDC is a creative and dynamic studio created to bring new approaches into Camper, building up a network of new talents in design, and undertaking freelance external collaborations that share Camper's vision; pushing the boundaries of commercial creativity in order to make useful and at the same time "responsible" products. Also beautiful. High quality standard. Ironic. With imagination.

Camper BDC. Freelance designers Jumpei Ushiyama and Maria Hjelm.

IFM Paris. Designs by Iracema Trevisan (shoe), Duncan Shaw (boot) and Emilie Hammen (high heel). In collaboration with Istitute François de la Mode, Paris.



Camper Workshop

Camper/ied: The Walking Creativity
During the week of 6 to 12 July 2008, CAMPER organized an experimental workshop in Son Fortesa together with IED, Istituto Europeo di Design, the so recognized design school with centres in Madrid, Barcelona and Milan. Fashion Designer Lidija Kolovrat acted as tutor of the project. The goal of this workshop was to contribute with imagination the simple walking activity. The work team was formed by a group of young students trained at IED, to which also other from Polimoda (Florence) and La Cambre joined. Of this last school, we need to bring out the so vanguard boot design made by Mansour Badjoko wa Lileko. At the final 2009 Fashion Show of La Cambre, Mansour's fashion designs including, of course, this boot, obtained the Best Collection 2009 Award.

Mansour's boot design at the final 2009 Fashion Show of La Cambre

Camper means peasant. In Majorca, 'Camper' means peasant, and this is not just a coincidence. CAMPER's first shoe was inspired by the footwear traditionally used by local farmers for hard work in the countryside. It was light, comfortable, and handcrafted. Made from pieces of scrap leather, used tyres and canvas, Camper re-invented it in 1975 and named it "Camaleón". With this design, not only an ecological shoe was recovered, but a way to understand life, to connect with the landscape and to respect the environment.

Son Fortesa is a place that represents both the philosophical and material effort of CAMPER towards society and the natural environment in which we all take part. A open space to ideas, creativity, work and training. The ideal atmosphere to stimulate and encourage imagination in the true heart of Majorca. A recovered countryside architecture together with a traditional agriculture –today organic- in order to contribute the reactivation of the rural world and promote innovative ideas for those who live in the cities.

NATURAL BY DESIGN
CAMPER WORKSHOP 2009

DIRECTION
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COORDINATION
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SPEAKERS
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DESIGNERS
Anna Korshun (ARTEZ), Antoine Boudin (DESIGN PARADE 2009 - Villa Noailles), Chau Har Lee (RCA), Lucile Puton (LA CAMBRE), Julien Renault (DESIGN PARADE 2009 - Villa Noailles), Jumpei Ushiyama (LOUGHBOROUGH and Camper freelance designer), Leon Ransmeier (RANSMEIER.COM), Maurice Van de Stowe (ARTEZ)

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GRAPHIC DESIGN
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VIDEO
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PRESS
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Artez, Design Parade 2009 - Villa Noailles, Royal College of Art, La Cambre, Loughborough

CAMPER

CAMPER SON FORTESA
Miguel Fluxà, Ramón Úbeda

www.camperworkshop.com
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