



dan d
dizajn i grad
10-16/6/2013

Razgovori

Mark de Kruijk

Westergasfabriek kao mjesto sinergije

Tom Fleming

Umrežavanje je vezivno tkivo kreativne ekonomije

Petra Černe Oven & Barbara Predan

U potrazi za pravim planinama

Jan Boelen

Nove definicije dizajna

Attila Bujdosó

Moj odnos prema Internetu više je od puke ovisnosti

Giovanni Innella

Simbioza dizajna i masovnih medija

Prostorož

Ponovno prisvajanje javnog prostora

Bert Teunissen

Portreti Europe koju je budućnost zaboravila

Nikola Bojić

Umjetnost u javnom prostoru trebala bi funkcionirati poput 'open source' koda

D-izložba

Regionalna izložba autora do 35 godina

D-market

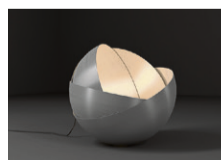
Dizajn shopovi, dizajnerske manufakture, dizajn brendovi, izdavačke kuće

Diskurzivni program

Dizajn i poduzetništvo, dizajn i edukacija, kreativne industrije, dizajn i umjetnost u kontekstu grada

Gostujuće izložbe

Young Balkan Designers, Ministry of Pleasure, Scramble City, Akupunktura grada, Iskopavanja II, Hungry Designers, Igra u drvu, Dizajn 07-13, Pulp urban artwear...



D-dizajneri

Damir Žižić, Marko Hrastovec, Andro Giunio, Zastranienie, Ivan Klisurić, Dario Dević i Iva Maria Jurić

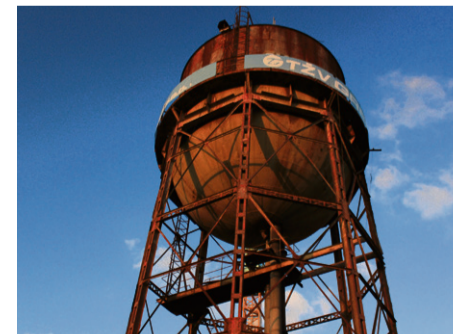


D-industrija

Artisan, Element, Kvadra, Regeneracija

D-instalacije

Paramachine, Paralaksa Gredelja



4. međunarodni festival dizajna Dan D / mladi dizajneri iz regije / grafički dizajn, produkt, novi mediji, moda, ilustracija, fotografija / izložbe, industrija, market, predavanja, filmovi, instalacije, radionice, demonstracije, druženje



Dan D 2013: dizajn i grad

TEKST Marko Golub

Otkad je 2010. godine po prvi put održan u prostorima napuštenog industrijskog kompleksa Stare klaonice u Zagrebu, Dan D je izrastao u dizajnersku manifestaciju koja okuplja najbolje mlade kreativne snage iz Hrvatske i susjednih zemalja. Međunarodnom karakteru manifestacije pridonosi redovito sudjelovanje dizajnerskih inicijativa iz drugih gradova regije, u kojima paralelno niču slični utjecajni festivali dizajna. Dan D tako je postao prostor umrežavanja mladih dizajnera i dizajnerica, ali i ravnopravan akter propulzivne mreže regionalnih aktivnosti u području dizajna i kreativnih industrija općenito.

Ovogodišnji festival središte svojih aktivnosti seli na lokaciju bivše industrijske zone TŽV Gredelj i ima za cilj na mikro razini rekreirati čitav sklop temeljnih aktivnosti koje čine dizajnersku scenu — *edukacijske aktivnosti* kroz kontinuiranu suradnju s fakultetima; *medijacijske* kroz niz predavanja i gostujućih izložbi; *reprezentacijske* kroz zajedničke nastupe mladih autora; *zagovaračke* kroz posredovanje dijaloga s gospodarstvenicima, obrtnicima i državnim institucijama; *kohezivne* kroz inauguriranje suradničkih platformi i *eksperimentalne*, kroz infrastrukturno i konceptualno podupiranje praksi onkraj dizajnerskog mainstreama te na rubovima disciplina. Mnoge od spomenutih aktivnosti događaju se i drugdje, primjerice u okviru djelovanja institucija, uređa, studija, galerija i udruga, no upravo Dan D ih umrežava, njihove veze čini čvršćima, potrebu za njima vidljivijom, a njihov smisao u širem kontekstu postojanjim.

Osim ključnog trodnevnog događanja u Zoni Gredelj, Dan D 2013. seli u sam centar grada s ciljem ukazivanja na već postojeće sadržaje ili pak one koji imaju potencijal zaživjeti u urbanom prostoru. Konkretno, Dan D tijekom proširenih sedam dana trajanja aktivira neke od napuštenih prostora u centru grada, potiče dizajnerske urede da otvore vrata publici, te baca svjetlo na niz drugih aktivnosti širom grada koje trebaju jaču vidljivost i snažniju povezanost samih aktera, ali i dijalog sa širom zajednicom, na čiju svakodnevnicu itekako mogu utjecati i s kojom se trebaju jače integrirati.

Dizajn kao praksa prisutan je u svim segmentima javnog i urbanog života, i bez obzira kojim se vidom dizajna bavimo, iznimna je

njegov utjecaj na svakodnevnicu, čak i ako se ponekad čini diskretnim i skrivenim. Svaki oblik signalizacije u javnom prostoru koreografira naše kretanje, ponašanje i orijentaciju, definira točke naših susreta i smjerove svakodnevnih putanja. Svako oglašavanje i vizualni znak u prostoru, bez obzira je li njegov kontekst komercijalan ili ne, drastično mijenja ne samo sliku grada u kojem živimo, nego i naše vlastite mentalne mape, te stvara nove asocijativne sklopove vezane uz prostor, ideje, vrijednosti, životno okruženje. Tjera nas na razmišljanje, na diskusiju, provocira i inspirira, ili pak ljuti i manipulira. Svaki produkt koji smo pustili u svijet utječe na naše ponašanje i odnos prema neposrednom okruženju. Svaki oblik komunikacije koji smo osmislili i postavili u zajednički javni prostor utječe na razumijevanje pojma zajednice i njenu unutrašnju dinamiku. Grad i javni prostor oduvijek su u fokusu onoga o čemu razmišljamo kada govorimo o odgovornosti dizajna i dizajnera prema društvu.

Zona Gredelj moguća je budući gradski kreativni klaster, mjesto guste koncentracije međusobno umreženih kreativnih industrija i interdisciplinarnе suradnje. Istodobno, takav bi prostor, po uzoru na mnoge druge europske primjere, oplemenio život cijeloga grada i ponovno ga udahnuo industrijskoj baštini kojoj inače prijeti ili propadanje ili komercijalizacija. Dan D 2013 reflektira sve ove teme, ali i u takvom kontekstu promišlja i samu dizajnersku aktivnost općenito — na koji način dizajn djeluje prema ideji javnog i urbanog, kakve društvene i individualne interakcije stvara? Koliko doprinosi kvaliteti života zajednice? Kako dizajn mapira grad?



D-Day 2013: Design and the City

TEXT Marko Golub

Ever since it was held for the first time in 2010 at the facilities belonging to the abandoned industrial complex called The Old Slaughterhouse in Zagreb, the D-Day has outgrown into a design manifestation that gathers the best young and creative forces from Croatia and its neighboring countries. The international character of the manifestation is further strengthened by regular participation of design initiatives from other cities from the region where similarly influential design festivals are emerging simultaneously. The D-Day thus became a special networking place for young designers but also an equally important stakeholder in the creation of a propulsive network of regional activities linked to design and creative industries in general.

This year's festival will relocate its activities to an ex-industrial zone called Gredelj aiming to recreate on a micro-level a series of basic activities making so-called design scene: educational activities, through a continuous cooperation with the faculties; mediation activities, through a series of lectures and guest exhibitions; representation activities, through joint 'fair' appearances of young authors; lobbying activities, through an intermediary dialogue with business entities, trades and state institutions; cohesion activities, through the inauguration of cooperation platforms and, finally, experimental activities, through the infrastructural and conceptual support for practices on the very edge of design mainstreams and disciplines.

Many of those activities take place on different instances, i.e. in the framework of different projects organized by institutions, offices, university departments, galleries and associations but it is the role of the D-Day to make the network for their interrelated connections even stronger and the need for them more visible aiming to permanently establish their significance in the wider context.

Hand in hand with the central three-day activity at the Gredelj industrial zone, the 2013 D-Day plans to move to the city center in order to underline some existing projects or those projects that have a potential to grow within the urban area. To be more precise, during its seven days the 2013 D-Day intends to activate some abandoned spaces in the city center in cooperation with artists, designers and associations that will use them as their studios, working units, offices, stages or places for gathering and exchanging knowledge and information. At the same time, this year's festival throws light on several activities around the city that need increased visibility and stronger connection between the stakeholders themselves but also a dialogue with the broader community on whose everyday life they can by all means influence and with which they need to integrate more intensively.

Design practice is present in all segments of the public and urban life and no matter which form of design one practices, it has an enormous influence on people's everyday lives even if it is sometimes discrete



and hidden. Every signage in the public space in a way creates choreography of our movements, behavior and orientation, defining the points of our interceptions and directions of our trajectories. Every add and visual sign in a space, regardless whether it is commercial or not, does not only drastically change the image of the city in which we live but also alters our mental maps creating new associative contexts related to spaces, ideas, values, living environments. It forces us to think, discuss, it provokes and inspires, or irritates and manipulates. Each product that we let in the world influences our behavior and our relationship with the immediate environment. Each form of communication that we create and impose to the public space influences our understanding of community as a concept as well as its inner dynamics. City and public space have always been in the focus of our discussions on the responsibility that design and designers have towards society.

The Gredelj zone might just as well develop into a creative cluster, a place of thick concentration of intertwined creative industries and interdisciplinary collaborations. At the same time we have seen many examples all over Europe where such a space might enrich the entire city bringing life to the industrial heritage threatened with devastation or commercialization. D-Day 2013 reflects about these themes but also rethinks design activity in that context — how does it correspond with the idea of public and urban, which social and individual interaction does it create? How much does it contribute to our community's quality of life? How does design map a city?

Mario Stipetić **Zadar**

IDwork.org je web aplikacija za bookmark sliku i videa na temu dizajna i umjetnosti koja se može koristiti isključivo uz pozivnicu (private invite). IDwork za spremanje dizajna i art inspiracije trenutno koristi 3000 registriranih korisnika — dizajnera, ilustratora i umjetnika.

IDwork.org is a web application for bookmarking images and videos about design and art that can be used exclusively with a private invite. IDwork for bookmarking art and design inspirations is presently being used by 3000 registered users — designers, illustrators and artists.

LW X VM **Vedrana Mastela, Selma Štrkljević Mravak / Zagreb, Split**

Dvije dizajnerice, dva grada. Nakit i odjeća, Zagreb i Split. U kolekciji *Connection* vide se ideje iz prijašnjih radova modne dizajnerice Mastela — tonovi i destrukcija materijala koja se uklopila u prepoznatljiv izričaj dizajnerice nakita Štrkljević Mravak. Kroz vizualnu reprezentaciju rada predstavlja se interakcija čovjeka, odjeće, nakita i samog okruženja u kojem se nalazi.

Two designers, two cities. Jewelry and clothes, Zagreb and Split. The collection named *Connection* shows ideas from Mastela's previous works — colors and destruction of material — that correspond with Štrkljević Mravak's recognizable jewelry design. The visual presentation of their work aims to present the interaction between people, clothes, jewelry and their environment.

Hana Tintor **Zagreb**

'Hanin zid' je mala zbirka ilustracija nastala u trenucima odmora od obaveza u zadnjih godinu dana.

Hana's Wall is a small collection of illustrations created when the author took a break from her obligations in the past year.

Lauza Mrkša i Toni Šljaka **Zagreb**

Ambijent s četiri rasvjetna tijela i neutralnim sjedećim elementima tvori ugodnu atmosferu za druženje i zadržavanje posjetitelja na štandu.

Ambience with four lamps and neutral sitting elements creates a very pleasant atmosphere for socializing and keeping visitors at the stand.

Ivan Levak **Zagreb**

Papirnata dizajnerska instalacija. Parazitska, multifunkcionalna forma u interijeru i eksterijeru, namijenjena oživljavanju kutova i signalizaciji.

A designer's paper installation. A parasite, multifunctional form in interior and exterior intended for wayfinding and making corners livelier.

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Dizajniranje Dana D

TEKST Marko Golub

Dan D ne samo da je sadržajno i programski orijentiran na mlade dizajnere i njihovu vidljivost, već ih od samih početaka uključuje kao dio tima koji stvara sam festival. Vizualni identitet festivala i elementi postava kojima se opremaju izložbe i drugi sadržaji rezultat su mentoriranih radionica kroz koje su se formirala dva izuzetna tima mladih dizajnera. Ovogodišnji Dan D je, u više svojih prepoznatljivih aspekata, na mnoge načine i njihovo djelo.

VIZUALNI IDENTITET / VISUAL IDENTITY

Dora Bilandžić, Lana Grahek, Barbara Majnarić, Karla Paliska
MENTORI / MENTORS Igor Kuduz, Hrvoje Živčić

PRODUKT DIZAJN / PRODUCT DESIGN Tvrtko Bojić, Ana Rimac
MENTOR Nikola Radeljković

U kojoj ste mjeri, dizajnirajući vizualni identitet ovogodišnjeg Dana D, bili u dosluhu s produktaškim timom i njihovim smjerom razmišljanja? Drugim riječima, može li se vizualni identitet vidjeti jednim dijelom i kao grafička ekstenzija funkcionalnih objekata koje je drugi tim predložio? Oba aspekta identiteta (prostori i vizualni) temeljena su na istim idejama. Od početne radionice u veljači trudili smo se stalno biti u komunikaciji i znati što drugi tim radi. Vizualni identitet se izravno naslanja na elemente postava, izlomljene poligonalne forme, te ih i koristi. Logotip i njegove varijacije koje su krenule u optičaj kroz promotivne materijale samo su pojednostavljeni 2D prikaz onoga što će posjetitelji festivala imati priliku vidjeti u Gredelju. Spoj vizualnog identiteta i postava najočitiiji je u signalistici festivala gdje se transformacijom osnovnih modula postava dobivaju elementi za signalistiku na koje se apliciraju plošni vizuali. Na taj način logika logotipa prelazi u 3D.

Korespondira li, i na koje načine, novi vizualni identitet s ovogodišnjom temom festivala i prostornim kontekstom u kojem se održava?

Vizualni identitet nije nastao kao odgovor na temu 'dizajn i grad' ali je izravno uvjetovan prostorom gdje se festival održava. Prostor Gredelja je ogroman i vizualno (posebno koloristički) vrlo specifičan te smo od početka razmišljali kako ga 'ukrotiti', odnosno što je to što će u njemu dovoljno iskočiti, biti uočljivo, a i dalje smisleno. Zaključak je bio da vizualni jezik ne smije doslovno pratiti derutnost Gredelja niti pokušavati prizivati nostalgiju klišejiziranim 'industrijskim' vizualima, već upravo suprotno — da se treba postići kontrast naspram tog prostora.

Designing D-Day

TEXT Marko Golub

With its content and program, D-Day is not only oriented to young designers and their visibility, but it tends to involve them very early on as a part of the team in charge of the Festival. Festival's visual identity and exhibition elements as well as some other elements are all a result of mentored workshops that established two extraordinary designer teams. This year's D-Day is in many of its recognizable aspects their work as well.

To what extent have you worked with the production team and incorporated their ideas in designing visual identity for this year's D-Day? In other words, can the visual identity partly be seen as a graphical extension of functional objects suggested by the other team?

Both aspects of identity (spatial and visual) are based on the same ideas. From the initial workshop in February, we tried to be constantly in communication and be informed of what the other team was doing. The visual identity is directly based on and uses exhibition elements — broken polygonal shapes. The logo and its variations launched in the promotional materials are only a simplified 2D representation of what the festival visitors will have the opportunity to see in Gredelj. The combination of visual identity and the exhibition display is most obvious in the festival signage, where the transformation of the basic modules of exhibition elements creates signage elements the visuals are projected on. This is how logo logic becomes 3D.



Does the new visual identity correspond with the theme of this year's festival and the physical context in which it is held, and in what way?

The visual identity was not created in response to the theme 'Design and the City', but it is directly conditioned by the festival venue. Gredelj space is huge and visually very specific (especially its colours) and we tried to think of how to 'tame' it, i.e. to come up with something that would stand out, be visible, and yet meaningful. The conclusion was that visual language must not literally follow the crumbling aspect of Gredelj or try to evoke nostalgia by means of some cliché 'industrial' visuals, but rather the opposite — to achieve contrast to that space.

The logo itself and other elements are dynamic and variable, but they retain their distinct and recognizable identity in each transformation. What gave you the idea of variation, mutation, deconstruction, even three-dimensional bending in posters?

'Breaking' the logo was directly derived from the idea of signage that has been designed to have a defined assembly system, but not in every break or final form in detail. Thus, with improvisation and intuition the final forms are always different, breaking the standard uniformity of signage. The logo carries the same idea in its graphic form — a particular form is less important to us, as long as it is part of the default system. We should note that such a visual, regardless of the conceptual background, calls for variations and mutations because there is no reason why one particular break would be more important than another.

Bending posters came as a hybrid form of the idea, or as a combination of a simplified graphic representation of breakage and real bending in space. Given the current position of the poster as a medium and its fetishisation, any detachment from the usual two-dimensional form of posters seemed to be a positive one.

How was the D-Day signage designed? According to the sketches we've seen, apart from signage it has a sculptural dimension and almost looks like a series of installations inside Gredelj?

veličini. Signalistika tako u ovom slučaju nema za ulogu samo navoditi i informirati posjetitelje, već (možda i više) davati dojam da je taj prostor 'osvojen', da se u njemu nešto odvija i da to što se odvija nije buvljak već artikuliran programski koncept vidljiv u svim aspektima festivala.

Kakva su vaša iskustva rada u direktnoj komunikaciji s industrijskim pogonom kao što je ovaj Box Ambalaže? Što mislite da mladi dizajner može naučiti iz takvog iskustva?

Komunikacija je kroz sve faze projekta bila prisutna, a otvorenost i spremnost ekipe iz Box Ambalaže nam je olakšala posao. U ovakvim projektima mladi dizajner ima privilegiju proći kroz sve faze proizvodnje te u pogonu na licu mjesta vidjeti kako stvari uistinu funkcioniraju.

Ono što nam se posebno svidjelo je fleksibilnost i mogućnost isprobavanja i prilagodavanja zamišljenih modela u pogonu. Od velike koristi je suradnja s ljudima koji su svakodnevno u dodiru s tim materijalom i procesom, naravno 'na terenu' se uvijek najviše nauči. Zanimljivo je bilo gledati kako se taj element sa skice odjednom nalazi u pogonu i proizvodi u velikoj seriji.

Kako je izgledala suradnja sa zaposlenicima i radnicima tvornice? U kojoj mjeri su njihova znanja, savjeti i upute bile korisne za samo oblikovanje i izvedbu elemenata postava Dana D?

Na samom početku radionice, koju je organiziralo Hrvatsko dizajnersko društvo, ekipa Box Ambalaže održala nam je uvodno predavanje, kako bismo se upoznali s materijalom te su nas upoznali s mogućnostima svoga pogona. Od Box-a smo dobili materijale 'za igranje' i vidjeli šarolike mogućnosti različitih kartona. U nekoj fazi radionice došli smo do objekta za koji nam se učinilo da

ima potencijala pa smo se zaputili u pogon kako bismo ga izradili. Nakon izrade probnog modela, bile su potrebne sitne preinake. Zaposlenici u Boxu sugerirali su nam na koji način ojačati konstrukciju, te smo tako dobili još čvršći i kompaktniji element s kojim smo bili u potpunosti zadovoljni. Finalni element rezultat je intervencije na plaštu klasične kartonske kutije, tom intervencijom postigli smo ukrotu pa je naša 'kutija', osim za elemente postava, bila pogodna za sjedenje i odmaranje. Tako smo jednim elementom i njegovim međusobnim kombinacijama riješili kompletnu opremu za festival.

U kojoj je mjeri materijal utjecao na dizajnersko rješenje, i s druge strane, u koliko je samo dizajnersko razmišljanje bilo usmjereno tome da prođubi, proširi i pronađe nove načine korištenja i rada s tim materijalom?

Svaki materijal, pa tako i karton posjeduje neke zakonitosti i pravila tretiranja. Mi smo paralelno razvijali dva potpuno drugačija pristupa, jedan strogo geometrijski i jedan razigrani, opuštenu. Oba ta pristupa, iako potpuno različita bila su logična s obzirom na mogućnosti materijala od kojega bi se izvodili. Na kraju smo se ipak odlučili za kubuse jer su oni osim većih mogućnosti za 'gradnju' u prostoru bili i povoljniji u proizvodnji (tek nešto skuplji od obične kutije). Taj kriterij ekonomičnosti je bio vrlo važan, budući da se radi o velikom festivalu i potrebno je bilo preko 2000 takvih modula. Kad smo bili zadovoljni i kada smo se svi usuglasili da naš element ima sve karakteristike koje smo priželjkivali (bio je prilagođen serijskoj proizvodnji, lagan, stabilan, izdržljiv, vizualno zanimljiv, ali nenametljiv) krenuli smo u proizvodnju.

*Materijale i podršku za radionice i produkciju pružila nam je tvrtka Box Ambalaža



Barbara Radelja

Zagreb



Kolekcija *The Truth Will Set You Free* sastoji od pet modela koji prikazuju najmračnija ljudska stanja. Deformacije odjeće povezane su s psihološkim problemima pojedinca. Kolekcija je sugerira otvaranje pojedinca nošenjem odjeće koja govori o problemu, priznanje slabosti i traženje pomoći. O kolekciji je snimljen video koji opisuje različita stanja uma.

The Truth Will Set You Free is a collection of five models presenting the darkest states of human mind. Deformed clothes are connected with an individual's psychological problems. The collection suggests that a person can open to the world by wearing particular clothes representing the problem, admit his or her weakness and seek help. The video about the collection describes various states of mind.



As we have already mentioned, our approach to signage has been developed in communication with the exhibition team and that's where the broken polygonal shapes come from. Their size, sculptural attributes and emphasised geometry have been defined by the desire to achieve contrast with the space itself and that the signage elements don't disappear in its size. So signage in this case doesn't only play the role of giving directions and informing visitors, but also (if not more so) to give the impression that the space has been 'conquered', that there is something happening in it and that it's not a flea market but rather an articulated programme concept visible in all aspects of the festival.

What is your experience of working in direct communication with a production plant? What do you think a young designer can learn from an experience like this?

There was communication during all phases of the project, and Box Ambalaža team's approachability and willingness has made our job easier. Projects like this one enable the young designer to go through all stages of production and see how things really work on site. We especially liked the flexibility and the possibility of testing and adapting the designed models in the plant. Cooperation with people who are in daily contact with the material and the process has been of great benefit, as you always learn best 'on site'. It was interesting to watch how the element goes from its design to the plant's assembly line production.

What did cooperation with employees and factory workers look like? To what extent did their knowledge, advice and instructions benefit the very design and performance of the elements on the exhibition D-Day?

At the beginning of the workshop, organized by the Croatian Designers Association, Box Ambalaža team gave us an induction lecture, in order to familiarize ourselves with the material, and they introduced us to the possibilities of their plant. Box provided materials 'to play with' and see the many possibilities

of different types of cardboard. At one point during the workshop, we designed a piece that seemed to have potential, so we went to the plant in order to produce it. After creating a test model minor modifications were needed. The Box employees suggested ways of strengthening the structure, so we got a stronger and more compact element we were satisfied with. The final element was the result of treating the cover of a classic cardboard box, achieving firmness so that our 'box', apart from making up elements of the exhibition, was also suitable for sitting and resting. So we managed to provide complete equipment for the festival using only one element in its various combinations.

To what extent did the material itself influence the design, and how much was the design focused on how to further develop, expand and find new ways of using and working with this material?

Every material, including cardboard, follows some principles and rules of treatment. We were simultaneously developing two completely different approaches, one strictly geometric, and a playful, relaxed one. Both of these approaches, although completely different, were a logical choice considering the possibilities of the material they would be produced from. In the end we decided to go with cubes, since they are cheaper to produce (only slightly more expensive than a regular box), and provide greater opportunities for 'building'. This criterion of affordability was very important, since this was a large festival and over 2000 of these modules were required. Once we were all satisfied and agreed on our element having all the characteristics that we wanted (it was suitable for assembly line production, lightweight, stable, resistant, visually interesting but unobtrusive) we went into production.

*The material and overall support for the workshops and production was supplied courtesy of the Box Ambalaža company.

Marina Mijatović

Zagreb



Ideja za projekt *Urban Typography* proizašla je iz nekonvencionalnog proučavanja korištenja tipografije. Projekt će rezultirati nizom tipografija izvedenih od svima dostupnih materijala, poput konca, papira, izolacijske trake itd. prema jednostavnim modulima. Tipografija takvog tipa ne ovisi o digitalnim sredstvima, a aplicira se na urbane objekte sa svrhom informiranja.

The idea for *Urban Typography* project emerged from a nonconventional study of various uses of typography. The project will result in a series of typographic faces made of various available materials such as thread, paper, insulation type and similar in simple modules. This kind of typography does not depend on digital media and can be applied on urban projects for informative purposes.

Stvaranje grada Creating a city

Ideja kreativnog grada—grada post-industrije, kulturne i kreativne industrije

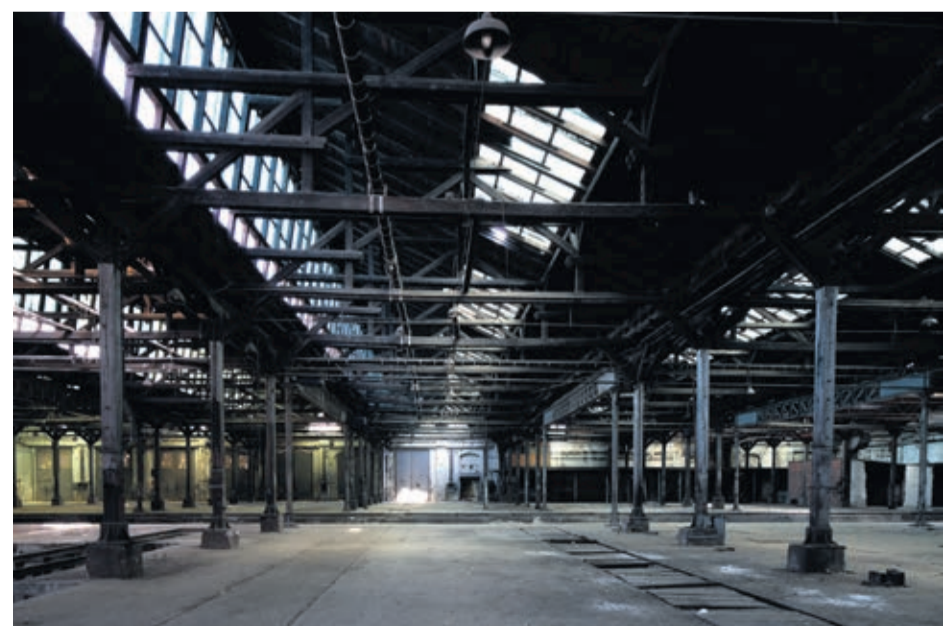
The idea of a creative city—from post-industrialism towards creative cultural industry

TEKST Dinka Pavelić

Je li moguće zamisliti grad baziran na ideji stvaralaštva? Po nekim teoretičarima, kao npr. Richardu Floridi, ne samo da je moguće, nego je i ekonomski poželjno. Radi se o pretpostavci je da će tzv 'kreativna klasa' biti pokretač povećanja prihoda/profita i rasta lokalnih pa tako i nacionalnih BDP-a. Ovaj koncept star preko desetljeća deriviran je iz socio-ekonomskih opservacija na bazi američkih gradova koji su doživljavali postindusrijsku preobrazbu, prihvaćen je u Europi kao dio javnih politika. Gradovi se natječu u tome koji će pružiti bolje uvjete života i rada pripadnicima kreativne klase. Takvi gradovi, prema Floridi, bazirani su na 3T—talentu, toleranciji i tehnologiji. Prijateljski su nastrojani prema visokoindividualiziranom načinu života kreativne klase koja se ne drži radnog vremena od 9 do 5, klasičnih radnih prostora, niti klasičnih domova. Ekonomski je dokazano da su takvi gradovi prosperitetniji, dok drugi stagniraju.

Zagreb sa svojim kulturnim i stvaralačkim potencijalom vapi za novom vrstom infrastrukture koja će poduprijeti rad kreativaca.

Zagreb se mora prisjetiti svoje još filmske, diskografske, grafičke, drvene, modne, arhitektonske i ine kreativne proizvodnje: sve što treba je obnoviti industrijsko sjećanje te okupiti i mlade i iskusne stvaraoce za novo, tzv 'postindustrijsko' doba. Gradu Jugotona,



Jadran filma, Animafesta, Animavizije. Ne treba objašnjavati što je to ekonomski potencijal kreativnih industrija. Treba mu samo dati šansu da usmjeri svoju novu kreativnu energiju prema stvaranju za treći milenij. U konkurenciji gradova koji se diče kulturnom proizvodnjom kao osnovnim identitetom te glavnim izvorom prihoda treba ponovo osvojiti centralno mjesto, mjesto koje mu pripada.

ZKK—Zagrebački kreativni klaster
Grad Zagreb i Zagrebački holding temeljem ZagrebPlana—Strategije razvoja Grada Zagreba pokrenuli su projekt izgradnje nove kulturne infrastrukture Zagrebački kreativni klaster, na mjestu bivše tvornice vlakova i vagona TŽV Gredelj—centralnoj lokaciji zagrebačke napuštene industrije. Pod zajedničkim krovom trebali bi se naći protagonisti kreativnih industrija (izdavaštva, arhitekture, dizajna, glazbe i diskografije, izvedbenih umjetnosti, medija, filma i videa, interaktivnog softvera, multimedije, mode, oglašivanja, kreativnih obrta) na ukupno 9000 m². Projekt od Ministarstva regionalnog razvoja i europskih fondova dobiva tehničku pomoć u okviru programa Stvaranje preduvjeta za održivu podršku razvoju konkurentnosti gospodarstva i za daljnji razvoj tehnološke infrastrukture u Sjeverozapadnoj Hrvatskoj s ciljem pripreme projekta za europske fondove. Za očekivati je da će kreativni klaster biti inicijator promjene i razvoja čitave lokacije, te da će povećati turističku i gospodarsku atraktivnost Grada Zagreba

TEXT Dinka Pavelić

Is it possible to imagine a city founded on the idea of creativity? According to some theoreticians, for example, Richard Florida, it is not only possible, it is economically desirable. The presumption is that so-called 'creative class' could initiate increased profits and growth of local and national GDPs. This more than a decade old concept derives from the socio-economic observations of American cities undergoing post-industrial transformation. It has been accepted throughout Europe as a part of implementing public policies. Cities are competing in offering better working and living conditions for those who belong to the creative class. According to Florida, such cities are founded in 3TS—talent, tolerance and technology. They are open to highly individualized life-styles of those belonging to the creative class with flexible working hours different from the classical working arrangement from 9 am until 5 pm, classic working spaces, or classic homes. It has been economically proved that such cities have more prosperity whereas others stagnate.

With its cultural and creative potentials, Zagreb longs for a new type of infrastructure that would support creative projects.

Zagreb needs to reconsider its film, disography, graphics, wood industry, fashion, architecture and other types of creative production, and the only thing Zagreb has to do is to refresh its memory of past industries and gather both young and experienced authors for a new, so-called, *post-industrial* age. Zagreb is the city of Jugoton, Jadran film, Animafest, Animavizija. One should not go into too many details explaining the economic potential of creative industries. It should be given a chance to redirect its newly found energy towards creativity for the third millennium. In competition with the cities proud of their cultural production as their basic identity and source of income, Zagreb needs to regain its central place, a place it rightfully deserves.



ZKK—Zagreb Creative Cluster

The City of Zagreb and the Zagreb Holding, based on the so-called *ZagrebPlan*—The Strategy for the Development of the City of Zagreb, initiated a project whose objective is to develop new cultural infrastructure—*Zagreb Creative Cluster*—at the former TŽV Gredelj factory, central location of Zagreb's abandoned industry. Protagonists of creative industries (people involved in publishing, architecture, design, music and discography, performance arts, media, film and video, interactive software, multimedia, fashion, advertising, creative crafts) should all gather under the same umbrella comprising some 9000 m². The project led by the Ministry of Regional Development and European Funds receives all technical support in the framework of the programme named *Creating preconditions for sustainable support to the development of economic competitiveness and further development of technological infrastructure in Northwest Croatia* for the preparation of projects that can be funded from the European funds. Thus, the creative cluster could become the initiator of change and development of the entire location and improve tourist and economic attractiveness of the City of Zagreb.

About the location

Total area open for the new urbanization covers about 22 ha close to the Main Railway Station, where 13 ha belong to the protected industrial landscape of the State Railways Machinery in Zagreb. The most interesting facilities are: the workshop for equipping carts with total surface of some 8500 m², which is the oldest and the most valuable facility at the location dating back to the end of the 19th century and protected as cultural heritage, and carpentry workshop under a lower degree of protection and constructed somewhat later. Urban regeneration of the entire area presupposes a solution for the factory's northern end limited by railway tracks in line with transportation requirements resulting from the integrated traffic or so-called *transferium* towards the Main Railway Station, traffic requirements related



O lokaciji

Zona obuhvata za novu urbanizaciju prostire se na ukupno 22 ha u neposrednoj blizini Glavnog kolodvora, od čega 13 ha potpada pod zaštićeni industrijski krajolik Strojarnice državne željeznice u Zagrebu. Najzanimljiviji objekti su radionica za opremu kola sa svojih cca 8500 m², koja je najstariji i najvredniji objekt na lokaciji, a datira s kraja 19. stoljeća i pojedinačno je zaštićeno kulturno dobro, te tesarnica koja je nešto kasnije sagrađena i pod nešto nižim je stupnjem zaštite. Urbana regeneracija cijelog područja morat će riješiti odnos prema sjevernoj granici—pruzi, prema novim zahtjevima pojačanog integritiranog prometa na tzv. 'transferiumu' Glavnog kolodvora, prema prometnom povezivanju područja južno od pruge u smjeru sjever jug i istok zapad, te prema izmještanju servisnog kolosijeka koji funkcionalno presijeca lokaciju na dva dijela. Generalnim planom, unutar režima tzv 'gradskog projekta' predviđen je javni natječaj za cijeli obuhvat.

Programski, od lokacije se očekuje da preuzme centralne gradske funkcije, sa svim obilježjima kompleksnosti cijele gradske četvrti—od javnih prostora do stambenih, poslovnih, trgovačkih, kulturnih, i edukacijskih namjena.

U mjerilu grada, ovo je jedna od najvažnijih i najneuralgičnijih točaka, čije bi rasplitanje dovelo do sasvim novih odnosa u gradu.

Pitanje ostaje otvoreno: koliko je postindusrijski grad stvarno moguć? Grad sa 'delegiranom' proizvodnjom u dalekim krajevima

i grad baziran isključivo na trgovini, uslugama, i 'znanju' bez dodira s opipljivom proizvodnjom. Kriza nas podsjeća na sve opasnosti ideje isključivo tercijarnog grada i zaborava vještina. Zagreb mora naći svoju ravnotežu i zadržati odnos do materijalne proizvodnje, što preko preko industrije, što preko obrta. Jer to je ono što ga čini onim što je dugo činilo njegovu bit—najznačajnijim proizvodnim i kulturnim središtem ovog dijela Europe.

KULTURNE INDUSTRIJE temelje se na djelatnostima kojima se kulturne vrijednosti (npr. glazba, film) masovno reproduciraju i time ostvaruju propagandne učinke (Adorno 2006). Kombiniraju kreaciju, proizvodnju i komercijalizaciju sadržaja koji je po prirodi neopipljiv, a pripada području kulture. Sadržaj se obično štiti autorskim pravima i može se oblikovati kao proizvod ili usluga (UNESCO 2006).

KREATIVNE INDUSTRIJE podrazumijevaju širi rang aktivnosti koji uključuje kulturne industrije, a temelji se na znanju i vještinama, kapacitetu pretvaranja znanja u nova znanja i ideje koje utječu na inovativnost i konkretnu primjenu (npr. putem novih tehnologija). Tako se one definiraju kao one industrije čije porijeklo ima utemeljenje u individualnoj kreativnosti, vještinama i talentu, a imaju potencijal za stvaranje profita i otvaranje novih radnih mjesta kroz stvaranje i korištenje intelektualnog vlasništva (Creative Industries Mapping Document 2001).

Iz dokumenta Zagreb kao kulturni proizvod (Akcijski plan poticanja razvoja kulturnih /kreativnih industrija u Gradu Zagrebu)—IMO 2012 za Gradski ured za strategijsko planiranje i razvoj grada



to connecting the area south of the railway tracks to north-east, east and west as well as relocating the service track which cuts across the location splitting it in half. The master plan that makes part of the so-called 'city project' presupposes a public tender for the entire area.

In terms of its program orientation, Gredelj, as a location, should take over central city functions with all characteristics attached to an integral city neighborhood—from public to housing, business, trade, cultural and educational functions.

CULTURAL INDUSTRIES are founded in professions that massively reproduce cultural values (for example music, film) and thus create the effects of propaganda (Adorno, 2006). They combine recreation, production and commercialization of a particular content that is in its nature impalpable and belongs to the sphere of culture. That content is usually protected under copyright laws and it can form a product or service (UNESCO 2006).

CREATIVE INDUSTRIES imply a wide scope of activities, including cultural industry, and they are founded in knowledge and skills and capacity to turn knowledge into new ideas that can inspire innovation and concrete change (for example, with using new technologies). They are defined as the industries rooted in individual creativity, skills and talent with a potential to make profits and create new jobs through the use and support of intellectual property (*Creative Industries Mapping Document 2001*).

Taken from the document *Zagreb as a cultural product* (Action plan for enhancing development of cultural/creative industries in the City of Zagreb)—IMO 2012 for the City Office for Strategic Planning and Development

What used to be Gredelj is one the city's most important neuralgic points and the resolution of this problem could bring about an entire set of completely new relations within the city.

The question remains: is it possible to create a post-industrial city? A city whose production is 'delegated' and displaced to far-away locations and a city based exclusively in trade, services and knowledge not coming in touch with palpable production. The crisis reminds us of all dangers linked to the idea

TMNT

Mazko Gamser, Miloš Opačić, Aleksander Nušić, Nemanja Obradović / Beograd



Što je to *Šahtban*? *Šahtban* je novi sistem transporta u Beogradu. S obzirom da Beograd, grad od 2 milijuna stanovnika nema metro, mi smo rešili da mu ga подарimo.

What is *Šahtban*? *Šahtban* is a new transportation system in Belgrade. Since Belgrade, as a city with 2 million inhabitants, does not have metro, we have decided to give it a try.

Dorđe Đukanović

Beograd



Serijska grafika *Pozdrav iz Beograda* nam na jednostavan i diskretan način šalje ironične pozdrave iz Beograda. Scene sa grafikama nisu specifične samo za Beograd, one su tipične za sve velike gradove širom svijeta. Ove razglednice ne predstavljaju najljepše dojmove o gradu koje želite poslati prijateljima, već duhovitu opomenu i skretanje pažnje građanima na negativne pojave u njihovom okruženju.

Greetings from Belgrade is a series of graphics using a language that is simple and discrete yet filled with irony. Scenes on the graphics are not specific only for Belgrade, but rather typical for all cities around the globe. These postcards do not present the most beautiful impressions about the city that you want to send to your friends but a witty reminder and warning about various negative trends in their environment.

Westergasfabriek kao prostor sinergije

Intervju s Markom de Kruijkom

TEKST: Marko Golub

Mark de Kruijk je direktor privatne tvrtke Westergasfabriek u Amsterdamu. Westergasfabriek, nekadašnja gradska plinara izgrađena 1883., danas je amsterdamsko kulturno žarište, s preko 15 000 m² zgrada i 14 hektara vanjskog terena uključujući i park. Park služi rekreativnim aktivnostima, ali je i mjesto na kojem se održavaju velika događanja na otvorenom. On i njegov tim odgovorni su za izbor korisnika / 'stanara' kompleksa i politiku održavanja eventa (oko 250 godišnje), sam brend Westergasfabrieka i svakodnevni rad u tijesnoj suradnji s lokalnom vlašću. Prethodno je radio kao direktor projekta Amsterdam Topstad za Gradsko vijeće. Glavni cilj projekta bio je vratiti Amsterdam među 'top 5' gradova u svijetu. Odgovarao je za budžet od 50 milijuna Eura i radio s timom od 20 ljudi u bliskoj suradnji sa sveučilištima, bankama, međunarodnim organizacijama i kulturnim sektorom.

Recite nam o vašem profesionalnom iskustvu prije nego što ste postali direktorom Westerhausfabriek?

Nakon studija iz područja masovnih komunikacija i ekonomije radio sam najprije kao istraživač i konzultant na različitim komercijalnim projektima, a desetak godina kasnije počeo sam raditi i za državu, u početku za Ministarstvo kulture, a zatim u tijesnoj suradnji s Gradonačelnikom Amsterdama te u Gradskom vijeću za ekonomiju i kulturu. 2010. godine pozvan sam da budem direktor Westergasfabriek.

Koje su bile glavne ideje oko oživljavanja Westergasfabriek u kontekstu općeg promišljanja revitalizacije industrijske baštine, te koje su bile ključne okolnosti koje su omogućile da se zamisao realizira?

2000. godine, kad su vlasnici Westergasfabrieka započeli ovaj projekt, bio je to ozbiljan skok u nepoznato. Da, imali su puno iskustva u razvoju različitih projekata, ali revitalizacija stare tvornice novim sadržajima i namjenom za njih je bila nešto sasvim novo. Vidjeli su to kao svojevrsan čin odgovornosti prema gradu. Naime, stare zgrade, izgrađene 1883., bile su u jako lošem stanju pa su ih uspjeli kupiti po vrlo niskoj cijeni, no morali su obećati lokalnim vlastima da će ih obnoviti i oživjeti cijeli kompleks kao kreativno i kulturno žarište. Nekoliko godina kasnije, s investicijom od oko 30 milijuna eura, obnova je bila završena, a u međuvremenu su jako puno truda u to uložile i lokalne vlasti. Bilo je potrebno sanirati i očistiti površinu od oko 14 hektara, jer je cijelo to područje bilo jako zagađeno još u vremenu kad je na tom mjestu djelovala plinara.

Zanimljivo je da se Westergasfabriek ne oslanja na financiranje iz javnog budžeta, ali se ipak u svom funkcioniranju dobrim dijelom temelji na tijesnoj suradnji s lokalnim vlastima. Koje su glavne karakteristike te suradnje—što jedni dobivate od drugih?

Westergasfabriek se nalazi u blizini stambenog područja, što znači da moramo biti svjesni utjecaja našeg poslovanja na ljude koji žive u našem susjedstvu. U tom smislu postoje određena ograničenja koja utječu na programe u različitim dijelovima kompleksa. Za velika događanja koja uključuju glasnju muziku moramo pitati za dozvole. No, iako to predstavlja ograničenje, s druge je strane i jedna vrsta suočavanja sa stvarnošću. Također, budući da nismo vlasnici okolnog terena, moramo se dogovarati s vlastima kad želimo organizirati događanja izvan samog kompleksa.



Westergasfabriek as place of synergy

Interview with Mark de Kruijk

TEXT: Marko Golub

Mark de Kruijk (born 1965.) is director of the private owned company Westergasfabriek Amsterdam. Nowadays Westergasfabriek (built as a gas factory in 1883.) is the cultural hotspot in Amsterdam, with 15.000 square meters in the buildings and 14 hectares of outfield. The park is used for recreation but also for large scale outdoor events. He and his team are responsible for the selection of tenants, acquisition policy of events (250 a year), the brand Westergasfabriek, and the day by day operation in close relation with the local government. In his former job he worked as director for the City Council Program Amsterdam Topstad. Main goal was to bring back Amsterdam back in the international Top 5. He was responsible for budget of Euro 50 mio., and worked with a team of about 20 people, in close relation with universities, banks, international organizations and cultural sector.



Can you tell us about professional background before becoming the director of the Westergasfabriek?

After my study of Mass Communication and Economics I worked on commercial basis as a researcher and consultant. After a period of about 10 years I started to work for the government, first as a civil servant on behalf of the Minister of Culture and afterwards in close cooperation with the Mayor of Amsterdam and the Alderman of Economic Affairs and Culture. In 2010 I was asked to join The Westergasfabriek.

What were the main ideas with the Westergasfabriek in the context of revitalizing industrial heritage, and what were the key factors that made this happen?

When the owners of The Westergasfabriek started this project in 2000 it was a kind of deep dive. They had a lot of experience in the development of new projects. But re-use of an existing old factory was completely new for them. They did it as a kind of responsibility for the city. The old buildings (built in 1883) were in very bad condition. The price they paid was only one guilder (less than half a Euro). But they had to promise the local government to rebuild and to restore the whole complex and to make it a creative and cultural hotspot.

After several years and after a total investment of about 30 million Euros the restoration was finished. In the meantime also the local government did a great effort. They cleaned the whole spot of 14 hectares. The whole terrain was heavily polluted because

of the former business as a gas factory. Starting from day one the main focus was to make it a creative spot for all kinds of different groups: people living next door, the inhabitants of Amsterdam, but also national and international business people and tourists.

The key of success is our philosophy that you have to keep it edgy.

This means space for experiment. If you know for sure what you don't want, you still have a lot of possibilities, like dance events, classical music, roller skating, product presentations, conferences, etcetera. Besides that we took our time. It took about 7 years before we had a favourable balance of trade. So, to summarize the key factors into a few words: be flexible and take time.

It's interesting that the Westergasfabriek does not rely at all on public funding, but still one of the keys to its existence is close collaboration with the local government. What are the main characteristics of this collaboration—basically what does one get from the other and vice-versa?

The Westergasfabriek is very close to a residential area. So we have to be very aware of the impact of our business for people living around. So we have some restrictions in the way we program our buildings. For big events (like dance and house music) we still have to ask for permission. But although it is a kind of restriction, at the other hand it is a form of a natural check and balance. And because we don't own the outfield, we have to deal with the local government to get permission for events that take place outside.

So it sounds like we are very dependent of the decisions the local government makes. But, they also know that what we do is very important for the neighbourhood and for the city. Yearly about 5 million people come to visit The Westergasfabriek. So for that reason they give us a lot of freedom in our day by day business. And besides that, the local government takes care of the whole area, like safety, and maintenance of the park.

What are the current ambitions and new goals with the Westergasfabriek, does it need constant development to stay sustainable, and in what ways and directions?



Zbog svega toga izgleda da smo jako ovisni o odlukama koje donose vlasti, no i oni sa svoje strane jako dobro znaju da je to što radimo važno za lokalnu zajednicu i sam grad. Godišnje nas posjeti oko pet milijuna ljudi te nam zbog toga ostavljaju puno slobode. Konačno, lokalna vlast vodi računa o cijelom tom području u smislu brige za sigurnost i održavanje parka.

Koje su trenutne ambicije i ciljevi Westergasfabrieka. Ovisi li projekt o kontinuiranom razvoju da bi ostao održiv, te na koje načine i u kojim smjerovima? Naziv mog predavanja je 'Prenamjena je beskraja priča'. To znači da se moramo stalno iznova preispitivati, jer ono što je danas u modi, sutra više nije te stalno moramo biti u potrazi za novim inicijativama.

Dio naših prostora trajno iznajmljujemo, ali vrlo smo strogi u odabiru korisnika te pažljivo 'kuziramo' poslovne sadržaje kojima dajemo prostor.

Prije nekoliko godina odlučili smo iskoristiti dio prostora za dva dnevna talk-showa koji se emitiraju na nacionalnoj televiziji. Istovremeno, investirali smo i u kazalište, a u tom trenutku već smo imali organizirano i kino. Nedavno smo s North Sea Jazz Festivalom dogovorili osnivanje stalnog jazz kluba. S više od 250 različitih događanja tijekom godine, imamo mogućnost stalno stvarati nešto novo. Moja uloga kao direktora je voditi računa o našem brendu i tome što želimo biti i kako se želimo predstaviti. Imamo još novih planova, želimo pokrenuti hotel na našem terenu, a imamo želju i preusmjeriti se u potpunosti na energetske održivost. Želimo biti doista zelena zona.

Na koje načine Westergasfabriek komunicira i radi s kulturnim institucijama i drugim inicijativama koje djeluju izvan kompleksa? Koliko je vaša inicijativa povezana s kulturnom i kreativnom scenom općenito?

Da budem iskren, moj glavni fokus su Amsterdam i Nizozemska. Iako imamo mnogo iskustva, moramo voditi računa o tome da vodimo posao. Čast nam je biti pozvanima da savjetujemo nekog u inozemstvu, ali istovremeno moramo brinuti i za sam prostor Westergasfabrieka. Sudjelujemo u različitim međunarodnim forumima, poput European network of roundhouses, te smo u tom smislu cijelo vrijeme povezani nekim suradnjama. Na nacionalnoj razini, radimo s različitim kulturnim institucijama. U tome je vrlo važno da sve strane razumiju pozicije i interese drugih, jer nam se suradnja mora isplatiti. Mnoge kulturne institucije naviknute su na državno subvencioniranje, tako da od samog početka želimo raščistiti naša polazišta: suradnja

znači da obje strane znaju koju dodanu vrijednost dobivaju kroz tu suradnju.

U kojoj se mjeri programski sadržaji Westergasfabrieka referiraju na sam industrijski kompleks kao dio baštine? Koliko je važno osvijestiti publiku o povijesnom kontekstu?

Ne bavimo se toliko poviješću Westergasfabrieka kao bivše plinare, jer ne želimo biti muzej. Jedino što želimo podcrtati je da tu postoji povijest dulja od 130 godina jer smo smješteni blizu jednog od prvih kanala koji povezuju Amsterdam i Haarlem. Također, prvi vlak u Nizozemskoj kretao je upravo s ove točke. Jednom godišnje, tijekom Dana nizozemske baštine, otvoreni smo za svu publiku besplatno.

Na koji način Westergasfabriek, osim što je otvoren za profitne i neprofitne sadržaje, zadržava svoju kvalitetu 'javnog prostora', odnosno takvog koji je otvoren prema zajednici?

Dijelom samim tim što surađujemo s lokalnim vlastima. Kao što sam ranije spomenuo, ovaj položaj znači da moramo biti jako svjesni utjecaja našeg poslovanja na zajednicu. No to je također i nešto o čemu se svakodnevno razgovara. Naravno, susjedstvo je zadovoljno našim djelovanjem. Ljudi dolaze u park, gdje izlaze ili se jednostavno opuštaju, a mogu ići i u kino, kazalište, na performanse, u restorane itd. U tom smislu, stanovnici neposrednog susjedstva zadovoljni su onim što nudimo te su nam dali ocjenu 8,5 prema nedavnom istraživanju, što je zaista pohvalno. Događaju nam se i greške, najčešće zbog neizbježne buke, ali na svaku pritužbu odmah reagiramo, čak i usred noći. Shvaćamo naše susjede vrlo ozbiljno!

Može li se reći da građani Amsterdama doživljavaju vaš prostor kao vlastiti, bez obzira na činjenicu da je u privatnom vlasništvu? Da, mnogi nisu ni svjesni da je riječ o privatnom vlasništvu.

Na koji je način moguće uključiti se u aktivnosti Westergasfabrieka—kao komercijalna inicijativa, ili kao umjetnik? Postoje li inherentna pravila i iznimke?

Kao što sam ranije rekao, mi smo komercijalni subjekt i moramo znati što svi ti umjetnici, pojedinci i poslovne inicijative donose sa sobom. Ponekad nudimo prostor gotovo bez naknade, ali u tom slučaju dogovaramo se oko toga što dobivamo zauzvrat. Primjerice, to može biti 'besplatan' publicitet. Za Westergasfabriek vrlo je važno da razumijemo logiku dodatne vrijednosti. Možemo reći kako je glavno pravilo da postoji sinergija između poslovnih subjekata, pojedinaca, umjetnika i nas.

The title of my lecture is 'Redevelopment is a never ending story'. So, we have to reinvent ourselves again and again. What is hot today can be old fashioned tomorrow. So we are always looking for new initiatives.

A part of our buildings we rent out permanently. We are very critical in the selection of our tenants. We curate what kind of business we want to have on our terrain.



A couple of years ago we decided to use parts of our buildings for daily two talk shows which are broadcasted live on national television. And we also decided to invest in a theatre. At that time we had a movie theatre already. And recently we made a deal with the North Sea Jazz Festival to have a permanent Jazz club on our terrain. And of course we also have a lot of possibilities concerning the events which take place. With more than 250 different events a year, we have the possibility to create something new and special again and again. My role as director is to be aware of what kind of brand we are and what we want to be. And of course we also have new plans, like starting a hotel on our terrain. And we have the ambition to use completely renewable energy. We want to be a real green spot.

In what ways does the Westergasfabriek communicate and work with cultural institutions and other initiatives from outside its borders? How much is it linked and networked with the cultural and creative scene in general?

To be honest, my main focus is Amsterdam and the Netherlands. Although we have a lot of experience, we have to keep in mind that we have to run a business. It is very honourable to be asked to give advice abroad. But we have to keep our focus on The Westergasfabriek itself. We are part of different international forums, like the European network of roundhouses, so in that sense there is a kind of collaboration.

On national level we work together with different cultural institutions. Very important in the way we work together is that both parties understand each position and focus. We have to get money out of cooperation. A lot of cultural institutions are used to be subsidized. So, it is very important that from the beginning we make our position clear: collaboration means that both parties know what the surplus value is for themselves and for the other.

How much of the Westergasfabriek programme content directly refer to the former industrial complex as heritage? How important is it for you to keep the audience aware of the historical context? We are not really focused on the history of The Westergasfabriek as a former gas factory.

We do not want to be a museum. The only thing we underline that we have a history of about 130 years and even longer. We are situated near one of the first connecting channels between Amsterdam and Haarlem. And also the first train in the Netherlands was running from our spot. And yearly, during the national heritage days, we have 'open house'.

How does Westergasfabriek, besides being open to businesses, profit and non-profit events, keep its quality as essentially 'public space' which is open to the community? Partly in the way we work together with the local government. As mentioned earlier, their position means that we have to be very aware of the impact of our business on the community. But it is also part of our daily discussion. Of course the neighbourhood has a lot of joy because of our existence. People can come to the park and picnic or just relax. They can go to the cinema, theatre, performances, restaurants etcetera. So in that sense, people living around are really enthusiastic about The Westergasfabriek. They gave an 8,5 as a report mark in a recent survey, which is a real compliment. Of course we make failures: incidentally there is too much noise. But if there are complaints, we act immediately, even during the night. We take 'our neighbours' very serious!

Can you say that the citizens of Amsterdam perceive this space as their own despite the fact that it's privately owned? Yes, a lot if people even don't know it is private property.

How does one take part in Westergasfabriek activities—as a business, as an individual, as an artist? Are there inherent rules and exceptions? As said before, we are a commercial party. So, we have to know what artists, individuals, business people bring in. Sometimes we offer our space for almost nothing. But in that case we made deals about what we get in return. For instance: (free) publicity. For The Westergasfabriek it is very important that we understand the additional value. You can say the rule has to be that there is synergy between the business parties, individuals, artists and The Westergasfabriek.

Umrežavanje je vezivno tkivo kreativne ekonomije

Intervju s Tomom Flemingom

TEKST Marko Golub

Tom Fleming, direktor Tom Fleming Creative Consultancy, je britanski konzultant i znanstvenik koji se bavi istraživanjem i podupiranjem sektora kulturnih i kreativnih industrija, kao i općenitim pitanjima kulture i kreativnosti u gradovima i regijama. Vodio je brojne istraživačke i strateške programe za regionalne razvojne agencije i državna tijela u nizu zemalja. U fokusu njegovog pristupa je odnos između kreativnosti i gospodarskog razvoja, gdje je kreativnost promatrana kao pokretač rasta u nizu sektora te utječe na sposobnost gradova i regija da privuku visoko stručne i kulturno aktivne građane.

Ono što zovemo kreativnim industrijama sastoji se od brojnih aktivnosti, od kojih su neke u osnovi neprofitne, dok su druge komercijalne i poslovno orijentirane. Jedne su javno subvencionirane, druge su u potpunosti neovisne, iako ponekad sve djeluju u istom području i mediju. Ove razlike postaju još očitim kad uzmemo u obzir različite kontekste (zemlje, čak i gradove). Što je, dakle, to što čini kreativne industrije toliko jakim ekonomskim faktorom u cjelini, te na koji način sva ova različita područja, infrastrukture i konteksti nadopunjuju jedni druge?

Kreativne industrije općenito uspostavljaju širok raspon vrijednosti za ekonomski, društveni i kulturni život gradova. Primjerice, umjetnost i kulturne aktivnosti ključne su za blagostanje, profiliranost i općenito životne sredine. Također, one nude sadržaj i odgajaju talente za više komercijalno orijentirane kreativne industrije. Sve više umjetničkih i kulturnih organizacija danas funkcionira u obliku kreativnog poduzetništva—izgradnje brendova i komercijalizacije postojećih potencijala u smjeru razvoja održivog poslovanja koje nije ovisno o javnom subvencioniranju. Kreativno poduzetništvo donosi izravnu i neizravnu vrijednost gospodarstvu, stvara radna mjesta i doprinosi BDP-u, a posebno značajan učinak ima u gradovima. No možda najvažnije, ono doprinosi dodatnu vrijednost—primjerice, kreativne usluge i dizajn poboljšavaju konkurentnost drugih industrija, dizajn povećava sposobnost inovacije u sektorima proizvodnje i usluga, itd. Osim toga, bavi se proizvodima bremenitima značenjem, u smislu da stvara nove identitete i značenja nekog mjesta, a samim tim utječe na sektore poput turizma i regionalnog ulaganje te igra bitnu ulogu u privlačenju talenata.

Dakle, umjetničko okruženje općenito je dio kreativne ekonomije, uz stvarnu međuovisnost između tradicionalno subvencioniranih umjetničkih industrija i komercijalnih kreativnih industrija.

Kako kulturna raznolikost u gradovima i regijama utječe na kreativnost i potencijale razvoja? Koliko razumijem, upravo to često naglašavate, često čak s autoreferencijalno gledišta jer je vaša



konzultantska tvrtka bazirana upravo u Istočnom Londonu.

Kulturna raznolikost daje stvarnu prednost gradovima koji žele razvijati svoju kreativnu ekonomiju.

Prije svega, gradovi koji će najviše iskoristiti tu raznolikost su upravo oni koji teže biti tolerantni, otvoreni, sigurni i spokojni. Ovakav oblik civilnog društva ima veću vjerojatnost odnjegovati kreativnu aktivnost. Drugo, stvarna prednost raznolikosti je i u suradnji različitih kultura u stvaranju novih kulturnih



Kulturni klaster Tabacka Kulturfabrik, Košice, Slovačka / Kulturni klaster Tabacka Kulturfabrik, Košice, Slovačka

Networking is the 'oil and glue' of the creative economy

Interview with Tom Fleming

TEXT Marko Golub

Dr Tom Fleming, as director of Tom Fleming Creative Consultancy, is a consultant and academic specialising in research and support for the cultural and Creative Industries sector at all levels, plus on broader issues of culture and creativity for cities and regions. He has led a range of research and strategy programmes on behalf of regional development agencies and high profile national bodies, as well as undertaken significant international work. Central to his approach is the relationship between creativity and economic development, where creativity can drive the growth of a range of sectors and enhance the prospects for specific places to attract highly skilled and culturally active citizens.

What we call Creative Industries comprises all sorts of activities, some of which are essentially non-profit while some are business oriented, some are government-subsidized, while others are completely independent, sometimes even in the same field or the same medium. These differences are of course even more complex within different contexts. So, what is it that makes creative industries such a strong economic force today as a whole, and how do these different fields/infrastructures/context complement each other?

The creative industries overall deliver a range of values to the economic, social and cultural life of cities. For example, arts and cultural activities are critical for well-being, distinctiveness, confidence and overall vibrancy. They also provide the content and nurture the talent for the more commercial creative industries. We are also seeing more and more arts and cultural organisations operating as creative businesses—building brands and commercialising assets as a way of developing sustainable business models which aren't entirely dependent on public subsidy. Creative businesses are providers of direct and indirect value to the economy. They provide jobs and contribute to the GDP—with a disproportionately significant impact in cities. But perhaps more significantly, they provide value-added—e.g. creative services and design improve the competitiveness of other industries; design enhances the innovation capacity of the manufacturing or services sector etc. Plus they deal with 'meaning laden' goods and services—which means they create new identities and senses of place—which in turn impact upon sectors such as

tourism and can attract inward investment and play a role in talent retention/attraction.

So overall, an arts ecology is part of an overall creative economy, with real interdependence between the more traditionally subsidized or artist-led and the commercial creative industries.

How does cultural diversity within a city or region influence creativity and development potential? As I understand, this is exactly what you've emphasised many times, even starting from a certain self-referential point of view since your consultancy is based in East End London.

Cultural diversity can give a real advantage to cities seeking to grow their creative economy.

First of all, cities which make the most of their diversity tend to be tolerant, open, confident and at ease with themselves. This kind of civil society is more likely to foster creative activity. Secondly, there is real 'diversity advantage' to different cultures collaborating to create new cultural forms and experiences. Cities like London are constantly changing, driven by diversity, with new music, design, fashion an outcome of different cultural influences coalescing. Being based in East London helps us to better understand the way diversity influences creative practice and it also enables us to work directly with talent from different cultural backgrounds.



Guimarães—Europska prijestolnica kulture 2012. / Guimarães—European Capital of Culture 2012

oblika i iskustava. Gradovi poput Londona konstantno se mijenjaju, pokretani različitim, novom glazbom, dizajnom, i u njima se spajaju različiti kulturni utjecaji. Činjenica da smo sami bazirani u Istočnom Londonu pomaže nam da bolje razumijemo načine na koje raznolikost utječe na kreativne prakse te nam omogućava da izravno radimo s talentima različitih kulturnih zaleđa.

U kakvom su odnosu strateški razvoj kreativnih industrija i lokalni kulturni identitet, odnosno specifični potencijali nekog mjesta? Na koje se načine taj razvoj oslanja na njih?

Potrebno je graditi na lokalnim identitetima te već postojećim prednostima i izazovima samog mjesta. Ne možete tek tako uvesti kreativne industrije u grad, niti možete graditi ni iz čega. Svaki grad treba u sebi povezati sve svoje različite potencijale—kulturne identitete, organizacijsku infrastrukturu i naravno talent—te iz te početne točke izgraditi strategiju. Upravo to smo napravili u Manchesteru 1990-ih, a zatim i u mnogim drugim gradovima. Dakle, radite s tim što imate, kombinirajte sve prednosti koje imate i stvorite autentičan narativ koji će onda postati privlačan za talente iz drugih sredina.

Što vidite kao glavne zablude u strateškom razvoju kreativnih industrija?

Ima ih puno. Vjerojatno glavna zabluda je ta da postoje gotova rješenja za razvoj pojedinih sektora, odnosno da se modeli iz drugih gradova mogu replicirati. Za svaki grad mora se razviti drugi pristup, učeći, ali ne primjenjujući slijepo već postojeće pristupe. Dodatna zabluda je da će kreativne industrije stvoriti mnogo radnih mjesta i novih tvrtki. Iako to i jest slučaj u mnogim gradovima, za većinu njih kreativni sektor igra ključnu ulogu podizanja vrijednosti te uistinu podiže konkurentnost, ali teško da može predstavljati glavni sektor sam za sebe. Drugim riječima, moramo biti malo više realistični i kontekstualno specifični. Konačni primjer zablude je predrasuda da zarađivanje od kreativnosti kompromitira umjetnički integritet i potkopava izvrsnost. To je površna prosudba.

Na koji način kreativne industrije, a onda i kreativni klasteri, utječu na odnos lokalno-globalno i protok mladih kreativaca na internacionalnoj razini?

Kreativne industrije ugrađuju se lokalno među postojeće talente i resurse (koji već teže okupljanju u klasteru i inspirirani su lokalnim kulturama) te su globalno povezane (najčešće digitalno, inspirirane su drugim kulturama i sve više su kolaborativne).

Mladi talenti često napuštaju svoje gradove u potrazi za globalnom povezanošću. Jak globalno povezani klaster omogućuje talentiranim ljudima da ostanu i vraćaju se svojim sredinama, kao i da izraze svoju kreativnost i pokrenu poslovanje. Zato je za aktivnost lokalnih kreativnih klastera važno uspostaviti globalne veze. Primjerice, u posredovanju među poslovnim subjektima, kulturnom programiranju i razmjeni znanja. Također je važno učiniti kreativni klaster privlačnim nadolazećim, čak i 'privremenim' kreativnim talentima—on mora biti *mjesto* za rad, igru i povezivanje.

U predavanjima ističete kako razvoj kreativnih industrija treba ići odozdo, iz samog sektora. Što to u osnovi znači?

To znači da nam moramo graditi na postojećim kreativnim resursima i talentima, te da moramo prepustiti samom kreativnom sektoru kontrolu nad procesom. Previše je top-down inicijativa u kojima se razvija infrastruktura koju sam sektor koji želimo poduprijeti uopće ne prepoznaje kao svoju.

Možete li kratko objasniti vašu projektnu metodologiju? Kakve vrste istraživanja radite kao tvrtka, s kim sve surađujete, itd?

Mi smo vodeća konzultantska tvrtka u području kreativne ekonomije, kulturnog planiranja i umjetnosti, a radimo u više od 40 zemalja. Naš posao je maksimizirati kreativni potencijal mjesta—povezati partnere i dovesti investitore. Radimo s gradovima, regijama i vladama, ali i s institucijama poput univerziteta i umjetničkih centara. Pronalazimo prilike za rast i razvoj, dajemo podršku u smislu planiranja, zagovaranja i analize provedivosti projekata, te oblikujemo učinkovite strategije i politike za sektor. Među našim klijentima su i UNESCO, Svjetska banka, Europska komisija i mnoge vlade i općine. Najčešće započinjemo s dijagnozom stanja i konzultiranjem samog kreativnog sektora i ključnih partnera kako bismo napravili detaljnu analizu u smislu mapiranja, poslovnog planiranja, opcija za investicije i regulacije. Nakon toga slijede konkretne strateške preporuke. Ovu metodologiju primijenili smo u brojnim strategijama razvoja kreativnih ekonomija za gradove, studijama provedivosti za kreativne klasteru, kao i za niz nacionalnih inicijativa poput Strategije kreativne ekonomije Vijetnama, Strategije kreativnih klastera Libanona i Nacrta strategije kreativne ekonomije za Nordijsko vijeće ministara.



Electric Works, Četvrt kulturnih industrija u Sheffieldu / Electric Works, Sheffield Cultural Industries Quarter



How does the strategic development of creative industry relate to local cultural identity, or the specific things that a place is 'good at'? How and what does it build from it?

It has to build from the local identities and the existing assets and challenges of a place. You can't just import creative industries into a city or build from nothing. Every city needs to connect existing assets—the cultural identities, organisations infrastructure and of course the talent; and then build a strategy from this starting point. This is what we did in Manchester in the 1990s and subsequently in many cities: work from what you have, combine the assets, and generate a distinctive narrative which in turn becomes attractive to talent from elsewhere.

What do you see as common misconceptions in strategic development of creative industries sector?

There are many. Perhaps the main misconception is that there is a toolkit or easy approach to sector development, where models from other cities can be replicated. Every city needs to develop its own approach—learning from but not importing other approaches. A further misconception is that the creative industries will generate lots of jobs and grow lots of businesses. While this is the case in many cities, for most cities, the sector can play a critical value-adding role and genuinely benefit competitiveness and resilience; but it is unlikely to be a major sector in its own right. In other words, we need to be a little more realistic and context-specific. A final example of a misconception is that making money out of creativity compromises artistic integrity and undermines excellence. This is a lazy assumption.

How do creative industries, and consequently creative clusters, influence the global-local relationship and the flow of young artists and businesses on an international level?

The Creative Industries is at once locally embedded on local talent and resources, liable to cluster, inspired by local cultures; and globally connected (often digitalised, inspired by other cultures, and increasingly collaborative). Young talent often leaves a city in search of global connections. A strong globally connected creative cluster enables

talent to stay/return and express their creativity and build businesses. This is why it is important for local creative cluster activities to make global connections—e.g. in business to business brokerage, cultural programming and knowledge exchange. It is also important to make the local cluster attractive to incoming or even temporary creative talent—to be *the place* to go to work, play and connect.

In your lecture you've stated that these developments should work from bottom-up, not the other way around. What does this essentially mean?

This means we need to work from our existing assets, to mobilise existing talent, and to give the sector ownership of the process. There are too many top down initiatives where infrastructure is developed or where networking activities are staged which are not recognised by the sector they are seeking to support.

Can you briefly explain your project methodology as a consultancy? What kind of research do you do, what kind of connections do you make etc?

We are a leading creative economy, cultural planning and arts consultancy working in over 40 countries internationally. We work to maximise the creative potential of places—connecting partners, building appetite, committing investors. We consult with cities, regions and governments, as well as with institutions (e.g. universities and arts centres) to identify growth and development opportunities, provide feasibility, planning and advocacy support, and to design effective strategy and policy for the sector. Clients include UNESCO, The World Bank, European Commission, and multiple governments and municipalities. We often start from a diagnostic process and consult with the sector and key partners toward establishing detailed analysis (e.g. mapping, business planning, options for investment and regulation), which is then followed by concrete strategic recommendations. Examples where we have followed this course include a series of city creative economy masterplans, creative cluster feasibility studies and plans, and a set of national initiatives such as a Creative Economy Strategy for Vietnam, a Creative Cluster Strategy for Lebanon, and a Creative Economy Green Paper for the Nordic Council of Ministers.

Nove definicije dizajna

Intervju s Janom Boelenom

Uvodni tekst o intervjuu s Janom Boelenom, koji je objavljen u časopisu D-News, službenom novinu Dana D.

TEKST Ivana Borovnjak

Jan Boelen (1967.) je belgijski kritičar i kustos izložbi suvremene umjetnosti i dizajna. Studirao je dizajn proizvoda na Media & Design Academy (KHLim) u Genku, Belgija. Osnivač je i direktor Z33, House for Contemporary Art u Hasseltu. Predsjednik je Flemish committee for Architecture and Design, i kustos izložbi i projekata na Manifesti 9 (2012. u Limburgu). Predavao je unutar odjela Man and Well Being na dodiplomskom studiju na Design Academy Eindhoven u Nizozemskoj, a od 2010. godine je voditelj odjela za Socijalni dizajn na diplomskom studiju na istoj akademiji.

Što je socijalni dizajn i kako ga tumačiti unutar akademskog konteksta?

Iz moje perspektive, 'socijalni dizajn' ne postoji u smislu samodostatne discipline. U akademskom kontekstu (ali i u kontekstu stvarnog svijeta) bitno je da studenti shvate prisutnost fricija, konfrontacija i međuođnosa unutar dizajna, te iskoriste tu energiju u svojim istraživanjima. Ako koristimo riječ socijalno, automatski se referiramo na umrežene perspektive, a zatim i s time povezanom sumnjom o istinitosti istih. Iz tog razloga, potrebno je na osobnom nivou definirati pristup dizajnu, neovisno o tome govorimo li o 'dizajneru', korisniku, proizvođaču ili promatraču. Ukoliko socijalni dizajn posjeduje neku posebnu kvalitetu, to je onda činjenica da dizajner od samog početka treba redefinirati procese koje želi koristiti, materijale koje želi absorbirati i mijenjati, s kojim zajednicama želi surađivati—i to sa sviješću da finalni proizvod možda uopće neće izgledati kao 'dizajn', te da će možda važnost ljudi dominirati nad važnošću predmeta.

Ovogodišnja tema Dan D festivala je Dizajn i grad. Na koji način dizajn, posebno socijalni dizajn utječe na život u gradu?



DA Dominik i Adriana



Dizajneri i izlagači na Danu D nastoje komunicirati vrijednosti koje nosi profesija sama. U našem slučaju to je kombinacija utopijskog, društveno angažiranog i tržišnog razmišljanja. Na Danu D želimo predstaviti sebe u sklopu malog društveno angažiranog kritičkog obrta. Naša ideja zasniva se na želji da pokažemo svoje vještine i kreativnost u izradi jednog od najosnovnijih i najupotrebljavanijih predmeta, a da pritom taj isti predmet bude medij komunikacije.

Adriana Pavelić, Dominik Vuković / Zagreb

D-Day designers and exhibitors intend to communicate the values of this profession. In our case, this is a combination of utopian, engaged and market-oriented approach. We want to introduce ourselves at the D-Day as a team of socially involved and critical 'craft'. Our idea is based on the wish to present our skills and creativity by making one of the most popular objects, while making that object a communication medium.

New Definitions of Design

Interview with Jan Boelen

Uvodni tekst o intervjuu s Janom Boelenom, koji je objavljen u časopisu D-News, službenom novinu Dana D.

TEXT Ivana Borovnjak

Jan Boelen (1967) is a Belgian critic and curator of contemporary art and design exhibitions. He studied product design at the Media & Design Academie (KHLim) in Genk, Belgium. He is the founding director of Z33, House for Contemporary Art in Hasselt, Belgium. He also chairs the Flemish committee for Architecture and Design and is curator of exhibitions and projects for Manifesta 9 (2012, Limburg). After teaching in the Bachelors Department Man and Well Being, Jan Boelen has been head of the Master Department Social Design at Design Academy Eindhoven (NL) since 2010.

What is social design, specifically in the context of the academia?

From my perspective, there is no such thing as 'social design' in terms of a self-contained field. What is important in the academic context (and no less in the real-world context) is that students realise the presence of frictions, confrontations, and connections in design—that they not only discover them but also find a way to harness the energy of this friction for the impact of their work. If we use the word 'social', we are automatically speaking of a multiplicity of viewpoints, and therefore an associated doubt that any of them is entirely true or objective. Therefore, everyone must have space to personally define his or her own design approach, whether they are the 'designer', the user, the manufacturer, the observer, etc. If social design has a special quality, it is that the designer must redefine his or her role from the beginning—must decide which processes they want to set in motion, which materials they want to absorb and alter, which communities they want to interact with—and it may be that the result does not look like 'design' at all. Perhaps the importance of the object will be overtaken by the importance of the human.

The topic of this year D-Day festival is Design and the City. We are particularly interested in ways in which design can influence our living in cities. How can social design contribute to this topic?

If we look at how people live in cities, we see that their lives are absolutely full of objects, mechanical and electronic systems, architecture, traffic, interactions, etc. From a design perspective, many of these things are quite basic and functional, and it is only in the relationships between them that further levels of social interaction are made possible. In his essay, 'A City is Not a Tree', Christopher Alexander compared organic cities to planned cities with respect to these relationships, or 'sets' of objects—a traffic light, a sidewalk, a billboard, a door, a shop, and so on. He



believed that the complex, overlapping, and redundant relationships between things found in organic cities created a better model of living than the hierarchical and distant relationships found in planned cities. Today, designing in the city does not necessarily mean changing the individual objects, as in the 19th-century model of Hector Guimard making a unified language for Paris through beautiful cast-iron street lamps, benches, balconies, and Métro gates. In contrast, contemporary design can be 'simply' changing the relationships between the objects that are already there (of course, to do that successfully is not simple at all, and requires both an in-depth understanding of the city and a nuanced approach to implementing ideas). Two of my former students, Daniela Dossi and Irma Földényi, have explored this potential in different cities in Europe, thinking about a way to hire taxi drivers in Vienna based on the professions they had in their home countries, for example, or creating a system of food exchange for a soup-maker at a train station in Genk. What is even more interesting about these design solutions is that they were made by facilitating a group of locals to rethink their neighbourhood problems with unusual ideas. Recently, there

Grupa VIL* e



Vlatka Blakšić, Ivona Vuletić and Lana Hudina / Zagreb

Ljuljko—šamrlek /luljačka je osmišljen kao multifunkcionalan namještaj za djecu—na njemu se sjedi i ljulja, a igra konopcem odaje osobnost korisnika. Namještaj, igračke i detalji dječje sobe prirodan su kontekst za prezentaciju Ljuljka, a puno drvo i prirodna obojena špa-ga predstavljaju kontrast plošnim, veselim, ali nenametljivim oblicima na panelima od kojih je izgrađen štand.

Ljuljko—šamrlek / swing is a multifunctional piece of children's furniture. It can be used for swinging and sitting whereas its rope can reveal the personality of every user. Furniture, toys and details found in children's rooms present a natural context for presenting Ljuljko, whereas hard wood construction and natural rope contrast flat, cheerful yet unobtrusive forms on the panels used for the construction of the stand.



Irma Földényi, moje dvije bivše studentice, istraživale su potencijale različitih gradova Europe. Jedna od ideja uključuje zapošljavanje takista u Beču na osnovu njihovih bivših profesija, druga je npr. sistem razmjene svježih namirnica na željezničkoj postaji u Genku. Zanimljivost ovakvog pristupa dizajnu je činjenica da se ostvaruje kroz poticanje lokalnih stanovnika na razmišljanje o nekonvencionalnim pristupima rješavanja problema unutar vlastitog susjedstva. Čini se kako u posljednje vrijeme u dizajnu postoji snažan interes za implementaciju upravo takvih inteligentnih i originalnih prijedloga koji dolaze od strane ne-dizajnera.

Neke od vaših izjava zvuče poprilično utopijski. Mislite li zaista da dizajn može biti pokretačka snaga društvene promjene? Možete li objasniti kako?

Način na koji razmišljamo o dizajnu može se smatrati s jedne strane utopijskim. Čak i dan danas, od muzeja, preko akademije do dizajnerskih događanja, suočeni smo s puno više reprezentacija, negoli stvarnom integracijom i interakcijom dizajna sa svakodnevnim životom. Iz moje perspektive kustosa, može biti korisno (unutar granica), istražiti ideje koje nisu uvjetovane tržišnim ili striktno funkcionalnim potrebama. Možete to zvati utopijskim, međutim, istovremeno je to jedan koristan alat za poticanje diskusije i kritičke debate. S druge strane, dizajn je samo još jedan aspekt, istovremeno manifestacija i aparat, načina na koji se društvo organizira i izražava. U tom smislu dizajn ne možemo zvati utopijskim, nego zapravo veoma kompleksnim i nejasnim. Primjerice financijska kriza je pokretač promjene, kako negativne tako i pozitivne, a sam sistem funkcioniranja financija je predmet ljudskog dizajna. Ono što je potrebno, kada istražujemo takve naracije i spekulacije unutar z33 su sumnja i kritičko promišljanje.

Ideja da dizajn ima mnogo mogućnosti, čak fikcija, također znači da niti jedna od njih nije konstantna ili unilaterlarna.

Galerija z33 postala je bitan akter na europskoj umjetničkoj i dizajnerskoj sceni. Na kakvim projektima trenutno radite?

Trenutno radimo na nekoliko projekata. Z33 raste, a u budućnosti planiramo otvaranje zgrade za mlade dizajnere. Paralelno, reorganiziramo strukturu institucije na način da mijenjamo vremenske rasporede kulturnog centra. Voljeli bismo se odmaknuti od modela izložbi koje imaju početak i kraj na model paralelnih rasporeda događanja: neke teme se nikad ne zatvore i mogu se reinterpretirati i reprezentirati nekoliko puta na različite načine. Unutar toga planiramo još jednu iteraciju projekta *The Machine*, koji ćemo prikazati u New Instituteu u Rotterdamu. Također radimo s Victoria and Albert Museum u Londonu na kuriranju dijela nadolazeće izložbe *The*

seems to be a strong interest in how design can be used to reveal the underlying intelligence and originality of non-designers and non-design, in order to gain insight for the 'official' design field.

Some of your statements in regards to design sound rather utopian. Do you really believe design can be a driving force in social change? Can you explain how?

In one sense, the way we look at design could be considered utopian, in the sense that design has only thought about the everyday life of ordinary people for a relatively short amount of time. Even today, from museums to academies to design events, we see much more representation of everyday life than a real integration and interaction with it. From my perspective as a curator, this distance can be useful—within limits—to explore the ideas that are not supported by the market or by a strictly functional need. You might call this 'utopian', but it is a useful tool to create debate and discussion.

From another point of view, design is simply one facet—both a manifestation and an apparatus—of the way society organises and expresses itself; therefore, it is not at all utopian, and in fact very complex and unclear. For example, the financial crisis has been an enormous driver of change, both positive and negative, and of course the financial system is an object of human design. What is necessary, at Z33, when we look at such narratives and speculations is the application of a critical, doubtful mindset.

The idea that design has many possibilities, even fictions, also means that none of them are constant or unilateral.

Z33 has become an important actor on the European design and art scene. Can you give us some insights into projects you are currently working on?

At the moment, we are working on several projects. Z33 is currently expanding, and we are opening the future building to young designers in advance of the construction. Along with the building, we are also reorganising the structure of the institution in order to change the operative time-scales of a contemporary cultural centre. We would like to move away from a start-and-stop exhibition mode to a set of parallel agendas that run simultaneously: the issues are never closed, and can be re-investigated and re-presented multiple times by different agents. In that line, we are planning another iteration of *The Machine*, to be shown at the New Institute in Rotterdam.



We are also working with the Victoria and Albert Museum in London to curate part of an upcoming show, *The Future: A History*. Finally, for the Z33 space itself, we are planning a project on scarcity.

You refer to design as a rather political discipline. What is political about design today, especially in regards to product design? And what is the most political project you curated?

From one perspective, design can seem apolitical because it often favours method over content. For example, in open-source production, the idea may be partially expressed as the designer stepping back from the creation of objects to the creation of frameworks, leaving as many decisions as he or she desires up to the consumer — what to make, how large it is, what colour it is, how much it should cost, what materials it should be made of. Digital manufacture allows the designer to be removed another step from the process; literally, his or her hands may never touch the object. This can appear to be a neutral position, but of course it is not. In fact, it may be even more political than making individual objects by oneself, since the scope of such auto-production will necessarily remain relatively small. When we talk about open-source, we are describing a political attitude towards the democratic nature of creation and the flattening of a certain manufacturing skill-set to include a larger portion of the population. And after only a few years of this mindset, we now have access to a file for a 3D-printed gun, even though it has been banned by the American government.

Perhaps design's most political effect in the near future will be how we reshape our ideas about both democracy and totalitarian control. By reducing a chair and a gun to the same geometric computer language, design has opened up a very complex debate about how much freedom we want to allow in society, and to whom.

In that theme, the most political project I have curated might be *The Machine*, where we explored these issues in the context of auto-production and automated production.

What are your predictions about design as a discipline in the future?

The future holds two sides. On one hand, the 'discipline' of design may be increasingly irrelevant. Design is less and less within the province of the academy, the museum, the ivory tower; it is more and more simply one more of the methods of expression that people can choose to mobilise, like writing or film-making, using distributed technologies, tools, means of production, etc. On the other hand, but because of this, design itself is becoming much more important. The current phase of industrial evolution is shifting the traditional roles that makers, producers, and consumers have had in society. This has implications for the output of design as well: when the systems of hierarchy and power are no longer clear, neither are their representations in material objects. If I must point to a specific aspect of design in the future, it is that the ethical implications of the field will grow ever more significant. The designer of frameworks and systems will become more like a doctor in terms of the responsibility and dilemmas his or her choices will bring.

Moj odnos prema Internetu više je od puke ovisnosti

Intervju s Attilom Bujdosóm

TEKST Bojan Krištofić

Attila Bujdosó (r. 1981.) je arhitekt, istraživač, socijalni poduzetnik i broker u kulturi, koji živi i radi u Budimpešti (Mađarska). Od 2008. godine radi kao istraživač, a kasnije i kao senior-nadglednik različitih projekata u Kitchen Budapest, laboratoriju za istraživanja novih medija. Kustos je i suurednik knjige Subjective Atlas of Hungary, objavljene 2011. Također je član međunarodne kustoske platforme KÉK—Hungarian Contemporary Architecture Centre, a kao savjetnik uključen je i u projekt UrbanIXD.



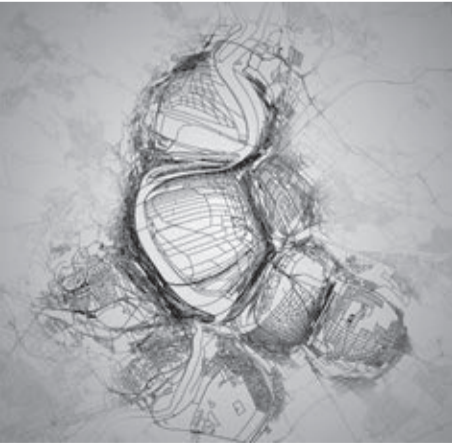
Reci nam nešto o svojem obrazovanju i profesionalnom razvoju, kao i o tvojoj svakodnevnoj kreativnoj praksi. Koja su glavna područja tvoga interesa? Kojim si područjima danas najaktivnije zaokupljen? Odrastao sam u Budimpešti i studirao arhitekturu na Sveučilištu za tehnologiju i ekonomske znanosti. Nakon što sam diplomirao, radio sam kao arhitekt za ONL [Oosterhuis Lénárd], nizozemski arhitektonski biro koji je upravo tada otvorio svoju podružnicu u Budimpešti. Bio sam sustavno uključen u proces dizajniranja na projektu CET Budapest, a bila je riječ o ambicioznoj transformaciji starih skladišta, smještenih na obali rijeke Dunava, s ciljem da se unaprijeđe i prošire u veliki kompleks za kulturnu i komercijalnu proizvodnju. Zgrada je danas dovršena, ali zbog žestokih prepirki između gradskog vijeća i privatnog investitora, još nije otvorena. Nadam se da će uskoro biti. CET Budapest velika je i značajna građevina na izvanrednoj lokaciji, tik uz obalu rijeke—što je, nažalost, u Budimpešti više izuzetak nego pravilo—i vrlo važan doprinos urbanom pejzažu u cjelini.

Premda sam oduvijek bio opsjednut suvremenom arhitekturom, središte moga interesa polako se pomaklo prema svijetu digitalnih medija. Tijekom studiranja shvatio sam da je moj odnos prema Internetu više od puke ovisnosti. Postupno me sve više i više zanimalo kako nova digitalna dimenzija života utječe na našu svakodnevicu, te kako kontinuirano (i sve više) oblikuje našu budućnost.

Kako sam studirao arhitekturu, izvorno sam bio izvježban da se bavim izgrađenim, materijalnim prostorom. Kasnije sam počeo promatrati kako se materijalno i digitalno, *of-fine i online* fenomeni, urbani i društveni prostori susreću, preklapaju i stupaju u interakciju. Ovaj fenomen je u samom temelju mojih istraživanja, i upravo sam se sa željom da se tome posvetim pridružio udruženju Kitchen

Budapest 2008. godine. Tamo sam pokrenuo nekoliko projekata koji su se očešali o to područje.

Član si relativno velikog tima koji je pokrenuo nevladinu udrugu Kitchen Budapest, i koji ju vodi sve do danas, uz neke promjene u ljudstvu. Na vašim web stranicama, ‘KIBU’ je opisan kao ‘laboratorij’ koji pomaže dobrim idejama ‘da rastu’, uz snažan potencijal za buduća intelektualna, inovativna istraživanja, sve do prototipova za konkretnu proizvodnju. Također, čini se da ste razvili vrlo sofisticiranu tehnološku infrastrukturu za jednu nevladinu udrugu. Reci nam nešto više o tome. Da, Kitchen Budapest, ili KIBU, kako mi zovemo udrugu, pokrenuta je 2007. godine. Ja sam se, zapravo, priključio tek godinu dana kasnije, ali sada sam jedan od onih koji u udruzi djeluju najduže. Tijekom posljednjih šest godina, kroz KIBU je prošlo više od stotinu ljudi, što je prilično mnogo. To znači da smo osvjježili cjelokupni tim gotovo svake godine. Mislim da je većina ljudi itekako profitirala u multidisciplinarnom i eksperimentalnom okruženju koje im je KIBU pružio. Svakako je jasan i pozitivan znak to što su ljudi koji su se pridružili KIBU-u kasnije nastavili svoji razvojni put radeći u vrlo širokom spektru područja, kako geografski, tako i profesionalno. Nekadašnji KIBU istraživači i rezidencijalni umjetnici nastavili su svoje studije na ustanovama kao što su, primjerice, MIT Media Lab ili RCA u Londonu. Uradili su neke genijalne projekte poput ReOnion instalacije na festivalu Burning Man ili pak Based on Pig, tekuću istraživačku inicijativu o ulozi dizajna u razvoju prehrambene kulture. Osnovali su tvrtke kao što su Prezi.com



My relation to the Internet is more than just an addiction

Interview with Attila Bujdosó

TEXT Bojan Krištofić

Attila Bujdosó (born 1981) is an architect, researcher, social entrepreneur and cultural broker, who lives and works in Budapest (Hungary). He has worked at Kitchen Budapest new media research lab since 2008, as researcher and lately as senior research supervisor. He is curator and co-editor of the book Subjective Atlas of Hungary, published in 2011. He is also a curatorial board member of KÉK—Hungarian Contemporary Architecture Centre, and as an advisor he also collaborates in UrbanIXD project.

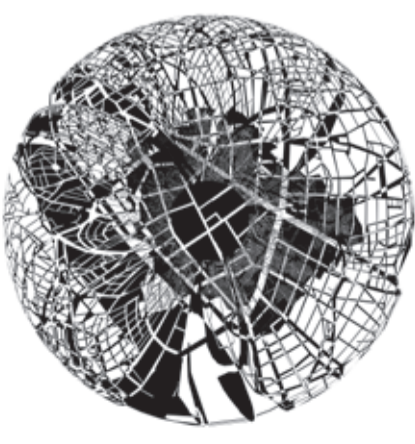
Tell us something about your education and development, and your everyday practice nowadays. What are your main points of interest? In what creative fields are you most actively engaged? I grew up in Budapest and studied architecture at Budapest University of Technology and Economics. After graduation I worked as an architect for ONL [Oosterhuis Lénárd], a Dutch architecture firm who just opened their branch office in Budapest. I got deeply involved in design process of the CET Budapest. It was an ambitious project of transforming old warehouses, located right next to the river Danube, and extending them into a large cultural and commercial complex. The building is now finished, but due to heavy disputes between the city council and the private investor, it still has not opened. I hope it will open soon. CET Budapest is a great landmark building with an outstanding location as it is directly on riverside—which is, sadly, quite a unique feature in Budapest, and a significant contribution to the cityscape.

While I was always obsessed with contemporary architecture, my main point of interest has slowly shifted towards the digital world. It was during my studies when I started to recognize that my relation to the Internet is more than just an addiction. Slowly I got more and more interested in how the new digital dimension is affecting our everyday life and how it keeps increasingly shape our future. I studied architecture hence I was trained first to deal with space that is built. Later on I started to look at how physical and digital, offline and online, urban and social spaces meet, overlap and interact. This phenomenon was of my core interest and that’s why I joined Kitchen Budapest in 2008. I did several projects tackling this issue.

You are part of a rather large team that has founded Kitchen Budapest NGO and has been running it ever since, with some changes in the personnel. On NGO’s web, ‘Kibu’ is described as a ‘lab’ which helps good ideas ‘grow’ into a strong potential for further intellectual and innovative research and/or prototypes for actual production in the future. Also, it seems that you have developed very sophisticated technological infrastructure, which is quite a success for a NGO (in Croatia it is rather unimaginable). Please, can you elaborate these topics and tell us more about Kibu’s mission and vision, too.

Yes, Kitchen Budapest, or KIBU as we call it, started in 2007. I only joined a year later but I am now one of those who have been around for the longest time. KIBU has worked with more than 100 people in the past 6 years—which is quite a lot. It means that we have refreshed the team almost every year. I think most of the people benefited from the cross-disciplinary and experimental environment KIBU offered. I think it is clearly a positive sign that people who joined KIBU but moved on later are now working in a very broad spectrum, both geographically and professionally. Former KIBU researchers and resident artists went on to study at MIT Media Lab or RCA in London. They did kick-ass projects like ReOnion installation for Burning Man festival or Based on Pig, which is an ongoing design research about food and culture. They founded companies like Prezi.com or FabLab Budapest. They work for Motorola or Frog Design. They teach at School of the Art Institute of Chicago or Moholy-Nagy University of Art and Design.

While KIBU developed many projects throughout the years, we realized that the biggest impact the lab made was on its people. In that sense, the educational aspect of the lab is the most prominent. Kitchen Budapest was founded and is still mainly sponsored by Magyar Telekom. In the past few years there is an increasing demand to create revenue which means we work more on external commissions. We also started our startup incubation program in 2012 which offers pre-seed funding for startups and accelerates them with an intensive incubation period of 26 weeks.



svjetonazora. Pri tome su i posve umreženi! Trče naokolo sa svojim laptopima, koriste sve digitalne alate koji su im pri ruci, organiziraju i kreiraju suvremenu kulturnu ponudu u Budimpešti. Zar to nije sjajno?

Nadalje, voljeli bismo čuti nešto više o trenutnoj političkoj i ekonomskoj situaciji u Mađarskoj. Kao i Hrvatska, i Mađarska je već neko vrijeme ugrožena prijetnjom rastućih radikalnih desničarskih politika (ili smo barem tako čuli i pročitali). Mogu li ‘kreativne industrije’, odnosno organizacije, učiniti nešto da to spriječe? Čine li bilo što da se odupru tim pojavama? Leži li odgovor u trenutačnom povezivanju i suradnji između naših udruga i inicijativa? Vjerujem kako je ovih dana javno mijenje o djelovanju političkih elita vrlo, vrlo negativno. Doduše, moja najveća briga nije oko toga što oni rade, već kako to čine. Možete me prozvati ‘proces geekom’, no uvjeren sam kako mnogo problema proizlazi iz samog načina i metodologije rada izvršne vlasti. Na primjer, vlada namješta tzv. javne rasprave umjesto da se upusti u doista smislene i konstruktivne razgovore. Oni uopće ne pokušavaju shvatiti kritike i kontra-argumente koji su imanentni svakoj istinskoj političkoj debati. Sigurno ih neće prihvatiti ni usvojiti, čak ni na nekoj minimalnoj razini. Dakako, to vodi do kontroverznih i upitnih odluka.

Kitchen Budapest s vremenom je zauzela čvrstu poziciju na kulturnoj mapi Mađarske, kreirajući na tucete eksperimentalnih, vrlo često otkaćenih i zaigranih, multidisciplinarnih projekata i radova. Uvjerem sam kako to zaista pruža izrazitu vrijednost našem ‘početničkom’ programu, te nam pomaže da dođemo do širih krugova kreativnih ljudi i potencijalnih investitora.

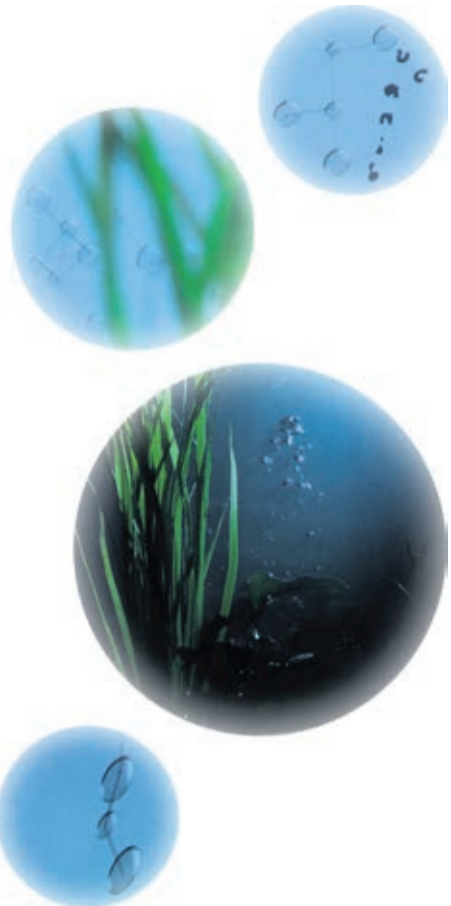
Dakle, kako bi sveukupno ocijenio ulogu KIBU-a na kulturnoj sceni Budimpešte i cijele Mađarske? Kako planirate razvijati udrugu u bliskoj budućnosti, naravno, u kontekstu ove duge i naoko beskrajne ekonomske i političke krize? I Mađarska i Hrvatska su njome podjednako teško pogođene.

Mnogo toga se promijenilo od 2007. Budimpešta danas ima veoma jaku kulturnu scenu. Osjećam se vrlo inspiriranim samo dok promatram koliko se ‘uradi-sam’ inicijativa pokrene od godine do godine. K tome, sve se to zbiva usprkos, ili, bolje rečeno, potpuno nezavisno od prevladavajuće, vrlo stresne političke klime. Povjerenje javnosti prema političkim elitama ponovno je na jako, jako niskoj razini. Bilo je krajnje nisko oko 2006, i to se ponovno događa od prošle godine. Nadam se kako će ‘mentalno stanje’ stanovništva popratiti neminovni, mada sasvim polagani izlazak iz krize, te da će građani ubuduće zahtijevati mnogo više od vodećih političkih igrača. Mađarski narod je općenito vrlo pesimističan. Međutim, kad se pogleda živahna kulturna scena Budimpešte, nema ama baš nikakvog razloga za takvo gledanje na stvari!

Neki ljudi okupljaju se kako bi pjevali na improviziranim nastupima zborova. Drugi su pretvorili jednu bivšu školsku zgradu u Budimu u centar za performans umjetnosti, u kojem danas borave mnoge nezavisne kazališne grupe. Treći, pak, održavaju komunalne vrtove u različitim dijelovima grada. Neki pokreću neformalne restorane, organiziraju dinamične male festivale, objavljuju fanzine—i to sve praktički ni iz čega! Mladi i talentirani ljudi itekako su motivirani i voljni uložiti svu svoju energiju u projekte koji oblikuju našu kulturu. Svježi su i vrlo otvorenog

Napokon, što te potaklo da prihvatiš poziv da predaješ na Danu D? Što očekuješ vidjeti i doživjeti?

Član sam mreže UrbanIXD, projekta koji se na europskoj razini usredotočuje na dizajnerske aspekte ljudske interakcije u suvremeni umreženim gradovima. Želim naučiti što više o aktualnoj hrvatskoj kulturnoj sceni. Također, vrlo sam znatiželjan oko putovanja u Zagreb, jer sam ga posljednji put posjetio daleke 1987. godine (!).



Kitchen Budapest has built up a strong cultural reputation in the past years by creating dozens of experimental, often crazy or playful, cross-disciplinary projects. I think this really adds value to our startup program and also helps us to reach wider circles of creative people and potential entrepreneurs.

How would you describe Kibu’s position in Budapest’s (and for that matter, Hungary’s) general cultural landscape? How do you plan to develop the NGO in the near future, in context of this long, and literally non-ending economical and political crisis? As Croatia, it has affected Hungary deeply.

I think a lot has changed since 2007. Budapest has a very active cultural scene. I feel so empowered just by looking at how many grass-root initiatives take off from year to year. And all this happens despite of, or better say independent from, the very stressful political climate. The public trust towards the political elite is at a very low level—again. It was very low around 2006 and is very low again since last year. I hope that soon, as we slowly find our way to step out from the economical crisis, the ‘mental state’ of the general public will follow, and also be more demanding towards the political actors. Hungarian people are generally very pessimistic. But if you look at the lively cultural scene in Budapest, there is nothing to feel pessimistic about!

Some people gather to sing at improvisational choir performances. Others turned a former school building in Buda into a performance art centre, inhabited by many independent theatre groups. Other people maintain community gardens in several parts of the city. Others start restaurants, organize pop-up festivals, publish fanzines—all from

scratch. Young and talented people are motivated and willing to invest their energies into projects that shape our culture. They are fresh and open-minded. Oh, yes, and they are networked! They run around with their laptops, use all the digital tools at hand to do, organize and create contemporary culture in Budapest. Isn’t it great?!

On this note, we would like to hear just a little bit more about current political and economical situation in Hungary. Similarly (or so we hear these days), Croatia is also endangered with threat of growing radical right-wing politics. Can ‘creative industries’, or organizations, do anything to stop this? Are they doing anything to oppose it? Does the answer lay in the immediate linking of our respectful organizations and initiatives?

I think that the general public opinion about the political elite is very negative nowadays. My biggest concern is not about what they are doing but how they are doing it. You might call me a process geek but I am convinced that many of problems arise from how the government works. The government fakes public discussion instead of getting into a meaningful and constructive conversation. The government doesn’t even try to understand criticism and counter-arguments which are natural to political debates. They are not trying to incorporate them, not to the least extent. This of course usually comes down to controversial and debatable decisions.

I hope that we, people working in creative fields, will show good examples and practices of how to incorporate multivocality into in collaborative processes by default.

The focus of my current research is about contemporary ‘formats’ in knowledge production and distribution, defining collaborative practices and working methodologies. These formats all imply a simple set of rules that help guiding and organizing the contribution of the many, so that it takes a clear shape and becomes meaningful and valuable. I realized that some of these formats can be replicated very easily by adoption. And if we can use existing or invent new formats that spread not only internationally but domestically, among different disciplines and diverse cultures, than we can use this as a strategy to enhance discourse and collaboration on the societal level.

Finally, what has motivated you to accept a proposal to lecture on D-Day festival? What do you expect to see?

I am member of UrbanIXD network, a European project focusing on the design aspects of human interactions in the contemporary networked city. I am interested in learning about the Croatian cultural scene of today. I am also really curious to see Zagreb as the first and last time I visited Zagreb was in 1987(!).

Vedzan Klemens	Zagreb	
	Serijsa samoiniciranih ilustracija izloženih u formi plakata formata B1. Tematski ilustracije reinterpretiraju likove iz pop kulture i smještaju ih izvan svog uobičajenog konteksta.	A series of self-initiated illustrations in a form of B1 posters. The illustrations are reinterpretations of pop icons setting them outside of their usual context.

Luka Vucić	Zagreb	
	Krajem 2011. godine stvorio sam ilustrativan lik zvan Brko. Brko je klasični antijunak u kontekstu kapitalističkog društva. Kroz njegov lik uspio sam se izraziti na sarkastičan i ironičan način o sistemu koji nas svakodnevno guta i proždire.	Brko is an illustrated character created by the end of 2011. Brko is a classical anti-hero in the context of capitalist society. His character is the author’s way to sarcastically and ironically talk about the system devouring us on everyday basis.

Portreti Europe koju je budućnost zaboravila

Intervju s Bertom Teunissenom

TEKST Ivana Borovnjak

Fotograf i vizualni umjetnik Bert Teunissen živi i radi u Huizen u Nizozemskoj. Njegov rad predstavljen je na brojnim samostalnim izložbama u Nizozemskoj, Danskoj i Sjedinjenim državama, kao i na grupnim širom svijeta. 1997. godine započeo je s fotografiranjem interijera i stanovnika starih kuća u Europi, što je rezultiralo serijom *Domestic Landscapes*. Monografija posvećena toj fotografskoj seriji objavljena je u New Yorku i u Njemačkoj 2007. a godinu dana kasnije ovjenčana je dvjema prestižnim nagradama — PDN Annual Photography Award i Prix de la Photographie Paris. Upravo ovaj Teunissenov ciklus trenutno je predstavljen na izložbi u Etnografskom muzeju u Zagrebu.

Ovogodišnji festival Dan D obrađuje tematicu dizajna i grada te njihovu međuovisnost. Kroz seriju fotografija *Domaci krajolici*, čiji ćete dio prikazati u Etnografskom muzeju u Zagrebu tijekom lipnja, prikupljate priče o ljudima i *domaćinstvima* ruralnih dijelova Europe. Možete li iz vlastitog iskustva zaključiti kako se kroz globalizaciju i rapidnu urbanizaciju mijenjao odnos čovjeka i prostora u odnosu na načine života koje dokumentirate?

Riječ je o izuzetno zanimljivoj tematici. Već u vrlo ranoj fazi ovog projekta primijetio sam da globalizacija snažno utječe na ruralni krajolik Europe.

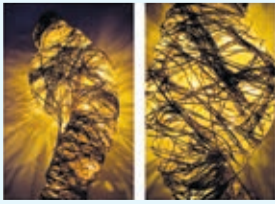
Nekad plodna oranica europskog kontinenta sada leži neobrađena.

Većina ljudi migrirala je u gradove ili u inozemstvo, te danas tek nekolicina pojedinaca zna kako živjeti od zemlje slijedeći znanje svojih predaka, za razliku od mlađe generacije koja više ne posjeduje takav set vještina. U prošlosti je svako selo imalo školu punu



Jasmin Osivčić

Sarajevo



Ideja proizvoda bazirana je na aktiviranju svih čula. Zanimljiva forma i ugodno ambijentalno (difuzno) svjetlo privlači osjet vida, tekstura konopca u interakciji sa svjetlom daje joj taktilne kvalitete, a zagrijavanjem lampe dolazi do isparavanja prethodno pripremljenih eteričnih mirisa.

The idea behind this product is based on activating all senses. An interesting form and pleasant (diffused) light attract vision; texture of the rope interacting with light provides tactile qualities and heat from the lamp results in vaporization of etheric scents.

Portraits of Europe that the future forgot

Interview with Bert Teunissen

TEXT Ivana Borovnjak

Photographer and visual artist Bert Teunissen lives and works in Huizen, the Netherlands. His work was shown in many solo exhibitions in the Netherlands, Denmark and USA, and in group exhibitions all over the world. In 1997 he started photographing interiors and their inhabitants of old houses in Europe, which resulted in the *Domestic Landscapes* series. A book on the series, *Domestic Landscapes—A Portrait of Europeans at Home*, was published in New York and Germany in 2007., which recieved two prestigious awards the following year—PDN’s Annual Photography Award and the Prix de la Photographie Paris. This series is currently shown on Teunissen’s solo exhibition at the Ethnographic Museum in Zagreb.



People have moved away to big cities or abroad and the few individuals left behind are the only ones who live the life they learned from their ancestors. They still know how to live off the land, while their children are not aware of their skills anymore. While each village used to have at least one or more schools full of children, nowadays little vans are collecting children in a 50 km radius to fill just one school in the entire area.

Your photographs are very interesting in their treatment of natural life, which is only possible in those parts of countryside that are somewhat submerged from technology and urban development. One cannot help to think though that there is a critique of today’s society in your work, apart from its aesthetic value. Could you comment on that?

The only reason I mainly photograph in those areas is the fact I can find what I’m looking for: inhabited houses that were built according to the architectural concept that allows atmospheric light conditions.

So any critique on today’s society is circumstantial. Of course I am critical about today’s society but that is not why I have photographed in those areas in the first place.

You said that your goal is to document living in all the European countries. A lot of your photos have that similar staged quality and atmosphere—almost to the point that one could mistake some places for other places. What are the differences that you come across in Eastern Europe in comparison to those countries of the West?

Nikola Kalevski

Zagreb



Projekt je rezultat istraživanja PVC-a. PVC se deformira zagrijavanjem na različitim temperaturama. Forme do kojih sam došao rezultat su igranja s materijalom. Obzirom da je materijal voodootoran, izvrstan je za izradu vaza za cvijeće.

This project is a result of exploring the possibilities of PVC materials. If exposed to different temperatures, PVC materials deform. The resulting forms are the product of that process. PVC is especially suitable for the production of flower vases due to its water-proof characteristics.



veoma sličnu kvalitetu i atmosferu, gotovo do mjere da je lokacije lako zamijeniti. Na koje razlike nailazite u Istočnoj Europi u odnosu na zemlje zapada?

Zanimljivo je da se naposljetku ipak ne razlikujemo mnogo jedni od drugih. Na neki način sam to i očekivao kada sam odlučio istražiti čitav kontinent. To je ujedno i razlog zašto od samog početka nikad ne izlažem fotografije pojedine zemlje van konteksta čitave priče. Kada ih pomiješate, gotovo je nemoguće utvrditi razlike među zemljama. Također, publici na taj način želim ukazati na činjenicu o sličnosti zemalja, unatoč njihovim kulturološkim, lingvističkim i vjerskim razlikama. Najuočljivija je razlika između ljudi sa sjevera i juga; na jugu su ljudi mnogo opušteniji, a na sjeveru oprezn i sumnjičavi—osim naravno onih koji dozvole da ih fotografiram.

Kakvo je vaše iskustvo putovanja Hrvatskom? Jeste li sklopili prijateljstva s ljudima koje ste fotografirali i koji je općenito njihov odnos prema izlaganju privatnih života u javnom prostoru muzeja?

Gotovo nikad tijekom rada ne ostvarujem prijateljstva, osim naravno s prevoditeljima s kojima radim. Zapravo nikad nikog nemam

The interesting thing is that after all we do not differ from each other that much. This is what I was expecting to find when I first decided to look into the entire continent. That is also why at first I never wanted these images to be shown per country or out of the context of the whole story. When you mix them all up, one has difficulty trying to tell one country from another. I also wanted to show the public how much we are alike, despite the differences in culture, language and religion. The biggest differences are between people in the north and the south; in the south people are much more relaxed and laid back while in the north they are more wary and maybe even suspicious—except of course the ones that let me photograph them.

What was your experience travelling through Croatia? Did you develop friendship with people you photographed and how do they feel about exposing their private lives in a public space of the museum?

Well, real friendship almost never occurs during my work, except of course with the translators I work with. One never meets anyone for more than an hour. I did experience great hospitality though. What the relationship towards exposing their private lives in

a public space is, we will have to find out I guess. We did specifically tell them that it might happen.

In your opinion, observing simple life, what are the downsides of urban development and consequently the ways design is polluting our environment. It seems that everything went down when people started to overdesign their environment, or stopped designing it in response to nature. Is there, in your opinion, a possibility and even sense in going back? How do you envision living spaces of the future?

I do think that there is a certain sense in going back if we look at the protests against companies like Monsanto or the interest in organizations like ‘Slow Food’. Interest in the origin of food that we buy in the supermarket nowadays indicates that there is a growing sense of knowing more about it. The funny thing is that we only need to ask our parents to find out—they still know. The next generation will need different sources to find answers to these questions. So the downsides of urban development are the loss of knowledge and, more important, the loss of tastes and diversity.



Željka Zinić

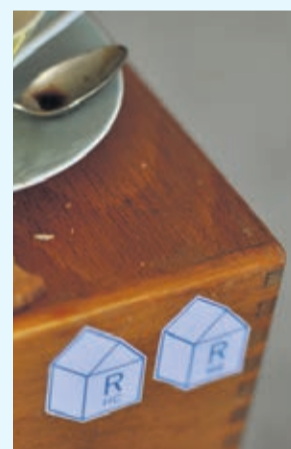
Zagreb

Stolci i stolovi inspirirani su cjevastim konstrukcijama namještaja iz sredine 20. stoljeća. Ideja je sakriti nepotrebne detalje i fizičke spojeve poput vijaka, matica i sl. Krajevi metalne konstrukcije položeni su unutar MDF okrugle ploče i skriveni lakom u pripadajućoj boji. Metalne noge neprimjetno izlaze iz MDF ploče, iako se radi o dva različita materijala.

Chairs and tables are inspired by pipe constructions from the 1950’s. The idea is to hide all unnecessary details and physical connections such as screws, valves and similar. The ends of the metal construction are placed inside a MDF round plate and covered with lacquer in corresponding color. Even though two different materials were used, the metal legs unseeingly come out of the MDF plate.

Radi on/a

Hana Ciliga, Iva Čurković, Petra Blažinčić, Marita Bonačić i Morana Starčević / Zagreb



Projekt nastao u okviru diplomskog rada autorice Hane Cilige, a uz sudjelovanje Ive Čurković, Petre Blažinčić, Marite Bonačić i Morane Starčević potpisan je pod kolektivnim pseudonimom Radi on/a, te bi se u budućnosti realizirao u obliku eko-socijalne djelatnosti. Ekološki aspekt projekta odnosi se na iskorištavanje odbačenih i potencijalno odbačenih predmeta, a socijalni na doprinos društvu u obliku javne radionice zasnovane na sustavu dijeljenja prostora/alata/ideja. Ovakav tip inicijative pružio bi zajednici potrebne uvjete za popravke predmeta, a produkt dizajnerima uz mjesto promocije i uvjete za izradu prototipova.

The project was developed as Hana Ciliga’s graduate design with the participation of Iva Čurković, Petra Blažinčić, Marita Bonačić and Morana Starčević and signed under the collective pseudonym Radi on/a (He/She Works), only to get realized in the future as a sort of environmental and social activism. The environmental aspects of the project are primarily concerned with the use of abandoned or potentially abandoned objects whereas social aspects are focused on the social impact in the form of a public workshop based on sharing work spaces, tools and ideas. This type of initiative could provide conditions for the community to fix the objects in question whereas product designers would get a place for their promotion and development of prototypes.

Dora Bilandžić

Zagreb



Časopis *Hrelle* ironično dekodira konzumerističke vizuale spektakla, a njegovo oblikovanje parafraza je modnih časopisa poput *Elle*, *Cosmopolitan*, *Grazia*, *Gloria In*, itd. Samom svojom temom časopis je i svojevrstan manifest stila života određene subkulture mladih koji žive u Zagrebu te ispituje kako oni percipiraju poznati zagrebački buvljak Hrelčić i ljude koji tamo rade, te na širem planu, kakav je njihov odnos spram društvenih normi koje nam se svakodnevno nameću.

Hrelle magazine’s intention is to ironically decode the consumerist visual spectacles. Its form paraphrases fashion magazines like *Elle*, *Cosmopolitan*, *Grazia*, *Gloria In* and similar. The very subject of the magazine represents a kind of manifest for the life-style inherent to a particular young subculture in Zagreb questioning how the young people perceive the Hrelčić flea market and the people working there. On the other hand, it explores their relation with social norms imposed on us every day.

Simbioza produkt dizajna i masovnih medija

Intervju s Giovannijem Innellom

TEKST Ivana Borovnjak

Giovanni Innella je dizajner i doktorand na Northumbria University. Pisana i vizualna istraživanja koja provodi od vremena diplomskog studija na Design Academy Eindhoven (2008) bave se ekspanzijom prisutnošću dizajna u medijima—i medija u dizajnu—te utjecajima koje ovaj fenomen ima na dizajnersku praksu i industriju u cjelini. Magistarski rad pod nazivom 'Dizajn i njegov dvojni' izlagan je između ostalog u Droog Gallery u Amsterdamu, the National Architecture Institute of Maastricht i Fuorisalone u Milanu.



novinara na sajmu povećao se za 4 puta. Popularna web stranica Designboom.com nedavno je izvijestila da mjesečno ima više od 4 milijuna čitatelja. Jedan on njihovih konkurenata, Dezeen.com, udvostručio je broj posjetitelja stranica sa 6 milijuna u 2008. na 12 milijuna u 2009. Godini. Ovakve brojke reflektiraju popularnost i posljedično, moć dizajna. Medijski apetit za novim sadržajima doveo je do maničnog direktnog prenošenja tiskovnih sadržaja i izvještaja s dizajnerskih događanja, što je dovelo do povećanja interesa za dizajn generalno. Korist od sveprisutnosti dizajnera u medijima imaju i drugi. Prije nekoliko godina izložbu Toma Dixona u Milanu u potpunosti je sponzorirao Blackberry u svrhu promocije novog tableta. Hella Jongerius je 2010. godine u Miamiu prezentirala stol pod pokroviteljstvom bankovne grupacije HSBC. Dizajneri iz europskih i azijskih zemalja koji se prezentiraju u Milanu često nose logotipove i imena svojih vlada. Postojeća dizajn ekonomija leži u kreditiranju. Formulacije kao što su podržano od, u suradnji s i komercijalne nagrade su označitelji tržišne ekonomije. Pogrešno je misliti da dizajn nije dio stvarnog svijeta. Dizajneri i dalje dizajniraju za stvarni svijet, ali na drugačiji način.

Vaš rad i istraživanje usmjereni su na analizu sveprisutnosti dizajna i dizajnera u medijima. Tko je *celebrity dizajner*? Dizajner je danas profesionalac koji uspijeva zaobići konvencionalne industrijsko-proizvodne procese ne bi li došao do publike, koristeći pritom snagu medija i dizajnerskih festivala za distribuciju vlastitog rada. *Celebrity dizajner* je netko tko to radi vrlo dobro.

Koje su socijalne i ekonomske okolnosti dovele do takvog tipa rada? Je li dizajn danas pseudo umjetnost/znanost za samopromociju u skladu s trendovima i zakonitostima neoliberalizma? Mislite li da je dizajn za stvarni svijet stvar prošlosti? Interes medija za dizajn rapidno je porastao u posljednjih 10 do 15 godina. Broj posjetitelja Milanskog sajma se udvostručio u periodu između 1995. i 2010. Broj registriranih

Lana Grahek

Zagreb



Projekt je nastao na Arhitektonskom fakultetu — Studiju dizajna, u sklopu kolegija Dizajn fonta i kaligrafije 2, pod mentorstvom Damira Bralića i Nikole Đureka. Zamisljen je kao hommage Karelu Martensu, nizozemskom dizajneru koji se u jednom dijelu svog rada bavi estetizacijom i otiskivanjem industrijskih formi. Ovaj princip stavljen je u kontekst lokacije tzv Gredeļ, iz koje su prikupljeni željezni objekti razasuti po podu. Projekt se sastoji od info knjižice o Gredeļu, te razglednica s otisnutim formama.

The project was developed at the Faculty of Architecture — School of Design in the framework of the syllabus for Typeface Design and Calligraphy 2 under the mentorship of Damir Bralić and Nikola Đurek. The idea was to make homage to Karel Martens, a Dutch designer, who has dedicated a part of his career to esthetics and prints of various industrial forms. This principle has been put in the context of Zagreb's TVZ Gredeļ from which various ferrous objects had been collected. The project consists of an information booklet about Gredeļ and postcards with printed forms.

Symbiosis of product design and mass media

Interview with Giovanni Innella

TEXT Ivana Borovnjak

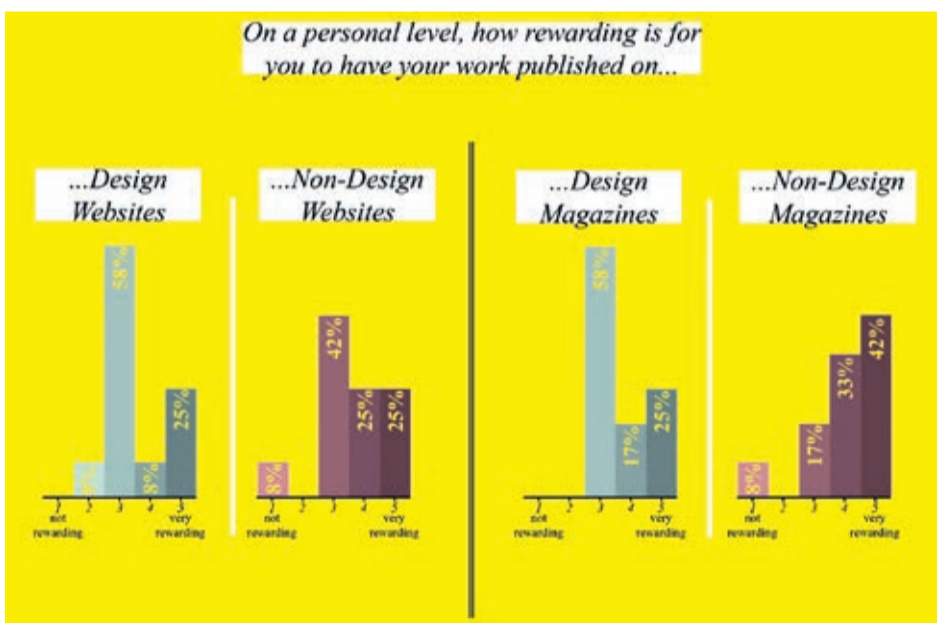
Giovanni Innella is a designer and PhD candidate at Northumbria University. His research investigates the way the growing presence of design in the media—and the media in design—has impacted the design profession and the design industry as a whole. This topic also represents his direction for articulating a design critique expressed in both written and visual form. Giovanni started his research in the area of design critique while studying at the IM master of the Design Academy Eindhoven, where he graduated in 2008. His thesis project 'Design and its Double' has then been exhibited at the Droog Gallery in Amsterdam, the National Architecture Institute of Maastricht and the Fuorisalone of Milan, amongst other venues.

Your research is oriented towards analyzing the rising presence of design in the media. Who is a celebrity designer? A designer these days is a professional that succeeded in bypassing the conventional industrial production-distribution process in order to reach an audience, preferring the use of media and festivals to distribute his work. A celebrity designer is someone that does that very well.

Tell us more about the economical and social circumstances that created this type of environment. Are designers inevitably caught in the vicious circle of neoliberalism? Has design become a pseudo art/science only for personal promotion, thus

supporting the never-ending trend paradigm? Do you think that designing for the real world is the matter of past?

The attention given to design in mediated contexts has grown considerably in the last 10 to 15 years. The number of visitors of the Furniture Fair in Milan doubled between 1995 and 2010. The number of registered journalists attending the fair increased fourfold. The popular design website, Designboom.com recently reported that their monthly readers are more than 4 millions. One of its competitors, Dezeen.com, doubled its 6 million visitors in 2008 to over 12 million in 2009. Such figures reflect the popularity, and consequently the power of design. The media's appetite for new content



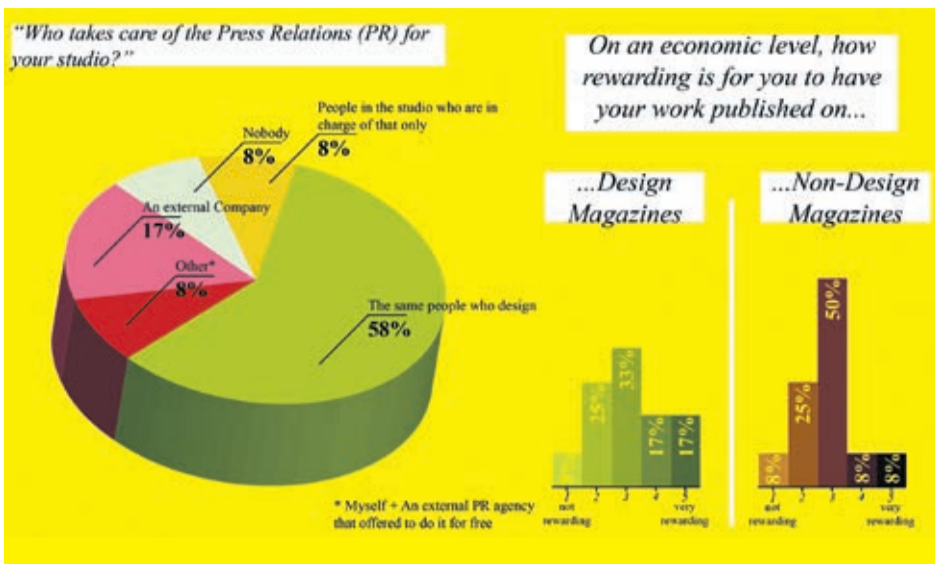
Vildana Lojo

Sarajevo



Projekt se temelji na tri konceptualna dizajna različitih veličina. Naglasak je stavljen na interpolaciju vizualnih i arhitektonskih struktura u ambient kanoniziranog kulturnoškog sadržaja kao intervjenski okvir za urbana sjećanja. Glavni elementi izložbe su modeli mogućih intervencija unutar urbanog tkiva materijalizirani kroz prozirni materijal—pleksiglas. Sve tri lokacije unutar strukture grada Sarajeva su prikazane na karti. Na modelima i lokacijama će se prikazivati grafički prikazi, analiza lokaliteta, fotografije i video materijali uz prijedloge intervencija.

Basis of the project are three concept designs with different scales. Accent of the exhibit is project of interpolation of visual and architectural structures into the ambience with canonised cultural contents as intervention framework of the urban memories. Main exhibit elements are models of possible interventions within urban tissue materialised with transparent material—Plexiglas. All three locations within the structure of city of Sarajevo are shown in the map. Along the models and site locations, graphical presentations, location analysis, photography and video elements with intervention proposals will be shown.



Ne mislim da je dizajn stvaralačka sila po sebi, nego prije posrednička, koja socijalne, političke i tehnološke promjene čini evidentnijima.

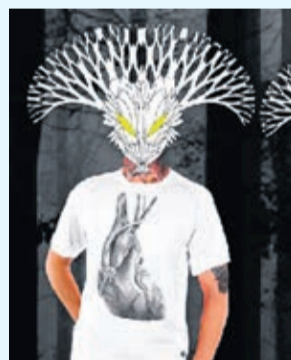
Znači li to da smo na neki način zavedeni mišlju kako tzv. socijalni dizajn može nešto promijeniti...

Godine 1930 Corradino D'Ascanio je tijekom Drugog svjetskog rata dizajnirao zrakoplove Piaggio, a dvadeset godina kasnije Vespu. Nije istina da je Drugi svjetski rat završio jer je Corradino D'Ascanio bio umoran od ratnih zrakoplova i počeo projektiranje skutera—upravo suprotno. Želim reći da je dizajn uvijek posljedica veće društvene promjene. U tom smislu dizajn je socijalan po definiciji, s obzirom da interpretira i djeluje u društvenom kontekstu.

Dizajn igra ključnu ulogu u omogućavanju društvene promjene, ali ako želimo vjerovati kako su dizajneri ključna sila u formiranju svijeta, tada bismo se trebali referirati na 'socijalistički' umjesto 'socijalnog dizajna'.

Martina Zelenika

Zagreb



Rođena na Dan planete Zemlje, 22. travnja 2011., Druid je registrirana i autorski zaštićena modna marka posvećena ugroženim životinjskim vrstama, čime se apelira na očuvanje i brigu o prirodnom okolišu. Ciljno područje i skupina branda Druid jesu urbane sredine i njihovi stanovnici koji su postupno izgubili izravnu doticaj s njihovim izvornim prirodnim okruženjem. Kolekcija se sastoji od ženskih i muških odjevnih grafičkih (majica i košulja), hlača, unisex torbi, pamučnih ogrlica, šalova, šešira, itd. Artikli su unikatni i izrađeni ručno.

Born on 22 April 2011, the Earth Day, Druid is a registered fashion trade mark dedicated to endangered species in order to call for the preservation and care for our natural environment. Targeted places are urban areas and their inhabitants who have gradually lost direct touch with their original natural environment. The collection is made of women's and men's clothing graphics (T-shirts and shirts), trousers, *unisex* bags, cotton necklaces, scarves, hats, and similar. All pieces are unique and handmade.

Guerrilla

Sanja Štimac, Kim Istenić, Ajša Jeričević, Nika Zupančić, Miha Toplišek / Rijeka, Ljubljana



Lighting Guerrilla je festival svjetlosti koji se jednaput godišnje odvija u Ljubljani i bavi se dizajnom, umjetnošću i instalacijama koje uključuju element svjetlosti. 2012. godine osnovna tema bila je gibanje. Prepreka u kretanju koju smo konstruirale, prolaznike potiče na interakciju. Prolaznici tako svojim kretanjem pokreću svjetlo, a vizure grada i rijeke značajno se mijenjaju, dok pogledi na bitne točke grada i dalje ostaju dostupni. Nešto prijelazna točka bez sadržaja postala je tako mjesto interakcije ljudi, različitih ambijenta i druženja.

Lighting Guerrilla is a light festival taking place annually in Ljubljana; it is focused on design, art and installations including the element of light. Last year's main topic was movement. Various obstacles created by invite passers-by to interact. Passers-by thus trigger the light with their motions and city and river views change without interfering with the most important city spots. Points without any content thus became places of people's interaction.

has lead them to voraciously publish Press Releases coming directly from the designers, along with descriptive reports from design events. The media's satiation has amplified the reach of the designers and garnered a larger audience. Designers don't only use their presence in media and events for self promotion. Someone else benefits of their media reach as well. A couple of years ago Tom Dixon's show in Milan was sponsored by Blackberry who wanted to launch its new tablet. Hella Jongerius in 2010 presented at Design Miami a table sponsored by banking group HSBC. Designers from European and Asian countries presenting in Milan, often carry with them the logos and names of their governments... In many ways, crediting is where the current design economies lays. Formulas like supported by, powered by, in collaboration with, as well as awards connected to commercial entities, they all denote an exchange, a trade, which we still need to fully understand. It is wrong to think that this is not part of the real world. Design still designs for the real world, but does that in a different way.

How do you then define the role of designers in forming today's physical realm, and consequently their role in forming the public space, if at all? Certainly designers play a role in shaping the physical realm, just like politicians, citizens, engineers and lawyers. I think that the interesting bit about the process of shaping the physical realm is that we don't quite know who is responsible for it. Often the process of forming the public space is a complex and unpredictable combinations of elements and events rather than a clear design.

I don't think design is a driving force per-se, I rather think that design is the agent that makes social, political, or technological changes more evident.

It still sometimes seems that we are deceived into thinking that we can be proactive in doing the so-called 'social design'... In 1930 Corradino D'Ascanio was designing Piaggio aircrafts for WWII. Twenty years later Corradino D'Ascanio designed Vespa Piaggio. It's not that WWII ended because he got tired of war airplanes and started designing scooters. The opposite is true. What I want to say is that design is always the consequence of bigger changes in our societies. In that sense design is social by definition, as it interprets and delivers according to the context it is conceived in.

Design certainly plays a role in enabling the change, but if one wants to think that designers represent the main force shaping the world shouldn't refer to social design, but rather socialist design.

How about the rising class of designers authors? Is there a validity in that stereotype or are designers just trying to justify their work by slipping into that mode? What would in your opinion be a credible method of teaching design for the future? I am convinced that designers are authors. Their interpretations of the social, economic or technological realm should be personal and subjective. Such variety of views and opinions represents a wealth for the design community and society in general. Design schools are the only places, where a true critical discourse can be carried on. To call something a 'school project' is not diminishing its value, but rather putting it in a context where it can be developed and discussed further. The problems come when school projects are released directly in the media. That's when the critical discussion stops in favour of praising. Once a school project is in the media, it becomes somehow untouchable, which makes it a loss for the design school in the end.

Roman Vlahović

Mizo Roman i Luka Vlahović / Singapur, Zagreb



Kroz projekt generativnog nakita želimo pokazati mogućnosti koje novi pogled na grad i društvo otvara dizajnu i promišljanju objekata. Ono što je nekad bilo dizajnerski savršeno jedinstvenog objekta u specifičnoj materijalnosti danas je projektiranje populacije objekata u bilo kojoj materijalnosti. Umjesto objekta projektira se algoritam. Elitizam koji u sebi sadrži singularni objekt (zlatni prsten) zamjenjuje individualni populizam generativnog.

The project is focused on generative jewelry as an intention to present the possibilities that a new perception of city and society can open for design and reconsideration of objects. What used to be designing of a perfect and unique object in a specific material context, today becomes designing a population of objects in any kind of materiality. Instead of objects, we design algorithms. Elitism attributed to a single object (a golden ring) is replaced by individual populism found in all generative things.

Flaster

Vedran Židanik, Elvis Mehmedović / Zagreb



Flaster je platforma za hiperlokalno izvještavanje koja omogućava građanima da, pomoću mobilne aplikacije, jednostavno identificiraju bolna mjesta u gradu ili ulici, predlože rješenje problema, te na svoj način gradu 'zalijepe flaster'. Što je više flastera na jednom mjestu, to je kritičniji problem i hitnije njegovo rješavanje. Informacije i prijedlozi s aplikacije generiraju se na Flasterovom internetskom portalu, a s obzirom na mogućnost komentiranja, Flaster postaje i platforma za javnu diskusiju. Posjetitelji će moći preuzeti aplikaciju, te odmah početi s 'liječenjem' grada na licu mjesta.

Flaster is a platform for hyper-local reporting. Citizens can use the mobile application to easily identify bottle-necks in the city or a street, propose a possible solution and in their own way 'put a band-aid' on their city. The more the band-aids on a single spot, the more critical a problem that needs prompt resolution. Information and solutions from the application are generated on the Flaster Internet portal. Flaster is also a platform for public discussion because it provides users with the possibility to comment. Users simply have to download the application and start with healing their city on the spot.

Umjetnost u javnom prostoru trebala bi funkcionirati poput ‘open source’ koda

Intervju s Nikolom Bojićem

TEKST Bojan Kristofić

Nikola Bojić (r. 1986. u Splitu) na Filozofskom fakultetu u Zagrebu diplomirao je povijest umjetnosti i informacijske znanosti, a nedavno je završio i postdiplomski magistarski studij na sveučilištu Harvard, s fokusom na umjetnost i dizajn u javnom prostoru. Osim istraživačke i dizajnerske prakse, Nikola je aktivan i kao predavač — kreativne industrije, gradovi budućnosti, umjetnost i politike javnog prostora neke su od tema o kojima je govorio na brojnim međunarodnim konferencijama i festivalima.



Koliko je preddiplomski i diplomski studij utjecao na teme kojima se bavite, i na koji je način oblikovao vaše poimanje umjetnosti i znanosti?

Zapravo su me oduvijek zanimala sociologija i psihologija. Razmišljao sam čak i o studiju sociologije, ali budući da mi matematika nikad nije dobro išla, umjesto statističkih izračuna koji odražavaju neke društvene procese, skrenuo sam u kulturno polje. Zanimalo me kako se složeni socio-politički odnosi mogu konstruirati kroz povijest gradova, ali i kroz umjetnost, ikonografiju, prostorno-vizualnu komunikaciju općenito... I tako sam završio na studiju povijesti umjetnosti i muzeologije u Zagrebu. Tijekom studija veliki dio povijesti činio se znanstveno relevantan, ali pasivan, često bez ikakvog dodira s vremenom i prostorom u kojima živimo. Jedna druga povijest, ona aktivna, ona koju svakodnevno proživljavamo, kroz koju gradimo suvremene identitete, konflikte, ali društvene promjene, bila mi je puno zanimljivija. Tako je zagrebački studij prerastao u proučavanje upravo takve povijesti — operabilne, performativne...

Kad kažete ‘operabilna’ povijest ne mislite isključivo na sadašnjost, nego na

Art in public space should function as ‘open source’ code

Interview with Nikola Bojić

TEXT Bojan Kristofić

Nikola Bojić (born in 1986 in Split) graduated in art history and information sciences from the Faculty of Humanities and Social Sciences in Zagreb and recently finished postgraduate master’s program at Harvard University focusing on art and design in public spaces. Apart from research and design practice, Nikola is also active as a lecturer. His topics cover creative industries, future cities, art and public space policies and Nikola spoke about them on various international conferences and festivals.

To what extent did your graduate and postgraduate studies influence the topics of your research and how did they form your perception of art and science?

I was always interested in sociology and psychology. I even considered studying sociology but since I have never been good in math, instead of statistical calculations reflecting some social processes, I decided to focus on culture. I always wanted to explore how to reconstruct complex social and political processes from the city history but from the perspective of its art, iconography, spatial and visual communication in general... And that is how I ended up studying history of art and museology in Zagreb. During my studies, a large portion of history seemed scientifically relevant but passive, without any contact with the time and space in which we live. I thought it would be far more interesting to explore another kind of history, the active one, the one we are witnessing every day, the one which shapes our contemporary identities, conflicts, but also social changes. And that is how my studies turned into researching that kind of history — operational, performative...

When you say ‘operative’ history you do not only refer to the present but also to some aspects of history that directly influence our everyday lives?

Exactly. For example, I grew up in Split — people who live in Split every day have coffee

at Peristil, and they are not at all impressed by the scene that impresses tourists so much. Instead of being recorded as a photograph, for people living in Split Peristil represents something that makes part of urban consciousness, not only as an image from history but as the image of the present and future. I am referring to Peristil not only because it is where I come from, but also because the story of that imperial square is a most intensive manifestation of ‘operational history’. In 1968 a group of local artists used brooms to color Peristil in red, and it happen only a few months before the historical student protests in Paris. *Green Peristil*, an intervention from 1989, in its own way marked the end of the ideal of brotherhood and unity, which definitely fell apart two years later. Those are only some of the interventions that took place at Peristil in the last century transforming that photogenic monument into live urban tissue that is, according to Igor Grubić, ‘like a magical mirror reflecting the state of social awareness’ (Igor Grubić, *Black Peristil*, 1988). Peristil is the manifestation of active and operational history I am interested in.

In 2008 you initiated your own intervention at Peristil, and it was somewhat different that previous ones, functioning simultaneously in the material and virtual reality...

In the beginning of 2008 the media started covering the story Horvatinčić’s construction site at Cvjetni square in Zagreb. The same year was also the 40th anniversary of the above-mentioned *Red Peristil* intervention. I thought that the timing was right and I started a media intervention called *Glass Peristil*, based on a fictional architectural project for the construction of a modern trade center on four floors at the place of the cult antique square. We sent blueprints and simulations of the project with the ‘official architect elaboration’ to the addresses of all relevant Croatian newspapers and internet portals. My idea was clear — to provoke a discussion about public space and models for urban development that place cultural values above speculations on the real estate markets. Although most media underlined the fact that

Početkom 2008. u medijima se zahuktavala priča o Horvatinčićevom građevinskom projektu na Cvjetnom trgu u Zagrebu. Također, te se godine obilježavala i četrdeseta obljetnica spomenute intervencije *Crveni peristil*. Ocijenivši kako je trenutak pogodan, pokrenuo sam medijsku intervenciju nazvanu *Stakleni Peristil*, zasnovanu na fiktivnom arhitektonskom projektu suvremenog trgovačkog centra na četiri etaže, na mjestu kulnog antičkog trga. Nacrti i simulacije projekta sa ‘službenim arhitektonskim elaboratom’ poslane su na adrese svih važnijih hrvatskih novina i internetskih portala. Ideja je bila jasna — isprovocirati diskusiju o javnom prostoru i modelima urbanog razvoja koji stavljaju kulturne vrijednosti ispred spekulacija na tržištu nekretnina. Premda je većina medija istaknula da se radi o umjetničkoj intervenciji, veliki je broj građana vidio samo agresivne arhitektonske vizualizacije popraćene bombastičnim naslovima. Reakcije su bile žestoke. Ono što je trebala biti jasna kritika neodrživosti postojećih razvojnih politika, pretvorilo se u društveni eksperiment na čiji tijek nisam mogao utjecati. Informacije o projektu su objavili svi veći hrvatski mediji, a jedan od kandidata za gradonačelnika Splita kasnije ga je koristio u svrhu vlastite predizborne kampanje. Tijekom rada na tom prvom samoiniciranom projektu naučio sam nekoliko važnih lekcija:

Javni prostor nije trg ili park na kojem svi zajedno pijemo kavu ili pivo. Javni prostor je trenutak kada smo isprovocirani do razine na kojoj određeni problem postaje očit, i tada moramo djelovati, pa makar to značilo glasno reći što mislimo.

Dakle, javni prostor nije samo fizički, već i virtualni, medijski, socijalni, psihološki i politički, a često je lociran baš u urbanom tkivu. Aktualne demonstracije i prosvjedi u Turskoj samo su još jedan dokaz složenosti i potencijala javnog prostora. Druga važna lekcija bila je sljedeća: kad se umjetnost preseli iz galerije u urbani prostor, participacija javnosti postaje neizbježna. Umjetničko djelo tada poprima logiku ‘open source’ koda. Treća važna lekcija koja iz ovog slijedi jest da je umjetnost u javnom prostoru neodvojiva od dizajnerskog procesa. Budući da je u tom slučaju otvoren i bez sigurnog ishoda, dizajn prerasta u socio-politički eksperiment, metodu istraživanja i djelovanja u svijetu u kojem živimo. Te tri lekcije poslužile su mi kao osnova s kojom sam krenuo na daljnje školovanje.

Projekt The Sinking Gardens realizirali ste u dalekoj Kini. Kako je došlo do tog projekta i gdje je sve predstavljen?

Otrprike prije godinu dana bio sam pozvan da dizajniram intervenciju u parku XiXi u kineskom gradu Hangzhou. To je prvi modernarni nacionalni park u Kini koji je redefinirao urbani razvoj grada, ali i model razvoja mnogih drugih kineskih gradova smještenih u sličnom krajoliku. Nedugo nakon poziva, počeo sam suradnju s kolegom Alanom Waxmanom, antropologom i studentom krajobrazne arhitekture na istoj instituciji. Istraživanje u koje smo se zajedno upustili ubrzo je otkrilo nevjerojatnu destrukciju sakrivenu u pozadini tog ‘razvojnog projekta’ — više od 7000 kućanstava izbrisano je s lica zemlje kako bi se otvorio prostor novom ‘pitoresknom krajoliku’ prilagođenom turistima i novim kineskim društvenim elitama. Naš projekt stoga nije intervencija u park, već u memoriju jednog izbrisano prostora. U krajoliku čija je površina više od 70% prekrivena vodom, brodovi su bili objekti koji su



The Sinking Gardens, 2012. (landscape intervention in XiXi garden, with Alan Waxman)

omogućavali život, svakodnevne djelatnosti i socijalne interakcije. Plutajućom topografijom načinjenom od starih drvenih brodova željeli smo intervenirati u trenutno stanje svijesti stanovništva i oblikovati privatni prostor za obitelji koje su ostale bez domova i bilo kakvih primanja, jer im je oduzeta zemlja od koje su generacijama živjeli. Put u Kinu, pregovori s kineskom vladom, lutanja po kineskim selima, te arhivsko istraživanje na Harvardu bili su jedna velika životna i stručna pustolovina pretvorena u diplomski rad Excavations: The Sinking Gardens. Formirao kao knjiga, rad je nastao pod mentorstvom profesora Krzysztofa Wodiczka i Sanforda Kwintera. Kako je jedan od njih umjetnik, a drugi teroretičar koji je surađivao s, primjerice, Olafurom Elieassonom, Remom Koolhaasom i Bruce Maom, moj diplomski rad umjesto tradicionalne knjige pretvorio se u prostorni koncept kojem planiram posvetiti još neko vrijeme prije nego krenem u potragu za izdavačima.

Možete li nekako zamisliti ili predvidjeti rasti i razvoj i najvažnijih hrvatskih gradova? Imaju li šansu za preporod u snažne, lokalno orijentirane i integrirane zajednice, razvijane na temeljima participativnog političkog, gospodarskog i kulturnog djelovanja?

Moj impulzivni odgovor bio bi — da. O kreativnoj dinamici Zagreba ne treba puno govoriti, posebno ne iz pozicije ovog festivala. Istovremeno, Rijeka u mnogim aspektima ima još osvješteniju urbanu scenu, barem što se tiče korištenja napuštenih urbanih potencijala.

U Osijeku Lega-Lega ekipa razvija jako interesantan model redefiniranja suvremenog identiteta grada, dok Split uz sve Kerumove i ine budalaštine i dalje posjeduje onu istu energiju iz koje je nastao TBF. Treba se prisjetiti da iz glasovitog ‘splitskog crnjaka’ proizlazili vrlo produktivan studij vizualnih komunikacija, te se razvija potpuno novi međunarodni diplomski studij arhitekture koncipiran oko ideje mediteranskog okoliša. Nažalost ili na sreću, poučen dosadašnjim iskustvima, vjerujem da se bilo što teško može postići isključivo uz podršku lokalnih institucija. Politika svugdje prepoznata i podrži isključivo ono što joj je korisno. Tako je sa svime: od najsitnijih ‘urbanih popravaka’ prije lokalnih izbora, sve do razvoja globalno uspješnih urbanih projekata poput High Linea u New Yorku.

Teorija i praksa dizajna mogu promijeniti način na koji ljudi koriste grad, proživljavaju i konstruiraju vlastite identitete. No, veliki dio tog procesa mora ostati nezavisan.

Samo tako može inovirati, pomicati granice, postavljati pitanja i uvjete lokalnoj vlasti, te unaprijediti prostore u kojima živimo i koje međusobno dijelimo.

it was an art intervention, many citizens noticed only aggressive architectural visualizations and bombastic headlines. Reactions were explosive. What has been meant as a very clear critique of unsustainable existing development policies, transformed into a social experiment whose direction I could have not influenced. Information about the project were published in all leading media in Croatia and one of the candidates for the mayor’s office used it later on for his campaign. During the working process related to my self-initiated project I learnt a few important lessons:

Public space is not a square or a park where we have coffee or beer together. Public space is a moment when we are provoked to the level where a certain problem becomes obvious and that is the moment when we have to act, even if it means speaking out loud.

Therefore, public space is not only physical but also virtual, media, social, psychological and political often located in the urban tissue. Current demonstrations and protests in Turkey are another proof of how complex public spaces are and what potential they have. Another important lesson was this: when art moves from galleries to urban areas, no one can avoid participation of the general public. A work of art then takes up a kind of logic similar to the ‘open source’ code. The third important lesson resulting from all this is the fact that it is impossible to separate public space art and design. Remaining open to everyone and without a foreseeable outcome, design thus evolves into a socio-political experiment, research method and a mode of living. Those three lessons serve as the basis for my further studies.

The Sinking Gardens was realised in far-away China. How did you come up with the idea for the project and where was it presented?

Almost a year ago, I was invited to design the intervention into the park called XiXi in Hangzhou, China. This was the first national park in China to redefine the city’s urban development, which reflected on the developmental model for other Chinese cities located in similar environments. Soon after receiving the invitation, I started collaborating with Alan Waxman, who is an anthropologist studying landscape architecture at Harvard. The research we initiated soon discovered an unbelievable destruction hidden behind the ‘developmental project’ — more than 7000 households had been erased from the face of the earth in order to open space for the new ‘picturesque landscape’ intended for tourists and newly established Chinese elite. Therefore, our project was not an intervention in the park but rather a recollection of memory on the park that had been destroyed.

In that landscape, more than 70% covered by water, boats served as objects that made life possible in all its everyday activities and social interactions. Floating topography made of old wooden boats was used to intervene in the current awareness of the inhabitants. We wanted to create a private space for families that had lost their homes and income because the land they used to inhabit had been taken away from them. Our trip to China, negotiations with the Chinese government, wondering around Chinese villages and searching the Harvard archives made a great life and professional adventure and turned into a graduation project named Excavations: the Sinking Gardens. In a form of a book, this work emerged under the mentorship of professors Krzysztof Wodiczka and Sanford Kwinter. Since one of them is artist and the other is a theoretician who collaborated with Olafur Elieasson, Rem Koolhaas and Bruce Mao, my graduation project became a spatial concept. I plan to give it some more time before I start looking for publishers.

Can you somehow predict development and growth of the most important Croatian cities? Do they have a chance to become strong, locally oriented and integrated communities developed on the foundations of participative political, economic and cultural activism?

My impulsive answer to the question would be — yes. We do not need to go into too many details concerning Zagreb’s creative dynamics, especially not from the perspective of this Festival. At the same time, Rijeka, in many aspects, has an even more conscious urban scene, at least in terms of abandoned urban potentials. In Osijek the team around *Lega-Lega* manages to develop a very interesting model for redefining city’s identity whereas Split, despite all phenomena like Kerum and other nonsense, still possesses the same energy that gave birth to bands like the *TBF*. We should recall that famous *Split crnjak* evolved into a very productive programme for studying visual communications. An entirely new international undergraduate programme in architecture is also evolving around the idea of the Mediterranean environment. Unfortunately or not, from my experience I would say that it is hard to accomplish something if we rely exclusively on the support given by the local authorities. Politics tends to recognize and support only what is useful for its purposes. And that applies to everything: from the smallest ‘urban patches’ before the local elections to developing globally successful urban projects such as New York’s High Line.

Design theory and practice can actually change the way people use their cities or live and shape their identities.

However, a big part of that process has to remain independent. That is the only way for innovating, removing limits, raising questions and creating the preconditions for the local government and thus improving the spaces we inhabit and share.

Ponovno prisvajanje javnog prostora

Intervju s udrugom Prostorož

TEKST Marko Golub

ProstoRož je kontinuirani projekt kultivacije javnog prostora s ciljem razvoja metoda oživljavanja degradiranih urbanih prostora kroz tijesnu suradnju s lokalnim stanovništvom. Prostorož istražuje, ispituje i otvara nove mogućnosti korištenja javnog prostora u skladu s potrebama njegovih stanovnika i pokušava pokazati kako se ponekad minimalnim sredstvima i malim intervencijama žiteljima i posjetiocima grada mogu pružiti nova mjesta za izlaske, igru ili rad na svježem zraku. Prostorož čine arhitektice Maša Cvetko, Ana Grk i Alenka Korenjak te članovi tima Zala Velkavrh i Marko Marovt.

Kako se jezgra tima Prostorož prvi put okupila i koje su bile glavne ideje koje su pokrenule ono što Prostorož danas jest i radi?

U samom početku našeg rada činilo nam se kako javni prostor nije na pravi način postojao u svijesti građana. Vrlo je malo parkova i trgova koji se zbilja mogu koristiti, jer je većina njih zapostavljena, a budući da nitko o njima ne brine, nitko ih ni ne koristi. Nitko se nije potrudio poboljšati tu situaciju, a

čak i danas je mnogim građanima važnije imati automobil parkirano pod prozorom nego park, stablo ili klupu.

U to vrijeme pitali smo se hoće li Slovenci uopće koristiti javni prostor, budući da on nije dio naše kulture. Međutim, na osnovu iskustava iz drugih, razvijenijih gradova shvatili smo kako to uopće nije pitanje kulture nego naših navika i obrazovanja, te da je riječ o procesu koji bi mogao potrajati barem jednu ili dvije generacije. Kroz naše početne akcije htjeli smo pokazati javnosti da u gradu ima puno više javnih zona nego što na prvi pogled izgleda. Htjeli smo pokazati neke drukčije načine korištenja tih prostora, ali i ohrabriti građane da ih koriste i u njima sudjeluju na vlastite načine. Dakle, željeli smo osvijestiti javni prostor u zajednici.

Koliko je za vas važan participatorni aspekt vaših projekata u urbanom javnom prostoru — u smislu animiranja same zajednice? Kroz sve ove godine našeg djelovanja, građani nam dolaze sa svojim idejama, ali i dalje očekuju od nas da im mi te ideje realiziramo. Upravo zato smo odlučili direktnije ih involvirati u projekte. Prvo smo radili participatorne projekte koji su bili neka vrsta analize njihovih potreba i želja, ali to i dalje nije bilo dovoljno da ih se pokrene. Htjeli smo

postići da ljudi sami počnu shvaćati javni prostor kao nešto što im pripada. U isto vrijeme, takva spoznaja bi kod njih pojačala osjećaj da pripadaju nekoj zajednici. Stoga smo pokušali uključiti ih u različite vrste događanja u kojima će se osjećati dobro i zadovoljno. Ohrabrujemo građane da počnu prisvajati neiskorištene prostore, te čak i da imovinu koju ne koriste dijele jedni s drugima. Budući da je korištenje takvih prostora privremeno, smatramo da je riječ o situaciji u kojoj svatko nešto dobiva — i vlasnik zemljišta koji iz nekog razloga ne može održavati prostor, kao i korisnik koji dobiva priliku koristiti ga barem na određeno vrijeme.

Kako mjeriti utjecaj i, u konačnici, uspjeh vaših inicijativa, projekata i javnih intervencija, budući da sve one zapravo nastoje privući pažnju na specifične uloge javnog prostora i određene dijelove grada?

Naši najnoviji projekti u velikoj mjeri doprinose trajnim promjenama u određenim četvrtima i ulicama Ljubljane. Transformacija javnog prostora zasnovana je na promjenama 'odozdo' i na malim diskretnim intervencijama, a ne na planiranju 'odozgora'. Riječ je ponajprije o stvaranju društvene mreže, a tek onda prilagođavanju javnih prostora prema potrebama tog društva.

Uključujući građane u društveni život njihovih susjedstava također ih i educiramo o javnom prostoru, o tome kako da postanu aktivni i sudjeluju u ponovnom prisvajanju njihovog vlastitog okruženja.

Projekti pokušavaju promijeniti percepciju građana u odnosu na javni gradski prostor na fizičkom i socijalnom planu. Sve akcije i projekti Prostoroža orijentirani su na održivost.

Re-appropriating Public Space

Interview with Prostorož

TEXT Marko Golub

ProstoRož is a continuous project of public space cultivation; its goal is developing a method of reviving and arranging of the degraded urban spaces with tight cooperation with the local inhabitants. ProstoRož explores, examines and opens new possibilities of public space use in accordance with the needs of its inhabitants and tries to reveal how sometimes minimal means and small interventions are enough to present the city's inhabitants and visitors with pleasant spaces for hanging out, playing or working in the open air. ProstoRož are: architects Maša Cvetko, Ana Grk and Alenka Korenjak, with team members Zala Velkavrh and Marko Marovt.

How did the core-team of Prostorož first get together and what were the main ideas that put in motion what it is and does now?

In the very beginning it seemed to us that public space didn't really exist in the consciousness of the citizens. There were very few parks and squares that could be used, since most of them were neglected, and since they were neglected, nobody was using them. Nobody put any effort to improve that situation.

Even now we have the citizens who prefer to have a car in front of their window instead of a park, tree or a bench.

At that time we were asking ourselves if Slovene people would use public space, since it is not part of our culture. But then, on the basis of experiences from other more developed cities, we realized that it is not the

question of culture but rather of our habits or education, and that it is a very long process that could take one or two generations. With our initial actions we wanted to show to the public that there are many more public areas in the city than we realize, we wanted to show some different ways of using these spaces and also to encourage the people to use them and participate in them in their own way. We were trying to put the public space in the mind of the community.

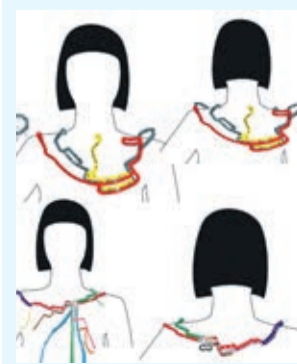
How important for you is the participatory aspect of your projects in urban public space — in the sense of animating the community itself to take part?

During all these years citizens were coming to us with their ideas, but still expecting us to make their ideas happen. That is why we decided to start involving them more directly in the projects. First we were doing participatory projects which were a kind of public



Ana Sabolić

Rijeka



Ideja je proizašla iz likovne zanimljivosti mapa javnog prijevoza (isprepletost linija, znakova i simbola) kao važnog segmenta urbanog života. Oduzimanjem slova i natpisa s mapa, prema kojima je najlakše detektirati gradove, mapset postaje 'suvениrom bez suvenirnosti' — svojevrsna parodija 'konkretnih' suvenira gradova (primjerice I-3NY majice).

The idea emerged from visual attractiveness attributed to public transportation maps (intertwined lines and symbols) as important factors in everyday urban life. Erasing letters or inscriptions from the maps used to detect cities, results in a map-set that is 'a souvenir without souvenirness' — or a kind of parody of 'concrete' city souvenirs (for example, I-3NY T-shirts).

Uvijek se trudimo koristiti reciklirane i odbačene materijale za instalacije koje radimo. Svi naši projekti teže biti niskobudžetni, a novac se obično troši na to da platimo rad, a ne materijal.

Kako biste opisali svoju komunikaciju i suradnju s lokalnim institucijama i zajednicama? U kojoj mjeri Prostorož gradi svoje projekte na postojećoj socijalnoj i institucionalnoj infrastrukturi?

Mnogi naši projekti usredotočeni su na područje Tabora u Ljubljani, u kojem i mi živimo. Kulturne organizacije iz Tabora 2011. su se povezale u Društvo kulturne četvrti Tabor (KCT). Svrha Društva primarno je umrežavanje i suradnja između pojedinaca i lokalnih organizacija u području kulture, kao i uključivanje lokalnih stanovnika u aktivnosti i sadržaje dostupne u toj četvrti. Tako je stvorena

vrlo lijepa suradnja između lokalnih institucija i zajednica. U proslavi Dana susjedstva, Prostorož se udružilo s više od pedeset institucija i individualaca. Okupili smo ljude koji će dobrovoljno organizirati kulturna, edukativna i društvena događanja, a čineći to htjeli smo ohrabriti kulturnu produkciju unutar četvrti Tabor, kao i stvoriti priliku za stanovnike da se međusobno druže. Sva događanja bila su neprofitna. Imamo puno novih ideja, poput čitanja poezije, kušanja sushija, radionica izrade predmeta od vune i gline, sadnja cvijeća i tečaja golfa između blokova zgrada. Nažalost, na sam dan bilo je loše vrijeme pa smo odustali od većine događanja koja su se trebala odvijati na otvorenom. Ipak, to je osnažilo veze u susjedstvu, tako da se suradnja kroz aktivnosti u parku u Taboru i dalje nastavlja.



Vedran Erceg

Zagreb



Stol *Op-Na* rezultat je nastojanja da se što kraćim proizvodnim postupkom i ekonomičnom uporabom materijala stvori kvalitetan, funkcionalan i estetski prihvatljiv proizvod. Jednostavna podkonstrukcija stola obložena je furnirom koji ju obavlja poput opne, stvarajući monolitni dojam i čineći predmet zagonetnim. Unutrašnja strana — nalikje 'opne' jarko žute boje čini promjenjivi tonamični koloristički akcent i otkriva se u većoj ili manjoj mjeri, ovisno o kutu gledanja stola.

Desk *Op-Na* is a result of an intention to create a good quality, functional and esthetically acceptable product by the economical use of materials over a short period of time needed for its production. A very simple sub-construction of the table is furnished with veneer wrapping it almost like a membrane, and thus creating a monolith and mysterious impression. The inside of the table or the other face of the membrane is bright yellow and this variable and dynamic color accent reveals itself differently depending on the angle.

analysis of what the people's needs and wishes are, but that still didn't make much impact on animating the people. What we wanted to achieve was that people would start taking public spaces as if they belong to them. At the same time it would also increase their sense of belonging in their community. Therefore we now try to involve them in different kinds of events where they would feel good. We encourage citizens to start taking over the underused spaces or even to share their own properties in case they are underusing them. Since all these uses are temporary, we believe it is a win — win situation for the owner of the land, who for a certain reason cannot maintain the space as well as the user, who gets the opportunity to use it at least for a certain period.

How does one measure the impact and, ultimately, success of your initiatives, projects and public interventions, since all of them try to draw attention to specific roles of public space and specific parts of the city?

Our latest projects are contributing in a great manner to permanent changes in certain districts and streets of Ljubljana. The transformation of the public place is based on bottom — up small and soft changes rather than planning top — down. It is about building the social network first and afterwards refurbishing public spaces according to these needs.

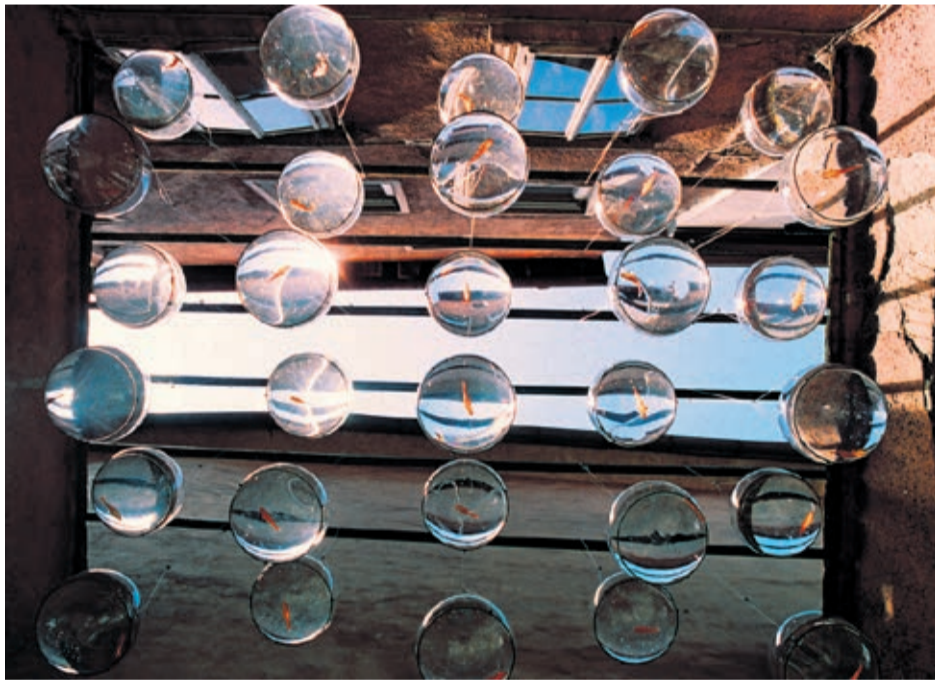
By involving citizens in the social life of the neighborhood we are also educating them about public space, about how to become active and participate in re-appropriation of their own environment.

The projects try to change the perception of citizens in their relationship with public/

city space on physical and social level. All actions and projects by ProstoRož are oriented towards sustainability. We are always trying to use recycled or discarded materials for our installations in public space. All our project aim to be really low budget... money is usually spent on paying the work and not the material.

How would you describe your communication and collaboration with the local institutions and communities? How much does Prostorož build from existing social and institutional infrastructure?

Many of our projects are focused on the neighborhood Tabor in Ljubljana, where we also live. In 2011, the organizations from Tabor which are engaged in cultural activities connected into Society Cultural Quarter Tabor (KCT). The purpose of the Society is primarily networking and cooperation between individuals and local organizations in the field of culture and the involvement of local people in activities and contents that are available in this district. It has created some nice collaborations between local institutions and communities. In celebrating Neighborhood Day, ProstoRož is joined by more than fifty institutions and individuals. ProstoRož brought together individuals who will voluntarily organize cultural, educational and social events. In doing this, we wished to encourage cultural production within the Tabor quarter as well as create an opportunity for the locals to socialize. All the events were non-profit. There were many great ideas coming up, such as poetry recitals, sushi tasting, workshop on crafting with wool or clay, planting flowers or participating in golf lessons in-between blocks of flats. But unfortunately, there was bad weather on the day D, so most events which were planned to happen outdoors had to be cancelled. Still, it has strengthened the neighborly ties, and so the collaboration continues through the events in Tabor park.



Irena Frantal i Martina Kotošič

Zagreb



Projekt u fokusu ima kretanje, knjigu i grad. Generički vodič kroz centar grada pretočen je u koncept koji vodi kroz prostor knjige kao što raspored ulica vodi kroz gradski prostor. Kako nismo željeli narušavati kretanje gradom, tako nismo uključivali imena kafića, restorana, dućana ili spomenika. Ni street art nije neposredno atribuiran. Imena umjetnika skrivena su u jednom od kutaka knjige.

The project is focused on movement, a book and a city. A generic guide through the city center is transposed into a concept that navigates the book's interior just like a street map one uses in order to get around a city. Our intention was to keep the movement intact so we decided to skip the names of café bars, restaurants, shops and monuments. Street art has not been directly attributed either. The names of the artists are hidden in one of the corners of the book.

U potrazi za pravim planinama

Intervju s Petrom Černe Oven i Barbarom Predan

TEKST Bojan Kristofić

Otkad je 1994. diplomirala, Petra Černe Oven primila je mnogo prestižnih nagrada struke za svoj dizajnerski rad, dok je paralelno radila i kao teoretičarka, te predavačica. Objavljivala je članke i znanstvene radove u časopisima kao što su *Eye*, *Emzin* i drugi, te je inicirala i koordinirala više različitih istraživačkih i izložbenih projekata. Među ostalim angažmanima, predaje na kolegijima razvoja i teorije dizajna na Odsjeku za vizualne komunikacije pri Akademiji za lijepe umjetnosti i dizajn u Ljubljani (Slovenija). Barbara Predan diplomirala je 1999. godine, a 2004. stekla magistarsko zvanje iz područja teorije i povijesti dizajna, također na potonjoj instituciji. Doktorsku disertaciju obranila je 2012. na Institutu za znanstvena istraživanja Slovenske akademije znanosti i umjetnosti i Sveučilištu Nova Gorica. Objavljivala je članke i znanstvene radove u časopisima poput *Design Issues*, *Design Principles and Practices*, *Orisu* i drugima. Autorica je i ko-autorica nekoliko knjiga i izložbi, tj. izložbenih koncepata. Kao gost predavač od 2009. predaje o teoriji i razvoju dizajna na istom odsjeku kao i Petra Černe Oven. Na samom početku, kao dio svoga kolegija osmislila je i seminar posvećen informacijskom dizajnu i dizajnu usluga.

Što vas je usmjerilo od specifične svakodnevne dizajnerske prakse prema proučavanju i istraživanju teorijskih koncepata, kao i razvijanju vlastitih? Na koji način je to produbilo vaš praktični rad i potežete li uopće jasnu granicu između tih područja?

B: Kad se Petra vratila s Readinga (UK) razgovarale smo o razlozima zbog kojih smo se udaljile od dizajnerske prakse kako bi studirale i istraživale teoriju dizajna. Iznenađile smo se kad smo shvatile da je jedan od glavnih motiva za nas obje bio intervju s grafičkim dizajnerom Rankom Novakom, objavljen ranih 90-ih godina. U tom intervjuu (koliko se sjećam) Novak je rekao kako je problem dizajnerske profesije u tome što ne posjeduje nikakvu stvarnu kritičnost, pa ni teoriju, a posljedica toga je da se dizajn ne može smatrati istinskom profesijom, nego samo pokretom. Htjele smo naprosto popraviti takvo stanje.

P: Da, sjećam se da je to bio značajan događaj. Kada sam 90-ih počela posjećivati strukovne konferencije, bila sam iznenađena koliko je naglasak bio na teoriji i povijesti dizajna, te njihovoj povezanosti s praktičnim projektima (što je posebno vrijedilo za tipografiju, koju se htjelo u potpunosti redefiniirati kao disciplinu u digitalnom okruženju, zaboravljajući kako ima tradiciju dugu barem petsto godina).

Mislim da se mora sazeti i proći kroz fazu bavljenja isključivo dizajnerskom praksom, kako bi se mogle cijeniti nove perspektive koje teorija može pružiti svakodnevnim dizajnerskim aktivnostima.

Doduše, usprkos važnosti teorije, ona se ne može odvojiti od prakse—jedna hrani drugu, i obrnuto.

Kako vidite budućnost klasične tipografije u kontekstu ubrzane evolucije digitalnih i interaktivnih medija i alata? Mislite li kako će se sama ideja čitanja promijeniti? Kako će to utjecati na naše svakodnevno dizajniranje, odnosno na naše živote općenito?

P: Mora se uzeti u obzir da je tipografija od uvijek bila veoma konzervativna disciplina, što je djelomično povezano sa samim konceptom čitanja. Ljudski mozak nije se pretjerano promijenio od Gutenbergovog



vremena, no danas smo izloženi vrlo različitim tipovima čitanja koji nam pružaju različita iskustva. Ako ćemo analizirati sve važnije ‘potrese’ u ovom području (kao, na primjer, post-moderne i dekonstruktivističke eksperimente), zaključujem kako su bili sasvim dobri za postavljanje pitanja, ali se očito nisu održali; jer (još) zaista ne možemo čitati dnevne novine u Carsonovom stilu, ili koristiti pisma a la Fuse u dizajnu rasporeda sati. Po mom mišljenju, tipografija se danas račva na nekoliko ozbiljnih područja razvoja: ‘output’ na više razina, u smislu paralelnog objavljivanja sadržaja na papiru i na elektroničkim ekranima—uređajima, što će nam donijeti posve nova iskustva kada je riječ o tome kakav se sadržaj objavljuje i gdje; drugo, dizajn pisama fokusirat će se sve više i više na pisma za elektroničko čitanje, kao i na fontove prilagodljive različitim sustavima pisanja; i treće, primjetan je veliki napredak u istraživanju, održavanju i očuvanju danas gotovo antike tiskarske tehnologije (poput tiska izlivenim pismima) i ostalih popratnih alata i vještina (uveza, izrade papira i dr.). Ovo posljednje nije značajno samo u smislu akademskih istraživanja, nego i živih, kreativnih umjetničkih rješenja.

Koja je vaša definicija informacijskog dizajna i dizajna usluga? Koliko je ovo područje zapravo široko? Je li uopće točno promatrati ga kao izdvojeno područje, ili je toliko isprepleteno s vizualnim komunikacijama općenito da ga treba shvaćati kao lajtmotiv grafičkog dizajna kao takvog?

Searching for the right mountains

Interview with Petra Černe Oven and Barbara Predan

TEKST Bojan Kristofić

Since graduating from university (1994), Petra Černe Oven has received a number of prestigious professional awards for her work as a designer, while she also works as a theoretician and lecturer. She has published articles in such magazines as *Eye*, *Emzin* and others, and has initiated and coordinated various research and exhibition projects. Among other duties, she teaches a course in the development and theory of design in the Department of Visual Communications at the Academy of Fine Art and Design, Ljubljana. Barbara Predan graduated (in 1999) and received her master’s degree (in 2004) in the theory and development of design at the same institution. In 2012, she received her doctoral degree from the Scientific Research Centre of the Slovene Academy of Sciences and Arts and the University of Nova Gorica. She has published articles in such publications as *Design Issues*, *Design Principles and Practices*, *Oris*, and others. She is author and co-author of several books and exhibitions. Since 2009, as a visiting lecturer, she has taught development and theory of design on the same department as Petra Černe Oven. As part of the course, right from the start, she has also conducted a seminar on service design.



However, despite the importance of theory the two cannot be divided. One nurtures the other.

How do you see the future of classic typography in context of rapid evolution of digital and interactive media and tools? Do you think that very idea of reading is about to change? How will it affect our everyday design, and indeed, living process in general?

P: We ought to take into account that typography has always been a very conservative discipline, which is partly connected to the facts about reading. Our brains did not change much since the Guttenberg era, but now we are exposed to different types of reading and that brings us different experiences. If we analyse all major ‘shake-ups’ (as, for example, with post-modern and deconstructivist areas or experiments), I think they were good for asking questions, but obviously they did not stay, because we cannot (yet) read carson-style daily newspapers, or use fuse-style typefaces for a timetable. In my opinion there are a few serious areas of development in typography: the multi-layered output, meaning parallel publishing on paper and on-screen devices, that will bring totally new experiences in terms how and which contents are published where; type design will focus (even more and more) on typeface for on-screen reading and on fonts which cater for different writing systems; and thirdly, we see big development in researching, restoring and preserving obsolete printing technologies (such as letterpress), and other crafts connected to this (binding, papermaking, typepunching...). This I do not mean only as academic explorations, but as a creative artistic solutions as well..

What has led you from specific everyday design practice to study and explore theoretical concepts, as well as to develop your own? In what way has it enhanced your practical work and do you even draw exact border line between the two?

B: When Petra returned from Reading (UK), we talked about the reasons as to why we drifted away from design practice in order to study and explore design theory. To our surprise, one of the main motivations (for the both of us) was an interview from the early 90s with graphic designer Ranko Novak. In it, Novak said (if memory serves me) that the problem of the design profession is that we don’t have any real criticism and theory. As a consequence, we cannot consider design as a profession, but merely as a movement. We wanted to remedy the described situation.

What is your personal definition of service and information design? How broad this area actually is? Is it even correct to view it as a field apart, or is it so interfered with visual communications in general that it can be understood as a leitmotif for graphic design as such?

P&B: In our opinion service and information design has to be integrated into everyday design practice. Norman Potter wrote: ‘before considering how to do something, you should find out what are you doing or what you should be doing.’ We believe service and information design can help you with both questions.



P i B: Naše mišljenje je da informacijski dizajn i dizajn usluga trebaju biti integrirani u svakodnevnu dizajnersku praksu. Kao što je Norman Potter napisao: ‘prije nego što razmislite kako ćete nešto učiniti, trebali bi prepoznati što zapravo činite i zašto biste to trebali uraditi.’ Vjerujemo kako vam te discipline mogu pomoći u pronalaženju odgovora na oba pitanja.

Kakva je situacija na slovenskoj sceni dizajna i vizualnih umjetnosti ovih dana? Komuniciraju li dizajneri sa, na primjer, stručnjacima humanističkih ili prirodnih znanosti, rade li s njima na određenim projektima? Postoji li neka vrsta službene vladine ili nevladine strategije za regulaciju tog procesa, na državnoj razini? Promatra li se dizajn isključivo kao zabava i oruđe industrije i biznisa, ili postoji neki prostor za artikuliranu kritičku praksu kroz dizajn?

P i B: Ove godine pripremili smo dokument Preporuke za planiranje politike, koji počinje sljedećim mislima: ‘Strategiju znamo, i poznajemo mnoge primjere kvalitete prakse temeljene na uporabi dizajna. Danas se, što je posebno važno, po prvi put javljaju vrlo opipljive statistike koje idu u korist dizajna. Unatoč tome, u Sloveniji je uglavnom rasprostranjena tek prva od ovih pojava: strategija. Vrijeme je da se dizajnersku profesiju prestane promatrati samo kao predmet razgovora: moramo početi dizajn svjesno koristiti u svakom segmentu društva.’

U ovom trenutku ta dva subjekta sigurno nisu adekvatno povezana i dizajneri su ostavljeni po strani. Ovdje u Sloveniji, problem je višeslojan: klijenti i dioničari ne smatraju dizajnera stručnjakom osposobljenima za hvatanje ukoštac sa svakodnevnim problemima koji nas okružuju. Na primjer: kada se suočava s problemom primanja pacijenata na bolničke odjele ili rješavanja prometnih čepova u gradskoj špici; organiziranja

dnevnih programa za stare i nemoćne ili oblikovanja špranci za plaćanje računa i reguliranja potrošačkih bakrota; ili pak problemom pomaganja nervoznih putnika koji čekaju u zračnim lukama; ili pitanjem prenamjene napuštenih urbanih prostora—nikad se i ne pomišlja da se pozove dizajnera. Dizajneri se ne doživljava kao potencijalne partnere, pa su u potpunosti izostavljeni iz procesa rješavanja složenih problema. S druge strane, ni dizajneri se ne dotiču ovih pitanja onoliko koliko bi trebali, jer ne znaju kako da to učine, ili su prezaposleni na drugim poljima. Želimo snažnije povezati dizajnera, dioničare i korisnike. Praksa nam pokazuje kako se jedino kvalitetnom kolaboracijom postižu najbolji rezultati.

Možete li ukratko reći što očekujete od radionice koju ćete voditi na Danu D? Jeste li se već bavili nečim sličnim? Kakvi su bili rezultati i kako su sudionici reagirali na teme i metode s kojima ste radili? Je li ‘brainstorming’ s drugim stručnjacima zaista omogućio inovativne ideje i koncepte?

P i B: Rezultati našeg rada u oba područja koja nas najviše zanimaju sabrani su u dvjema knjigama: Service and Information design (Pekinpah and MAO, 2010) i Designing an Agenda, or, How to avoid Solving Problems That Aren’t (Pekinpah and RRA LUR, 2013). Naše mišljenje (koje se temelji upravo na tim rezultatima) jest da je kolaboracija između dioničara i klijenata, dizajnera, korisnika i svih ostalih zainteresiranih najbolja osnova za prepoznavanje pravih problema. Može se i ovako reći: pitanje nije možemo li se popeti na vrh planine, nego penjemo li se na pravu planinu. Nadamo se kako će nam zagrebačka radionica pomoći da ih prepoznamo.

VIZK10

Nina Ivanović, Matko Buntić, Anta Bučević, Vitomira Martinjak, Bozna Aaron Grčević, Vanja Pezković, Zrinka Horvat, Matea Brkić, Alma Šavar, Lovro Miovčić, Lana Grahek, Paula Kasač, Pavao Prgomet, Andrej Dukić, Mazio Jekić / Zagreb

Izlaganje je koncipirano na način da se posjetitelje upozna s recentnim radovima studenata treće godine Studija dizajna. Riječ je o plakatima za predstave koje trenutno igraju u zagrebačkim kazalištima. Našim dijelom izložbe želimo promatračima približiti proces rada na takvim zadacima, upoznati ih s nama, dati im mogućnost da biraju, reagiraju i komentiraju. Iako predstavljamo radove s fakulteta, naglasak želimo staviti na samu grupu mladih, perspektivnih dizajnera, te izlaganju pristupažno kao autonomna skupina.

Concept of the exhibition is to present the posters designed for theatre performances currently shown in theatres in Zagreb by students studying at the Design School in Zagreb. The exhibition will try to introduce visitors to the work process and young designers and give them the opportunity to choose, react and comment. Although posters were designed as a part of school curriculum, we want to put an accent on the group of young and perspective designers this time acting as an autonomous group.



How are things going with design and visual arts scene in Slovenia these days? Do designers and artists communicate with, for example, experts in humanistic and nature sciences, do they work with such people on specific projects? Is there some kind of official government or non-government strategy on a national level that proposes and coordinates this? Finally, is design viewed only as entertainment and/or industrial and business tool, or is there some space for articulated critical practice through design?

P&B: This year we’ve prepared *Recommendations for Policy Planners*. The latter begins with the following thought: ‘We have strategies and we have examples of good practices based on the use of design. And now, importantly, there are for the first time also some very tangible statistics weighing in on the side of design. Nevertheless, what we have in Slovenia is, to a large degree, only the first of these things: a lot of strategies. It is time to stop seeing the design profession merely as part of the conversation: we need to begin using design in a conscientious way in every segment of society.’ At the moment there isn’t enough connection between the two, and designers are left out. The problem (here in Slovenia) is multi-layered: clients/stakeholders do not recognize designers as experts specialized in dealing with everyday problems surrounding us. For example: when dealing with patient admission in a trauma ward, easing rush-hour traffic jams, organizing daily programmes for the elderly, devising bill forms and consumption breakdowns, helping disgruntled passengers waiting at airports, or addressing the problem of vacant urban office space, etc.—nobody

even thinks of using a designer. Designers are not regarded as potential partners and are thus completely left out of the process of solving difficult situations. On the other hand, designers are not tackling these issues because they either haven’t found their way into these areas or they’re simply too busy in other fields. We want to interconnect designers, stakeholders and users. Practice is showing us that only collaboration can yield the best results.

Can you just describe in short cuts what do you expect from the workshop you are going to lead on D-Day? Have you been doing this kind of stuff before? What were the results, how did the participants react on themes and methods you worked with? Has brainstorming with other experts really produced innovative ideas and concepts, and were these experts engaged in design process, too?

P&B: The results of our work in both fields are gathered in two books: *Service and Information design* (Pekinpah and MAO, 2010) and *Designing an Agenda, or, How to avoid Solving Problems That Aren’t* (Pekinpah and RRA LUR, 2013). In our opinion (based on the results of the aforementioned work), the collaboration between stakeholders, designers, users and other interested parties is pivotal for recognizing the right problems. To put it another way: the issue is not climbing to the top of the mountain but making sure we’re not climbing the wrong mountain. We hope the Zagreb workshop will help us determine the right mountains.

Babit	Ana Azmano Linta i Ema Gezovac / Zagreb
	Projekt istražuje načine na koje se tehnička priroda metala može ukomponirati u njezinu prirodu naklita. Tako smo dobile spoj viđenoga i novoga. Igra s bačenim materijalom kojeg obrtnici smatraju smećem ili škartom rezultirala je jednostavnim, unisex i nosivim komadima.
	The project intends to explore different ways of incorporating the technical nature of metals into a gentle nature of jewelry. This experiment results in a mixture of known and newly discovered. A simple play with discarded materials resulted in simple, unisex and ready-to pieces of jewelry.
Franka Spetić	Zagreb
	Serijski stolnih lampi zaigranog i jednostavnog dizajna, nadahnutih izrekom ‘manje je više’. Dolaze u obliku flat pack ambalaže i korisnici ih sami sastavljaju.
	A series of desk lamps with playful and simple design, inspired by ‘more is less’ principle. Desk lamps come in the form of flat pack packaging and users have to assemble them on their own.

Klint	Barbara Majnarić i Karla Paliska / Zagreb
Nemamo skice, još. Ali imamo plan.	Koncept je rezultat susreta dviju studentica dizajna koje dijele zajednički interes u mediju knjige. Izložbeni prostor je mjesto dinamičnog susreta dva različita smjera propitivanja mogućnosti vizualne artikulacije teksta u virtualnom i stvarnom prostoru. Konačni cilj projekta je preplitanje i suodnos oba medija u kojima se tekst realizira, s namjerom novog iskustva čitanja. Projekt je realiziran u formi prostorne instalacije uz korištenje tehnologije augmented realitya.
	The concept is a result of collaboration between two design students who share interest in books. The exhibition spot is a place of dynamic interaction between two different approaches used for questioning the possibilities to visually articulate text in virtual and real space. The final objective of the project is to intertwine and relate the two media used for the embodiment of texts with an intention to find new reading experience. The project has been realized as a spatial installation with the use of augmented reality technology.

Young Balkan Designers

Mikser, Beograd

DIZAJNERI / DESIGNERS Eternald / Marko Oljača, Hasan Zatrić, Luka Gordić (RS), Ines Bajić (RS), Kirče Stojoski (MK), Koralevics Rita (HU), Kostantia Manthou (GR), Matić Veler (SLO), Naida Begović (BH), Nikola Krivokapić (RS), Tsvetomir Pavlov (BU), Vollen Valentinov (BU), Mirko Vujičić (RS), Andreja Jandrečić, Denis Ristivojević, Marko Petrić, Katarina Maltar (HR)



Young Balkan Designers je regionalna smotra talenata iz područja industrijskog dizajna koju je organizacija Mikser pokrenula s ciljem otkrivanja, razvoja i međunarodne promocije kreativnog potencijala Balkana, s posebnim naglaskom na obnovi multikulturalne suradnje u regiji. Iznikla iz velike Mikserove godišnje izložbe domaćih dizajnerskih nada pod nazivom Ghost Project, inicijativa Young Balkan Designers pokrenuta je 2009. godine s idejom da u deset radova sublimira ono najbolje što lokalna scena dizajna može ponuditi svjetskom tržištu. U procesu

odabira i razvoja pojedinačnih eksponata glavnu ulogu igra mentor projekta, čuveni svjetski industrijski dizajner Konstantin Grčić. Natječaj YBD danas predstavlja pravu mobilizacijsku snagu novih generacija dizajnera, od Beča do Atene, dok proizvođačima nudi jedinstvenu dinamičnu bazu podataka o kreativnim resursima. www.mikser.rs

The Young Balkan Designers selection is a regional segment of the platform initiated by the Mikser organization in order to expose, develop and promote the creative potentials of the Balkan region, with a particular view on renewing multicultural cooperation. Born from Mikser's extensive annual exhibition of local upcoming designers and bearing the name Ghost Project, the Young Balkan Designers initiative was created in 2009 with the idea to encompass the best of what the local scene had to offer to the international market through ten works. A very important role in the selection and development of particular exhibits is played by the project's mentor, international renowned industrial designer Konstantin Grčić. The YBD call for proposals today presents a true mobilizing force for new generations of designers, from Vienna to Athens, while producers can profit from a very dynamic database with creative resources.



Scramble City

Lada Hršak, Michiel van Iersel, Dieuwertje Komen,

Neeltje ten Westenend

Scramble City je presjek zamišljenog grada sastavljan od elemenata devet europskih gradova. To je vizualni esej kojim se bilježi putovanje fragmentiranim urbanim krajolikom. Sadržaj inventar službenih i neformalnih pokušaja da se određeni dijelovi grada učine jedinstvenim i pogodnim za življenje, a glavni naglasak je stavljen na kulturološke intervencije. Zapravo se radi o putovanju kroz vrijeme, odnosno o uspjesima i neuspjesima u stvaranju urbanog identiteta tijekom proteklog desetljeća. Lada Hršak je hrvatsko-nizozemska arhitektica koja živi u Amsterdamu. Nakon studija na Sveučilištu u Zagrebu, završava posljediplomski studij na Institutu Berlage u Amsterdamu te nakon toga radi u nekoliko poznatih nizozemskih arhitektonskih biroa. Godine 2010. osniva kolaborativni studio BureauLADA koji istražuje raznovrsne potencijale

raznih praksi u arhitekturi i suvremenom društvu. Najviše se bavi intervencijama na specifičnim lokacijama te dizajnira praktične radove na području umjetničkog istraživanja, arhitekture, prostornih vizura i djeluje kao kustosa uključujući velik broj interdisciplinarnih sudionika. www.ladahrsak.com



Scramble City presents the cross section of a fictitious secondary city, composed of elements from nine European cities. It is a visual essay recording a journey through a fragmented urban landscape. Containing an inventory of official and informal attempts to make sections of the city unique and liveable,

with a focus on cultural interventions. It is ultimately a journey through time: the successes and failures in the creation of urban identity over the past decade. Lada Hršak is a Croatian-Dutch architect based in Amsterdam. Following the training at the University of Zagreb she has completed the postgraduate program at The Berlage Institute in Amsterdam and consequently worked in a number of renowned Dutch architectural offices. In 2010. she set up a collaborative studio BureauLADA that explores the manifold potential of architecture practices in the contemporary societies. Focusing on site specific interventions and designs the practice acts in the fields of artistic research, architecture, spatial visions and curation, engaging a growing range of interdisciplinary participants.



Zagrebački urbani mobilijarij

Luciano Basauri, Dafne Berc, Dominko Blažević, Jana

Dabac, Sonja Leboš

Remake izložbe *ZG urbani mobilijarij* održane u galeriji Hrvatskog dizajnerskog društva 2010. godine. Pod pretpostavkom nedovršenosti dizajnerskog pristupa estetici i kulturnim vrijednostima zagrebačkog urbanog namještaja i gradskih mikroinfrastruktura, *ZG urbani mobilijarij* istražuje koliko često ovakva servisna podrška pomaže profiliranju identiteta specifičnih urbanih uvjeta—ponekad čak s dramatičnim utjecajem na socijalno-urbanu dinamiku Zagreba.



This is a remake of the exhibition *ZG Urban Mobiliarium* held at the Croatian Designers' Society Gallery in 2010. Presuming that designer's approach to esthetic and cultural values of Zagreb's urban furniture and city micro-infrastructures is unfinished, the *ZG Urban Mobiliarium* explores how often this kind of service assistance can help in profiling the identity of specific urban conditions, that sometimes even dramatically influence social and urban dynamics of the City of Zagreb.

SOLID ACTS—Design from Croatia

8. 5.—15. 6. 2013. / Centar za dizajn HGK / Center for

Design HGK, Draškovićeva 45, Zagreb

DIZAJNERI / DESIGNERS Nina Bačun, Ivana Borovnjak, Lidia Boševski, Roberta Bratović, Svjetlana Despot, Filip Gordon Frank, Grupa (Filip Despot, Tihana Taraba, Ivana Pavić), Tea Janković, Zoran Jedrejčić, Nikolina Jelić, Luka Jelušić, Iva Frank (arhitektica), Ksenija Jurinec, Ada Kezić, Krunoslav Kovač, Neven Kovačić, Sanja Kovačić, Maja Mesić, Maja & Mejra Mujčić, MVA arhitekti (Marin Mikelić, Tomislav Vreš), Numen/ForUse (Christoph Katzler, Sven Jonke, Nikola Radeljković), Ruđer Novak-Mikulić, Marija Ružić i Ana Tevšić.

AUTORICA IZLOŽBE / EXHIBITION CURATOR Tatjana Bartaković

POSTAV IZLOŽBE / EXHIBITION DESIGN Neven Kovačić



Luka Mjeda, Centar za dizajn, HGK: “U vremenu tranzicije hrvatskog gospodarstva iz centralno-planirane u tržišno-orijentiranu ekonomiju, dizajn se pojavio kao doista pogodan i ključan alat u stvaranju novih proizvoda za globalno gospodarstvo. Novi Studij dizajna u Zagrebu iznjedrio je visokoeducirane dizajnere koji pokazuju da su tržišno orijentirani, slobodna duha, živahni, kvalitetni i, smatramo, dostojni odobravanja svjetske dizajnerske zajednice. U godini u kojoj se Hrvatska pridružuje Europskoj Uniji, naši su dizajneri na Tjednu dizajna u Milanu (9-14. travnja 2013. godine) pokazali da je EU naše prirodno okruženje. Cjelokupni nastup te pojedinačni radovi hrvatskih dizajnera izazvali su velik interes dizajnerske zajednice, medija i velikog broja posjetilaca Temporary Museum for New Design. Centar za dizajn HGK primio je velik broj čestitki za kvalitetno predstavljanje hrvatskog produkt dizajna te više poziva za buduća izlaganja. Ta je izložba sada predstavljena i hrvatskoj publici.” Tatjana Bartaković, autorica izložbe: „Hrvatski produkt dizajn je danas znatnije utemeljen u proizvodnji nego prije samo 5 godina. Upravo za vrijeme krize dogodio se ključni proboj međunarodno relevantnih projekata koji su visokom razinom kvalitete postali svojevrsne ikone preporoda u hrvatskom

dizajnu. Na makrorazini riječ je o tri scenarija ili platforme razvoja dizajna koje do tada nisu postojale u značajnoj mjeri. Jedna od njih su arhitektonski projekti koji su potaknuli stvaranje originalnog hrvatskog dizajna za svoje interijere, druga je industrija namještaja, a treća samostalna dizajnerska produkcija u limitiranim količinama. Međutim, njihov zajednički nazivnik svakako je visok postotak uključenosti ručne izrade u proizvodnji, a u većini slučajeva i minimalno potrebna tehnologija koju zamjenjuje dizajn. Izabrana 32 rada demonstriraju u kojoj mjeri je moguće razviti suvremeni proizvod s minimalnom uključenošću tehnologije te poreći predrasudu da je za razvoj dizajna nužna visoka tehnologija. Radovi podijeljeni u 9 tematskih cjelina komuniciraju hrvatsku prirodnu i kulturološku baštinu—od tradicije proizvodnje namještaja od punog drveta, uporabu lokalnih resursa, inspiracije prirodnim i kulturološkim motivima u formi suvremenih predmeta, do arhitekture koja, osim svoje osnovne kvalitete, generira i nove proizvode. SOLID ACTS objedinjuje naznačene zajedničke temelje radova komunicirajući hrvatsku kulturu znanja i proizvodnje kroz novi hrvatski dizajn.“

Luka Mjeda, Centre for Design, CCE: “As Croatia went through the transition from a centrally-planned to a free market economy, design emerged as a useful and indeed essential tool in the creation of new products for the global economy. The newly established School of Design in Zagreb produced numbers of highly-trained designers, who proved to be market-oriented, free-spirited, alert and, we believe, worthy of international recognition in the design community. In 2013, the year in which Croatia is joining the EU, our designers exhibited SOLID ACTS—Design from Croatia at the Design Week in Milan (9.—14. April 2013) and have shown that the European Union is our natural environment. The designer's products and the Exhibition in whole raised a great amount of interest of the design community, the media and many visitors of the Temporary Museum for New Design. The Centre for Design received many compliments for organizing such a good presentation of Croatian product design(ers) and has been invited to exhibit Croatian Design in the near future. For this reason, SOLID ACTS—Design from Croatia is now presented to the Croatian public.“ Tatjana Bartaković, exhibition curator: “Croatian product design is today much more substantially grounded in production than

it was just five years ago. In fact, it was during the time of the economic crisis that the key breakthrough of internationally notable projects occurred. They became, as it were, icons of the renaissance in Croatian design. Involved at the macro level were three scenarios or design development platforms, which had not previously been in existence to any great extent. One of these consisted of architectural projects that set off the creation of original Croatian product designs for their interiors; the second was the furniture industry; the third was independent designer production in limited editions. However, a common denominator is the high percentage of handcraft involved in the production, with, in most cases, only a minimum of technology, the place of which is taken by design. The works, divided into the 9 thematic units, communicate the Croatian natural and cultural heritage—including the tradition of producing furniture in solid wood, the use of local resources, inspiration by natural and cultural motifs in the form of contemporary objects and finally architecture, which generates new products to support its own basic qualities. SOLID ACTS brings together these common grounds of the works, communicating Croatian knowledge and production culture through new Croatian design.“

Hungry Designers

HDD / Ivana Borovnjak, Roberta Bratović

DIZAJNERI / DESIGNERS Ana Rimac, Mirena Škarić, Branimir Paškvan, Kristina Lugonja, Filip Havranek, Ivan Dorotić, Luka Borčić, Marina Andrijašević, Nikola Radeljković, Maja Subotić, Oaza, Manufakturst, Sonda, Vlatka Leskovar, Noel Šuran, Davorka Tumpić, Superstudio 29, Vina Čurčija, Ana Sekulić, Grupa, Mirna Raduka, Karmen Kolombo

U okviru projekta Dizajn turizam, platforme za afirmaciju i promociju dizajna u turizmu pokrenutom pri HDD-u u 2012. godini realiziran je projekt pod nazivom Croatian Holiday. Pilot projekt koji je obišao gotovo sve dizajn festivale u regiji, ove se godine nastavlja kustoskom koncepcijom Hungry Designers. Ključni cilj projekta ponovo je povezivanje dizajnera s proizvođačima, bilo malim obrtnicima ili tvornicama, promocija suvremenog hrvatskog dizajna u međunarodnoj javnosti,

te povezivanje sektora dizajna i turizma kroz dizajn hrane, popratnih proizvoda i scenarija. Projekt, raspisan u formi natječaja, okupio je dvadesetak mladih hrvatskih dizajnera čiji su radovi rezultat istraživačkog pristupa fenomenu turizma i propitivanja sociologije turizma. Odabrana rješenja propituju stereotipe vezane za hranu, reinterpretiraju tradicijske načine pripreme hrane te nude nove oblike konzumiranja hrane i promišljanja gastronomske ponude. Prototipovi, trenutno u fazi izrade, bit će premijerno predstavljeni u Muzeju turizma u Opatiji u obliku jednomjesečne izložbe, dok izložbeni preview na Danu D prati pop-up event uz hranu i druženje.



Croatian Holiday is a project developed in the framework of Design tourism-platform for the affirmation and promotion of design in tourism initiated by the CDS in 2012. This pilot project toured almost all design festivals in the region and this year it will continue with the curator's conception called Hungry Designers. The key objective of the project is to reconnect designers with producers, promote contemporary

Croatian design among the international audience and link tourism and design sectors through designing food and all other accompanying products and scenarios. The project started with a tender and gathered some twenty young Croatian designers whose works are a result of an exploration of tourism as a phenomenon and societal category. The selected works investigate various stereotypes related to food, reinterpretation of traditional food preparation at the same offering new types of food consumption and creation of gastronomical offer. In this phase, the prototypes are being developed which will then be presented at the Museum of Tourism in Opatija during a one-month exhibition. This year's D-Day will give a sneak preview with a pop-up event offering food and an opportunity to hang out together.

Akupunktura grada: Trnje City Acupuncture: Trnje

Društvo arhitekata Zagreba (koordinator), Public Room Sarajevo, Public Room Skopje, Cultural Front Beograd, Društvo arhitekata Splita

SUDIONICI/PARTICIPANTS Zagreb: Jelena Tomić, Luka Krstulović, Valentina Benčić, Karmen Krsić Kožul, Larisa Čišić, Vilma Stopfer, Luka Cindrić, Ivana Stanić, Julijana Bockaj, Lea Anić, Petra Sapun, Sandra Perić, Anna Koscis, Nikolina Krešo, Lana Trobentar, Petra Zaniinović, Sanja Benaković, Lea Horvat, Tatjana Petrić; Beograd: Dejan Mitov, Snežana Čuruvija, Jovana Miletić; Skopje: Diana Dimitrijevska, Tamara Georgijevska, Monika Petrov; Sarajevo: Lana Barać, Emir Kapetanović, Leila Dizdarević.

Izložba obuhvaća 15 radova rezultata međunarodne interdisciplinarne radionice koja promišlja rješenja za gradsku četvrt Trnje. U lipnju 2012. projektu je Europska komisija

odobrila sufinanciranje u okviru programa Kultura 2007-2013. *Akupunktura grada* je projekt koji se razvio unutar Sekcije mladih Društva arhitekata Zagreba, na volonterskoj bazi, provođenjem interdisciplinarnih radionica na lokacijama za koje se ispostavilo da imaju potrebu za sitnim intervencijama koje mogu utjecati na kvalitetu i način korištenja prostora. *Akupunktura grada* rad je nekoliko međunarodnih timova, a u radionici Trnje sudjelovalo je i 40-ak mladih autora, studenata arhitekture, povijesti umjetnosti, dizajna, krajobrazne arhitekture, psihologije i dr. struka iz Zagreba, Beograda, Splita, Skopja i Sarajeva.

www.cityacupuncture.org
www.cityacupuncture.org/about/project_team



The exhibition comprises fifteen works that resulted from an international interdisciplinary workshop that attempted to find solutions for Trnje, a neighborhood in Zagreb. The project was co-financed by the European Commission in June 2012 in the framework of the Culture Programme 2007-2013.

Acupuncture of the city was developed as a project of the Youth Section active within the Zagreb Architects' Society. Authors were volunteers who organized a series of interdisciplinary workshops on various locations in need of small scale interventions that could strongly influence their quality and practical use. Acupuncture of the city is a work of several international teams, and the Trnje workshop gathered about forty young authors, students of architecture, history of art, design, landscape architecture and other professions from Zagreb, Belgrade, Split, Skopje and Sarajevo.

Arhitektura u džepu

Društvo arhitekata Zagreba

AUTORI / AUTHORS Sekcija Mladih DAZ-a
DIZAJN / DESIGN Katarina Zlatec

Arhitektura u džepu predstavlja izbor od 179 građevina, od kojih 42 istaknute fotografijom, nacrtom i tekstom, prema kriteriju arhitektonске relevantnosti problemski objašnjavaju odabranu građevinu i njezin značaj u okvirima Zagrebačke škole arhitekture.



Architecture in Your Pocket

Zagreb Architectures Society

Architecture in your pocket is a selection of 179 buildings. 42 of them are selected according to their architectural relevance in the context of Zagreb School of Architecture, and presented through photos, plans and text.

Ministarstvo zadovoljstva

Public Room Skopje

DIZAJNERI / DESIGNERS Zavar Design, Plakart, Творница, Lidiya Georgieva, Bojan Krtolica, Koma.com.mk, Fakultet strojarstva, Skopje

Dizajn, kao niti jedan drugi oblik umjetnosti, omogućava nam novo gledanje i razumijevanje svijeta, bolje shvaćanje važnosti stvari koje nas u životu općenito okružuju. Takva se perspektiva može izraziti samo osobno, kada je omogućena pogledom na 'drukčiju perspektivu'. Zbog toga je misija Ministarstva zadovoljstva predstaviti najnovije i najkvalitetnije, uzbudljive i izazovne dizajnerske radove koji dolaze iz sverprisutnije dizajnerske destinacije — Makedonije. Iskreno vjerujemo da je dizajn lokalnih autora vrlo snažan, originalan i iskren. Radovi se bave uglavnom lokalnim ili regionalnim temama iako se služe globalnim jezikom, pristupom i tehnikama. Dizajneri druge putujuće izložbe koja je nastala u okviru platforme Ministarstva zadovoljstva pričaju priče o sebi i ljudima koji ih okružuju. Izložba je posebna i zato što



Design, like no other art form, gives us the opportunity to perceive and understand the world in a new way, to better grasp the importance of other things around us and life in general. That perspective can only be personally articulated, when it is provided through an insider's view into this "different perspective". That's why Ministry of Pleasure has the mission to present the most recent and high quality, exciting and challenging designs from an upcoming design destination, Macedonia. We sincerely believe that designs made by local designers are very strong, original and honest. The designs are treating mainly local or regional subjects even though they use the global language, approach and techniques. The designers in this second touring exhibition produced by the platform Ministry of Pleasure tell us stories about themselves and people that surround them. This exhibition is very specific because it gives full inside of the current design scene in the country, ranging from faculty potential till the internationally prominent professionals.



Iskopavanja: Znakovi proizvodnje— proizvodnja znakova

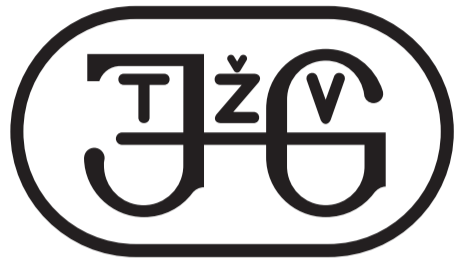
Lana Cavar, Narcisa Vukojević

Projekt *Iskopavanja*, započet prije tri godine, bavi se pretraživanjem, prevrednovanjem i tumačenjem djela iz povijesti hrvatskog dizajna u vremenskom razdoblju od 1950. do 1990. godine. Prvo izdanje Iskopavanja, Sudi knjigu po koricama, tematiziralo je naslovne stranice knjiga izdanih od hrvatskih nakladnika u spomenutom vremenskom razdoblju. Drugo izdanje Iskopavanja, *Znakovi proizvodnje— proizvodnja znakova* tematizira vizualna identitetska obilježja, zaštitne znakove uglavnom proizvodnih, ali i ostalih poslovnih subjekata koji su djelovali na području Hrvatske u istom razdoblju. Riječ je o izboru više od dvije stotine zaštitnih znakova

rekonstruiranih prema izvornim predlošcima pronađenima u različitim arhivskim materijalima ili kao memorabilije. Osim estetske komponente, možda i značajnijim se čini pokušaj kontekstualizacije izabranog vizualnog materijala prema povijesnom vremenu i prostor te pronalaženje eventualnih intertekstualnih veza sa suvremenom praksom hrvatskog dizajna.

Excavations: Signs of production- Production of signs

Excavations project, initiated in 2010, intends to explore, re-evaluate and interpret different works of Croatian design in the period from 1950 to 1990. The first edition of *Excavations*—Judge the book for its covers—focused on book covers published by Croatian publishers in that period. The second edition of *Excavations*—Signs of production—Production of signs—focuses on different types of visual identities, trade marks of mostly production but also other business entities active in Croatia at the time. The authors selected more than two hundred trade marks reconstructed according to the original blueprints found in archives or preserved as memorabilia. Apart from the esthetic



component, another important attempt is to try to provide contexts for the selected visual materials in relation to the time and space and to find possible inter-textual connections with the contemporary Croatian design practice.

Gredelj / o mapiranju i sondiranju okljaštrenog diva

Muzej kvarta

KONCEPT I POSTAV IZLOŽBE / CONCEPT AND EXHIBITION LAYOUT Vladimir Tatomin

AUDIO-VIDEO INSTALACIJE / AUDIO AND VIDEO INSTALLATIONS Matija Kralj

ORGANIZATOR DISKURZIVNOG PROGRAMA/ TRIBINE / MODERATOR OF DISCURSIVE PROGRAMME/PANEL DISCUSSION Jovica Lončar



Muzej Kvarta platforma je za bilježenje i komunikaciju baštinskih vrijednosti, te revalorizaciju samog pojma baštine. Putem sondi i legendi posjetitelje se upućuje na povijesni i spoznajni značaj Gredelja kao negdašnjeg proizvođačkog diva, te na specifičnost trenutne situacije kao procesa 'konsolidacije troškova', odnosno recikliranja kulturnog dobra, pri čemu se zane-maruje njegov izraziti kulturni značaj. Ukratko, riječ je o heritocidu. Sasvim doslovno, sonde će konzervirati mikro-lokacije Gredeljevih radionica, čime se upućuje na odnos vlasnika (Zagrebačkog Holdinga) prema kulturnom

kapacitetu kao što je (bio) TŽV Gredelj. Legende će označavati referentne topografske ili proizvodne točke u našoj neposrednoj blizini, s ciljem upućivanja posjetioca prema cjelovitom značaju pogona željezničkih radionica. Izložbeni prostor Muzeja kvarta tijekom dana će služiti za post-industrijsku intelektualnu meditaciju, kojoj će doprinijeti audio-vizualna prostorno-specifična instalacija umjetnika Matije Kralja.

Gredelj / on mapping and sounding a mutilated giant

The Neighborhood Museum



The Neighborhood Museum is a platform for recording and communicating values resulting from heritage and for reevaluating the very meaning of that term. Visitors are presented with the materials providing information about the cultural and cognitive importance of the Gredelj factory, which used to be a production giant, and all specific features of the present situation as a process of so-called 'cost consolidation', or recycling

a culturally significant location at the same time neglecting its cultural importance. In brief, we are talking about demolition of heritage. The soundings will literally conserve various micro-locations of the Gredelj workshops and thus explain how the owner (The Zagreb Holding) treats cultural capacities like TŽV Gredelj. The legends will mark all reference topographic or production point in our proximity aiming to inform the visitors about the overall importance of the site. During the day, the Neighborhood Museum exhibition will serve for a post-industrial intellectual meditation with a site-specific audio and video installation created by the artist Matija Kralj.

Morana Krklec

Zagreb

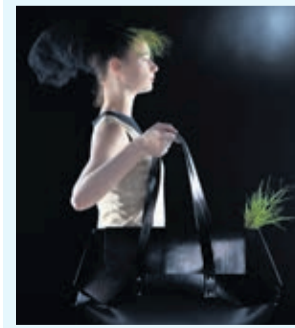


Morana Krklec predstaviti će gotove odjevne predmete, ali će kroz igru i interakciju privući i posjetitelja koji na taj način i sam postaje dio eksponata. Želja je interaktivnim izlaganjem, temeljenom na principu slagalice, približiti publici ne samo izloženu odjeću, nego i način izrade krojeva te sam proces koji stoji iza realizacije pojedinog odjavnog predmeta.

Morana Krklec will present her ready-made clothes by playing and interacting with visitors who will thus become part of the exhibits. The intention is to bring the audience closer to the clothes exposed and to teach them something about the production process behind each product during an interactive presentation based on the principle of jigsaw puzzle.

Dunja Sučić

Zagreb



Koncept *Big Fish* potekao je iz igre formom i volumenom—kako iz jednoga kroja prikazati dvije forme? Iz pitanja nastaju dva naizgled nepovezana objekta, namećući ideju kako isprovociranu promjenu ne treba povezivati s mijenjanjem stvari u korijenu, nego u procesu. Biljka, kao pratilac *Big Fish* teme je u službi podsjetnika na silnice života bez čega smisao prestaje biti važan.

Big Fish concept emerged from the interplay between form and volume—how to use one blueprint to present two forms? The question leads to two seemingly unrelated objects, imposing an idea that provoked change should not be related to changing things from the bottom but during the process. A plant following the *Big Fish* topic serves as a reminder of various forces in life without which our lives seem to lose importance.

Igra u drvu

Studij dizajna, Zagreb

AUTORI / AUTHORS studenti 1. godine prediplomskog Studija dizajna / 1st year undergraduate students of the School of Design

MENTORI / MENTORS Mladen Orešić, Vedran Kasap, Ivana Fabrio, Sanja Bencetić
DEMONSTRATORI / DEMONSTRATORS Mario Dobrečević, Petra Jelaska, Vlatka Leskovar

Drvene igračke su tradicijski hrvatski proizvod nastao u 19. stoljeću, a izrada se zadržala do današnjih dana, poglavito u Zagorju. Prodaju se na sajmovima, crkvenim svečanostima, tržnicama, a čuvaju se i u muzejima. Nalaze se na Listi zaštićenih dobara nematerijalne baštine u Registru kulturnih dobara Republike Hrvatske i od 2009.

godine na popisu nematerijalnih dobara upisanih na UNESCO. Inspirirani tom baštinom, studenti su interpretirali tradicijski potencijal drvenih igračaka, polazeći od istraživanja mehanizama koji potiču interaktivno iskustvo igre. Pored rješavanja konstrukcijskih i tehnoloških zahtjeva, drvena igračka referira se i na vrijednosti identiteta koji su nosioci hrvatske kulturne baštine. Kolekcija drvenih igračaka dizajnerskom intervencijom pretvara baštinu u potencijal lokalnog suvenira.

Wooden toys are traditional Croatian products that emerged in the 19th century and their production continued until the present date, especially in Zagorje. Wood toys are sold at fairs, church events, markets and they are also kept in museums. They are also listed on the official List of protected non-material heritage in the Register of cultural heritage of the Republic of Croatia. As of 2009, wooden toys are also non-material cultural goods registered with the UNESCO. Inspired by this segment of our cultural heritage, students intended to reinterpret the traditional potential of wooden toys. They started from an insight in the mechanisms that motivate interactive playing experience. Apart from solutions for constructional and

technological requirements, wooden toys refer to some values linked to the identity of Croatian cultural heritage. Designers' interventions transform the elements of heritage into a collection of local souvenirs.



Odjevno oplošje grada

Tekstilno-tehnološki fakultet, Zagreb

AUTORI / AUTHORS Sonja Brstilo, Tina Buždon, Matija Čop, Milkica Ercegovac, Ivana Hutinski

MENTORICA / MENTOR Jasminka Končić
SUMENTORICA / CO-METOR Josipa Štefanec

Izložba predstavlja petero studenata modnog dizajna koji u svojim kolekcijama doživljavaju grad kao poligon za modna razmišljanja. U radu Sonje Brstilo princip popločavanja ulica geometrijskim plohamo preveden je u dekonstrukcijski princip oblikovanja odjavnog oplošja. Tina Buždon polje svog interesa pronalazi u antimodnim odjevnim kombinacijama s gradskih ulica i trgova koje u konačnici rekonstruira dajući im novo odjevno značenje. U radu Milkice Ercegovac sportska odjeća pretvara se u urbani street style s pripadajućim modnim dodacima. Ivana Hutinski u svom istraživanju grada napušta prostor ulice i seli se u interijere restorana pronalazeći još uvijek prisutne ostatke socijalističke ugostiteljske uniforme i pretvarajući ih u nova modna rješenja. Matija Čop u prvom dijelu svoje modne trilogije o gradu plan grada i mrežu ulica pretvara u osuvremenjenu čipku - city lace, dok se u



drugom segmentu bavi provođenjem principa arhitekture u načine oblikovanja odjeće bez šava i veziva. Trilogiju završava fokusom na jedinku beskućnika kao stanovnika javnog gradskog prostora.

Clothing city surface

The Faculty of Textile Technology, Zagreb

The exhibition presents five students of fashion design who used the concept of a city as a starting point for expressing their fashion philosophies. Sonja Brstilo uses the principle of covering city streets with geometrical shapes and translates it into a deconstructive principle for designing fashion superficial areas. Tina Buždon focuses on anti-fashion combinations from city streets and squares, recomposing them in order to find new fashion interpretations. Milkica Ercegovac transforms sports wear into urban street style with accompanying accessories. Ivana Hutinski explores the city leaving its exteriors and moving to restaurant interiors only to find the remains of socialist uniforms which she then turns into new fashion solutions. In the first part of his fashion trilogy dedicated to the city, Matija Čop uses a city map to create so-called city lace, whereas in the second part of the trilogy he translates the architectural principles into seamless fashion designs. The trilogy ends with a focus put on a homeless person who is an inhabitant of urban space.



Pulp_urban art wear

Akademija primijenjenih umjetnosti, Rijeka

AUTORI/AUTHORS Sunčana Simichen, Mirna Oštarić Kerr, Ana Sabolić, Nisa Hrvatina, Ivana Šepac, Petra Oković, Ivan Radeka, Romina Mejak, Barbara Brnelić, Ana Hrčan, Daria Valenčić, Tijana Mihailović, Anna Rupenović, Sabina Gužvinac, Ana Aleksandra Buković, Sanita Zorić, Tomislav Mirković, Tonko Vukonić, Nikolina Car, Jana Plovanić, Mirela Duktaj, Goranka Tomić, Dorotea Smrkinić, Ines Križaj, Ena Delmo, Marijana Smolić, Andreja Jandrečić, Ada Osmanagić, Ines Šarić, Natalija Ložnjak, Petra Pletikos, Zvonimira Karavida, Silvana Vodnica Filičić

MENTOR Nenad Roban 7

PULP okuplja studentice i studente kolegija Oblikovanja nakita Akademije primijenjenih umjetnosti u Rijeci za realizaciju različitih projekata s kojima djeluju u javnosti od 2008. godine, a na Danu D predstavlja se projektom Urban art wear. Art wear je koncept umjetničkog izričaja koji koristi cijelo tijelo za nošenje umjetničkog djela (tjelesne instalacije) čiji sadržaj je umjetnikov statement, komentar ili neki drugi pokušaj aktivizma u odnosu na događaje u gradskoj sredini. Pokret je nastao iz potrebe da se umjetnička djela izmjesti iz prostora umjetničkih galerija i da korištenjem tijela ukažu na urbane probleme. U projektu PULP-a za Dan D sudjeluje oko 25 izvođača/ica. Nastup je djelomično koreografiran, ali je najvećim dijelom najbliži performansu i bit će predstavljen tijekom jedne večeri.

Academy of Applied Arts, Rijeka



PULP is a platform that gathers students studying Jewelry Design at the Academy of Applied Arts in Rijeka in order to realize various projects. The platform has been publicly active as of 2008, and this year the PULP presents its Urban Art Wear project. Art wear is an art concept using the entire body for wearing artifacts (body installations) whose content is an artistic statement, comment or attempt to get actively involved in events happening in urban surroundings. PULP emerged from the need to relocate various works of art from art galleries and to use a body in order to underline urban problems. This year's D-Day will present about 25 performers. This performance is partially choreographed and it will be presented during one of the D-Day evenings.

Dizajner i obrtnik

Studij dizajna i Obrtnička komora

AUTORI / AUTHORS studenti 1. godine prediplomskog Studija dizajna / 1st year undergraduate students of the School of Design

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Vedran Kasap

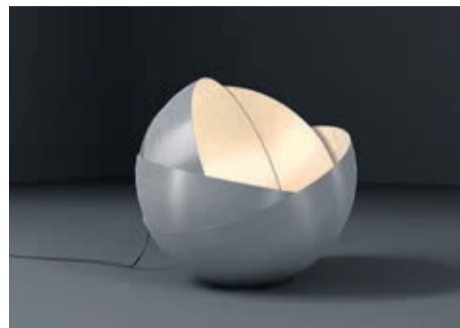
Suradnja Studija dizajna i Obrtničke komore rezultat je orijentacije Studija da dijelom programa omogućiti studentima stjecanje što više iskustva u okolnostima realnog okruženja. Gospodarska situacija u kojoj više nema velike industrije kao naručitelja dizajna otkriva strateške promašaje iz prošlosti, a koji se i danas manifestiraju kao nedovoljno razumijevanje prirodnog razvoja gospodarstva u kojem razumijevanje vlastitog proizvoda potiče unapređenje istog, što rezultira inovativnošću, prepoznatljivošću i konkurentnošću. Dizajn u tom procesu ima neupitnu ulogu što potvrđuju uspješne strategije sredina u kojima se on desetljećima kontinuirano koristi kao sredstvo kulturološkog

i gospodarskog razvoja. Povezivanje studenata na pragu profesionalnog djelovanja s obrtnicima koji su prepoznali potrebu za razvojem vlastitog proizvoda idealna je prilika za stjecanje potrebnog iskustva i povjerenja te uspostavljanje željenog kontinuiteta suradnje kao osnove za dugoročni uspjeh. Ovogodišnja suradnja okupila je 11 studenata 1. godine Dplomskog studija dizajna i 7 obrtnika raznih tehnoloških i proizvodnih orijentacija iz čega je proizašlo 11 novih proizvoda.



Designer and craftsman

The School of Design and the Chamber of Trades and Crafts



Cooperation between the School of Design and the Chamber of Trades and Crafts is a result of the School's intention to offer students an opportunity to get as much experience as possible in real-life circumstances. The economic situation in which there are no large commissions from the industry reveals many strategic mistakes from the past which are today manifested as a lack of understanding for the natural economic development where

understanding one own product inspires its further improvement and finally brings about innovation, recognizable qualities and competitiveness. In that process design plays a crucial part, which is confirmed in successful strategies in communities that continuously use design as a tool for cultural and economic growth. Connecting students who are about to start their professional careers with craftsmen and entrepreneurs who have recognized the need for developing their products is an ideal opportunity for acquiring experience and creating an atmosphere of trust in order to establish continuous cooperation as a ground for long-term success. This year's programme gathered eleven first-year undergraduate students of the School of Design and seven craftsmen from various technological and production branches. Their collaboration resulted in eleven new products.

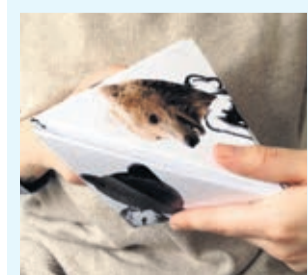
Dizajn 07-13

Odsjek za dizajn vizualnih komunikacija, UMAS, Split

Izložba predstavlja izbor iz retrospektive radova studenata i studentica Odsjeka za Dizajn vizualnih komunikacija Umjetničke akademije Sveučilišta u Splitu kroz proteklih šest godina (2007.—2013.), nastalih u redovnom nastavnom procesu ili tijekom popratnih radionica koje su sastavni dio obrazovne prakse. Ovaj pregled studentskih radova s HVT UMAS sadrži širok raspon radova: od ilustracija, plakata, vizualnih identiteta, layouta, ambalaža i informacijskog dizajna do oblikovanja pisma, animacija i dizajna interakcija.



Barbara Bjeliš i Tena Kelemen Zagreb



Rad je nastao ovog proljeća za izložbu *Medvedi* u Beogradu. Inspirirane stihom Elvira Lakovića Lake odredile smo svoj moto: *Medvedi se bude, pretvaraju u ljude*. Rad se sastoji od četiri plakata tehnikom origamija složena u piramidu, koji metaforički prikazuju proces proljetnog buđenja.

The project emerged this spring on the occasion of the *Medvedi* exhibition organized in Belgrade. Inspired by a line written by Elvir Laković Laka, *Medvedi se bude, pretvaraju u ljude*. we defined our motto: the work consists of four posters constructed in a pyramid by using origami techniques to metaphorically present the process of spring awakening.

Parapatuljci Zagreb



Neki kažu da su mitska bića koja uočiće noću s prozora na trijemu gdje su iznijeli stolce i gledaju aute kako prolaze, pa se vrate pa trpaju dizajn u novine i novine u dizajn i za to vrijeme pjevaju karaoke, dovikuju se i općenito ostavljaju nered za sutra. Ujutro zaključuju kako bi mogli prošetati sav taj dizajn kroz grad.

Some say they are mere mythical creatures who can be seen at night from your window, sitting on the porch where they brought their chairs, watching the cars drive by. They return to put design into newspapers and vice-versa, during that time they sing karaoke, shout at each other and generally leave their mess behind for tomorrow. In the morning they conclude they could just walk all that design out into the city.

Instalacije

Radionica prostornih i virtualnih instalacija

Prepoznavanje dodatnih vrijednosti industrijskih prostora te njihova prenamjena afirmativnim prostornim intervencijama, rezultat su ove radionice site-specific instalacija pod vodstvom Ivane Franke. Značajniji utjecaj, pri odabiru lokacija za provedbu tih aktivnosti, dao je i sam tematski raspis ovogodišnjeg festivala, pozivajući sudionike na angažiranije propitivanje povezanosti grada i dizajna, te stvaranje odnosa javnog prostora u interakciji sa zajednicom. Predstavljamo dva projekta proizašla kao slijed tih razmišljanja. Mijenjaju donekle značenja odabranih lokaliteta, te naglašavaju potencijal koja oni u sebi imaju sadržan, omogućavajući tako dostupnu prenamjenu industrije.

AUTORICE / AUTHORS Dora Đurkesac, Maja Kolar, Nina Matika, Maša Milovac, Adriana Pavelić, Sabina Pleše, Aleksandra Poljanec

MENTORICA / MENTOR Ivana Franke
Ostvareno uz pomoć tvrtki AJ-MONT I EMA D.O.O. Tvrtke surađuju u rješavanju problema mikroklima zatvorenih i otvorenih prostora, s visokotehnološkim raspršivačima vode Normist. www.aj-mont.hr, www.ema.hr

Paralaksa Gredelja

Instalacija Paralaksa Gredelja nastoji približiti Gredelj gradu, odnosno grad Gredelju. Mapira prostore stare tvornice koja je urbanistički bliska zagrebačkom užem centru, no zbog svoje dispozicije i nemogućnosti pristupa postaje svojevrsni brisani prostor o kojem se ne zna ili ne želi znati više. Njegovom potencijalnom prenamjenom u kreativni klaster, pretpostavlja se da bi pružio zanimljivu novu dinamiku svojim posrednim i neposrednim korisnicima. Mapiranje se vrši snimkama iz različitih vizura koje su izvedene iz trenutnih pristupnih putova Gredelju; radi se o vizualnim putanjama sa različitih gledišta, iz vlaka, tramvaja ili automobila. Snimka iskričljavanjem pogleda naglašava "stvarnu" sliku Gredelja. Sukobljavajući te vizure, smještajući ih nasuprot jedne drugoj, pozicionirajući ih nazad u interijer tvornice, stvara začudni dokument prostora, te koreografira načine na koje se prema njemu odnosimo.



Paramachine

Instalacija Paramachine smještena je na platformi starog parnog stroja bivše tvornice Gredelj. U kontaktu sa prolaznicima koji mu pristupe, ona generira oblak vodene prašine, formirajući gušće ili rijede magličaste oblike ovisno o trenutnom broju posjetitelja. Nastoji oživjeti ugasli pogon direktno ga povezujući sa ljudima i njegovom neposrednom okolinom. Na interaktivan način pokreće nekadašnje srce postrojenja, koje u ovakvom prenamjenjenom izdanju više ne reprezentira upravljački sustav već baštinu kojoj valja pridodati novu prostornu važnost, a ne samo arheološki predznak. Stroj je usuglašen sa svojom okolinom, uvođenjem elementa koji je tamo (bio) prisutan—parom. Njome se označava teritorij koji on zauzima na indirektno, gotovo nevidljiv način, raspoznatljiv tek u bliskom doticaju sa strojem, kroz osjetilo dodira, u izmaglici proizvedenoj u danom trenutku. Sva snaga nekadašnjeg postrojenja opisuje se tihom iluminacijom zaboravljenog stroja. Pridite mu i aktivirajte ga!



Installations

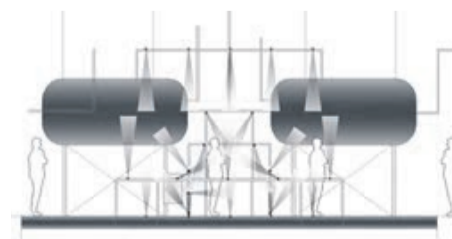
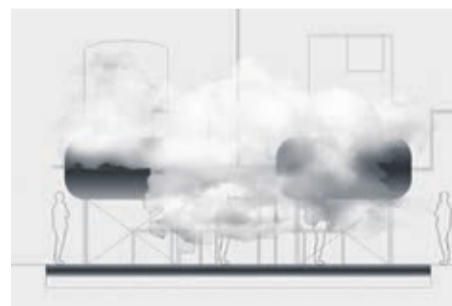
Spatial & virtual installation workshop

The site-specific installation workshop ran by Ivana Franke resulted in recognizing the added value of industrial locations and their conversion by means of alternative spatial interventions. Selection of locations for such activities was under a considerable influence of this year's D-Day theme because it called on the participants to engage in analyzing various links between design and city and create the relation between the public space and local community. The 2013 D-Day will present two projects that resulted from this process. They are somewhat changing the meaning of selected locations and underlining their potential thus providing a platform for possible conversion of industry.

AUTORICE / AUTHORS Dora Đurkesac, Maja Kolar, Nina Matika, Maša Milovac, Adriana Pavelić, Sabina Pleše, Aleksandra Poljanec

MENTORICA / MENTOR Ivana Franke
Ostvareno uz pomoć tvrtki AJ-MONT I EMA D.O.O. Tvrtke surađuju u rješavanju problema mikroklima zatvorenih i otvorenih prostora, s visokotehnološkim raspršivačima vode Normist. www.aj-mont.hr, www.ema.hr

Paralaksa Gredelj installation intends to bring the Gredelj factory closer to the city and vice-versa. It maps the interiors of the old factory. In its urban function, the old factory is closer to the city center but due to its disposition and complicated access, it becomes a kind of empty space, intentionally or unintentionally unknown to the public. Its potential conversion into a creative cluster presupposes new and interesting dynamics for its direct and indirect users. Mapping is done by recording various vistas created from the existing access roads. They serve as visual paths seen from different angles: from a train, tram or car. Twisted vistas underline Gredelj's 'real' image. By contrasting the vistas, putting them one against the other and placing them back inside the factory, it creates a wondrous space document and choreographs the ways we relate to it.



D-industrija

Artisan, Element, Kvadra, Regeneracija

Izložba D-industrija u Komercijalnoj dvorani Dana D posvećena je predstavljanju dizajnerskih robnih marki onih tvrtki i proizvođača koji su unazad par godina počeli uspješno surađivati s domaćim (ali i inozemnim) dizajnerima na razvoju koncepta i prototipova, te implementirati dizajnersku metodologiju i alate u svoj proizvodni proces.

Tvornica **Artisan** nastala je iz tradicionalne stolarije Čostović, koja ima više od 50 godina iskustva u obradi drveta. Artisan je specijaliziran za ručnu proizvodnju visokokvalitetnog namještaja od masivnog drveta i upravo je inzistiranje na ručnom radu ono što tvrtku razlikuje od ostalih. Prvu vlastitu kolekciju pokrenuli su 2007. u suradnji s regionalnim dizajnerima. Od tada nastoje svakim novim projektom opravdati filozofiju koju slijede. Imaju više od sto prodajnih mjesta u svijetu, a najbliže se nalazi u Zagrebu, u Radničkoj 1a, ujedno u prvom Artisan 'monobrand' salonu.



www.artisan.ba

Autoportreti su projekt kojim **Regeneracija** poziva umjetnike, dizajnere i arhitekte da dizajniraju tepihe za njezine nove kolekcije. U prvoj prezentaciji Autoportreta na Danu D 2013. svoje će tepihe predstaviti četvero dizajnera—tipografi Peter Bil'ak i Nikola Đurek, te produkt dizajneri Svetlana Despot i Nikola Radeljković. Tvrtka Regeneracija d.o.o. utemeljena je 1954. godine kao razvrstaonica tekstilnih sirovina i otpadaka. Najveći dio prihoda Regeneracija danas ostvaruje u segmentu netkanog tekstila i u proizvodnji filceva za građevinsku industriju. Osim toga, proizvodi i vatu za potrebe industrije namještaja (punilo za madrace), te strojne i ručno izrađene vunene tepihe za opremanje domaćinstava i poslovnih objekata. Tijekom 2013. godine uprava Regeneracije donijela je odluku o obnovi sustavne suradnje s dizajnerima i arhitektima na području oblikovanja visokokvalitetnih tepiha od novozelandske

vune, proizvedenih tehnikom ručnog 'taftinga' i namijenjenih prvenstveno opremanju javnih interijera. www.regeneracija.hr



Zagrebačka tvrtka **Intera**, uvoznik i distributer dizajniranog namještaja, 2006. godine je predstavila vlastitu kolekciju namještaja nazvanu *Element*, nastalu u suradnji s dizajnerima Numen/For Use. Do izrade prvih prototipova i manjih serija namještaja izrađenih iz masivnog slavonskog hrasta došlo je godinu dana prije. Tipologija i forma proizvoda, ime i cjelokupni brend Elementa zorno pokazuju mogućnost inovativnog korištenja takve drvene sirovine. Najnoviji proizvodi nastali su uporabom elementarnih materijala koji elegantno stare i habanjem samo dobivaju na kvaliteti, te stvaranja arhetipskih formi koje svojom elementarnošću mogu odoljeti permanentnoj mijeni trendova.



www.intera.hr

Nakon pokretanja vlastite proizvodnje namještaja 2010. godine, tvrtka **Kvadra** je 2011. započela s integracijom dizajna u segmente razvoja proizvoda. Riječ je o začecima prvog hrvatskog brenda namještaja za sjedenje i spavanje—Kvadra Design. U svrhu istraživanja ideja za nove proizvode Kvadra je u suradnji s HDD-om pokrenula svoj prvi natječaj namijenjen domaćim dizajnerima. Izdvojila su se dva idejna rješenja—ležaj Revolve (dizajn: Numen/ForUse + Bratović & Borovnjak), te dvosjed i naslonjač 3angle (dizajn: Studio Grupa), u čiji se razvoj krenulo bez zastoja. Usporedo s time razvijeno je i pet novih sofa i garnitura na razvlačenje, koje je dizajnirao kućni tim. Ležaj Revolve 2011. godine nagrađen je prestižnim priznanjem Red Dot, a cijela je kolekcija uspješno predstavljena 2012. na svjetskom sajmu namještaja IMM Cologne. Također, Kvadra je postala



D-industry

D-industry Exhibition in the D-Day Commercial Hall presents designer brand labels of companies and manufacturers who have started a successful cooperation with local (and foreign) designers in developing concepts and prototypes, and employing designer methodology and tools in their manufacturing process.



Artisan factory has evolved from Čostović traditional carpentry business, which has more than 50 years of experience in wood



Self-portraits is a project by **Regeneracija** which invites artists, designers and architects to design carpets for its new collections. In the first presentation of Self-portraits at the 2013 D-Day, four designers will present their carpets, namely typographers Peter Bil'ak and Nikola Đurek, and product designers Svetlana Despot and Nikola Radeljković. Regeneracija d.o.o. was founded in 1954

Zagreb-based company **Intera**, importer and distributor of designer furniture, presented its own collection of furniture called *Element* in 2006, as a result of collaboration with Numen/For Use designers. The manufacture of the first prototypes and small line of furniture made of solid Slavonian oak started a year before. Typology and form of the product, the name and overall Element brand clearly display the possibilities for the use of such innovative timber. Its latest products have been created using natural materials that mature gracefully and whose wear only adds to their quality, and to creation of archetypal forms whose elementary use can resist the permanent change of trends.



After starting their own furniture production in 2010, the **Kvadra** company began integrating design in their product development segments in 2011. That was the beginning of Kvadra Design - Croatia's first brand of furniture for sitting and sleeping. In order to research ideas for new products Kvadra launched its first tender for domestic designers, in collaboration with HDD. This resulted

processing. Artisan specializes in producing high quality hand-made furniture made of solid wood, and insisting on manual labour is precisely what distinguishes them from their competitors. They launched their first collection in 2007, in cooperation with regional designers. Since then, they have aimed to justify their philosophy with each new project. They have over one hundred stores worldwide, and the closest one is located in Zagreb, Radnička 1a, which is also the first Artisan 'monobrand' show room.

as textile raw materials and waste sorting plant. Most of its revenue today Regeneracija generates in the segment of nonwoven fabric and in the manufacture of felt for the construction industry. In addition, it manufactures cotton wool for furniture industry (filling for mattresses), and machine and hand-made woollen carpets for households and businesses. In 2013 the Management Board of Regeneracija has decided to renew systematic collaboration with designers and architects in manufacturing high-quality rugs made from New Zealand wool, using hand "tufting" manufacturing technique, primarily intended for use in public interiors.



in two new conceptual designs - the Revolve bed (design: Numen/ForUse + Bratović & Borovnjak), and a two-seater and armchair 3angle (design: Studio Grupa), whose development went smoothly. Simultaneously, five new sofas and pull-out sofas have been developed, designed by the in-house team. Revolve bed was awarded the prestigious Red Dot in 2011, and the entire collection was successfully presented at the international furniture fair IMM Cologne in 2012. Also, Kvadra is the first Croatian company that has recently started exporting furniture under its own brand, labelled as Croatian design, which has, in addition to seriousness and dedication to quality in production, and thus the design, opened a wide and long-term platform for the development of design in this segment of the industry, where it has become a regional leader.

D-dizajneri

D-dizajneri je sekcija prvi put uvedena na Danu D 2012, a formirana je upravo uvažavajući činjenicu da dizajneri i kreativci u Hrvatskoj i regiji, ne svi, ali mnogi od njih, danas vrlo brzo dostižu etabliran status i u kulturnom i u poslovnom smislu. Damir Žižić, Marko Hrastovac, Ivan Klisurić, Andro Giunio, Dario Dević & Iva Maria Jurić i Ivan Antunović (koji se predstavlja kroz kolektiv Zastranienie) posebno su pozvani da se kroz izložbe i instalacije predstave na festivalu, upravo kao autori koji prema dobnom kriteriju Dana D (do 35 godina) pripadaju dizajnerskoj populaciji kojoj se obraćamo, ali su svojim dosadašnjim radom već izgradili itekako prepoznatljiv autorski identitet. Ove godine naglasak je na autorima koji paralelno uz svoju svakodnevnu autorsku praksu djeluju i na područjima presjecanja dizajna i glazbe, performansa, medijske i angažirane umjetnosti. Autori selekcije za 2013. su Ivana Borovnjak i Marko Golub.

Tamna komora

Damir Žižić

Tamna komora je interaktivna prostorna instalacija u kojoj posjetitelji, slučajnom ili namjernom proizvodnjom zvukova utječu na vlastitu fotoreprezentaciju. Posjetitelji ulaze u zamračenu prostoriju, a sa svakim njihovim proizvedenim zvukom aktivira se blic digitalnog fotoaparata koji svakih 15 sekundi automatski snima po jednu fotografiju (posjetiteljima posredovanu ekranom). S obzirom na to da su mu postavke namještene na ekspoziciju duljine 15 sekundi, finalni izgled svake pojedine fotografije ovisi o procesu u kojem glavnu ulogu imaju posjetitelji. Do mjere do koje sami preuzimaju 'brigu' oko vlastite reprezentacije (improvizirajući pred kamerom), fotografije

postaju autoreprezentativne, čime se komplicira pitanje autorstva, a fotografija se preispituje kao performativan medij.

damirzizic.com



D-designers

D-designers is a section that was introduced for the first time at the 2012 D-Day. It was formed taking into account the fact that designers and creative authors in Croatia mostly manage to quickly establish their statuses, both in culture and business. Damir Žižić, Marko Hrastovac, Ivan Klisurić, Andro Giunio, Dario Dević & Iva Maria Jurić ana Ivan Antunović (here presented by the Zastranienie collective) have been invited separately to present their work through installations or exhibitions at the Festival as the authors who, according to the D-Day age criteria (up to 35), belong to the targeted designer population but whose work so far has already earned them reputation and easily distinguished author's identities. This year's focus is on the authors practicing various intersections between design and music, performance, media and engaged art in parallel with their everyday design practice. Ivana Borovnjak and Marko Golub are the authors of the 2013 selection.

The Dark Chamber



The Dark Chamber is an interactive spatial installation in which visitors, producing sounds accidentally or deliberately, affect their own photo representation. Visitors

enter a darkened room, and every sound they produce activates a digital camera flash which takes a photograph every 15 seconds automatically (the photo is then presented to visitors on a screen). Given that the exposition is set to 15 seconds, the final layout of every photograph depends on the process in which the visitors play the main roles. The photos become self-representative to the extent to which the visitors take 'care' of their own representation (by improvising in front of the camera), thus making the issue of authorship more complicated, and questioning photograph as a performative medium.

Kritika

Marko Hrastovec

Kritika je foto-dokumentarno-dizajnerski projekt kojim autor uočava, dokumentira i prezentira javnosti svu kreativnost pri upotrebi hrvatskih dijakritika nađenih u javnom prostoru. Dokumentacija nastaje kroz posljednje četiri godine, a zasigurno će se nastaviti i nakon ovog check-pointa gdje se prvi put pojavljuje u više-manje strukturiranoj verziji. Na taj način, kroz ovaj projekt autor povezuje svoje interese—tipografiju i urbani prostor, što je ujedno i prilično doslovno interpretirana tema samog festivala—dizajn i grad.

www.markohrastovec.com



A Piece of Criticism

A Piece of Criticism is a photo-documentary-designer's project the author uses to perceive, document, and present to the public the entire creativity when using Croatian diacritics found in the public space. The documentation has been created over the past four years, and will most certainly continue after this check-point, where it appears for the first time in a more or less structured version. In this way, within this project the author links his interests—typography and the urban space, which is, at the same time, a rather literally interpreted theme of the festival—design and the city.

How to get over?
1928.32 \$ is payment!
Bluescreen plan and fixed production costs
Yugoslavian
Amount of 87.235 people can
REMAKE

Pravo na igru

Ivan Klisurić

Pravo na igru projekt je koji se bavi lociranjem bilježenjem, kvantitetom, a posredno i kvantitetom, te zatečenim stanjem funkcionalnih javnih dječjih igrališta (u početnoj fazi, na području šireg centra grada Zagreba) i prenošenjem tih informacija najširem krugu zainteresiranih građana. Krajnji je cilj kroz bilježeri broj, lokacija i opremljenosti javnih dječjih igrališta (primarno u formi tiskane, sekundarno digitalne mape) i pružanju osnovnih informacija o zakonskim i sigurnosnim okvirima, podići razinu svijesti građana i utjecati transparentno, odgovorno i redovno održavanje postojećih, ali i izgradnju novih, kvalitetnih i sigurnijih javnih dječjih igrališta.

www.ivanklis.com



The Right to Play

The Right to Play is a project dealing with locating, documenting, quantifying, and, indirectly, quality and existing conditions of functional public children's playgrounds (in the initial stage, playgrounds in the wider Zagreb city center), and transferring those findings to the widest range of interested citizens. The ultimate goal of documenting the number, locations and level of equipment of public children's playgrounds (primarily in form of printed maps, and, secondarily, digital maps), and providing basic information on legal and security frameworks is to raise awareness among citizens and affect a transparent, responsible and regular maintenance of the existing public children's playgrounds, as well as building new better and safer ones.

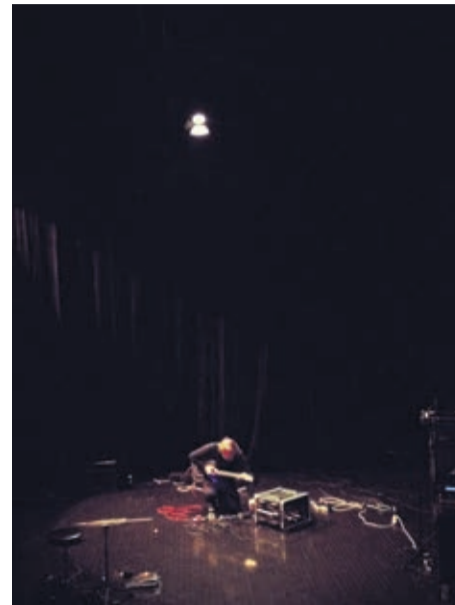


The Draft

Andro Giunio

Draft je naziv eksperimentalnog solo-projekta dizajnera vizualnih komunikacija i glazbenika Andra Giunia, zasnovanog na električnoj gitari i pokrenutog 2012. godine. Riječ je o glazbi obilježenoj, najčešće, repetitivnim strukturama, 'drone' riffovima, ambijentalnim instrumentalnim dionicama, šumovima i nerijetkim trenucima improvizacije, stvaranim kombiniranjem efekt-pedala i loopova. Andro Giunio je kao Draft drugu godinu uzastopno sudjelovao u programu Platforme novog zvuka – Sinelinea, a ove je godine također svirao i na festivalu Žedno Uho. Na njegovu su glazbu utjecali različiti umjetnici ponajviše iz domene noisea i eksperimentalne glazbe, poput Swansa, Wolf Eyes, Orena Ambarchia, zatim drone/doom metal grupa Earth i Sunn O))), a treba spomenuti i utjecaje psihodelije, shoegazea i bendova lo-fi estetike poput Flying Saucer Attack, Grouper i slično.

www.androgiunio.com
draftdraftdraft.tumblr.com



The Draft is the name of an experimental solo-project of Andro Giunio, a visual communication designer and musician. The project is based on the electric guitar and was started in 2012. It is music, mostly characterized by repetitive structures, drone riffs, ambient instrumental parts, noises and often improvised moments, created through combining effect pedals and loops. As The Draft, Andro Giunio has participated in a program of the New Sound Platform – Sinelinea, for the second year in a row, and this year he has also performed in Žedno Uho Festival. His music was influenced by various artists, particularly those from the field of noise and experimental music, like Swans, Wolf Eyes, Oren Ambarchi, drone/doom metal band Earth and Sunn O))), not to mention the influence of psychedelia, shoegaze and bands of the lo-fi aesthetics, such as Flying Saucer Attack, Grouper etc.

Digitalni Veltšmerc

Zastranienie

Digitalni veltšmerc retrospektiva je subverzivnog manifesta Zastranienie, a riječ je o audio-vizualnoj žanrovskoj kovanici kojom je troje samozatajnih srpskih autora okarakteriziralo svoj dosadašnji rad, koji bilježi svoje polagane, ali sigurne odjeke u regiji i inozemstvu. Trojac Boško, Svetlana i Ida svoj manifest baziraju na razmišljanjima Viktora Šklovskog, famoznoj teoriji 'defamilijarnog', pomiješanoj s elementima ruske avangarde, uz obavezan naglasak i na aspekt međuljudskih odnosa, te regionalnih tenzija uvjetovanih sukobima na području bivše Jugoslavije. Namjera manifesta je širenje tolerancije i negacija društvenih isključivosti. Uz projekciju njihovog mini-albuma Duh Vremeni (Zeitgeist, u slobodnom prijevodu s ruskog), na Danu D izložene su i grafičke reprodukcije odabranih dosadašnjih radova uz predstavljajući dva urnebesna kostima i ekskluzivnog manifesta povodom ovog omanjeg izlaganja.

MUZIKA, TEKSTOVI, VIDEO, PRODUKCIJA, DIZAJN SPOTA DISTOPIJA 911 Boško, Ida i Svetlana
SCENARIJ I REŽIJA Daca Rajkić i Nemir Muretilović
KOSTIMI Veki Fadihadžić
www.zastranienie.org



A Digital Weltschmerz is a retrospective of a subversive manifesto Zastranienie (divergence), and this is an audio-visual genre coinage used by three understated Serbian authors to characterize their work so far. The project has recorded its slow but certain echoes in the region, as well as abroad. The trio, Boško, Svetlana, and Ida base their manifest on Viktor Shklovsky's considerations, the famous theory of defamiliarization, entwined with elements of the Russian avant-garde, with the required emphasis on the aspect of interpersonal relations, and regional tensions conditioned by conflicts in the former Yugoslavia. The manifesto's intention is to spread tolerance and negate social exclusion. Other than the projection of their mini-album Duh Vremeni (Zeitgeist, liberal translation from Russian), graphic reproductions of their selected works are exhibited at D-Day, as well as two hilarious costumes and an exclusive manifesto will be presented on the occasion of this small exhibition.



Slideshow

Dario Dević & Iva Maria Jurić

Slideshow je video-kolaž sastavljen od nekoliko stotina animiranih gifova i statičnih vizuala inspiriranih masovnom i popularnom kulturom. Njihovi autori su anonimni fanovi s interneta, koji TV serije, filmove, reality showove, glazbene spotove i druge komade potrošne zabave svakodnevno opsesivno rastavlja, reinterpreteraju i izmiču iz konteksta. Same te serije, spotovi i filmovi su pak rezultat dugotrajnog i očitog recikliranja trendova i elemenata popularne kulture, koje potom sastavljamo u novo djelo, ready-made sastavljen od manjih ready-madeova, svojevrsnu 'kopiju kopije kopije'. U konačnici, sastavni dijelovi Slideshow-a u potpunosti su izvan svojeg početnog okruženja, i na njih

ćemo gledati na posve nov način. Također, riječ je o nastavku projekta započetog u siječnju 2013. u HDD galeriji.
www.dario-dario-dario.com



The Slideshow is a video-collage assembled from hundreds of animated gifs and static visuals inspired by massive and pop culture. Their authors are anonymous Internet fans who take TV series, movies, reality shows, music videos, and other pieces of consumer entertainment, and obsessively decompose and reinterpret them, and take them out of the context. Those series, videos, and movies alone are results of a long-term obvious recycling of trends and pop culture elements, which are then reassembled into a new piece, a ready-made assembled from smaller ready-mades, a sort of 'copy of a copy of a copy'. Ultimately, the components of the Slideshow are completely beyond their



initial context, and we will observe them in an entirely new manner. Also, this is a continued project, started in January 2013 in the Croatian Designers' Society Gallery.

D-market



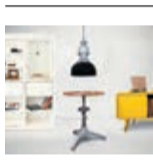
MORANA VUKOV završila je Školu za primijenjenu umjetnost i dizajn (dizajna tekstila i odjeće). Potom punih 14 godina radi na televiziji i filmu, na odjelu kostimografije. Brand odjevnih predmeta Bossa Noga osmislila je 2010, te se potpuno posvetila kreiranju odjeće pod tim imenom. Koristi svakakve vrste tkanina, uglavnom pamuk i reciklirane resurse. Alati koje koristi su mašta, materijali i šivaća mašina, a odnedavno i sitotisak kojeg izrađuje samostalno.
morana.vukov@gmail.com

PETRA PODNARČUK diplomirala je prije osam godina na Grafičkom fakultetu Sveučilišta u Zagrebu. Završila je i tečaj izrade nakita, te se danas bavi izradom suvremenog nakita i modnih dodataka pod imenom Ovo nije nakit. Riječ je o nakitu od plemenitih kovina i dodatke za osvježenje svakodnevice. Sve dobre ideje su na jednom mjestu! Kuća će sudjelovati i u tzv. Satelitskom programu Dana D 2013, kada će od 10. lipnja, pa sve do završnog dana festivala, u svojoj poslovnici u Zagrebu (Meduličeva 20) svim kupcima osigurati popust od 50% na slijedeće naslove: Hrvatski dizajn sad, Dizajn i nezavisna kultura i Bauhaus osobno.
podnarcuk@gmail.com, notajewelry.etsy.com

D&D—DOM I DIZAJN je najčitaniji mjesečnik o uređenju interijera i kulturi stanovanja u Hrvatskoj i regiji, a izlazi svaku treću nedjelju u mjesecu, kao prilog Nedjeljnog Jutamjeg. Cjelokupna produkcija magazina je domaća i svime je prilagođen hrvatskom tržištu, a sve su teme autorski snimljene, obrađene i napisane. Najbolji domaći fotografi, autori, stilisti i stručnjaci rade za D&D, koji se upravo svojom kvalitetom izdvojiu na hrvatskom tržištu kao vodeći magazin s temom interijera.
facebook.com/Dom i Dizajn

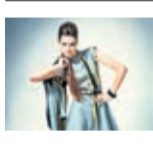


UPI2M BOOKS je knjižarska i nakladnička kuća specijalizirana za izdanja iz područja dizajna, umjetnosti, arhitekture i graditeljstva. U njihovim knjižarama u Zagrebu i Splitu, uz pomno odabrane stručne naslove, možete pronaći i maštovite dizajnerske poklone i dodatke za osvježenje svakodnevice. Sve dobre ideje su na jednom mjestu! Kuća će sudjelovati i u tzv. Satelitskom programu Dana D 2013, kada će od 10. lipnja, pa sve do završnog dana festivala, u svojoj poslovnici u Zagrebu (Meduličeva 20) svim kupcima osigurati popust od 50% na slijedeće naslove: Hrvatski dizajn sad, Dizajn i nezavisna kultura i Bauhaus osobno.
www.upi2mbooks.hr



ELIZABETA NOVAKOVIĆ dizajnirala je Acro, akademski rokovnik namijenjen studentskoj populaciji -- sadrži kalendar akademske godine, poglavlja poput lente slobodnog vremena, mjesečni troškovnik, tjednog plana, popisa studentskih udruženja, itd. Prva kolekcija akademskog rokovnika proizvedena je u pet linija: Red Pinks, Curious Purple, Vintage Blue, Creative Orange i Man in Black. Vjerujemo da će svaki student u ovom akademskom rokovniku pronaći nešto za sebe, jer sadržaj čini razliku.
www.jasam.hr/rokovnik-acro-za-studente-koji-vise-vole-papir, enovakovic@gmail.com

RUSTICA MODERNA je studio za uređenje interijera i proizvodnju unikatnog namještaja po mjeri, rađenog iz masivnog drveta. Na ovoj izložbi predstavljaju namještaj nastao u suradnji s Arteferrumom, obrtom Igora Pankovića. Riječ je o kovackoj radionici koja se bavi tradicionalnim načinom izrade kovanog željeza i industrijskog namještaja, te lampi. Svoje su izlaganje zamislili kao odraz starih i već pomalo zaboravljenih zanata, utkanih u moderan urbani stil života.
www.rusticamoderna.com, www.arteferrum.hr, info@rusticamoderna.com



MARTINA IVANKOVIĆ i **ANGELA RUNJE—ITSMI** Brand Itsmi zajednički su osmislile Martina Ivanković i Angela Runje. Već dugi niz godina bave se modnim dizajnom, a od prošle godine djeluju pod tim imenom. Martina Ivanković (r. 1980) diplomirala je na Tekstilno-tehnoškom fakultetu i bavi se modnim dizajnom i kostimografijom od 2007. godine. Angela Runje (r. 1975) završila je Srednju školu za tekstil, kožu i dizajn, te se dugim radnim iskustvom usavršila u konstrukciji, šivanju i izradi odjevnih predmeta od tekstila i kože.
[facebook:Itsmi](http://facebook.com/Itsmi)



PETRA LASIĆ absolventica je na Tekstilno-tehnoškom fakultetu u Zagrebu. Tijekom studija pokreće modni brand LP Design, te kontinuirano izrađuje odjeću i modne dodatke. Sudjeluje na Modnom ormaru 2007. i na modnoj reviji natječaja Young Creative Chevrolet. U sklopu 12. međunarodnog festivala čipke u Lepoglavi sudjelovala je u projektu Lepoglavska čipka na modnoj odjeći, koji je predstavljen na izložbama u Ljubljani i Sydneyu. Profesionalna je članica HDD-a.
petra.az@hotmail.com, [facebook:LP design](http://facebook.com/LP design)



IVANA BAČELIĆ SAJKO pokrenula je modni brand Dt dizajn 2011. godine. Kolekcija izložena na D-marketu dijeli se na dva segmenta—prvi je crno-bijeli, gdje se dizajnerica poigrava krojevima i asimetričnim kompozicijama, a prevladavaju haljine ženstvenog kroja. U drugom segmentu kolekcije nit vodilja je bila upotrijebiti iskorištene materijale pri stvaranju novih odjevnih predmeta. Autorica odjeću izrađuje sasvim sama, pri čemu je riječ o unikatima i malim serijama.
[facebook:Dt Dizajn by IBS](http://facebook.com/Dt Dizajn by IBS)



ALENA OROVIĆ magistrirala je dizajn i projektiranje odjeće na Tekstilno-tehnoškom fakultetu u Zagrebu. Radila je kao kostimografkinja na igranim filmovima Marmelada, Snijeg u Splitu, Nije sve u lovi i dr, na predstavama suvremenog plesa Borderlines III, Malo, NAU, Mlin, Kič'n'Sol, te na nizu reklama... Autorica je više kolekcija nakita i odjeće i naslovnice knjige Rakam kamika. Sudjelovala je na brojnim skupnim izložbama. Bavi se glazbom, slikarstvom, istraživanjem pokreta i prirode.

ANDREA CMREČKI diplomirala je 1999. na Tekstilno-tehnoškom fakultetu u Zagrebu, na smjeru za Projektiranje i oblikovanje tekstila i odjeće. Od tada pa do danas ima sveukupno 13 godina iskustva rada u struci, tijekom kojih je bila zaposlena u dvije modne kuće, gdje se mahom bavila dizajnom ženske i dječje odjeće, u svim fazama dizajna i proizvodnje. Posljednje se tri godine posvetila razvijanju vlastitog modnog branda daVida's, također ponajviše posvećenog djevočicama i ženama.
www.davidasdolls.com



PROJEKT TAKE ME HOME nastao je iz želje da se na jednom mjestu okupe kvalitetni hrvatski industrijski dizajneri i njihovi proizvodi, kao alternativa uvoznim predmetima koji preplavljuju naše tržište. Misija je predstaviti hrvatski dizajn domaćoj i stranoj publici kao najbolji lokalni suvenir. TMH nudi uglavnom proizvode manjih dimenzija koji se mogu lako transportirati, čime se na jednostavan način osnažuje vidljivost hrvatskog dizajna daleko izvan naših granica.
www.takemehome.hr, info@takemehome.hr

KRPA.HR je prva regionalna online zajednica za promociju modnih kreativaca, pokrenuta prije oko dvije godine, te trenutno broji preko tisuću i petsto aktivnih članova. Služi kao promotivni kanal na kojem se izrađuje portfolio i izlažu kolekcije u foto i video formatima, dok se odabrani artikli stavljaju na prodaju zainteresiranim posjetiteljima. Osim promocije, Krpa.hr svakodnevno nudi i spektar modnih novosti u vlastitom PDF časopisu, Krpa+Magazin, posvećenom domaćoj i inozemnoj sceni. Na D-marketu sudjeluju: Sexy Plexy, JET LAG, Dominika Mandić, Me and the Machine, Round Jewelry, Pinkeye's Twisted Jewelry, Junk Jewelry, Marko Gregurić's Chill Clothing, Jem Fimo i Micica.
www.krpa.hr, tena@krpa.hr

LEGA-LEGA je brand unikatnog dizajna papirnih i tekstilnih proizvoda iz Osijeka, nastao 2006. godine u naletu pozitivne energije dizajnera okupljenih oko MIT studija. Ideja je stvaranje svježih, iskrenih i korisnih proizvoda. Cjelokupni proces nastanka proizvoda odvija se u Hrvatskoj, uz korištenje ekološki prihvatljivih materijala. Lega-lega stvoren je upravo za vas—bilo da ste neobuzdano kreativna osoba koja vidi inspiraciju u svemu oko sebe ili jednostavno volite ponekad nešto zapisati.
info@lega.lega.com, lega.lega.com, blog.lega-lega.com, facebook.com/legalegafejs, twitter.com/legalegabrاند

MORANA VUKOV has graduated from Applied Arts and Design School (textile and clothing design). After that, she worked on television and film for whole 14 years, at the costume design department. She created Bossa Noga, a clothing brand, in 2010, and completely dedicated her work to designing clothes for that brand. She uses many types of fabric, mostly cotton and recycled resources. Her tools are imagination, textiles, and a sewing machine, and recently she started using silk screen she makes on her own.

PETRA PODNARČUK graduated from the University of Zagreb, Faculty of Graphic Arts eight years ago. She has also finished a jewelry making course, and today she makes modern jewelry and accessories, using the name Ovo nije nakit ("this is not jewelry"). The jewelry is made of precious metals and natural materials (wool, wood, different paints). She is a member of ULUPUH, the Croatian Association of Artists of Applied Arts, and the Jewelry Friends Club (Klub prijatelja nakita).

D&D—DOM I DIZAJN (HOME & DESIGN) is the mostly read monthly magazine on interior design and the culture of living in Croatia and the region, and is published every third Sunday in a month, in a package with the Sunday's issue of Jutamji list. The overall production of the magazine is Croatian. It is entirely customized for the Croatian market, and all themes are shot, processed, and written by Croatian authors. Croatia's top photographers, authors, stylists, and experts work for D&D, and thanks to its quality, the magazine stands out as the leading interior design magazine on the market.

UPI2M BOOKS is a bookstore and publishing company specialized in design, art, architecture and construction building publications. Besides carefully selected professional titles, a variety of imaginative designer gifts and accessories can be found on the spot. All the good ideas in one place! During the D-day festival the following editions will be on sale: Croatian Design Now, Design and Independent Culture and Bauhaus personally.

ELIZABETA NOVAKOVIĆ has designed the Acro, an academic organizer intended for university students, containing an academic year calendar, chapters like free time schedule, monthly bill, weekly planner, student jobs list, etc. The first collection of the academic organizer was produced in five lines: Red Pinks, Curious Purple, Vintage Blue, Creative Orange, and Man in Black. We believe every student will find something of their interest in this academic organizer, because it's the content that makes a difference.

RUSTICA MODERNA is an interior design studio that also manufactures unique custom furniture made of solid wood. The exhibition features furniture created in collaboration with Afterrum, Igor Panković's craft, a blacksmith shop making wrought iron, industrial furniture, and lamps in a traditional way. Their lecture is intended to show the reflection of old and somewhat forgotten crafts, woven into the modern urban lifestyle.



THE ITSMI BRAND was created by Martina Ivanković and Angela Runje. For a long period of time they have been involved in fashion design, and since last year they have been working under this name. Martina Ivanković (born in 1980) has graduated from the Faculty of Textile Technology and has been working in fashion design and costume design since 2007. Angela Runje (born in 1975) has completed her secondary education in the School for Textiles, Leather and Design, and has a long working experience, where she mastered the construction, sewing, and manufacturing clothing made of textiles and leather.

PETRA LASIĆ is a graduate student at the Faculty of Textile Technology in Zagreb. During her studies, she has launched a fashion brand, LP Design, and has been continuously manufacturing clothing and accessories. She participated in Modni ormar ("fashion closet") in 2007 and in a Young Creative Chevrolet fashion show contest. She participated in the project Lepoglava lace on fashion clothing at the 12th International Lace Festival. This project has been exhibited in Ljubljana and Sydney. She is a professional member of the Croatian Designers Society.

IVANA BAČELIĆ SAJKO launched the Dt dizajn fashion brand in 2011. The collection exhibited on D-market can be divided in two segments—the first is black and white, and the designer is playing with cuts and asymmetrical compositions, and feminine style dresses are predominant. The main idea behind the second segment of the collection was to use already used materials to create new garments. The author makes clothing herself, the pieces are unique, and they are produced in small series.

ALENA OROVIĆ earned her MA degree in clothing design and projecting at the Faculty of Textile Technology in Zagreb. She worked as a costume designer in the movies Marmelada, Snijeg u Splitu, Nije sve u lovi and others, in modern dance performances, Borderlines III, Malo, NAU, Mlin, Kič'n'Sol, and in a number of TV commercials... She authors several jewelry and clothing collections, as well as the book cover of Rakam kamika. She has exhibited in numerous group exhibitions. She is into music, painting, and movement and nature exploring.

ANDREA CMREČKI has graduated from the Faculty of Textile Technology in Zagreb, projecting and designing textiles and clothes stream, in 1999. To date she has had a total of 13 years of professional experience. She has worked for two fashion houses, where she was engaged primarily in designing women's and children's clothing, in all the stages of design and manufacturing. For the last three years she was concentrated on developing her own fashion brand, daVida's, also intended mostly for girls and women.

THE TAKE ME HOME project arose from the desire to gather quality Croatian industrial designers and their products in one place, as an alternative to imported products, which are abundant in the domestic market. The mission is to present Croatian domestic design to the domestic and foreign audiences as the best local souvenir. TMH offers mostly smaller size products that are easily transportable, which is a simple way to empower the visibility of the Croatian design far beyond the national borders.

KRPA.HR is the first regional online community for promoting fashion creative personalities, launched a couple of years ago, and currently has more than 1500 active members. It serves as a promotional channel where people create their portfolios and exhibit their collections in photo and video formats, while the selected items are put up for sale to interested visitors. Other than promoting, Krpa.hr everyday offers a range of fashion news in its own PDF magazine, Krpa+Magazin, dealing with the domestic and international scenes. D-market participants: Sexy Plexy, JET LAG, Dominika Mandić, Me and the Machine, Round Jewelry, Pinkeye's Twisted Jewelry, Junk Jewelry, Marko Gregurić's Chill Clothing, Jem Fimo and Micica.

LEGA-LEGA is a unique paper and textile products brand from Osijek, created in 2006 in a stream of positive energy of the designers gathered around the MIT studio. The idea is to create fresh, frank, and useful products. The entire process of product manufacturing takes place in Croatia, and only environmentally friendly materials are used in the process. Lega-lega was created precisely for you—whether you are an uncontrollably creative person who finds inspiration everywhere around you, or you just like to write something down every once in a while.



PUCE su prije dvije godine stvorile grafičke dizajnerice Katarina Vasilj i Vanja Sivrić. Dizajn temelje na 100% čvrstom pamuku, crnom ili bijelom, primijenjenom u šest artikala; torbi—velikoj ili klasičnoj, ruksaku, pregači, jastučnici, vrećici ili nesereru. Brand se zove PUCE jer su na svakom artiklu zasebno zašivena pucaeta. Torba The Roots pobijedila na natječaju Krpe.hr, pa je bila predstavljena na njihovom štandu tijekom Terraneo festivala 2012.
puce.torbe@gmail.com, [facebook: Puce.Torbe](http://facebook.com/Puce.Torbe)



INES VLAHOVIĆ / PETRA KRIŽAN Ines Vlahović (r. 1976.) diplomirala je industrijski dizajn na Studiju dizajna (AF Sveučilišta u Zagrebu). Izlagala je na brojnim skupnim izložbama u Hrvatskoj i inozemstvu, među kojima su Izložba hrvatskog dizajna 1112, Melbourne International Design Festival, Gwangju Design Biennale, Index Award Exhibition i druge. Održala je i samostalnu izložbu Laki projekti u Galeriji Klovićevi dvori 2005. godine. Ovom prilikom bit će izložene Roll and Tie-in torba Ines Vlahović, te sushi maramice Petre Križan.
inneess.v@yahoo.com, petra@dizajncafe.com



PATRIZIA DONÀ živi i radi na relaciji Zagreb-Amsterdam. Njezin je primarni interes redizajn ready-made predmeta u funkcionalne komade odjeće. Vlastiti modni brand Laboratorio Donà pokrenula je 2010. godine. Predstavlja se na brojnim samostalnim i skupnim međunarodnim izložbama. Izložena kolekcija Hommage à Remington izrasla je iz fascinacije kompleksnim mehaničkim objektima—pisačim mašinama, a može se shvatiti kao proces tijekom kojeg se svaki dio mašine reciklira.
donapatrizia@hotmail.com, laboratoriodona.com



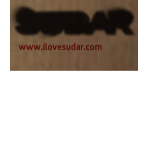
LOLINA KUĆNA MANUFAKTURA Upravni odbor Loline kućne manufakture čine životni i poslovni partneri Gorana Lolić i Goran Villi. Dotični dvojac već treću godinu reciklira ono što je nekome otpad. Materijal pronalaze među industrijskim otpadom, na Hrelčić ili u oglasniku. Tako štekeri nerijetko postaju ogrlice s porukom 'ignore on/off', 'emotions on/off', odbačene olovke prstenje, a potrgane igračke unikatni komad nakita. Koža, aluminij, plastika, drvo, pleksiglas i epoksi smola su najčešće upotrebljavani materijeli.
goralolice@yahoo.com, [facebook: Lolina kućna manufaktura](http://facebook.com:Lolina kućna manufaktura)



LISNATI ODRED / WOODOIR Lisnati Odred trudi se olakšati proces prve sadnje svima koji žele krenuti u zelenu avanturu. Svi elementi proizvoda ciljaju na one koji već gaje simpatije prema ideji samostalnog uzgoja i one koje tek treba pridobiti na lisnatu stranu. Woodoir je brand češljeva i nakita napravljenih od mediteranskih vrsta drvta, te kompozita otpada iz stolarije. Predmeti nastaju intuitivno, zahvaljujući neopterećenom samopouzdanju autorice, koje je rezultat višegodišnjeg rada u drvu. Od drvta i za drvo—analogost prirodni materijala i koncepata drži LO i Woodoir povezano u različitim fazama oblikovanja. Prve čine Marina Andrijašević, Maja Subotić i Danijel Krznarić, dok iza branda Woodoir stoji Sanja Rotter.
www.lisnatiodred.com, [facebook: lisnatiodred](http://facebook.com:lisnatiodred), marina@lisnatiodred.com [facebook: woodoir](http://facebook.com:woodoir), sanja.rotter@gmail.com



ITO ITO / SPLETKE grupa je dizajnera odjeće i nakita koja će ovom prilikom izlagati nove kolekcije dizajnerne specifično za D-market. Svi projekti grupe nisu stariji od godinu dana.
[facebook: ItoItoStore](http://facebook.com:ItoItoStore), www.ito-ito.net, bela.belica@gmail.com



HIDDEN GARDEN čine Vanja i Morana, studentice TTF-a, koje se izradom nakita bave praktički oduvijek. U radu koriste epoxidnu smolu i prešano cvijeće. Smola poput povećala ističe detalje i teksture, a izgledom podsjeća na staklo koje njihovom nakitu daje dozu elegancije i prozračnosti. Sudjelovale su na sajmovima Creativicon, Mašle, Viva Kreativita, Artomat, Bazaar, a nakit im je izašao u virtualnom magazinu Dolts, te časopisima Trudna&lijepa i Stilist.
hiddengarden1@gmail.com, [facebook:hiddengarden1](http://facebook.com:hiddengarden1)



ELDERICE: IVA MIŠKOVIĆ / ŽELJKA HARIC Iva Mišković i Željka Haric kao Elderice djeluju od 2010. godine. Fokusirane su na izradu tkanina tehnikom sitotiska (s vlastitim dezenom i ručnim otiskom), te na osmišljavanje i šivanje gotovih tekstilnih proizvoda. Tkanine su otisnute razgradivim bojama na vodenoj bazi. Estetika predmeta kombinacija je arhitektonske jednostavnosti i rustikalnih, organskih tekstura. Spektar proizvoda pokriva funkcionalne i ukrasne predmete za dom i modni asesor.
elderice.iz@gmail.com, www.krpa.hr/Elderice, [facebook: Elderice](http://facebook.com:Elderice)



BRUKANOTES: JELENA LUGONJA I MAJA MAKSIMOVIĆ BrukaNotes je brand koji su osnovala Maja Maksimović i Jelena Lugonja, studentice Fakulteta primjenjenih umjetnosti u Beogradu i dizajnerke Kulturnog centra Beograda. Svoj dizajn i ilustracije apliciraju na notes, beževce, naušnice, cekere... Tijekom protekle godine dana, koliko brand postoji, izlagale su na mnogim umjetničkim i dizajnerskim manifestacijama poput Mikser Festivala, Mode za poneti, Katapult, Exit Festivala, Naših ruka i, drugih.
brukanotes@gmail.com, [facebook: brukanotes](http://facebook.com:brukanotes), behance.net/brukanotes

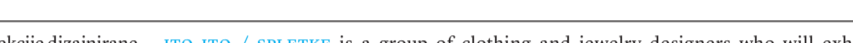
PUCE ("button") was created two years ago by graphic designers Katarina Vasilj and Vanja Sivrić. Their design is based on 100% solid cotton, black or white, applied in six items: bags—a big one or a classical one, a backpack, an apron, a pillowcase, a pouch, or a cosmetic bag. The brand's name is PUCE because there are buttons sewn on every article. The Roots bag has won the Krpe.hr contest, and it was presented on their stand during the Terraneo festival 2012.

INESVLAHOVIĆ / PETRA KRIŽAN Ines Vlahović (born in 1976) has graduated from the Faculty of Architecture in Zagreb, industrial design stream. She has exhibited in a number of group exhibitions in Croatia and abroad. Some of those were Izložba hrvatskog dizajna 1112 (Croatian Design Exhibition 1112), Melbourne International Design Festival, Gwangju Design Biennale, Index Award Exhibition, and others. She also had a solo exhibition Laki projekti in the Klovićevi dvori Gallery in 2005. This time the exhibits are the Roll and Tie-in bag by Ines Vlahović, and sushi tissues by Petra Križan.

PATRIZIA DONÀ lives and works between Zagreb and Amsterdam. Her primary interest is the redesign of ready-made items into functional pieces of clothing. She launched her own fashion brand Laboratorio Donà in 2010. She has presented her work in many international solo and group exhibitions. Her exhibited collection, Hommage à Remington, has grown out of a fascination with complex mechanical objects—typewriters, and it can be understood as a process during which every part of a typewriter is recycled.

LOLINA KUĆNA MANUFAKTURA / LOLA'S HOME MANUFACTURE's steering committee are life and business partners Gorana Lolić and Goran Villi. The duo has been recycling someone else's waste for the third year now. They find the material among industrial waste, Hrelčić (the local flea market), or in yellow pages. Thus sockets often become necklaces with an 'ignore on/off' or 'emotions on/off' note, discarded pens are turned into rings, and broken toys become a unique piece of jewelry. Leather, aluminum, plastic, wood, plexiglass, and epoxy resin are among the most frequently used materials.

LISNATI ODRED / WOODOIR LISNATI ODRED ("leafy squad") is trying to make the first planting process easier for all of those who wish to head into a green adventure. Woodoir is a brand producing wooden combs and jewelry made of Mediterranean tree types, and woodwork waste composites. The objects occur intuitively, thanks to the author's unburdened confidence, which is a result of working with wood for many years. Made of wood and for wood—the analogy of natural materials and concepts holds Lisnati Odred and Woodoir connected in different shaping stages. Lisnati odred are Marina Andrijašević, Maja Subotić, and Danijel Krznarić, and Sanja Rotter is the name behind Woodoir.



ITO ITO / SPLETKE is a group of clothing and jewelry designers who will exhibit their new collections designed specifically for D-market. None of the group's projects is older than a year.

HIDDEN GARDEN are Vanja and Morana, students at the Faculty of Textile Technology, who have been making jewelry practically their whole lives. They use epoxy resin and pressed flowers. The resin highlights details and textures like a magnifier, and it resembles glass and gives their jewelry a note of elegance and airiness. They have participated in many fairs - Creativicon, MašleK, Viva Kreativita, Artomat, Bazaar, and their jewelry was in Dolts virtual magazine, as well as magazines Trudna&lijepa and Stilist.

ELDERICE: IVA MIŠKOVIĆ / ŽELJKA HARIC Iva Mišković and Željka Haric work under the name Elderice since 2010. They focus on producing fabric using silk screen technique (with their own designs and hand prints), and on designing and sewing fabricated textile products. The prints on the fabrics are made of degradable water-based paints. The aesthetics of their products is a combination of an architectural simplicity and rustic, organic textures. The product range covers functional and decorative products for the home and fashion accessories.

BRUKANOTES: JELENA LUGONJA AND MAJA MAKSIMOVIĆ BrukaNotes is a brand founded by Maja Maksimović and Jelena Lugonja, students at the Faculty of Applied Arts in Belgrade and designers at the Cultural Center of Belgrade. They apply their design and illustrations on notebooks, badges, earrings, tote bags...Over the last year, since the brand exists, they have exhibited at many art and designer events like Mikser Festival, Moda za poneti, Katapult, Exit Festival, Naše ruke, and others.

KU KU TRE The most baby-like store on the web. Ku ku tre loves only beautiful, smart and environmentally friendly children in Croatia. And because of this, kukutre.hr is a secret spor for buying ingenious gifts for children up to 3 years of age. Ku ku tre d.o.o. is also a proud importer of OBLO™ puzzle spheres, a toy designed by Croatian designer Marko Pavlović.

ULUPUH The Croatian Association of Artists of Applied Arts. Exhibiting designers: Lazer Rok Lumezi, Eva Lumezi Šimatović, Dina Grgurić, Sabina Kolonić, Smiljka Franjić and Renata Svetić.

FILIP GORDON FRANK Product designer. Makes drawings and sketches. Designs and produces. All this under the motto: little things, big deal. D-market exhibits: Ashley ashtrays, Mini Me lamps and Carte Blanche bags.

MEGAPRINT large format printing company since 2002, focused on MEGA professionalism and doing MEGA projects. It employs MEGA cool people who can do anything, from branding walls, windows, facades, trucks to planes. D-market exhibits: pictures, posters and stickers.

SUDAR PRODUKT Šiniša Sudar and Andrea Mrkobrad have started their own brand of bags under the label SUDAR. They asked Zrinka Nedeljković to help them design bags made of printed PVC tarp and used car seat belts. Apart from bags, they also make T-shirts, notebooks and all sorts of other things.

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TJEDNE NAGRADE
Samsung
36x GALAXY Camera
KAMERA ZA NAJBOLE USPOMENE



Smartson.
BUDI PAHETANI!

SAMSUNG

DNEVNE NAGRADE
126x PAKET
BECK'S 0,25L ILI
BECK'S GREEN LEMON

RAZMISLI
KOE PUNE NE PUNE

NAGRADNA IGRA TRAJE OD 06.05. DO 07.07.2013.

SAZNAJ VIŠE NA: [f](#) BECKSHRVATSKA ILI NA WWW.BECKS.HR

PAINT THE BARREL

CHOSEN



ONLY THE FINEST BARRELS

GIVEN



TO THE FINEST YOUNG ARTISTS

PAINTED



TO CELEBRATE





petak/friday 14/6

predavaonica/classroom
<p>12:00 Otvaranje festivala Opening ceremony</p>
<p>Blok 1 Dizajn i poduzetništvo <i>Design and entrepreneurship</i> D-industrija / prezentacije projekata D-industry / project presentations</p> <p>12:30–12:45 Kvadra 12:45–13:00 Element 13:00–13:15 Regeneracija 13:15–13:30 HDD / D&D / Dekor Zabok</p> <p>D-obrt / prezentacije projekata D-craft / project presentations</p> <p>13:30–13:45 Matija Duić, Moj motiv 2:0 <i>My motif 2:0</i></p> <p>13:45–14:00 Mladen Orešić, Dizajner i obrtnik <i>Designer and craftsman</i></p>
<p>Nacionalna strategija dizajna / izlaganje i razgovor The National Design Strategy / presentation and discussion</p> <p>14:00–14:30 Koraljka Vlajo, Kronologija Nacionalne strategije dizajna <i>Chronology of the National Design Strategy</i></p> <p>14:30–15:30 Razgovor Discussion MODERATOR Nikola Radeljković SUDJELJUJU predstavnici Ministarstva kulture, Ministarstva gospodarstva, Hrvatskog dizajnerskog društva, Matija Duić (HOK), Luka Mjeda (HGK), Aida Kopljar (MPS), Tatjana Bartaković, Ivana Fabio, Tomislav Knezović, Dejan Kršić, Koraljka Vlajo PARTICIPANTS representatives of the Ministry of Culture, the Ministry of Economy and the Croatian Designers Association, Matija Duić (HOK / Croatian Chamber of Trades and Crafts), Luka Mjeda (HGK / Croatian Chamber of Economy), Aida Kopljar (MPS / Ministry of Agriculture), Tatjana Bartaković, Ivana Fabio, Tomislav Knezović, Dejan Kršić, Koraljka Vlajo</p>
<p>Blok 2—Studenti i mladi profesionalci</p> <p>15:30–16:45 D-izložba, prezentacije izlagača D-exhibition, presentations by exhibitors</p> <p>16:45–17:00 eSTUDENT, Vizionar 2013. — Kako sudjelovati? How to participate?</p>

Blok 3—Dizajn i edukacija

17:00–17:15 **Jelena Bračun Filipović**, Budućnost likovne i vizualne kulture u školama
The Future of Art Education in Schools

17:15–17:30 **Ivana Fabio**, Budućnost dizajna u visokom obrazovanju
The Future of Design in Higher Education

17:30–18:30 **Razgovor** Discussion
MODERATOR Branimir Paškvan
SUDJELJUJU/PARTIGIPANTS Damir Bralić, Jelena Bračun Filipović, Ivana Fabio, Ivan Ladislav Galeta, Izvorka Jurić, Ivica Mitrović, Mladen Orešić, Katarina Nina Simončić, Feđa Vukić

18:30–19:00 **Dean Skira**, Lumeni, vati i centimetri
Lumens, watts and centimeters

radionica/workshop
<p>Coworking Cjelodnevni otvoreni session wholeday open session</p> <p>10:00–14:00 Andreja Kulunčić, Dizajn u društveno angažiranoj umjetnosti Design in socially engaged art</p> <p>15:00–17:00 Jelena Bračun Filipović, Što djeca trebaju znati o dizajnu? What should children know about design?</p> <p>10:00–18:00 Damir Prizmić, Hommage Tomislavu Lerotiću Hommage to Tomislav Lerotić</p>
eksterijer/exterior
<p>10:00–21:00 Prostor za vrt / Urbani povrtnjak Urban garden otvoreno zajedničko vrtlarenje open communal gardening</p> <p>21:00–00:00 Druženje Hanging out</p>

subota/saturday 15/6

predavaonica/classroom
<p>Blok 1 Kreativne industrije <i>Creative industries</i></p> <p>10:00–10:30 Vesna Mažuran Subotić, Sekcija arhitektonsko nasljeđe DAZ-a / Od Kožare do Gliptoteke HAZU <i>DAZ Section for Architectural Heritage, Od kožare do Gliptoteke HAZU / From the Tannery to the Glyptothèque</i></p> <p>10:30–11:00 Tom Fleming, Re-thinking the Creative City—trends and lessons learned</p> <p>11:00–11:30 Mark de Kruijk, Redevelopment is a never-ending story</p> <p>11:30–11:45 Dinka Pavelić (Zagrebački holding / Zagreb Holding), Zagrebački kreativni klaster GredeJj <i>Zagreb's Creative Cluster GredeJj</i></p> <p>11:45–12:00 Ivana Nikolić (HKKKKI), HKKKKI — generator konkurentnosti sektora <i>HKKKKI — Generator of sector competitiveness</i></p> <p>12:00–12:15 Ana Šilović (UHA), Prijedlog osnivanja Zaklade za kreativne industrije (arhitektura, dizajn, moda, oglašavanje) <i>Proposal for the formation of the Foundation for Creative Industry (architecture, design, fashion, advertising)</i></p> <p>12:15–13:00 Razgovor Discussion MODERATOR Marko Golub SUDJELJUJU Tom Fleming, Mark de Kruijk, Sanja Šaban (Ministarstvo kulture), Dinka Pavelić (Zagrebački holding), Daniela Angelina Jelinčić (Institut za razvoj i međunarodne odnose), Jadranka Veselić (Grad Zagreb) GOSTI Nikolina Klaić, Marija Rajaković (Ministarstvo gospodarstva), Antonija Mršić (Ministarstvo poduzetništva), Želimir Kramarić (Ministarstvo turizma), Irena Matković (Grad Zagreb), predstavnici kreativnih industrija PARTICIPANTS Tom Fleming, Mark de Kruijk, Sanja Šaban (Ministry of Culture), Dinka Pavelić (Zagreb Holding), Daniela Angelina Jelinčić (Institute for development and international relations), Jadranka Veselić (Zagreb City Council) GUESTS Nikolina Klaić, Marija Rajaković (Ministry of Economy), Antonija Mršić (Ministry of Entrepreneurship), Želimir Kramarić (Ministry of Tourism), Irena Matković (Grad Zagreb), representatives of creative industries</p>

Blok 2
Dizajn i umjetnost u kontekstu grada
Design and Art in the context of the city

13:00–13:15 **Damir Bralić i Nikola Đurek**, Tipografija i signalizacijski sustav označavanja ulica grada Zagreba
Typography and street signage in Zagreb

13:15–13:30 **Ivica Mitrović**, Dizajn interakcija u urbanom okruženju—Hibridni gradovi
Interaction design in urban context—Hybrid cities

13:30–13:45 **Blok (Ivana Hanaček, Ana Kutleša)**, Pokret za prostor—o intervenciji Luize Margan na Urbanfestivalu 12
Movement for Space—on the intervention by Luiza Margan at Urbanfestival 12

13:45–14:00 **Boris Ljubičić**, Slika grada ili vizualni identitet
Image of the city or visual identity

14:00–14:45 **Razgovor** Discussion
MODERATOR Valentina Gulin Zrnić

Blok 3
Dizajn i umjetnost u kontekstu grada
Design and Art in the context of the city

15:00–15:15 **DAZ**, Akupunktura Grada
Acupuncture of the City

15:15–15:30 **Vladimir Tatomir**, Muzej Kvarata
15:30–15:45 **Saša Šimpraga**, Ipostozagrad
15:45–16:00 **Lada Hršak**, Scramble City
16:00–16:15 **Lana Cavar i Narcisa Vukojević**, Iskopavanja II: Znakovi proizvodnje — proizvodnja znakova
Excavations II: Signs of Production—Production of Signs

16:15–17:00 **Razgovor** Discussion
MODERATOR Bojan Krištofić

Blok 4
(predavanja na engleskom lectures in english)

17:00–17:30 **Maša Cvetko**, prostoRož
17:30–18:00 **Nikola Bojić**, Archeology of public space
18:00–18:30 **Giovanni Innella**, Design and Its Double
18:30–19:00 **Tulga Beyerle**, WerkStadt Vienna, Design engaging the City—discovery and visibility of city potentials through design

Blok 5
(predavanja na engleskom lectures in english)

19:00–19:30 **Bert Teunissen**, Yesterdays tomorrow became tomorrows yesterday
19:30–20:00 **Jan Boelen**, New definitions of design
20:00–20:30 **Attila Bujdosó**, Motivation architecture
20:30–21:00 **Barbara Predan i Petra Černe Oven**, What’s your problem?
21:00–22:00 **Dodjela nagrada** Award Ceremony

radionica/workshop
<p>10:00–18:00 Coworking, Cjelodnevni otvoreni session wholeday open session</p> <p>10:00–14:00 Andreja Kulunčić, Dizajn u društveno angažiranoj umjetnosti Design in socially engaged art</p> <p>10:00–18:00 Barbara Predan i Petra Černe Oven What’s your problem?, Service & information design workshop</p>
eksterijer/exterior
<p>10:00–21:00 Prostor za vrt/Urbani povrtnjak Urban garden otvoreno zajedničko vrtlarenje open communal gardening</p> <p>12:00–18:00 Paint the barrel, Jack Daniels 19:00–21:00 Hungry Designers, piknik i druženje picnic and chilling</p> <p>22:00 Terraneo warm up party Stage / MOE, Simon Morasi i Vedran Kolac</p>

nedjelja/sunday 16/6

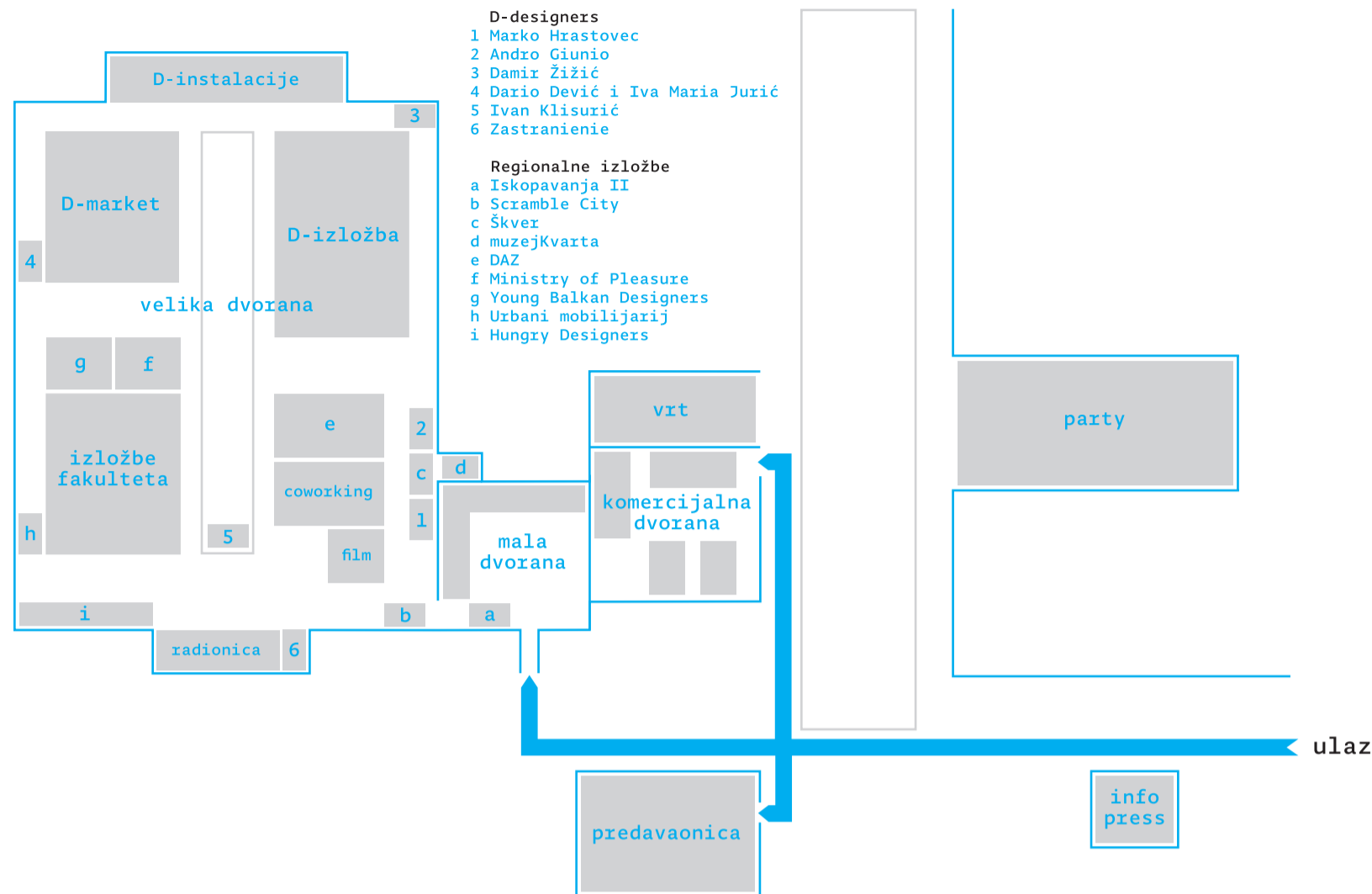
predavaonica/classroom
<p>10:00–13:00 Petra Križan, Gumi gumi Dizajnerska početnica (HDD)</p> <p>10:00–13:00 Ada Kezić, Ležaljka Dizajnerska početnica (HDD) viši razredi oš</p> <p>11:00–13:00 Prostor i ja Mala škola arhitekture (DAZ, HKA, OPA, noThing, volonter) oš</p> <p>13:00–16:00 Miranda Herceg, Znakovito Dizajnerska početnica (HDD) sš</p> <p>16:00–17:00 Vladimir Tatomir, Preoblikovanje pogona po mjeri radnika —deindustrijalizacija prema demokratskim načelima Reshaping the factory on a human scale—de-industrialisation by democratic principles</p>
radionica/workshop
<p>10:00–14:00 Andreja Kulunčić, Dizajn u društveno angažiranoj umjetnosti Design in socially engaged art</p> <p>10:00–18:00 Barbara Predan i Petra Černe Oven What’s your problem?, Service & information design workshop</p>
eksterijer/exterior
<p>10:00–21:00 Prostor za vrt/Urbani povrtnjak Urban garden otvoreno zajedničko vrtlarenje open communal gardening</p>

centar grada pon 10/6 – ned 16/6 10:00 – 00:00

D-studios
<p>Broketa&Žinić, Zavrtnica 17 SRI 12/6, 10:00–12:00 Ivan Tanić: Simulacija agencije / radionica Simulated agency / workshop PET 14/6, 10:00–10:45 Svjetalna Vukić: Brokula&Ž / predavanje lecture</p> <p>Bunch, Hondlova 2/8 PET 14/6, 17:00–19:00</p> <p>Dejan Kršić / whw, Dalmatinska 6 PON 10/6 – UTO 11/6, 11:00–16:00</p> <p>Fiktiv, Vodenića 7, Mlinovi PET 14/6, 14:00–17:00 Fiktiv Open – tour d’studio i ping-pong meč table tennis match</p> <p>Grupa, Križanićeva 11a ČET 13/6, 12:00–15:00</p> <p>Hamper, Petrinjska 61/1 SRI 12/6 – PET 14/6, 15:00–17:00</p> <p>Manufakturnist + Đukić-Pavlović, Prilaz Gjure Deželića 51 ČET 13/6, 14:00–20:00</p> <p>Parabureau, Preradovićeva 8, IV kat UTO 11/6, ČET 13/6, 14:00–17:00</p> <p>Propuh u Donjoj Preradovićevoj The Draft at Lower Preradovićeva Street Superstudio 29, Roba, Vojković & daughters, Centralna jedinica, Utorak – biro za propagandu, Studio Zelmanović... ČET 13/6, 10:00–00:00</p> <p>Rational International, Barutanski jarak 28 PON 10/6 – PET 14/6, 14:00–17:00</p> <p>Studio Norma, Jadranska 11 PON 10/6 – PET 14/6, 10:00–17:00</p> <p>Stanislav Habjan / Petikat, P. B. Hanžekovića 57 PON 10/6 – SRI 12/6, 11:00–15:00</p>

D-shops
<p>Brokula&Ž, Nikole Tesle 17 popust na gaće 30% underwear discount 30%</p> <p>I-gle, Dežmanova 4</p> <p>Intera, Ilica 168a ČET 13/6, 19:00 izložba Stolaca Nike Kralja Chairs by Niko Kralj exhibition</p> <p>Lega-lega, Masarykova 19, Zagreb / Dropčeva 3, Dubrovnik</p> <p>Modus shop, Tkalčićeva 48</p> <p>Prostor, Mesnička 5 SRI 12/6, 20:00 promocija lampi WAXLAMP, Bojan Krtolica promotion of lamp series WAXLAMP by Bojan Krtolica</p> <p>Roba, Preradovićeva 34</p> <p>Themelia, Palmotićeva 26 popust od 10% na narudžbe dizajnerskih stolica 10% discount on designers chairs</p> <p>UPI–2M, Medulićeva 20 popust 50% na određene naslove 50% discount on selected items</p>

D-demonstracije
<p>PON 10/6 – NED 16/6, 12:00–22:00</p> <p>artu diez, Arnoldova 1</p> <p>Zipo i Neven Aljinović Tot, Kačićeva 6a</p>
izložbe
<p>Etnografski muzej, Mažuranićev trg 4 Bert Teunissen – Domaći krajolici: Hrvatska u Europi Domestic Landscapes: Croatia in Europe uz predočenu ulaznicu s izložbe slobodan ulaz na Dan D free entrance to D-Day with the exhibition ticket</p> <p>HGK Centar za dizajn, Draškovićeva 45 Solid acts</p>



tžv gredelj pet 14/6 – ned 16/6

velika dvorana

D-izložba *D-exhibition*
Dora Bilandžić, Đorđe Đukanović, Vedran Erceg, Irena Frantal i Martina Kontošić, Lana Grahek, Nikola Kalevski, Vedran Klemens, Morana Krklec, Ivan Levak, Vildana Lojo, Marina Mijatović, Jasmin Osivčić, Barbara Radelja, Ana Sabolić, Franka Spetić, Mario Stipetić, Dunja Sučić, Valentina Sunek, Martina Štrkalj, Hana Tintor, Luka Vucić, Željka Zrnić, Babit, Barbara Bjeliš & Tena Kelemen, DA Dominik i Adriana, Flaster, Grupa VIL'e, Guerrilke, Klint, Laura Mrkša i Toni Šljaka, LW x VM, Radi on/a?, Rational International, Roman Vlahović, TMNT, VIZK10, Martina Zelenika.

D-market

Bruka Notes, Dom & dizajn, Elderice / Hidden Garden, Elizabeta Novaković, Filip Gordon Frank / Siniša Sudar / Megaprint, Ines Vlahović / Petra Križan, ITO IFO / Spletke, Krpa.hr, Ku ku tre, Lisnati odred / Woodoir, Lolina kućna manufaktura, MIT / Lega lega, Morana Vukov / Petra Podnarčuk / Petra Lasić / Martina Ivanković / Angela Runje / Ivana Bačelić Sajko / Andrea Cmrečki, Alena Orović, Patrizia Dona, Puce, Rustica Moderna, UPI2M, Take me home.

D-instalacije

Paramachine / Paralaksa Gredelja
MENTORICA Ivana Franke
POLAZNICE Dora Đurkesac, Maja Kolar, Nina Matika, Maša Milovac, Adriana Pavelić, Sabina Pleše, Aleksandra Poljanec

D-dizajneri

D-designers
1 Marko Hrastovec
2 Andro Giunio
3 Damir Žižić
4 Dario Dević i Iva Maria Jurić
5 Ivan Klisurić
6 Zastranienie

Izložbe

Izložbe fakulteta *Design School Exhibitions*
Lada Hršak, Michiel van Iersel, Dieuwertje Komen i Neeltje ten Westenend, **Scramble City**
Dunja Janković, **Škver** (live stream projekcija)
muzejKvarta, **Gredelj, ili o mapiranju i sondiranju okljaštreng diva**
Gredelj - on mapping and sounding a mutilated giant
DAZ, **Akupunktura grada - Trnje** City Acupuncture
DAZ, **Arhitektura u džepu (Džepni vodič zagrebačke arhitekture)**
Architecture in your pocket
Public Room Skopje, **Ministry of Pleasure**
Mikser, **Young Balkan Designers**
Dafne Berc i Sonja Leboš, **Urbani mobilijarij**
Zagreb Urban Mobiliarium
Hrvatsko dizajnersko društvo, **Hungry Designers**

Izložbe fakulteta

ALUIBAUCI, Akademija lepih umetnosti, Beograd
Pulp urban art wear, APURI, Rijeka
modna revija: PET 19:00
Dizajn 07-13, DVK / UMAS, Split
Odjevno oplošje grada, TTF, Zagreb Clothing City Surface
modna revija: SUB 19:00
Dizajner i obrtnik, SD + HOK, Zagreb Designer and Craftsman
Igra u drvu, SD, Zagreb Wood Interplay

Filmske projekcije

Odsjek za film i video (UMAS), **Izbor studentskih radova**
A selection of film and video student works
Odsjek za dizajn vizualnih komunikacija (UMAS), **Izbor studentskih radova** A selection of visual communication student works
Ladislav Galeta, **Piramidas**
Dalibor Martinis, **Oda Stroju** An Ode to Machine
Zagreb film (HRT), **Izbor animiranih filmova i televizijskih emisija Radovana Ivančevića** A selection of television shows by Radovan Ivančević
Goran Dević, **Dvije peći za udarnika Josipa Trojka** Two Furnaces for Udarnik Josip Trojko

mala dvorana

Europapier Adria
ESTUDENT
Finder (popust na kupnju grafičkih tableta)
Peugeot, Preoblikuj svoj grad Reshape Your City

Lana Cavar i Narcisa Vukojević, **Iskopavanja II: Znakovi proizvodnje - proizvodnja znakova**,
Excavations II - Signs of Production - Production of Signs

komercijalna dvorana

D-industrija
Izložba komercijalnih dizajnerskih robnih marki
Artisan
Element
Kvadra
Regeneracija